

# Noteworthy



## Music Makes the World Go Round

*Staying Connected with U of T*



John McKeown  
(ArtDip 1983),  
U of T Alumni  
Representative  
for Turkey

was accepted to the Teachers' Education Fair held at OISE. As a result of this search, I secured a position at the Bilkent Preparatory School in Ankara, Turkey, helping the administration set up a new elementary school. I loved this project, and, at the end of the contract, chose to move to Izmir where I was hired to set up a music programme for another new school. Currently, I am employed at the American Collegiate Institute in Turkey. I have had the opportunity to live, laugh, love and learn in a gorgeous country and to experience the warmth and hospitality of the Turkish people.

Working abroad has presented many challenges and rewards. Language is the first hurdle to leap (persevering with Turkish, mine is now passable).

Changing circumstances demand a flexible attitude. And, for a rather serious person like me, this can be lovely. I can laugh at myself! "Getting along with others," as my mother used to say, "within a smaller community of foreigners can be intimidating for those folk used to the hustle and bustle and constant variety of big city life." But, alternatively, this situation presents opportunities for the seeds of friendship to blossom.

My studies at the Faculty of Music and U of T prepared me for the many circumstances I have encountered. As a result, I learned to engage other people in dialogue and to open myself to new ways of living and learning. My studies

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KEEP IN TOUCH

**L**ast year I became an Alumni Representative in Turkey for the University of Toronto. I wanted to contribute to the community, despite the distance from Canada. My responsibilities to date have included contacting students accepted to U of T and making contacts within the larger educational community here in Turkey, especially through the Canadian Education Fair sponsored by the Canadian Embassy via the Canadian Education Centre Network. Allow me to explain a bit further.

About six years ago, I decided to take advantage of the teaching surplus and go on an extended leave from the Toronto Board of Education. Exploring

the options, I first spent a year teaching in Glasgow, Scotland, on a League of Commonwealth Teachers' Exchange scheme. During that time, I traveled extensively throughout Europe and Britain, including the northern reaches of Scotland. I vividly recall exploring the ancient standing stones and the coronation spot of the very first Scottish kings near Achnamara, on the west coast. Other memorable moments were representing Canada at the Service of the Commonwealth at Westminster Abbey, in the presence of HM Queen Elizabeth II, and also taking tea with HRH Princess Margaret.

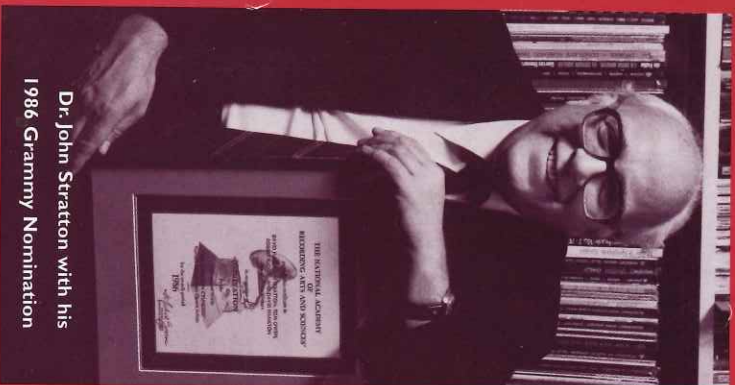
Upon my return to Canada, I felt the restless urge to travel again. And, as an alumnus of the University of Toronto, I

### John R. Stratton Visiting Artist Endowment

In January 2002, the Faculty of Music welcomed renowned piano/vocal collaborator Martin Isepp for a two-week residency as the first John R. Stratton Visitor in Music. The Fund was established with a generous gift from the estate of Dr. John R. Stratton. In his will, Dr. Stratton designated his gift to be used for the purpose of endowing a master class program of distinguished singers and accompanists to visit and teach at the Faculty of Music.

A unique enhancement to the educational programs at the Faculty of Music is the exposure we provide for our students to internationally known performers, scholars, composers and music educators. Master classes and lectures are designed to develop a high level of artistry and musicianship in students and to equip them with the creative tools to open up new possibilities in their career. Master classes and lectures enable students to learn these skills first-hand from the world's greatest artists, such as Martin Isepp and the many others who will come to the Faculty of Music thanks to the Stratton Fund.

John Stratton, by profession a teacher of philosophy on the faculty of Ryerson Polytechnical Institute, Toronto, was also a specialist in the history and recordings of dramatic singing, a producer of records, and a baritone. His articles on operatic singing and the phonograph, and on individual singers, have appeared in The Record Collector and Recorded Sound. His bibliography includes some fifty articles and liner notes for recordings. In 1968 he gave the opening lectures, entitled "Crisis in the Art of Singing," at the new quarters of the British Institute of Recorded Sound. Cantilena, the record label he founded in 1966, has released some forty-six LPs of rare 78s by singers of the past. In the 1950s, he studied voice with Gina Cigna and Askel Schietz in Toronto, and with Herbert Janssen in New York. A graduate of Trinity College, he received a doctorate in philosophy from the University of Toronto in 1969.



Dr. John Stratton with his  
1986 Grammy Nomination



# Music Alumni in NYC

## Alumni Share Reactions to September 11th

There was a universal feeling of shock after the news was broken that faithful Tuesday that terrorists had attacked the World Trade Centre in New York and the Pentagon in Washington. These former Faculty of Music students each had a personal perspective of the events, and they were kind enough to share it with us.

**Jordan Zed** attended the Faculty of Music from 1996-1998, taking Piano Performance and Composition, before transferring to Berkley in Boston. "The training that I got at the Faculty was invaluable and helps with what I do today," said Zed. On September 11th, Zed was at home when he heard the news. "My other roommate Fred called, he said to turn on the TV, he saw the second plane hit... The first thing that came to mind was my roommate Tom." Tom Peticini, Zed's roommate worked at the World Trade Centre, at Canor Fitzgerald, a brokerage firm. Zed tried to hope for the best, but when Peticini didn't return after several hours, he began to face the reality that his roommate might never return. "His mother called, it was probably one of the most difficult phone calls I've ever had to take. She wanted any information possible, but there just wasn't any... Tom never came home." Music was a way that helped Peticini's friends and family cope with the tragedy. "He played guitar... I had lent him my four-track recorder. I found a tape of him playing songs in his room. It was a wonderful memento to him. When you turn it on, it's like he's in the room with you. We made copies for all his family." Zed also participated in a benefit concert for the September 11th fund in his hometown in New Brunswick. "I wrote a song about it called 'Never Forget.' I wanted to do something I knew how to do to help... It was nice to know that I put my energy into something positive," said Zed. The concert raised \$15,000 for the fund. "I think Tom would have been very happy about that."

**Kathy Caswell** (*MusBac Perf 1974*) has been a member of the Metropolitan Opera Company since 1980. She was preparing with the company to open their new season when the attacks happened. "I was in disbelief and shocked that our shores would be invaded by such brazen terrorists... It was numbing," said Caswell. When the company was allowed to have a rehearsal at the Met on the Thursday, Caswell said that the mood was very somber. "It was a horrible experience, we shouldn't have been there, it seemed almost frivolous. James Levine, Artistic Director of the Met wanted to continue and that's what our mayor said, it was a part of the city getting put back together."

