

Noteworthy

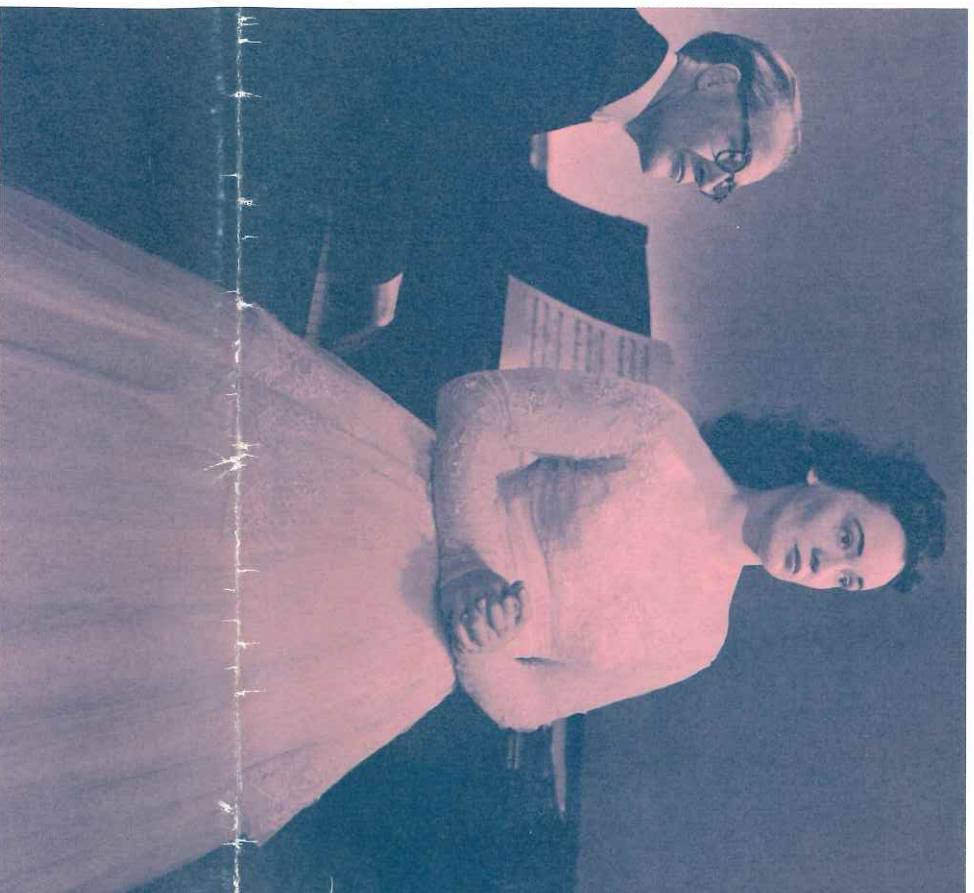
Lois Marshall Chair in Voice Studies



international
community of
supporters rallied
to raise \$1
million in five

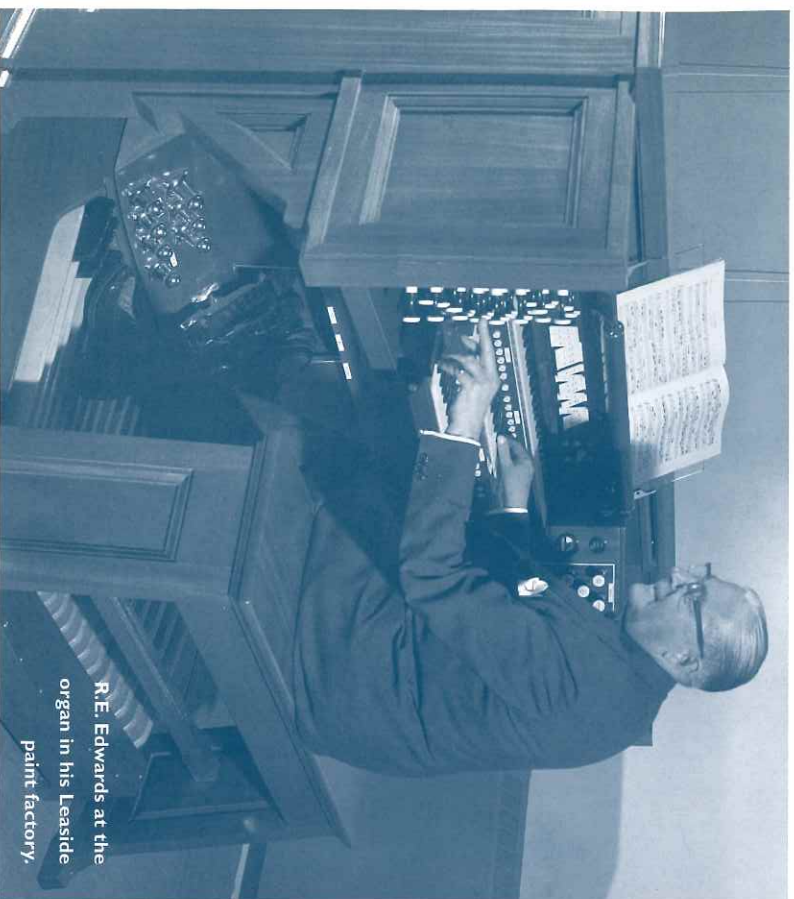
weeks to create and endow the Lois Marshall Chair in Voice Studies at the Faculty of Music. The chair was funded by forty-four donors who pledged gifts of \$25 to \$250,000 in response to a \$250,000 challenge grant by faculty member **Che Anne Loewen**. These gifts will be matched dollar-for-dollar by the University of Toronto to create a \$2 million endowment to bolster the Faculty's outstanding voice studies department. The first holder of the Lois Marshall Chair in Voice Studies is Lorna MacDonald, professor of voice. This new chair will enable the Faculty of Music to make improvements to voice curriculum, strengthen resources to maintain a roster of visiting master teachers, artists and alumni to inspire further our young singers in their professional development, and most importantly, add one junior entry-level faculty position in collaborative piano.

