

University of British Columbia Library Rare Books and Special Collections

Finding Aid - Canadian Women Composers collection (RBSC-ARC-1817)

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University of British Columbia Library Rare Books and Special Collections

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Canadian Women Composers collection

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Summary information

Repository:	University of British Columbia Library Rare Books and Special Collections
Title:	Canadian Women Composers collection
ID:	RBSC-ARC-1817
Date:	1997 - 2019 (date of creation)
Physical description:	17cm of textual records and other materials
Dates of creation, revision and deletion:	Finding aid created by Natalie Trapuzzano, January 2020. Series scope and content notes revised by Kevin Madill, August 2020.
Note [generalNote]:	Includes the following photographs: RBSC-ARC-1817-PH-01 to 05.

Custodial history

The Canadian Women Composers Collection was introduced by UBC Library in 2015 for the purpose of documenting the compositional practices of Canadian women composers active at home or abroad. The collection serves to build and sustain a body of unique materials that will serve future musicologists, music theorists, and performers interested in music analyses, as well as expand participating composers' audiences. Materials were created and assembled by the respective composers during the course of their activities. Donations were arranged by UBC's Music, Art, and Architecture Librarian, Kevin Madill, and received by the university between 2018 and 2019.

Scope and content

Collection consists of primary resources and related materials created and used by Canadian women composers. Each series is dedicated to one of the participating composers, which currently consists of Deborah Carruthers, Dorothy Chang, Zosha Di Castri, Barbara Monk Feldman, and Ana Sokolovi#. Materials include a variety of records, such as original scores, manuscripts, working drafts, photographs, prints, published articles, correspondence, and materials used as inspiration in the artists' work. Going forward, the collection is expected to evolve and incorporate additional Canadian women composers.

Notes

Title notes

Immediate source of acquisition

Acquisition of materials from their creators began in 2018 and is expected to continue as the collection progresses.

Accruals

Accruals are expected.

Other notes

- **Publication status:** published
- **Physical description:** 17cm of textual materials ; 5 prints ; and 5 col. photographs.

Access points

- Carruthers, Deborah (subject)
- Chang, Dorothy (subject)
- Di Castri, Zosha (subject)
- Monk Feldman, Barbara (subject)
- Sokolovi#, Ana (subject)
- Textual record (documentary form)
- Graphic material (documentary form)
- Photographic material (documentary form)

Series descriptions

Deborah Carruthers

Creator: Carruthers, Deborah

Date: 2017 - 2018 (date of creation)

Scope and content:

Series consists of original graphic scores, conductor's score, working templates, notes, art prints, and photographs related to the work 'slippages' by Montréal based composer and interdisciplinary artist Deborah Carruthers. In 2017, Carruthers served as the inaugural Artist in Residence at the Peter Wall Institute for Advanced Studies, University of British Columbia (UBC). Deborah teamed

up with science researchers at the institution as well as the UBC School of Music to find a way to creatively combine sound, science, and visual art for the purpose of increasing public awareness of the climate crisis. Carruthers conducted field work for the project in the Columbia Icefield along the border of British Columbia and Alberta. Inspired by the threatened glacial landscape, Carruthers returned to her Montréal studio and completed a series of paintings, 27 of which were selected and arranged to produce a graphic score. Graphic scores use visual symbols to represent music rather than traditional music notation. Because of their emphasis on the visual, graphic scores are frequently considered works of art in and of themselves. Moving from sight to sound is accomplished through the creation of a geography of the orchestra on a sheet of transparent plastic which is then used to map over Carruthers' art works and determine which instruments take responsibility for which parts of the images. 'Slippages' premiered Friday, October 5th, 2018, at the Chan Centre for the Performing Arts with the UBC Symphony Orchestra under the baton of the symphony's Director, Dr. Jonathan Girard. Project documentation includes a notebook holding hand-written texts revealing assimilation of glacial theory, inspirational preliminary sketches, and unique inserts; an audio/video recording of the premier; and a copy of a video component to be shown above the orchestra as it performs the work.

Physical description: 5.5cm of textual records and other materials

Alternative form available:

Audio/visual elements exist as digital files. See RBSC staff to arrange access.