They had their first performance of the season scheduled for that weekend, and had to decide whether or not to put the show on as a benefit for the victims of the tragedy. "We took a vote with the orchestra, all the other departments did too. It was unanimous that we would give this performance for the City of New York. People needed something to normalize the times," she said. The performance was spectacular, according to Caswell, especially with the inclusion of Plácido Domingo, and a well-received speech from Rudolph Giuliani. "We played God Bless America. The entire place was up on their feet, applauding the fact that they were alive... It felt like people needed to be there, be together, that life was normal even though we all knew it wasn't. There was a feeling of gratitude, people were stuck in their homes and apartments, most people were not allowed in, the Southern area of Manhattan. A lot of people were out for the first time." Caswell was grateful for the opportunity to do something positive in the wake of the attacks. "I felt really glad that we could give back and help in the way we could to contribute to helping people go back to a normal life. There was quite an exceptional mood and feeling there," she said.

**Marilyn Steiner** (*MusBac Hist 1972*) is a musicologist and the private librarian



Hart House  
Memorial Service  
for September 11th  
Victims

for Izhak Perlman, and part-time personal librarian to Zubin Mehta. On the day of the attacks, she was in New York to work on Perlman's library. "I was just leaving the apartment I stay at and somebody told me about it, he was wearing a walkman, and turned ashen. He said a plane had crashed into the World Trade Center, I pictured a 2-seater propeller plane, not a jetliner. When I went out, I saw everyone listening to the radio and realized what had happened. I just went to Mr. Perlman's house, and we watched TV," said Steiner. She described the difficulty in getting in contact with loved ones, as phone lines were all busy. "It took a good hour and a half to call and let people know I was okay. You couldn't do anything, you were just immobilized, you were nonfunctional. I just said I was finished, I was leaving. I had a fight at La Guardia that afternoon. Needless to say I couldn't get out." Steiner finally got a bus out of New York on September 13th back to her home in Toronto. She described the eeriness of New York that week. "I was in shock, there were no cars on the road. It was unlike any New York I've ever seen," she said.

On September 11th, **Joseph Landers** (*MM Comp 1989*) like many others was shocked about the attacks. "I think that the largest impact came visually, after the first attack, the cameras were on the World Trade Centre towers, it was like

## Message from the President Faculty of Music Alumni Committee



A few years ago I received a phone call from the Faculty of Music Alumni and Development Office. It had been about 28 years since I'd heard from the Faculty and wondered what I had done wrong! Of course I hadn't done anything wrong. There just wasn't an active, or for that matter any, Alumni Association at the Faculty.

I did come back to the University after that call. I got involved with the Dean's Committee and then the Campaign Cabinet. I chaired the Opera Production Fund and we raised over half a million dollars for that endowment.

On my first visit to the Edward Johnson Building I felt transported back in time. Once again I was a nervous, tense opera student. The place hadn't changed much. It even smelled the same. I still looked ghastly in the washroom mirrors and the Geiger-Toril room made me want to get into rehearsal clothes.

Now with the help of a fantastic committee I am trying to get as many alumni back to the Faculty as possible. Our overall goal is to develop a strong

Music Alumni Association. I am the President and there are five sub-committees that represent each of the Faculty of Music disciplines: Composition, Music Education, Musicology, Opera, and Performance. Because we all graduated specializing in a specific form of music it seemed natural to build the association following that model. On each sub-committee there will be a chair, a student member, a faculty member and other interested alumni.

When I said it is a fantastic committee I meant it. **David Jaeger** (*MusBac Comp 1972*), Executive Producer of *Two New Hours* at CBC Radio, is our Composition chair. Retired from her successful singing career in Canada and the US, **Lorrie Casteneda Brain** (*OpDip Perf 1970*) will represent Opera, and **Maria Topolovich** (*MusBac Hist 1974, M.M. 1975*), President and CEO of the Academy of Canadian Cinema and Television, chairs Musicology. The Performance and Music Education committees are currently in the works.

Although we have separate committees we will communicate and share ideas. And we are looking to develop engaging alumni programs beyond reunions, like mentoring, sponsoring a student for performances in the city, and much more. We also want to improve our communications with alumni, make them meaningful and interesting to you.

I should add that although there has been no official music alumni association we have had some very successful alumni events (thanks to alumni volunteers!) like Spring Reunion last year and the *La Rondine* Opera School reunion in 2000.

Wish us luck and if you have any suggestions or just want to get involved please contact us at

music.alumni@utoronto.ca or call **Marilyn Genovese Brown** (*MusBac Hist 1995*), Director of Development and Alumni Relations, at 416-946-3145.

BY RIKI TUROFSKY  
(*DipOp Perf 1970*)



# Raising Our Sights

## The Faculty of Music Campaign



### Noteworthy Gifts

- A distinguished group of jazz artists led by Russ Little (MusBac Ed 1967) established the *Moe Koffman Memorial Jazz Scholarship* with the first of a series of annual fund-raising concerts in September at the Montreal Bistro and Jazz Club.
- The *Kenneth H. Penzance Lecture Series in Music* has been created through a bequest from the estate of composer and music researcher *Kenneth Penzance* (MusBac 1943).
- In addition to funding the *Elmer Iseler Chair in Conducting*, the Heinrichs Foundation now supports the Faculty of Music's *Centre for Advanced Studies in Choral Music*.
- *John Gladwell* (MusBac Ed 1989) and his sisters donated more than 5,000 recordings from the music collection of their late father, James H. Gladwell, to the Faculty of Music Library.

### How can you support the Campaign for the Faculty of Music?

The Faculty of Music is working to raise \$15 million by 2004. Now is the time to step up and show your support for our outstanding students and programs. Please contact Marilyn Brown at [friends.music@utoronto.ca](mailto:friends.music@utoronto.ca) or 416-946-3145, for more information.