Lois Marshall (1925-1997) was one of Canada's best-known and best-loved singers and teachers. Her voice was covered by the greatest conductors, adored by audiences the world over and yet she remained very much a Canadian, only really at home in her native Toronto.



In 1986, she joined the Faculty of Music teaching voice until her death at age 72. "Lois was a great friend — one of the most wonderful and happy spirits," says **Jon Vickers**, music alumnus and contemporary of Lois Marshall. "She was a singer of prodigious vocal ability with a mind

that perceived the depths of meanings of the great works of art which she revealed. She made of herself a humble servant first of the composers and then of the people for whom she sang. Lois is so very deserving of being honoured by the University of Toronto in this way."



R.E. Edwards at the
organ in his Leaside
paint factory.

R.E. Edwards Chair in Piano Performance

In May 2000, the Edwards Charitable Foundation established the R.E. Edwards Chair in Piano Performance. The first holder of the chair is William Aide, head of the keyboard division and also a graduate of the Faculty of Music. The chair was established with a \$1 million gift from the Edwards Charitable Foundation that will be matched by U of T to create a \$2 million endowment. "This generous gift will enable the Faculty of Music to handpick my successor and appoint the most distinguished applicant as his or her younger colleague. Such expansion of the piano department has long been my wish," says Aide. The Edwards Charitable Foundation, named after Rupert E. Edwards, has a long history with the Faculty of Music and University of Toronto. The foundation donated over \$3 million to build the Rupert Edwards Wing of the Edward Johnson Building to house the Faculty of Music Library, one of North America's largest music collections. The foundation also continues to sponsor the annual Rupert Edwards Organ Recital and Masterclass Series at Knox College, featuring the baroque organ previously restored by the foundation. The Edwards Chair, in addition to the newly established Lois Marshall Chair in Voice Studies, will transform the study of piano performance at the Faculty of Music through creative integration with other areas such as voice and chamber music.

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Message from the Dean



The Faculty of Music continues to make great strides to retain our stature among the top comprehensive music schools in North America. We attract the highest calibre of students to our graduate and undergraduate programs. We continue to build an outstanding roster of faculty in all areas of study. Performances by students, faculty and visiting artists have drawn larger audiences than ever before. Every day, we strive to nurture the most literate and well-educated musicians who will go on to make significant contributions to cultural life in communities across Canada and abroad.

Personally, I am very proud of what we do, but I want us to do even better and, equally important, to become recognized around the world for what we do best.

We can't do this without the help of each and every one of you — our Faculty of Music alumni. Whether you enjoy a great career on stages around the world, teaching in schools or at home, freelancing, or maybe you are a lawyer, journalist, engineer, or small-business owner, you play an important part in the success of the Faculty of Music. Come to a concert, make a donation, keep in touch, volunteer your time — we want and need you to be active participants in the life of the Faculty of Music.

What happens every day in the Edward Johnson Building is nothing short of phenomenal! I hope that each and every one of you will be buoyed by our success so far and inspired to help us achieve our goals and realize the great potential for excellence that exists at the Faculty of Music.