Publication status:

published

Physical description:

5.5cm of textual records ; and 5 prints

Accompanying material:

The UBC Symphony Orchestra performance video is available as a digital file. Contact UBC Rare Books and Special Collections staff for details. Staff note: S:\RBSC

File / item list

Ref code	Title	Dates	Access status	Container
RBSC-ARC-1817-01-01	File - slippages – Conductor's Score	2018		
RBSC-ARC-1817-01-02	File - slippages – Study Score	2018		
RBSC-ARC-1817-01-03	File - slippages – Original Graphic Score	2018		
RBSC-ARC-1817-02-01	File - slippages – Instructions for Play and Artist Statement	2018		
RBSC-ARC-1817-02-02	File - slippages – Notebook with Composer's Notes	[2018]		
RBSC-ARC-1817-02-03	File - [Athabasca – Prints]	[2017]		

RBSC-ARC-1817-02-03-OS-01-01 to 05	Item - [Athabasca Oversize Prints]	2017
RBSC-ARC-1817-02-04	File - [Work-in-Progress Images with Notes]	2018-04
RBSC-ARC-1817-02-24	File - [slippages – UBC Performance Program]	2018-10

Dorothy Chang

Creator: Chang, Dorothy

Date: 2018 - 2019 (date of creation)

Scope and content:

Series consists of final scores, edited scores, notes, and a musical program related to Dorothy Chang's composition Gateways: Double Concerto for Erhu and Piano. Gateways was commissioned by Nicole Ge Li and Corey Hamm of the Piano-Erhu Project (PEP). Players of the erhu and piano, respectively, they began PEP as a means of exploring the tonal, musical, and cultural blends between two iconic Eastern and Western instruments. For her addition to PEP's mission, Chang reflected on how she might address the issue of 'east meets west,' especially given the solo instruments' highly distinct and disparate sonic characteristics, performance practices, and musical traditions. Gradually, the piece evolved as a patchwork of musical fragments, moments, and memories gathered from her own multicultural experiences as a first-generation Chinese American, a Western expatriate living in Taiwan, and now an immigrant to Canada. Woven into the three movements are references to a 90's Chinese pop song, a children's rhyme, opulent Romanticism, American minimalism, and other influences both subtle and not. The title refers to a Tang Dynasty poem that depicts a gateway as both an opportunity and a barrier, reflecting a deep yearning for a faraway time, place, or memory. The work premiered April 14, 2018 at the VSO Annex Theatre; Ge Li and Hamm served as soloists; William Rowson conducted members of the Vancouver Symphony Orchestra.

Physical description: 4.5cm of textual records

Publication status:

published

File / item list

Ref code	Title	Dates	Access status	Container
RBSC-ARC-1817-02-05	File - Concerto for Piano and Erhu – Full Orchestration, Edits, and Final Score	2018		
RBSC-ARC-1817-02-06	File - Gateways: Double Concerto for Erhu, Piano, and Chamber Orchestra – Program	2018-02		
RBSC-ARC-1817-02-07	File - Gateways – Planning Notes	2018		
RBSC-ARC-1817-02-08	File - Gateways – Handwritten Sketches	2018		
RBSC-ARC-1817-02-09	File - Gateways – Movement 1	2018-08 - 2018-12		

RBSC-ARC-1817-02-10	File - Gateways – Movement 2	2018-09 - 2019-01
RBSC-ARC-1817-02-11	File - Gateways – Movement 3	2018-06 - 2018-12
RBSC-ARC-1817-02-12	File - Gateways – Final Score	[2019]

Zosha Di Castri

Creator: Di Castri, Zosha

Date: 2016 - 2018 (date of creation)

Scope and content:

Series consists of scores, sketches, notes, edited drafts, correspondence, inspirational materials, and photographs related to Zosha Di Castri's composition Sprung Testament: Duo for Violin and Prepared Piano. The work is a collaborative piece between composer/pianist Di Castri and violinist Jenny Koh. Koh was planning a series of concerts for National Sawdust, an innovative arts institution located in Brooklyn, New York, and reached out to various composers/performers to participate. Koh set the theme of the concert, asking each composer to engage with the idea of rebirth and evolution. In response, Di Castri wrote Sprung Testament which encapsulates the concepts of spring and rebirth. In their conversations, the two musicians questioned the journey one goes through in life to transcend personal struggles. Di Castri used sticky mounting putty to modify the piano, thereby creating unique sounds and highlighting Koh's theme of transformation. Print photographs of the prepared piano can be found in the "Images" file of the fonds. Koh and Di Castri premiered Sprung Testament at National Sawdust on March 15th, 2018.