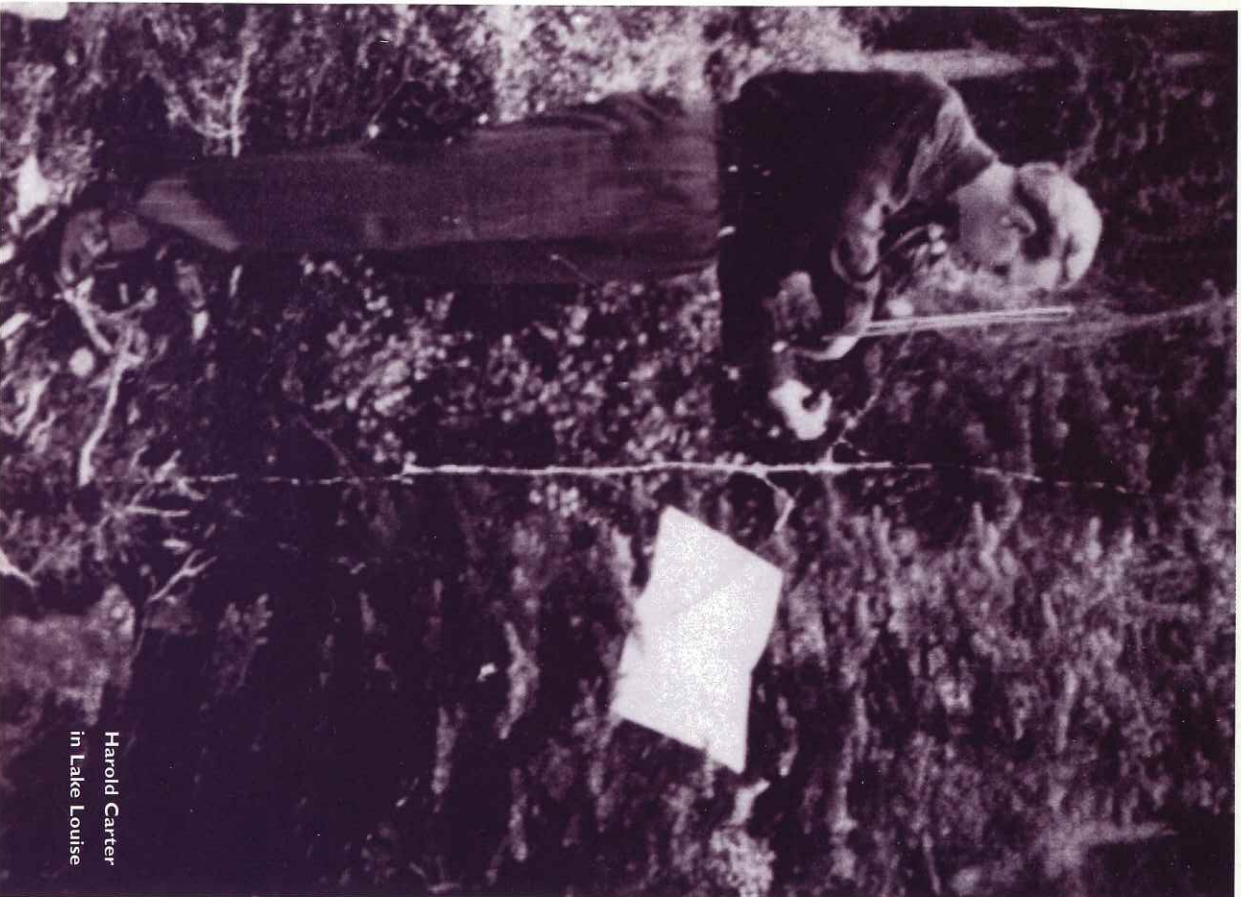
### Harold Carter Memorial Fellowship

A new graduate fellowship in string performance has been created in memory of Toronto

musician **Harold Carter** (1910 - 2000). His wife Irene and family established this award based on his personal understanding of the challenges facing young people who wish to make music a career. "Students need to concentrate on practicing and learning, and that's difficult to do when you have to worry about the costs of your education." The Harold Carter Memorial Fellowship will provide substantial funding for one student for the duration of the two-year Masters program in string performance.

Harold Carter's career in the Toronto Symphony Orchestra (TSO) as violist and saxophonist spanned thirty-one years, from 1944 to 1975. Born into a musical family in Calgary, he was taught as a child of 8 to play the violin by his father, Alfred, who had been an award winning flautist in the D'Oyly Carte Opera Company orchestra in England. Violin lessons were followed by flute lessons, and after mastering these, he learned to play the clarinet and the saxophone. This range of ability enabled

him, in his twenties, to play in the dance bands of the Chateau Lake Louise and Banff Springs Hotel in Alberta during the heyday of the big bands. Following his marriage in 1937, he and Irene moved to Winnipeg, where he became a CBC radio staff musician. Interested in improving his skills, Harold went to Toronto to study with Kathleen Parlow. While there, Sir Earnest MacMillan came to hear him play, and after listening to him said he could begin to work with the TSO tomorrow. This began a 31 year distinguished career for Harold Carter, playing under five conductors: Earnest MacMillan, Walter Susskind, Seiji Ozawa, Karl Ancel and Andrew Davis, and travelling to many countries. Work in the orchestra was not all serious; it included the famous TSO "Permentation Society" which featured tasting parties of wine made by members, and orchestra ice skating parties at Toronto City Hall following performances. Along with his work in the TSO, Harold always made time during the summers to teach and mentor young students at summer music camps such as Tanglewood. He was honoured with a medal for Contributions To The Arts by the United Nations. Harold Carter retired in 1976, following a career that he described as "most satisfying".

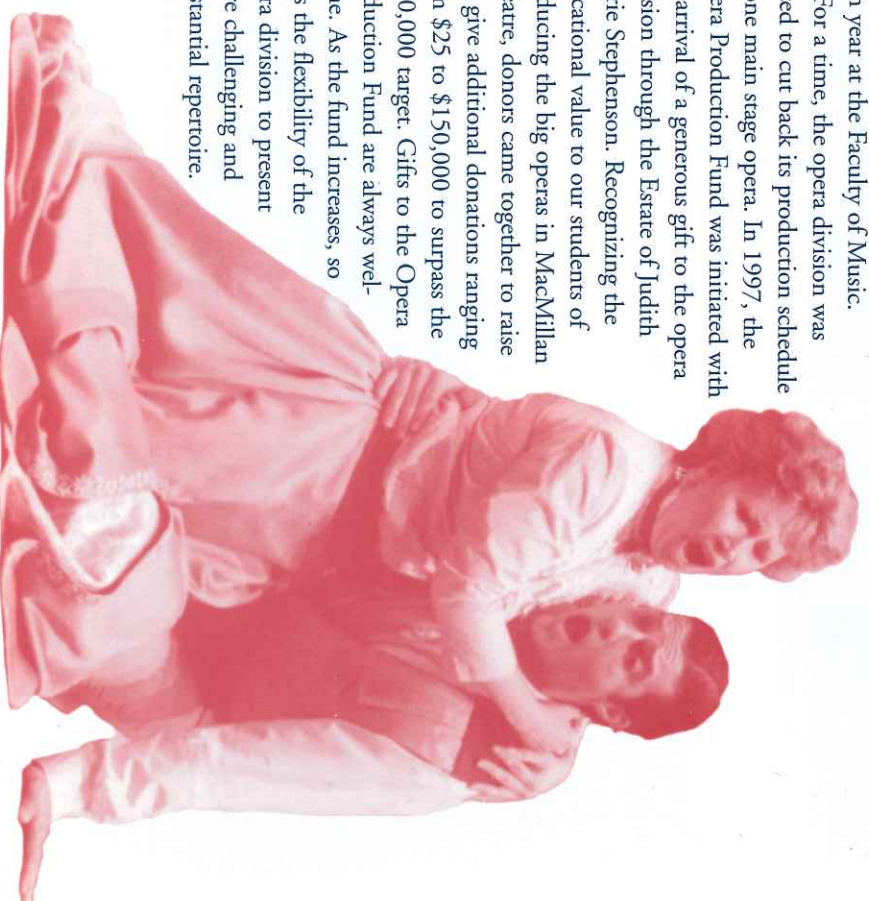


Harold Carter  
in Lake Louise

## Opera Production Fund Reaches \$500,000!

Thanks to a tremendous volunteer effort led by Riki Turofsky (DipOp Perf 1970) with a committee of opera enthusiasts, an endowment fund of more than \$500,000 has been established that will secure in perpetuity two fully staged opera productions each year at the Faculty of Music.