DAVID W. BEACH
Dean, Faculty of Music

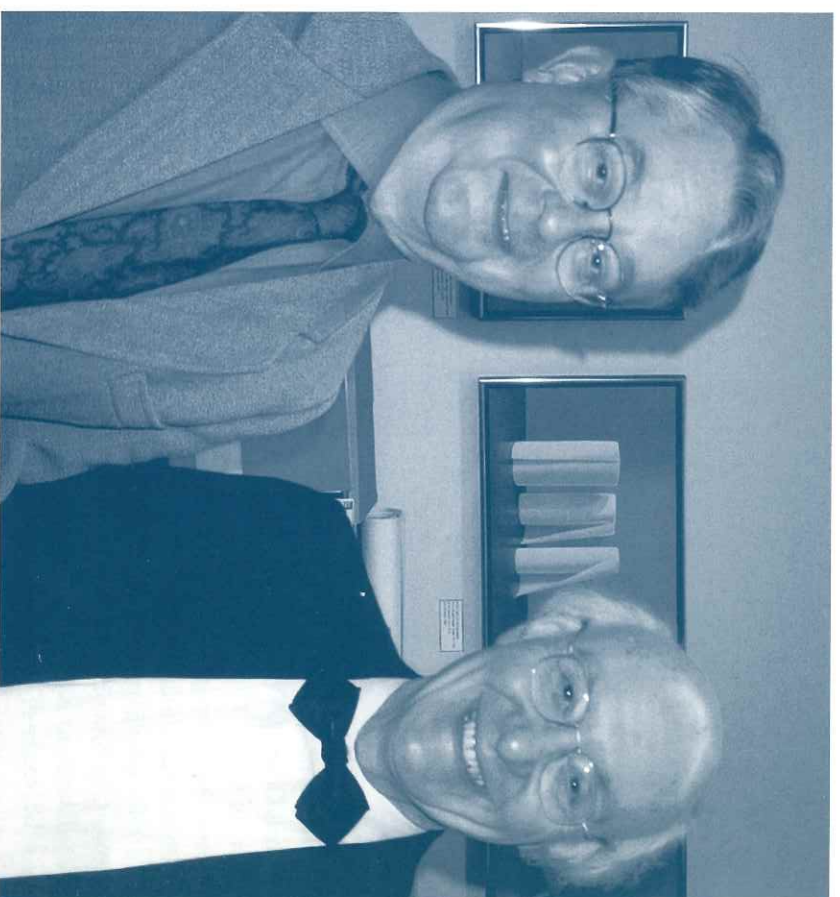
Year of the Piano

Edith McConica Steinway Arrives in Walter Hall



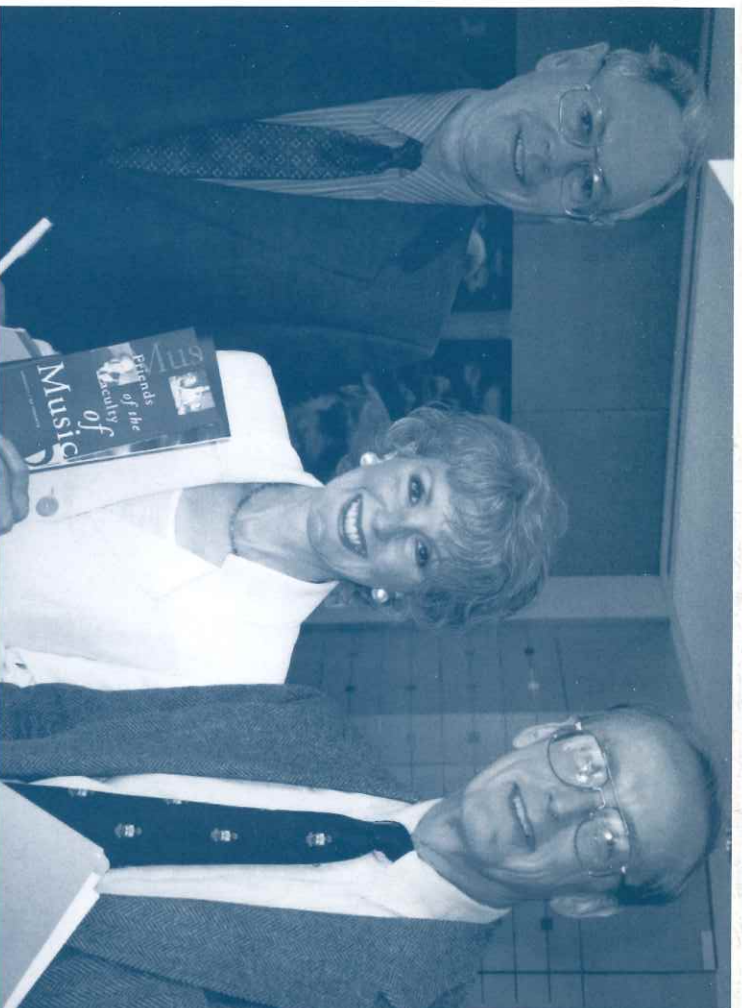
The Faculty of Music celebrated the arrival of a beautiful new Steinway concert grand piano in Walter Hall

with a unique recital series featuring some of the world's greatest pianists. Dubbed *The Year of the Piano*, this series spanned the 2000-2001 concert season beginning with **William Aide** in October and continuing with recitals and master classes by three Wilma and Clifford Smith Visitors in Music: Anton Kuerti, American jazz artist Jim McNeely, and music alumna **Jane Coop**. On January 22, 2001, the Faculty of Music officially dedicated the Edith McConica Steinway in Walter Hall with a recital by celebrated pianist Marc-André Hamelin. This beautiful new concert grand piano is made possible thanks to a generous donation by Dr. James K. McConica CSB, in memory of his mother Edith, a gifted pianist and teacher. As president of the Pontifical Institute of Medieval Studies Dr. McConica's gift of \$50,000 was matched dollar-for-dollar through the University of Toronto's faculty/staff marching program, thus enabling the



Faculty of Music to purchase outright this new Steinway. Remenyi House of Music partnered with the Faculty of Music through their sponsorship of *The Year of the Piano*.

Steinway donor James McConica with William Aide, R.E. Edwards Chair in Piano Performance.



First Friends of the Faculty of Music donation by campaign volunteer Anne-Marie Applin with John Lawson, campaign chairman and David Beach, dean

in the areas of community touring and outreach, library acquisitions, equipment and building renewal, and much more.

Friends of the Faculty of Music *Because You Love Music*

In September 2000, we launched a new annual giving program and recognition society, *Friends of the Faculty of Music*. Our hope is to attract additional annual donations of \$250 and greater from alumni and friends by offering exclusive benefits and increased access to our students and programs. Money raised through the *Friends* program will go into Music's Annual Fund to help improve the quality of our programs and overall educational experience at the Faculty of Music, especially

Our sincere thanks go out to all of the music alumni who support the Faculty of Music's Annual Fund. Your donations of \$25, \$75, and \$150 are incredibly helpful around the Edward Johnson Building. The money is well spent in many ways, including the annual Music Alumni Admission, In-Course and Graduating Scholarships that we were able to increase this year, giving out \$7,000 to deserving students! It means a great deal to us to have the support of our own graduates!

For more information on *Friends of the Faculty of Music* and Annual Fund, please contact Marilyn Brown at friends.music@utoronto.ca.

Raising Our Sights

The Faculty of Music Campaign, 2001-2004

The University of Toronto's Campaign to raise major funds for the university has now surpassed \$700 million dollars. The Faculty of Music, as part of this Campaign, has raised more than \$9 million dollars. To maintain our position of leadership in Canada and attain recognition as a major player in the top rank of music schools in North America, we must continue our investment in outstanding faculty, programs, students and facilities. Revitalization and renewal is critical to maintaining our competitive edge in music performance, education and scholarship in Canada; to extending our influence in the musical life of Toronto and Canada; and to carving an international reputation for excellence in all facets of music study. Some of the highlights of our Campaign so far include three new

endowed chairs in performance: the Elmer Iseler Chair in Conducting, the Lois Marshall Chair in Voice Studies and the R.E. Edwards Chair in Piano Performance, each creating an additional faculty position in performance. We have had an increase of more than \$3.5 million to undergraduate and graduate student assistance, enabling us to offer competitive financial aid to attract the very best students. And we are working hard to reach our goals for an endowed Opera Production Fund and Visiting Composer/Composer-in-Residence program. This is an extraordinary accomplishment, and we have many donors and volunteers to thank for this success. For more information on the Campaign for the Faculty of Music, please contact Sherry Cecl at 416-946-3145 or s.cecl@utoronto.ca.

