

# **University of British Columbia Library Rare Books and Special Collections**

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

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# Canadian Women Composers collection

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## Summary information

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<b>Repository:</b>	University of British Columbia Library Rare Books and Special Collections
<b>Title:</b>	Canadian Women Composers collection
<b>Reference code:</b>	RBSC-ARC-1817
<b>Date:</b>	1997 - 2021 (date of creation)
<b>Physical description:</b>	40 cm of textual records and other materials
<b>Dates of creation, revision and deletion:</b>	Finding aid created by Natalie Trapuzzano, January 2020. Series scope and content notes revised by Kevin Madill, August 2020. Additional series accruals (Freedman and Szlavnyics) created by Allison Gale, October 2021.
<b>Note [generalNote]:</b>	Includes the following photographs: RBSC-ARC-1817-PH-01 to 05. Includes the following audio CDs: RBSC-ARC-1817-SPCD-01 to 09 located in box 5. Includes the following DVD: RBSC-ARC-1817-SPDVD-01 located in box 5.

## 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 beginning in 2018.

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## Scope and content

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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, Lori Freedman, Barbara Monk Feldman, Ana Sokolovi#, and Chiyoko Szlavnyics. 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

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### Title notes

### Immediate source of acquisition

Acquisition of materials directly from their creators began in 2018, with support from Anne Kaplan.

### Accruals

More accruals are expected in the future.

### Other notes

- **Publication status:** published
  - **Physical description:** 40cm of textual materials ; 5 prints ; 5 col. photographs ; 1 DVD ; and 9 CDs.
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## Access points

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- Carruthers, Deborah (subject)
  - Chang, Dorothy (subject)
  - Di Castri, Zosha (subject)
  - Monk Feldman, Barbara (subject)
  - Sokolovi#, Ana (subject)
  - Freedman, Lori (subject)
  - Szlavnic, Chiyoko (subject)
  - Textual record (documentary form)
  - Graphic material (documentary form)
  - Photographic material (documentary form)
  - Sound recording (documentary form)
  - Arts and culture (subject)
  - Chinese (subject)
  - Women (subject)
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## Series descriptions

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### 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#

Creator: Sokolovi#, Ana

Date: 1999 - 2020 (date of creation)

Scope and content:

Series consists of musical scores, handwritten notes and sketches, and 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.

Physical description: 2cm of textual records

Publication status:

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		
RBSC-ARC-1817-03-01	File - Il divertimento barocco - Preliminary Notes and Sketches	1999		
RBSC-ARC-1817-04-01	File - Il divertimento barocco - Handwritten Edits	2020		
RBSC-ARC-1817-04-02	File - Il divertimento barocco - Conductor's Score with Handwritten Notes and Bowings	2018-2020		

## Chiyoko Szlavnic

Creator: Szlavnic, Chiyoko

Date: 2005 - 2021 (date of creation)

Scope and content:

Series consists of original drawings, scores, handwritten notes and revisions, book/booklets and other materials relating to Szlavnic’s Gradients of Detail. Gradients of Detail was composed by Szlavnic in 2005 especially for Montreal-based string quartet Quatuor Bozzini. Szlavnic compositional process is

closely affiliated with her line drawings which became the graphical representation of the score. This visual score was essential to represent the slow sustains and glissandi found throughout this work. The scores are meant to be read from left to right as time (in seconds) and from up to down as the high to low frequency range of pitch, though she cautions against reading this visual representation as exact pitches. These visual artworks must also serve to be art in and of themselves, as that would guarantee that the musical score translated out of it will be strong, according to Szlavnic. She says the forms in Gradients of Detail line drawings are related to the seed pods of the milkweed plant which she drew in Canada in the fall of 2004 just after her father passed away.

Physical description: 6cm of textual records and other materials

Publication status:

published

### File / item list

Ref code	Title	Dates	Access status	Container
RBSC-ARC-1817-03-02	File - Gradients of Detail - Original Drawings [Composition 1 and 2]	21-23 Sept. 2005		
RBSC-ARC-1817-03-03	File - Gradients of Detail - Original Drawing [Composition 3]	2005-07-20		
RBSC-ARC-1817-03-04	File - Gradients of Detail - Final Score Bound	2021		
RBSC-ARC-1817-03-05	File - Gradients of Detail - Final Score Unbound	2021		
RBSC-ARC-1817-03-06	File - Gradients of Detail - Appendix	2005		
RBSC-ARC-1817-03-07	File - Gradients of Detail - Notes for Revision and Rehearsal Notes	2008		
RBSC-ARC-1817-03-08	File - Gradients of Detail - 2009 Revision	2019-06-30		
RBSC-ARC-1817-03-09	File - Gradients of Detail - String Quartet	2005-2006		
RBSC-ARC-1817-03-10	File - Gradients of Detail - [Pitch Chart?]	[between 2005 and 2021]		
RBSC-ARC-1817-03-11	File - Gradients of Detail - Canada Council Application	[between 2005 and 2006]		
RBSC-ARC-1817-03-12	File - Gradients of Detail - Artist's Statement	Sep. 2006		
RBSC-ARC-1817-03-13	File - Gradients of Detail - Artist's Interview	2012-05-05		
RBSC-ARC-1817-03-14	File - Gradients of Detail - MaerzMusik Festival Program Book	16-23 Mar. 2006		
RBSC-ARC-1817-03-15	File - Gradients of Detail - Bludenzer Tage Festival Booklet	26-29 Nov. 2008		
RBSC-ARC-1817-03-16	File - Gradients of Detail - Performance with Asasello Quartet CD	2005-2013		
RBSC-ARC-1817-04-03	File - Gradients of Detail - Original Score	2005		

**Lori Freedman**

Creator: Freedman, Lori

Date: 2011 - 2020 (date of creation)