For a time, the opera division was forced to cut back its production schedule to one main stage opera. In 1997, the Opera Production Fund was initiated with the arrival of a generous gift to the opera division through the Estate of Judith Marie Stephenson. Recognizing the educational value to our students of producing the big operas in MacMillan Theatre, donors came together to raise and give additional donations ranging from \$25 to \$150,000 to surpass the \$500,000 target. Gifts to the Opera Production Fund are always welcome. As the fund increases, so does the flexibility of the opera division to present more challenging and substantial repertoire.





# New Faculty of Music Recordings

*These and other Faculty of Music recordings are now available through the Box Office. Either visit in person, or call to have your order shipped at 416-978-3744.*

## Rondino

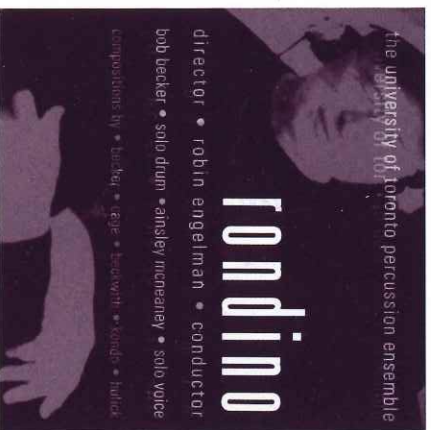
Fearless, *Rondino*, the CD recorded by the University of Toronto Percussion Ensemble, is for listeners interested in radically different voices and a broad spectrum of percussion repertoire. **Robin Engelman**, director of the ensemble, said

that the CD was made for the students, to stretch their minds about what music is.

Be curious; don't be alarmed. This CD reaches its goal (undoubtedly) while remaining accessible to more than a handful of eccentrics.

**Bob Becker's** piece *Mudra* begins the CD with soft vibrating chords. Soon a sudden and violent snare drum's strong rhythms are introduced over a rich orchestration of mallet percussion.

**John Cage's** *Forever and Sunnelli* follows seamlessly and smoothly. The lascious voice of Ainsley McNeely sneaks in, quietly singing a poem by e.e. cummings and has us captivated immediately. The licks played on Chinese cymbal and drums are so powerful and complementary I wonder why this ensemble of instruments and voice hasn't emerged into a more widely used combination.



There is a short pause after McNeely's voice fades away and the curious sounds of bowls tumble out of my speakers. For eight minutes I am hypnotized by the sound of rolling bowls and space. This is **John Beckwith's** *A Game of Bowls*. There seems to be no distinct groove, only the careful ear of each player.

Eight minutes can be a long time listening to improvisation on bowls and just when you've thought you've had enough, Terry Huijck's *Rondino* steps forward, thumping a rhythmic ostinato. The feeling of the piece is one of a percussion jam with a definite form. The writing is clever and we hear melody

despite the lack of mallet instruments. Jo Kondo's *Eight Categories* is mesmerizing. Every note is beautifully and carefully attended to, not a single sound is neglected in creation.

**John Cage's** *First Construction in Metal* is dark. Most striking are the wicked thunder sheets. The sounds produced by the massive instrumentation and seven players are extraordinary and unbelievably acoustic. The precision of rhythm and dynamics is so impressive the piece sounds as if it was electronically produced. The thunder sheets alone are worth the price of the CD. They

were made for Engelman by the Avedis Zildjian Cymbal Company and are the only ones of their kind in existence.

The CD's programming is exceptional and intimidating. Its lyricism and harmonies are astounding. It is the few not the many in today's classical music, admittedly or not, who are open to experiment and explore, to search for new sounds and who aren't always so willing to follow an established way, though great it may be. There exists a high standard of playing and appreciation of the scores however the student ensembles' free play and curiosity can't be mistaken on *Rondino*.

BY GINA RYAN  
(MusBac Perf 2000)



## Voyage on High C's

This June marked the inauguration of the MacMillan Singers' Summer Festival Choir, led by **Dr. Doreen Rao**, Elmer Iseler Chair in Conducting. The tour consisted of three (and a half) performances linked by a trip around Lake Ontario, as well as a chance for the choristers to see a few places and have a little fun.

Our first stop was in Niagara Falls, where we had lunch and visited the shops in Niagara-on-the-Lake. We continued to Buffalo, the location of our first concert. The concert that evening was in Holy Trinity Lutheran Church. The evening combined the performances of our choir and the Western New York Children's Chorus, directed by John Fleischman, Jr. It was a wonderful opportunity to

recognize our roles as potential mentors for younger singers, and equally, I think we were all surprised and impressed by the musicianship and vocal strength of the children's chorus. The concert included some interaction with the audience when they were invited to sing the voices of an African lullaby, and ended with all the singers in the building joining voices for Lynda Adams' arrangement of *We Rise Again*. The audience enthusiastically appreciated the music and the inspired performances, including solos by our students

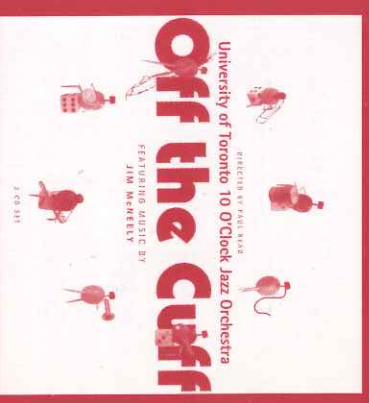
**Laura Albino, Micheal McBride, James Baldwin, Heather Eyert, Sarah Omerod and Stephen Erickson.**

On the second day we departed for Syracuse, stopping off in the afternoon at Spirito, the beautiful home of Dr. Barbara Tagg and her family. There we were treated to a reception featuring some especially delectable snacks (strawberries – mmm.) Later, we toured the campus of Syracuse University and performed a few pieces outdoors for faculty members alumni. The evening's performance took place in Senor Auditorium in Crouse College, a beautiful venue with stained glass and a high stage. Despite a somewhat small audience, the concert was clean and musical. It was clearly a joy to the people who were in attendance.

On the final day of the tour, we departed right on time for Kingston. We had a fantastic lunch at Chez Pigg, then caught the ferry to Amherst Island ON. We relaxed for a while at the lovely cottages of Dr. and Mrs. Smyth, then left for the church. The performance was a benefit for the tiny, adorable St. Albans Anglican Church on the island, to raise funds to help pay for the installation of an organ. The place was packed, and the energy crammed into that area was amazing. The music was charged with emotion, and enriched by beautiful vocalism. It was truly an exciting and inspirational performance, and the audience called for an encore. After the concert everyone, singers and audience, adjourned for a quick but bountiful potluck, where we had the chance to mix with a few of the inhabitants of the island.

On the bus on the way home to Toronto, I reflected on the achievement of the tour. Congratulations are clearly in order for everyone involved, and a special thank-you to tour manager **Ella Wong** (MusBac Ed 1997). Friends were made, and a group of people became closer. Beautiful music was made and shared, and every musician present grew.

BY BRANDON CUNNINGHAM  
(Perf II)



## Off the Cuff

Off the Cuff, a new release by the University of Toronto 10 O'Clock Jazz Orchestra was launched on November 28th 2001 at a special celebration in Walter Hall. The 2-CD set was produced with financial assistance from TTD Meloche Monnex and the University of Toronto Alumni Association.