Noteworthy Gifts

- *Peter E. Sandoz* established two new funds to support the study and presentation of 17th and 18th Century vocal techniques and operas
- *David Cantlovic* (Musbac Hist 1986) donated a collection of 10,000 LP recordings to the Faculty of Music Library
- *Michael and Sonja Kaerner* commissioned a new work by R. Murray Schafer that was premiered by the University of Toronto Symphony Orchestra and Nexus
- *The Class of 2001* and *Scott St. John* held a GRADitude benefit concert to raise money to buy ergonomic chairs for performers in Walter Hall
- *New Graduate Fellowships* have been established to honour great artists — *Victor Braun* (opera), *Harold Carter* (viola), *Ken Dean* (jazz), *Victor Feldbrill* (conducting), *Alberto Guerrero* (piano), *Eli Kassner* (guitar), *Yo-Yo Ma* (cello), *Louis Quilico* (opera), and *Paul Robeson* (voice)

2nd Annual Student Awards Reception



Norman McMurrich (above), founder of the Donald McMurrich Memorial Scholarship.



Student award recipients celebrating (above). Donors Hans and Maria Kluge with their opera award winner, Rosalind Lewis (below).



Award winner Sarah Martin with Barbara Johnston and Riki Miller of the Rosedale IODE (above). Graduate student Tanya Turner with Music volunteer and supporter Viola Lobodowsky (right).



Practice Makes Perfect

Understanding How High-tech "Player-piano" Helps Singers Attain Peak Performance



Darryl Edwards, assistant professor in voice studies, is working on new ways to help singers practice better and more efficiently. With the help of a grant from SSHRC, he is studying how computerized pianos — which have become a popular practice tool for pianists — can also have benefits for singers.

Acting as both instrument and recording device, the computerized piano — in this case, the Yamaha "Disklavier" — records the performance of a pianist on a computer disk, which can then be played back with total accuracy either on the Disklavier itself or on a computer.

This gives the student the advantage of experiencing the resonance of the actual instrument while practicing, rather than listening to a tape recording. The tempo, volume and key of the performance can also be altered, and if desired, full orchestration can be added.

To date, most research concerning the Disklavier and performance training has focused on pianists and instrumentalists. But Edwards' work examines the effects on vocal performance when singing

students use the Disklavier to practice.

His first such study indicates that voice students who include the Disklavier as part of their regular practice (between their voice lessons and rehearsals with their accompanists) perform better than those who use traditional approaches to practice. In his recent study, 10 second-year voice students were given the same song to practice over a two-week period.

Each student rehearsed the piece with an accompanist and received a tape recording of the session. Five of the students also received a Disklavier disk of the piano performance. Each student also had the option to meet again with the accompanist after one week.

At the end of the two weeks, each student gave a performance of the song from memory, which was videotaped. "Initial analysis of the results show a higher level of accuracy and a much more confident musical performance from the students who used the Disklavier for practice," says Edwards.

As in other fields of endeavour, the use of technology in music assists individuals with repetitive tasks, so they can concentrate more on the creative



aspects of their work. "When they meet with their accompanist/coach, the students tend to have the notes and rhythms of their music much better prepared," he says, "and their sessions together can focus on creative and interpretive refinements." Using the Disklavier as part of the performance preparation process helps to "synthesize the singer's technical skill with their instinctive talent, so the whole performance is much more inspired and of the highest artistic level," Edwards explains.

U of T trains singers of international

calibre, with graduates regularly performing on the world's most celebrated concert and opera stages. More and more, professionals are using computerized pianos to learn their music. "We want to be sure our singers are prepared in the very best way to meet the competitive demands of world-class performance," says Edwards, "and familiarity with the latest technology in the field can give them an edge."

Kelly Mills is a Toronto writer. This article was first published in the UofT's EDGE magazine, Spring 2000.

Sisters in Jazz: A Student's Experience



The 2001 International Association of Jazz Educators (IAJE) Conference was held in New York City

this January attracting thousands of performers, teachers, industry representatives, students and music lovers. For four solid days, attendants of the conference enjoyed clinics, performances, and jam sessions held by prominent jazz artists and educators. This year's conference was extra special for the Faculty of Music, as Phil Nimmons, Jazz Studies Director Emeritus, was the first non-American to be inducted into the IAJE Hall of Fame.

One of the focuses of the IAJE is to support and promote young jazz performers through mentoring opportunities. The Sisters In Jazz program is aimed at women in post-secondary education studying music. The sextet is selected through competitive audition, then brought to the conference to perform and be coached by prominent women jazz artists. This year, I was selected as the saxophonist in the group along



with two other Canadians on bass and drums, a trumpeter from Paris, guitarist from Amsterdam and drummer from NYC. The coach for this year's program was Ann Patterson, a Los Angeles based saxophonist and leader of the all-women jazz orchestra Maiden Voyage.

The schedule for Sisters In Jazz was geared primarily towards rehearsals in preparation for our concerts throughout the IAJE Conference. Since the group did not meet personally or musically until the first day of

the conference, it was critical that we became familiar and comfortable with each other as quick as possible.

Our first performance was the very first night of the conference, so it was a whirlwind of activity and preparation all morning. We had two more concerts to perform during the four-day gathering, so rehearsals and clinics continued daily.