Scope and content:

Series consists of musical scores, notes, sketches, concert programs, DVDs, and audio CDs pertaining to three distinct pieces composed by Lori Freedman: Reimsix, To The Bridge, and Concerto Now and Then. Each piece is unique and pertains to a specific era during Freedman's long musical career. Reimsix was composed by Freedman in 2011 for the flute, clarinet, violin, cello, percussion and piano. To The Bridge was composed in 2014 for bass clarinet (clarinet in B-flat) and voice. This piece is composed of five miniatures connected by four bridges, hence the naming of the song. The bridge is where the miniatures arrive or depart from a place. Freedman explains her perspective as, "playing music is equally about composition as it is about interpretation and the spontaneous combination of the two — improvisation." With this piece, Freedman wants to focus on the interconnection between the composer, the performer and the audience. Concerto Now and Then was composed in 2020 for any five musicians. It has previously been performed with a violin, clarinet, cello, alto saxophone, and double bass.

Physical description: 15cm of textual records and other materials

Publication status:

published

**File / item list**

Ref code	Title	Dates	Access status	Container
RBSC-ARC-1817-03-17	File - Reimsix - Notes from Black Workbook	[between 2011-2013]		
RBSC-ARC-1817-03-18	File - Reimsix - Notes from Little Red Workbook	[between 2011-2013]		
RBSC-ARC-1817-03-19	File - Reimsix - Notes from Orange Workbook	[between 2011-2013]		
RBSC-ARC-1817-03-20	File - Reimsix - Performance Part - Clarinet/Bass Clarinet	2011		
RBSC-ARC-1817-03-21	File - Reimsix - Pre-Final Score #1	2011		
RBSC-ARC-1817-03-22	File - Reimsix - Quintet Version #2	2011-2013		
RBSC-ARC-1817-03-23	File - Reimsix - Ephemera - Six Programs	2011-2015		
RBSC-ARC-1817-03-24	File - Reimsix - Audio CD Information	2011-2014		
RBSC-ARC-1817-03-25	File - Reimsix - Audio CD Performed by Ensemble Transmission Regina	2014		
RBSC-ARC-1817-03-26	File - To The Bridge - Notes from Little Red Workbook	[between 2014-2020]		
RBSC-ARC-1817-03-27	File - To The Bridge - Notes from Beige Workbook	[between 2014-2020]		
RBSC-ARC-1817-03-28	File - To The Bridge - Notes from Orange Workbook	[between 2014-2020]		

RBSC-ARC-1817-03-29	File - To The Bridge - Notes from Kamset Book	[between 2014-2020]
RBSC-ARC-1817-03-30	File - To The Bridge - Workings/ Sketches	[between 2014-2020]
RBSC-ARC-1817-03-31	File - To The Bridge - Concert Programmes	20 Jan. 2017 - 22 Nov. 2018
RBSC-ARC-1817-03-32	File - To The Bridge - Reviews from Solor CD and Live Performances	02 Mar. 2016 - 01 Mar. 2020
RBSC-ARC-1817-03-33	File - To The Bridge - Information of Enclosed Private DVD and CD Recordings	03 Mar. 2014 - 10 Dec. 2019
RBSC-ARC-1817-03-34	File - To The Bridge - DVD Recording (Private) of Three Live Performances	2014-2019
RBSC-ARC-1817-03-35	File - To The Bridge - Audio CD Recording (Private) of Three Live Performances	2014-2018
RBSC-ARC-1817-03-36	File - To The Bridge - Commcerical Audio CD of Compositions	2002-2018
RBSC-ARC-1817-03-37	File - Concerto Now and Then - Notes from Blue Japanese Workbook	[2020]
RBSC-ARC-1817-03-38	File - Concerto Now and Then - Sketches from Black Workbook	[2020]
RBSC-ARC-1817-03-39	File - Concerto Now and Then - Notes from Orange Workbook	12 Jan. 2020
RBSC-ARC-1817-03-40	File - Concerto Now and Then - Cover Page	2020
RBSC-ARC-1817-03-41	File - Concerto Now and Then - Sketches and Notes from Green Workbook	[2020]
RBSC-ARC-1817-03-42	File - Concerto Now and Then - Concert Programme	20 Feb. 2020
RBSC-ARC-1817-03-43	File - Concerto Now and Then - Information of Enclosed Private CD Recording	18 Feb. 2020
RBSC-ARC-1817-03-44	File - Concerto Now and Then - Audio CD Recording (Private) of Live Performance	2020
RBSC-ARC-1817-03-45	File - Commercial Recordings of Compositions - Huskless! Lori Freedman Live in Concert	1999
RBSC-ARC-1817-03-46	File - Commercial Recordings of Compositions -	2002
RBSC-ARC-1817-03-47	File - Commercial Recordings of Compositions - Bridge	2009
RBSC-ARC-1817-03-48	File - Commercial Recordings of Compositions - Excess	2019
RBSC-ARC-1817-04-04	File - Reimsix - Sketches and Notes	[between 2011-2013]
RBSC-ARC-1817-04-05	File - Reimsix - Pre-Final Score #3	2011
RBSC-ARC-1817-04-06	File - Reimsix - Handwritten Score for Copyist	[between 2011-2013]
RBSC-ARC-1817-04-07	File - To The Bridge - Mock-Up of the Earliest Version 1	[between 2014-2020]

RBSC- ARC-1817-04-08	File - To The Bridge - Mock-Up of the Later Version 1	[between 2014-2020]
RBSC- ARC-1817-04-09	File - To The Bridge - Mock-Up of the Final Version	[between 2014-2020]
RBSC- ARC-1817-04-10	File - To The Bridge - Performance Score	[between 2014-2020]