"This CD was recorded at the end of a tremendously successful year (2000-2001) which included Jim McNeely in residence, an Oliver Nelson tribute concert and other key performances by the band at U of T's Hart House and The Rex Jazz and Blues Bar, one of Toronto's main jazz clubs. Our students spent countless hours preparing some of the most demanding and rewarding music I've ever attempted with a student ensemble," said Paul Read (MusBac Ed 1970, MMus 1991), Director of Jazz Studies and conductor on Off the Cuff.

Jim McNeely was a 2000-2001 Wilma and Clifford Smith Visitor in Music at the University of Toronto and is a featured composer on the CD. He is pianist and composer-in-residence with the Vanguard Jazz Orchestra in New York City and Permanent Chief Conductor with the Danish Radio Jazz Orchestra. Other highlights of the CD are

"Zwischen den Baumen (Between the Trees)" by Michael Webster (MusBac Perf 1999) and an arrangement of "But Not for Me" by Canadian composer and band-leader Paul Ashwell.

Off the Cuff has received great reviews and was included among the best recordings of 2001 in The Toronto Star.

BY KIM EDWARDS



# Faculty Notes

## Tim McGee Retires

Founding director of the Toronto Consort, **Timothy McGee** for many years edited the early music for, and performed with this highly successful group. Most of his career, in fact, has been concerned with performance. McGee has been a professor of musicology in the Faculty of Music and the Centre of Medieval Studies at U of T since 1973. His areas of research are the performance of music before 1800 and the music of Canada. He has edited medieval dances and directed the Historical Performances Ensembles in the Faculty since 1986.

His *Medieval and Renaissance* music (1985) is a general performer's guide. Other publications deal with very difficult and important aspects of performance practice: *Singing early music* (edited with other scholars, 1996) deals with the pronunciation of European languages in the late Middle Ages and Renaissance, including the various dialects of Latin. His latest book, *The Sound of Medieval Song: Vocal Style and Ornamentation According to the Theorists* (1998) is a masterly and innovative interpretation of early notation and its descriptions in treatises. In 2001, McGee won Early Music America's Howard Mayer Brown Award for lifetime achievement in early music.

Canadian composers have also engaged his attention, beginning with a biography of Barbara Pentland and culminating in 1995 with his editorship of *Essays in Honour of John Beckwith*.

Currently on the Board of the American Musicological Society, he has held Senior Fellowships in the Connaught Research programme and at the *Villa I Tatti*, the Harvard Center for Italian and Renaissance Studies in Florence. He is now writing a history of civic musicians in Florence.

It will be hard to replace this versatile and productive scholar and performer, an entertaining colleague always ready for a stimulating debate. We wish him a happy retirement.

BY ANDREW HUGHES

## Lois Marshall Chair in Voice Studies Celebrations

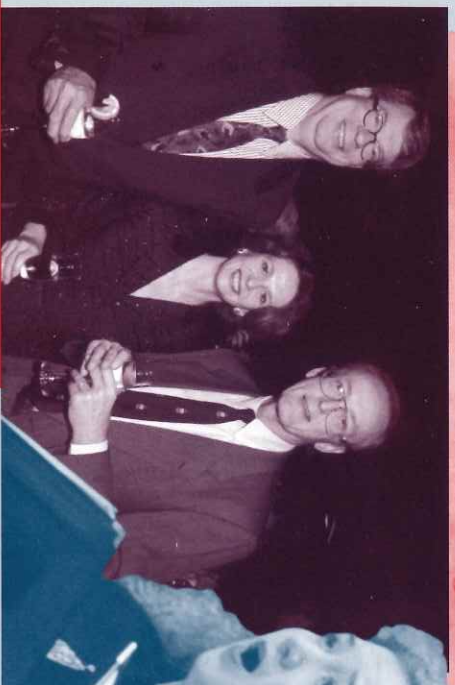
Donors and Distinguished Guests: Stephen Smith, Dean David Beach, Karen and Ben Heppner, Jane Smith, Chancellor Henry Jackman, Cite Anne Loewen, John Lawson, Lorna MacDonald and President Robert Birgenau



Nicolas Goldschmidt, founder of the opera division, with opera alumnus Ben Heppner



Cameron Water (MusBac Ed 1975, MusM Ed 1976), Associate Dean, Lorna MacDonald, Lois Marshall Chair in Voice Studies, and David Beach, Dean



Student Performers Melinda Delorme and Giles Tomkins

## Faculty News

- Darryl Edwards' oratorio performances included the role of the roasted swan in *Carmine Burina* performances with the Bell' Arte Singers and Mississauga Choral Society, the Stanford *Requiem* with the Orpheus Choir, and Handel's *Messiah* with the Bach-Elgar Choir. He traveled to Coburg, Germany, where he performed Paul McCartney's *Liverpool Oratorio* with the Bach-Chor.
- Christos Hatzis' *Confessional* for cello and orchestra was released on a new recording by Shauna Rolston with the CBC Radio Orchestra under the direction of Mario Bernardi. The work was performed by Rolston with the Toronto Symphony Orchestra under the direction of Gary Kulesha as part of the Massey Hall New Music Festival in November 2001.
- After serving 2 years in the Vice Presidential offices, Andrew Hughes, a University Professor in the Centre for Medieval Studies and Faculty of Music, was elected President for a one-year term of the Medieval Academy of America in its annual meeting in Phoenix, Arizona, March 2001.
- Chan Ka Nin composed the popular opera *The Iron Road* which aired twice on CBC Radio Two's popular *Saturday Afternoon at the Opera*. Chan and librettist Mark Brownell accepted their first Dora Mavor Moore Award for the opera, named 2001 Outstanding New Musical.
- Ezra Schabas was appointed a Fellow (Honoris Causa) of the Royal Conservatory of Music (FRCMT) at its Convocation Exercises January 27, 2002.



# Student Notes



## Master's Student Wins Prestigious Piano Prize

Angela Park (MusBac Perf 2001) is the winner of the 2001 Grace Welsh Prize for Piano Performance. Competition for this prize occurred in Chicago in May of last year. Up against 30 students from schools such as Juilliard and Curtis, she offered Beethoven's *Waldstein Sonata*,

*Op. 53, Bach's Prelude and Fugue in G major, Bk. 1, Schumann's Fantasy in C major, and Debussy's Estampes, and Chan Ka Nin's Vast as her competition repertoire. The first round was performed behind screens. From that round six contestants were chosen to compete in the finals.*

"It was nice to win. I didn't expect it," said Park, now a Master's student, about the Prize.

She said the competition was a wonderful learning experience due to the warm welcome provided by her host family in Chicago. "I had a great time, mostly with them. It was a relaxed atmosphere, not competitive."

The Grace Welsh Prize is an international piano award worth \$5,000 US. It has existed since 1983, and was formed as a testament to Welsh, who taught and enjoyed music for much of her life before her death at the age of 105.

Judge Joan Gilbert noted that Park gave an "excellent performance of all 3 composer's works," and in particular, "the poetry of the Debussy pieces was special...the Beethoven had drive, intensity and excitement."

During her stay in Toronto, Park has performed as a featured young artist in various

concert series, including the Guelph Spring Festival, Mooredale Concerts, and the Rupert Schieder Recital at U of T's Hart House. Her performances have been televised and broadcast for CBC.