The materials for our performances were contributed by members

Student News

• *Joanne Bender* (MA Comp) has had several compositions premiered throughout Ontario, and her children's piano piece, *Inuit Lullaby*, will be published in the new Royal Conservatory of Music Celebration Grade 2 album in April 2001.

• The Canadian Opera Company has accepted three current students into the Ensemble — *Andrew Ludwig* and *Peter Collins* (apprentice) of the Opera School, and *Colleen Stroll* (DipOPerf 2000) of our Master's program.

of the sextet, many of them original compositions. We rose to the challenge of preparing the music to a high, polished standard with extreme time restrictions.

It is a great honour to be a part of Sister In Jazz, an experience I will not soon forget. I look forward to working with the sextet throughout 2001.

Future plans for the group include a performance at the Kennedy Center in Washington DC for the Women In Jazz festival, and tentative dates for European jazz festival performances.

Tara Davidson is a third-year student in the Jazz Performance degree program.

Faculty Notes

Appointments

• **Sherry Cecil** has been appointed Assistant Dean, Development and Marketing, at the Faculty of Music. By incorporating marketing with development, we hope to address the issues of improved image and profile of the Faculty of Music that will benefit our fundraising efforts in the long term. In addition to alumni and development, she will also supervise the box office, publicity and marketing at the Faculty of Music. Sherry comes to us with a demonstrated background in both marketing and development. She was acting president and campaign director of the Providence Centre Foundation. She also worked at McMaster University to develop its positioning statement and overall strategies and objectives for McMaster's \$100 million fundraising campaign from 1993-98.

• **Sally Holton** is the new Assistant to the Dean. She comes to us from the Canadian Opera Women's Committee where she served as administrator. Sally is a University of Toronto graduate, having received her MBA from the Faculty of Management Studies. Besides assisting the Dean and coordinating the activities of his office, Sally is also has responsibilities in the area of human resources for the Faculty of Music.

• **Barry Shiffman** (MusBac Perf 1988) and **Lesley Robertson** of the St. Lawrence Quartet have been added to the applied teaching faculty in violin and viola. Internationally known woodwind virtuoso **Patrick Gallois** has also been added, teaching flute and chamber music.

Retirements

• The Library waved goodbye to **Christopher R. Grounds** at the end of 2000, as he took early retirement after 8 years here. Chris' background as a

cartographer for 24 years at York and at the U of T, as a professional choral singer since boyhood, including work with the Festival Singers, and as an amateur record collector, made a surprisingly appropriate preparation both for his mastery of the detailed procedures of CD cataloguing and circulation desk work, and for his reliability in advising students and teachers in selecting the most useful works or performances from the collection. We shall miss him in many ways, not least for his colourful t-shirts, with their messages of better beers and sunnier climes.



Paul Pedersen

• At the end of this academic year, Professor **Paul Pedersen** (MM 1961, PhD 1970) will retire as professor and former Dean from the Faculty of Music and as an active member of the Theory and Composition division. This will be one more significant milestone in his career as a teacher and administrator. Pedersen has held an impressive array of administrative posts: at McGill University's Faculty of Music, he was Director of the Electronic Music Studio (1971-74), Chairman of the Department of Theory (1970-74), Associate Dean

(1974-76) and Dean (1976-86), and as Dean of the Faculty of Music, University of Toronto (1991-95). His intense involvement with administration throughout his academic career stems from his desire to see the instruction of music embrace the new technologies that are changing the face of music in the late twentieth and early twenty-first centuries. His advocacy for change in this regard has been relentless and unyielding. Some milestones of this advocacy include the establishment of the highly successful record label, McGill Records, which he also directed from 1976 to 1990 and, at the University of Toronto, the establishment of the Jazz Studies program, and our own recording studio and recording program. While Dean, he undertook a complete overhaul of the Electronic Music Studio, writing the Edward Johnson Building with fast Internet capabilities and setting up a wired classroom for multimedia instruction (Room 330). In addition he has been an influential member of music boards such as SOCCAN and advisor to arts councils and other organizations that are involved with the promotion and dissemination of classical and contemporary music. For Prof. Pedersen retirement from the Faculty of Music will not mean the end of a career but the shifting of focus to composition, an activity which for a while has necessarily been on the back burner. His quiet but decisive presence within the walls of the Edward Johnson Building will be missed by all of us who know him well, and we wish him all the best with his endeavours and hope that he will continue to inspire and guide us in our effort to embrace the new century ahead of us.



Doreen Rao
Elmer Iseler Chair
in Conducting

Faculty News

- Carl Morey and Ezra Schabas published *Opera Viva* — a 50-year history of the Canadian Opera Company
- A new opera by Chan Ka Nin, *Iron Road*, will premiere in April 2001 with Tapestry New Opera Works
- Lee Bartel was nominated for a 2001 Juno Award for Best Instrumental Album for two Solitudes recordings
- Phil Nimmons is the first Canadian to be inducted into the International Association of Jazz Educators Hall of Fame
- Christos Hatzis' *CONSTANTINOPLE* was premiered by the Gryphon Trio, Jean Sirlwell and Maryem Tollar in October 2000
- John Turtle has retired as Music Director and Conductor of the Canadian Children's Opera Chorus
- Doreen Rao participated in the 2000 CME International Choral Festival and Conducting Institute in St. Andrews, Scotland, and one week in Singapore as the featured guest conductor and clinician for the 2000 Choral Convention sponsored by the Ministry of Education
- John Weinzwieg has been appointed Honorary Chair of Toronto's 2008 Olympic Bid Arts and Culture Committee