Physical description: 3.5cm of textual records and other materials

Publication status:

published

Physical description:

3.5cm of textual records ; and 5 col. photographs

File / item list

Ref code	Title	Dates	Access status	Container
RBSC-ARC-1817-02-13	File - Duo – Notebook Sketches	2017-12 - 2018-02		
RBSC-ARC-1817-02-14	File - Duo – Early Sketches	2017-09 - 2017-10		
RBSC-ARC-1817-02-15	File - Duo – First Rehearsal Draft with Edits	2018-01		
RBSC-ARC-1817-02-16	File - Sprung Testament – Early Score with Notes	2018-03		
RBSC-ARC-1817-02-17	File - Sprung Testament – Final Unpublished Score	2018-08-30		
RBSC-ARC-1817-02-18	File - Composition Inspirational Materials	[2018]		

RBSC-ARC-1817-02-19	File - Canadian Women Composers Collection Correspondence [Di Castri]	2016 - 2018
RBSC-ARC-1817-02-20	File - Images	[2018]
RBSC-ARC-1817-02-20-PH-01 to 05	Item - [Di Castri Photos]	[2018]

Barbara Monk Feldman

Creator: Monk Feldman, Barbara

Date: 1997 - 2018 (date of creation)

Scope and content:

Series consists of scores, edits, correspondence, and a publication related to two compositions by Barbara Monk Feldman: The Northern Shore for Percussion, Piano and Chamber Orchestra; and, The Pale Blue Northern Sky. The Northern Shore for Percussion, Piano, and Chamber Orchestra is a 2018 revision of Monk Feldman's 1997 work, The Northern Shore. Whereas the earlier version was written for violin, piano, and percussion, the revision is scored for chamber orchestra. Monk Feldman wrote the piece as an abstracted impression of the colors, textures, and atmospheres evoked by a specific place and time in nature, in particular the Gaspé Peninsula in Quebec where the St. Lawrence River widens into the ocean. Here, the opposite shore appears across the water to Monk Feldman as a sort of mirage that is either enhanced or diminished by the intensity of light on the water during the day. It is this memory of light that Monk Feldman found inspiring, utilizing the way that differing registrations of the violin are sustained in relation to the percussion and piano as an intimation of light and horizon. The Pale Blue Northern Sky was similarly inspired by the same Gaspé location and thus acts a 'sister piece' to The Northern Shore. It was written in 2007 for two guitars and a mandolin.

Physical description: 2.5cm of textual records

Publication status:

published

File / item list

Ref code	Title	Dates	Access status	Container
RBSC-ARC-1817-01-04	File - The Northern Shore for Percussion, Piano, and Chamber Orchestra – Handwritten Revision	2018		
RBSC-ARC-1817-01-05	File - The Northern Shore for Percussion, Piano, and Chamber Orchestra – Printed Score	2018		
RBSC-ARC-1817-01-06	File - The Northern Shore – Printed Score with Handwritten Edits	2018		
RBSC-ARC-1817-01-07	File - The Pale Blue Northern Sky – Score	2007		
RBSC-ARC-1817-02-21	File - Canadian Women Composers Collection Correspondence [Monk Feldman]	2018-05 - 2018-07		

RBSC- ARC-1817-02-22	File - RES 32 (Autumn 1997) – Publication Featuring Article by Barbara Monk Feldman	1997		
Ana Sokolovi#				
<u>Creator:</u> Sokolovi#, Ana				
<u>Date:</u> 1999 - 2019 (date of creation)				
<u>Scope and content:</u>				
Series consists of a manuscript of the printed first version of Il divertimento barocco (“Baroque Fun” in Italian) 1999 with hand-written edits and other unique manuscript material related to the work’s revision in 2019/2020. The piece was commissioned by the Orchestre baroque de Montréal with funding from Canada Council for the Arts and completed by Sokolovic in 1999, when it was performed at the Salle Pierre-Mercure in Montréal on November 4th. It was originally written for violin, harpsichord, and string ensemble, but has also been performed by baroque flute, violin, viola da gamba, and harpsichord at the Galerie Montcalm in Gatineau, QC in 2012.				
<u>Physical description:</u> 1cm of textual records				
<u>Publication status:</u>				
published				
File / item list				
Ref code	Title	Dates	Access status	Container
RBSC- ARC-1817-02-23	File - Il divertimento barocco – Arrangement with Edits	1999 - 2019		