Park is busy preparing for her first graduate recital at the Faculty this spring. "The Welsh recitals have given me more professional experience and exposure," she said. In addition to the six Welsh recitals in universities and communities in the Chicago area, she has performed a solo recital in Deep River ON. She recently won the concerto competition with the U of T Symphony Orchestra, and will be performing Rachmaninoff's *Concerto no. 2* on April 13, 2002. In April 2003 she will perform Mozart's *Concerto in C minor, K. 491*, with Orchestra London.

Park plans to settle in Toronto after graduation.

"I want to keep performing and focus on teaching and collaborative work," she said.

Angela Park is a student of William Aide (ArtLiDip 1959), R. E. Edwards Chair in Piano Performance.

BY KIM EDWARDS



Mark Laver playing saxophone

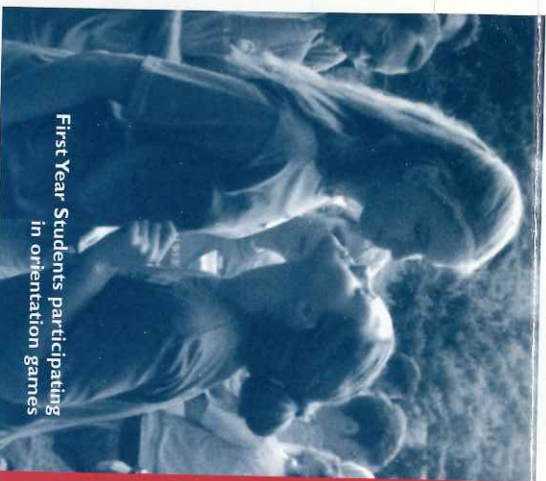
## Student News

• Scott Cameron (MusEd IV) is director of the Hart House Jazz Ensemble. This ensemble is a part of Hart House's programming, and includes Music students, students from other faculties, graduate students, alumni and senior members of Hart House. They play concerts in December and April, as a part of the Jazz at Oscar's series.

• Maya Fraser (AdvCert Perf) won first prize at the Elora Music Festival Young Performers Competition in July 2001.

• Mark Laver (Perf Jazz I) finished second in the Woodwind Division of the Kiwanis Festival, where he performed the Glazunov Saxophone Concerto, winning the Murray McFarlane Memorial Scholarship for Woodwinds. He completed his ARCT diploma, with First Class Honours in June 2001, winning the gold medal for woodwind performance. Mark is also a member of the Toronto Jazz Orchestra, as well as Tomfoolery, a local jazz-funk band that has performed at a variety of clubs in and around downtown Toronto.

• David Dellaire (Perf IV) and Jordann Zaza (MusEd IV) were director and music director, respectively, of Stage Blue Productions' production of Jesus Christ Superstar. It was presented in the Isabel Bader Theatre in March.



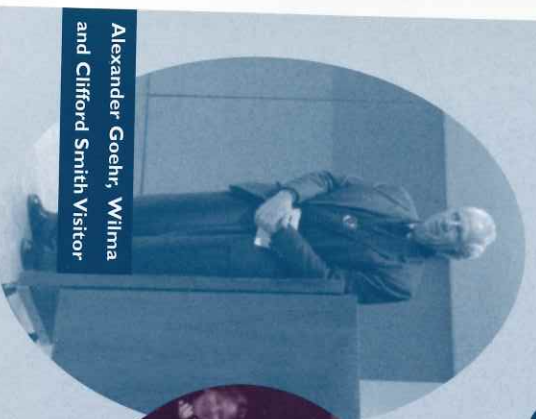
First Year Students participating in orientation games

## More than Practice, Practice, Practice

The Faculty of Music Undergraduate Association is a student organization that acts as a liaison between the faculty and the students. We also are in charge of student social events. In the fall we produced an amazing frosh week! We had a subway rally, scavenger hunt, went to RINX, Canada's Wonderland, The Joker and participated in the U of T SAC parade. The incoming students of 2001 were exposed to the downtown area of Toronto and welcomed to the university in many fun and creative ways. At Christmas we made Candy Grams. Another primary focus is our spring formal which will take place in April. Our theme this year is 1940. We plan on having a live big band aboard the Mariposa cruise ship, complete with zoot suits and swing dancing. We are sure that it will be a blast!

BY LEAH GORDON (Perf II)

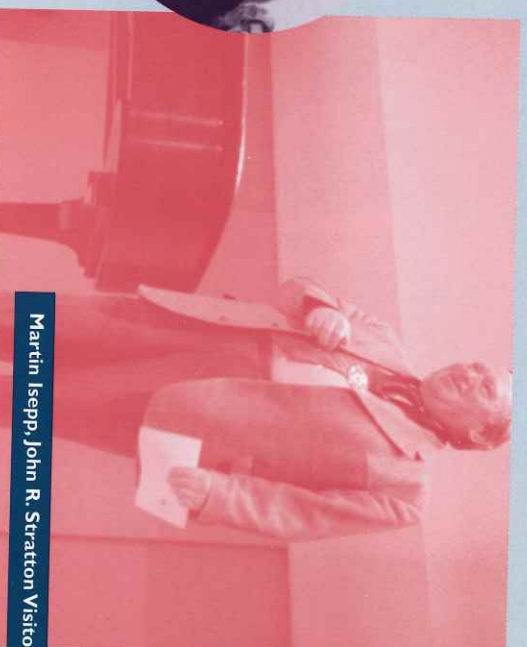
# Distinguished Visitor Awards



Alexander Goehr, Wilma and Clifford Smith Visitor



David Beach and Elfrida Heinrichs presenting to Maestro Helmuth Rilling



Martin Isepp, John R. Straton Visitor



# Alumni Notes

## 1970s

- **Margaret Benson** (MusBac Ed 1970) is teaching an Offt programme for Junior Kindergarten through to Grade Six at St. John's-Kilmarnock School, and conducts two choirs there. Margaret has also been teaching voice and piano privately. Two of her daughters have studied at U of T: **Deanna** (MusBac Ed 2000) and **Suzanne Hendriks**. Their father is also a U of T music grad. Margaret conducts three choirs at Harcourt Memorial United Church. She has led the Harcourt Youth Singers on several tours, some in Canada but two out of the country - to New York City, and the International Festival in Shrewsbury, England.
- **Liona Boyd** (MusBac Perf 1972) has released a new Latin recording with Pavlo. Other recent releases include *The Spanish Album* and *Whispers of Love* in which she reads the poetry of Garcia Lorca and Pablo Neruda while playing the guitar. She will begin a 16-city tour of Canada this spring.
- For three weeks in June 2001, **Allison Melville** (MusBac Perf 1977, MusM Perf 1983) played with the Boston Early Music Festival Orchestra, directed by Steven Strubbs and Paul O'Dette in several performances of Lully's opera *Thésée* at Boston's Copley Theatre and at Tanglewood. Shortly after, Allison travelled to Europe to research 18th-century Scottish and Norwegian repertoire for flute and continuo on an H.H. Powers Travel Grant from Oberlin College.
- Concerts and a recording of the new repertoire from this trip to Europe are in the planning stages. She has completed a recording with the Tafelmusik Baroque Orchestra to be released on CBC

Records, including suites from Rameau's *Dardanus* and *Le Temple de la Gloire*.