• **Stephen Chenette**, Professor of Trumpet and Conductor since 1972, is retiring at the end of this academic year. He has made a lasting impact on the Faculty. His knowledge of orchestral performance, brass pedagogy and trumpet playing, not to mention his vast repertoire of great conductor stories, will be difficult to replace. Prior to coming to Toronto Professor Chenette was Principal Trumpet with the Minnesota Orchestra, and before that served with the Denver and Buffalo Orchestras. His experience and training at the Curtis Institute of Music served him well here at the Faculty as he conducted the Concert Band and Wind Symphony, taught Departmental Literature and guided many fine trumpeters who are active professionals today. We are grateful for his fine contribution and wish him well in what will no doubt be a very busy retirement. To celebrate Steve's career the Faculty is planning a gala concert on March 31st with alumni joining the combined Wind Symphony and Concert Band in MacMillan Theatre.





performing for my Faculty recital." Her April 1995 Hart House debut was a success, and in June of the following year, she played in the inaugural Rupert Schieder Concert, now a popular annual event held in the Great Hall every spring. Sunday Concert dates in 1997 and 1999 further endeared her to Hart House audiences. But musical moments aren't the only ones she remembers at the House. "My first memory of Hart House is of the pool," she recalls. "Really, the whole place impressed me—it really felt like the students' building, a place for everyone." Though she found the tradition of napping in the Library unusual at first, she admits that she may have taken part once or twice during her U of T career. Elissa Lee is enjoying great success across Canada and abroad. She has been

"It was a really great opportunity to practice performing for my Faculty recital."

Elissa Lee performs at Hart House



Violinist Elissa Lee dazzled the audience of the 581st Sunday Concert at Hart House on November 5th

with a daring programme of contemporary works. Her spirited and agile performance, which featured three Canadian compositions and only one piece written before 1925, left one gasping for breath. A Music graduate

and frequent Hart House performer, Lee placed first in the 2000 Eckhardt-Granatté competition held this past May in Brandon, Manitoba. The contest showcases young Canadian artists performing contemporary Canadian compositions, making the Great Hall a fitting venue for a stop on the national tour awarded to the first prize winner. Past winners include tenor Ben Heppner, St. Lawrence String

Quartet violist Lesley Robertson and pianist Jon Kimura Parker.

This concert marked Lee's fifth appearance at Hart House. During her years at U of T, she took every opportunity she could to perform, and found the House to be an eager host. "I began by playing a noon hour concert," she remembers. "There was a relaxed atmosphere and an appreciative audience. It was a really great opportunity to practice

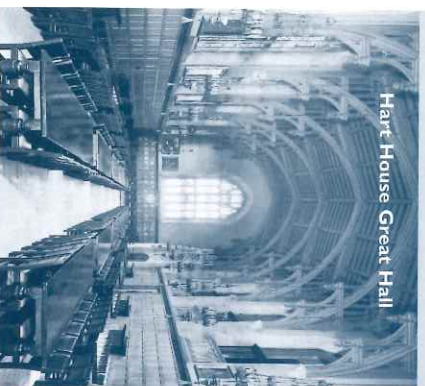
a featured soloist with the Toronto Symphony and l'Orchestre symphonique de Québec, played with several European orchestras, been broadcast on radio and won countless prizes and scholarships—impressive accomplishments for any musician, let alone a young alumna. What advice does she have for those hoping to achieve similar success? "Go for what you really want. Do that extra concert at Hart House. Often, all you have to do is ask, and you'll find someone willing to help."

Patrick Fothergill, '00, is the public relations and development assistant at Hart House. This article first appeared in the Fall 2000 edition of HartBeat, Hart House's magazine for alumni and supporters.

Hart House is for All Alumni

For graduates looking for a new gym and/or community centre, or like Elissa, seeking to rediscover a favourite hang-out, Hart House offers membership to U of T alumni and their partners. The basic level of membership grants access to the House's more than thirty member-run clubs and committees. The House's two choral groups, orchestra, wind and string ensembles, jazz band and choir might be of particular interest to music grads seeking a place to perform or to explore a new instrument or genre. For rates competitive with commercial gyms, graduates gain access to a full-featured athletics complex, including a pool, a

track, weight rooms, exercise rooms and equipment and a range of aerobics classes, on top of the House's cultural and recreational programming. Concessional rates are available for members' partners, alumni over 60, students of other universities and U of T staff. For more information on Hart House membership, facilities and services, please call (416) 946-7325.



Hart House Great Hall



Barker Fairley Room opening

In October 2000, the Faculty of Music celebrated the permanent installation of a collection of musical portraits by Canadian artist and distinguished German scholar Professor Barker Fairley (1887-1986), thanks to a donation from the Fairley family. The fourteen paintings date from 1957 to 1964 and belong to the U of T Art Collection. Ezra Schabas, Fairley's son-in-law, is pictured here at the opening with Ruth Budd whose portrait hangs beside her.

Alumni Notes

1950s

- **Teresa Stratas** (ArtDip 1959) was one of six Canadians honoured with a Governor-General's Performing Arts Award for 2000.

1960s

- **David E. Walden** (MA Music 1969) is now an Associate Professor of Music at Ryerson Polytechnic University's Theatre School. On Nov 4, there will be the premiere of his "Requiem In Remembrance of the Genocides of the 20th Century" and, in addition, his "In the Garden of the New Millennium." Both works are for mass choir (120), 3 soloists, small ensemble and four narrators. The purpose of the performances, as well as raising awareness, is to create a scholarship in Studies in International Justice and Crimes Against Humanity. Walden's song, "Let's Hear It For Music", commissioned as a millennium project by the Coalition for Music Education in Canada was sent on the net to every elementary and secondary school across Canada and was performed at Roy Thomson Hall at the Toronto Board's May Festival by combined choirs of 1500 and the all city youth orchestra. His latest publications include, "Everybody Can Sing" (a college level singing text) and "The Thing I've Played With the Most" (the third in his music and humour series — this one about the piano).