- On June 15, 2001 **Gregory B. Irvine** (MusBac Perf 1978), graduated with the Doctor of Music degree (D.M.) from Northwestern University in Evanston, Illinois. Dr. Irvine was among thirteen D.M. candidates to graduate and was given the honour of carrying the School of Music Banner in the commencement procession. Greg, his wife Sue and son Adrian now live in Charlotte town where Greg teaches in the Music Department of the University of Prince Edward Island.

## 1980s

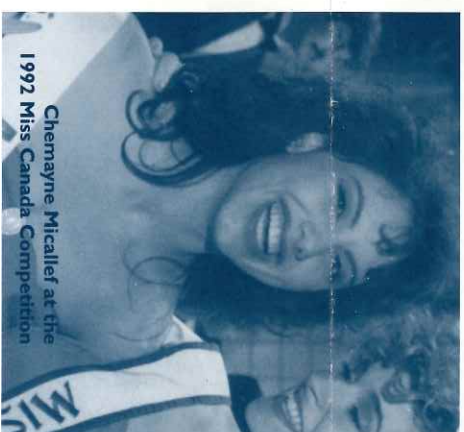
- **Kian Boon Yeo** (MusBac Ed 1985) resides in Japan, and is a chief instructor at the at the Yanaba Music School of Singapore.

## 1990s

- **Rosemary Thomson** (MusBac Perf 1990) has been a Resident Conductor with the Calgary Philharmonic Orchestra since June 2001. She also has conducting engagements with many of Canada's major symphonies, such as Vancouver, Kingston, Thunder Bay, London, Victoria and Toronto.
- **Michael Hall** (MusBac Perf 1992) is in his third season as Resident Conductor of the Winnipeg Symphony.
- **Chemayne Micallef** (MusBac Ed 1993) recently came out with her debut CD on Avalon Music, a selection of seasonal instrumentals called *Christmas Piano*. She was Miss Mississauga in 1992 and participated in the Miss Canada competition the same year, winning the talent competition with her piano performance. As an actress, she has appeared in such movies

as *Blown Away* and *Dirty Works*. She works as a high school music teacher in Peel and hopes to write, arrange and co-produce another CD.

- **Keirin S. Anwar** (MusBac Ed 1993) is currently completing a post graduate diploma in Orchestral Conducting at the Universität für Musik und darstellende Kunst Wien, under the direction of Professor Leopold Hager.
- **Ceryl Hickman** (MusBac Perf 1993) won the Metropolitan Opera Auditions for the Great Lakes region, became one of the recipients of the prestigious William Mathews Sullivan Foundation Award, and received rave reviews for her debut with L'Opera Français de New York for her portrayal of Léna in Saint-Saëns' rarely heard *La Princesse jaune*. During the 2000/2001 season, Ms. Hickman won the George London Competition in New York and sang with the Florida Grand Opera as Desdemona in Verdi's Oello. In the spring she sang the role of Mary in New York City Opera's new production of *The Ballad of Baby Doe*.
- **Elizabeth McDonald** (MusBac Perf 1996) had her professional operatic debut



Chemayne Micallef at the 1992 Miss Canada Competition

with the Canadian Opera Company as Elettra in *Idomeneo* in Spring 2001. As well, she recently gave birth to a baby girl, Victoria Mae Lippitt. She continues to understudy with the COC.

- **Mark McLean** (MusBac Perf 1998) played drums at the Sugar Hill Bistro in New York City with Wynnton Marsalis in August 2001.
- **Jung-A Lee** (MusBac Perf 1999) has begun her doctoral studies with Professor James Christie at Boston University. She was appointed as an Organ Scholar at Harvard Memorial Church. She will conduct the Harvard Choir as well as play for their services. She did her Master's studies at Yale University with Professor Thomas Murray and Professor Martin Jean, where she won Charles Ives Prize.
- **David Braid** (MusBac Perf 1998) has released a new CD of his own compositions with a one-week engagement at the Top o' the Senator, Toronto and special concert in Hamilton ON. His Sextet features John MacLeod, Mike Murley, Gene Smith, Seve Wallace, and Terry Clarke.

## 2000

- **Sarah Fraser** (MusM 2000) joined the faculty of the Royal Conservatory of Music as both a Suzuki and traditional violin teacher this spring.
- **Mireille Lebel** (MusBac Perf 2001) and **Christina Haldane** (MusBac Perf 2001) created a four-part vocal concert series called *Five Young Classics* at Trinity St. Paul's Church. The four concerts involved U of T alumni Joni Henson (MusBac Perf 2000), Patricia O'Callaghan (MusBac Perf 1991), Vilma Vitolis (ArtDip 1994) and others, plus instructors John Edwards and Gary Kulesha.

## Better than an Academic Hat Trick

**Linda Arsenault** (PhD Musicology 2000) has recently won not one but four very prestigious awards for her doctoral work, including her dissertation "An Introduction to Iannis Xenakis' Stochastic Music - Four Algorithmic Analyses."

"I was stunned, and absolutely delighted. I'm proud of all of them," said Arsenault.

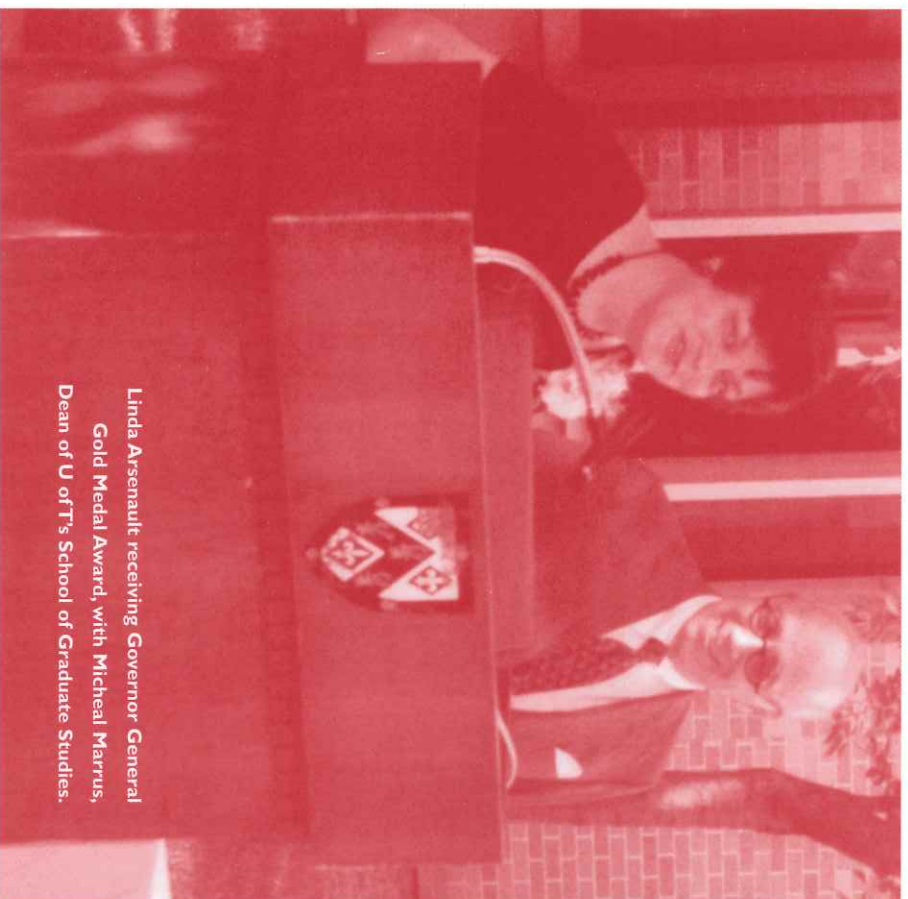
She was awarded a U of T Post-Doctoral fellowship, a Social Sciences and Humanities Research Council of Canada Post-Doctoral fellowship, the Governor General's Gold Medal and the Distinguished Dissertation Award from the Canadian Association of Graduate Studies. (Arsenault had to decline the U of T fellowship in order to accept the SSHRC fellowship).