1970s

- **Sandra Erdman** (MusBac Perf 1970) entered a contest in San Francisco for which she received 30th out of 600 entries for her "Danish Wedding March #1".
- Pianist **Charles Foreman** (ArtDip 1972, MM 1973) is almost finished with his "Sounds of a Century" series at the University of Calgary. The ten-concert series features works from each decade of the twentieth century, and last season Foreman played decade-by-decade programmes from 1900 to 1950. Excerpts from all five concerts were broadcast nationally on CBC Radio Two's "In Performance". The concerts continue through to May 28, 2001, in the Eckhardt-Gramatté Recital Hall in the Rozsa Centre at the University of Calgary, where Foreman has taught since graduating from U of T. In addition, Foreman is playing a Mozart concerto with the Calgary Philharmonic in January and continues as Artistic co-Director, with his wife, Kathleen van Mourik, of the Mountain View International Festival of Song and the Mountain View Connection, projects devoted to presenting young singers and musicians in concert.
- **J. M. (Jack) Mills** (MusEd alumnus) has had a long career as an executive administrator for various orchestras in North America. He is currently President of the Calgary Philharmonic

Orchestra, after holding high-ranking positions over the past 25 years with the Toronto, Winnipeg, and Denver Symphony Orchestras. Jack was Managing Director of the National Arts Centre Orchestra and Acting Director General of the NAC in Ottawa until he left in 1996 to pursue an Executive MBA at the University of Ottawa. After graduation in 1998, He spent time in the private sector but the draw of music pulled him back and so is now in Calgary.

- **Elizabeth Volpé** (MusBac Perf 1975) performed the World Premiere of Michael Conway Baker's Harp Concerto on April 29 and 30, 2000 in Nelson and Cranbrook, B.C., with the Symphony of the Kootenays under the baton of Bruce Dunn. The composer and harpist collaborated closely on this work, with the first movement's cadenza written by Ms. Volpé.

1980s

- After graduating, **Bob Bruyn** (MusBac Perf 1985) played in the Saskatoon and Winnipeg Symphonies before continuing his studies in the Netherlands at the Rotterdam Conservatory on a Manitoba Arts Council grant. After playing in several Dutch orchestras, Bob has settled in Rotterdam and is entering his 6th season with the Rotterdam Philharmonic Orchestra. Special performances this season include back-to-back BBC Proms concerts with Sir Simon Rattle and Valéry Gergiev. **Genevieve LeCoulte** (MusBac Perf 1976), is a cellist in the RPhO. Bob also runs a web design business and counts the Rotterdam Philharmonic among his clients (www.rpho.nl).
- **Michael Danna** (MusBac Comp 1986, BEd 1987) is currently working on a ballet score for the Royal Winnipeg Ballet, which will be premiered in May 2001. It is based on the Indian erotic/religious poem The Gita Govinda. The choreographer is Nina Menon.
- **Sheldon Grable** (MusBac Perf 1989, MM 1992) has been appointed the new Ontario Regional Director at the Canadian Music Centre.
- **Jonathan Freeman-Attwood** (MusBac Hist 1985) is currently Vice-Principal and Director of Studies at the Royal Academy of Music. He has just brought out a recording of trumpet and organ music called 'Bach Connections' described by the BBC as 'extremely well conceived and the recording superb'. Other activities include criticism for Gramophone, broadcasting and producing recordings for Trevor Pinnock, Rachael Podger, The Clerk's Group, Phantasm Viol Quartet and others.
- **Stephen Starski** (MusBac Perf 1987) is currently the Concertmaster of the Kitchener-Waterloo Symphony Orchestra with which he gave the world premiere performance of a violin concerto written



- In May, 2000, pianists **Anne Louise Tingen** (MusBac Perf 1989) and **Edward Tingen** (MusBac Perf 1988) completed Doctor of Musical Arts Degrees at the Yale University School of Music, where their major teachers were Boris Berman and Peter Frankl. They have an active performing and recording schedule. They have given the world premiere performance and recording of "Chiaroscuro for Two Pianos Tuned a Quarter Tone Apart", by John Corigliano. They are presently faculty members and Ensemble-in-Residence at Florida Atlantic University in Boca Raton, Florida.

especially for him by Glenn Buhr. In the summer, Stephen participates in the Westen Festival, Festival of the Sound, and the Ottawa Chamber Music Festival. He has recorded a Clara Schumann disc with Henriette Schellenberg, soprano, Irngard Baerg, pianist, and Bryan Epperson, cellist. Stephen also conducts, and will lead a three-concert series with the Kitchener-Waterloo Symphony next season.

- Known for his eclectic musical abilities, Stephen continues to arrange, compose, perform and record ('Hors d'oeuvres' and 'In Perfect Time') as the first violinist of the Toronto-based Emperor Quartet.
- **Amy Sky** (music alumna) in conjunction with her new album "Phenomenal Woman" has developed The Phenomenal Woman Project and Tour for the Canadian Women's Foundation, Canada's first and only public foundation dedicated to improving the lives of women and girls through economic and social change. The title track and project were inspired

by the poem "Phenomenal Woman" by American Poet and Nobel Laureate, Dr. Maya Angelou. The tour will travel to twenty sites across Canada, where local phenomenal women who embody a sense of fairness, compassion, creativity, humor, style, grace, generosity and resourcefulness will be honoured.

- **Elizabeth Wells** (MusBac Hist 1988) is currently finishing her doctoral dissertation in musicology entitled "West Side Story(s): Perspectives on a Great American Musical" at the Eastman School of Music. Her research has been generously funded by major grants from the Presser Foundation and the Elsa T. Johnson Dissertation Fellowship. This past year she was awarded the American Musicological Society's AMS-50 dissertation fellowship, awarded annually to dissertations that show "scholarly work of high promise."

1990s

- **Ed Choi** (MusBac Perf 1999) recently toured Korea as a marimba concerto soloist giving clinics/master classes at various universities. He currently attends graduate school at Northwestern University.
- **Andrew Chung** (music alumnus) has been appointed Conductor/Music director of Halton Chamber Orchestra starting from September, 2000. He is currently doing research on the Phenomenology of Music. If interested, please email him at chung@hotmail.com.
- Currently based in Toronto, **Eve Egoyan** (MM 1992) specializes in the performance of new solo piano works. Eve has performed a number of North

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Alumni Notes

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American and world premieres of international composers. Many Canadian composers have written works for Eve, including music alumni **Martin Arnold** (MusBac Ed 1987), **James Rolfé** (MusBac Comp 1983, MM 1984), and **Ann Southam** (LicDip 1963). The CBC regularly broadcasts Eve's performances. She has appeared as a soloist in festivals across Canada, Europe and Japan and has toured as part of Debut Atlantic and Vancouver's Music in the Morning concert series. Upcoming larger commissions written for Eve include a new twenty minute work by Britain's Michael Finnissy commissioned by the British Council; the premiere of "Sky Music", a concerto written for Eve by Spanish composer Maria de Alvear for performance in Prague (summer 2001) conducted by New York based Peter Korik; and a piano concerto by **Ann Southam** for the Winnipeg New Music Festival 2002.

Eve's first CD release, "things in between", of new music for piano has gone into second pressing and was chosen by the Globe and Mail as one of the ten best CD's of 1999.

- Soprano **Barbara Hannigan** (MusBac Perf 1993, MM 1999) has recently been invited to return to the Netherlands Opera for another world premiere production of an opera by Russian composer Aleksandr Knaifel, to be directed by Pierre Audi and conducted by Mstislav Rostropovich in September 2001. She recently made her Toronto Symphony debut with Mozart's concert aria *Al ceto di chi t'adora* and Ligeti's *Mysteries of the Macabre*, under the baton of **Gary Kulesha**. Soon after she performed the same Ligeti work in Germany and Holland with Reinbert de

Leeuw conducting Amsterdam's Asko and Schoenberg Ensembles. In 2001 she will sing the role of Dalinda in Handel's *Ariadane* with Toronto's Opera in Concert, and Handel's *Tibea* with the Frankfurt Baroque Orchestra, as well as her debut with Edmonon Opera as Despina in *Così fan tutte*.

- **Craig Harley** (MusBac Perf 1997) is one of the performers on the CD "When We Were Little Girls" by Cash Cow, named NUMBER 1 JAZZ ALBUM OF 2000 by the National Post.

- **Serouj Karadjian** (MusBac Perf 1994) has been appointed chair of the piano department of the Real Conservatorio Superior de Musica of Madrid in Spain. He has a rigorous performance career, plus two recordings with violin, including an award-winning Schumann disc.

- **Leanne Noble** (MusBac Ed 1997, BEd 1998) is teaching music, physics and English at Twin Lakes Secondary School in Orillia, and is enjoying it.

In Memoriam...

- Victor Braun
- Robert Cringan (MusBac 1949)
- Emil First (MusBac 1950)
- Alma Pierre (MusBac Ed 1965)
- Louis Quilico
- Joan Maxwell Rempel (ArtDip 1954)
- James Swan (MusBac Perf 1998)
- Hugh R. Tyndall (alumnus 1957)
- Clifford von Kuster (MusBac 1949)



- Pianist **Galina Zisk** (MusBac Perf 1996) completed her Master's Degree (Perf) in 1998 and is currently a candidate for a D.M.S. (Perf) at Manhattan School of Music. She is very active as a soloist and a chamber musician, and is also a piano faculty member at Hartwich College Summer Music Festival and Institute in New York. In February, 2000 Galina gave her New York recital debut at the Weill Recital Hall at Carnegie Hall, presented by "Artists International".

- **Charles Olivieri-Munroe** (MusBac 1992) won first prize in Prague Spring Festival's International Competition for Conductors. In the prize giving ceremony held on May 15th, 2000 at the (Prague) City Hall he was also awarded the Prague Spring Foundation Prize, the Supraphon Prize, the Czech Radio Prize, and the City of Prague Honorary Medal.

In February 2001, he made his debut conducting the Toronto Symphony Orchestra and Komische Oper Berlin conducting Verdi's Falstaff. He will debut with the Gunma Symphony in Japan, the Haifa Symphony in Israel, as well as the Belgrade Philharmonic Orchestra next season.

- **Oksana Rodak** (MusBac Ed 1990, MM, 1993) now lives in Kyiv, Ukraine, after living in Chicago for 5 years and working with the Glen Eilyn Children's Chorus. She now teaches music at the Pechersk School International where she initiated a performance-based choral curriculum. Oksana also is the founder

and music director of the Perlyna

Children's Choir of Kyiv which has recently performed at the Kyiv Opera House. While living abroad, Oksana is collaborating with local artists and is enjoying the vibrant cultural scene of Ukraine.

- This summer, **Stephen Tam** (MusBac Perf 1999) was awarded a scholarship to participate in Kent/Blossom Music Festival's professional training program in Kent, Ohio. He had the opportunity to perform with the Cleveland Orchestra.

Also, he was awarded the Chalmers Award to continue his Master of Music in Orchestral Performance program at the Manhattan School of Music (with Jeanne Baxtresser). Stephen gave a noon hour recital at the Glenn Gould Studio on October 19 as part of CBC Radio's Music Around Us series.

- **Marc Toth** (MusBac Perf 1995, MM 1998) won fourth prize in the 2000 Busoni International Piano Competition in Italy.

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