The dissertation was about Iannis Xenakis' form of music in which he uses mathematical probability theory to replicate natural phenomena such as the movement of crowds and of flocks of birds, organic movement of rainfall, thunder and lightning for which he coined the term "Stochastic Music" to describe his methods.

Arsenault, a native of Rosetown, Saskatchewan, began studying music at the age of 45, after a successful career as a medical technologist. "I've always enjoyed music and was interested in it. When I discovered theory, I really became interested," she said. She did her undergraduate work and Masters at the University of Alberta in Musicology. Arsenault did her PhD work at the U of T from 1997 to 2000 under the supervision of Dr. David Beach.

Now Arsenault is doing more Xenakistic studies, involving more musical analyses and performer interviews. "I'm looking at what techniques they invent and what they have to do. This music has a reputation for being very difficult to play," she said.

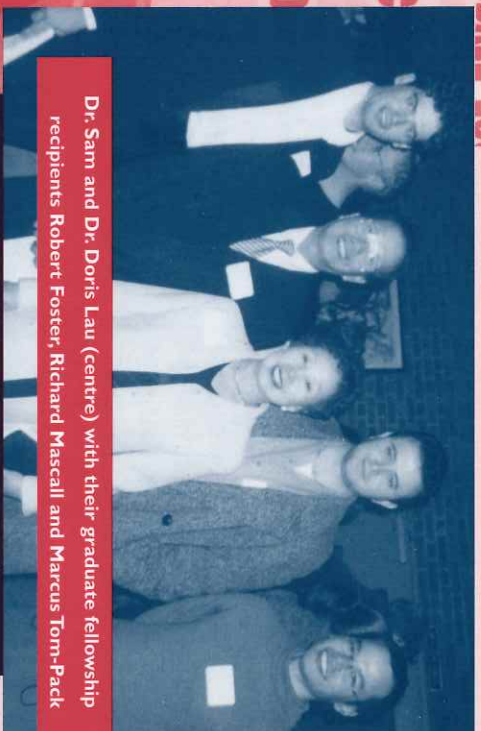
BY KIM EDWARDS



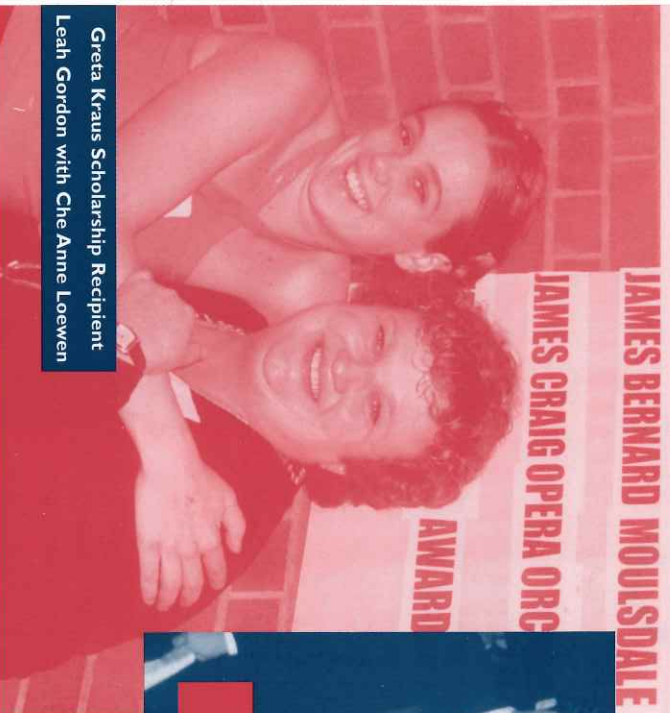
Linda Arsenault receiving Governor General Gold Medal Award, with Michael Marrus, Dean of U of T's School of Graduate Studies.



# Student Awards Reception



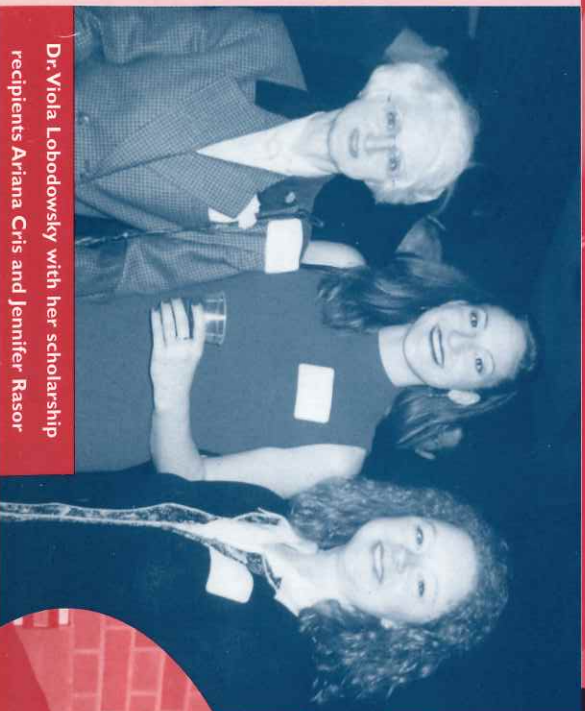
Dr. Sam and Dr. Doris Lau (centre) with their graduate fellowship recipients Robert Foster, Richard Mascall and Marcus Tom-Pack



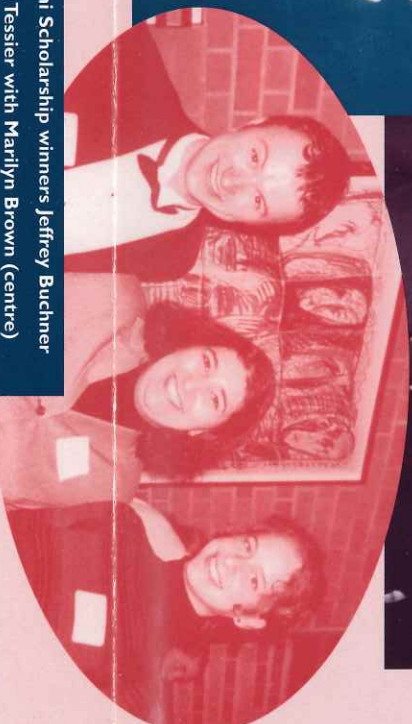
Greta Kraus Scholarship Recipient  
Leah Gordon with Che Anne Loewen



John Lawson with Janet Haraach, recipient of the Richard March Fellowship



Dr. Viola Lobodowsky with her scholarship recipients Ariana Cris and Jennifer Rasor



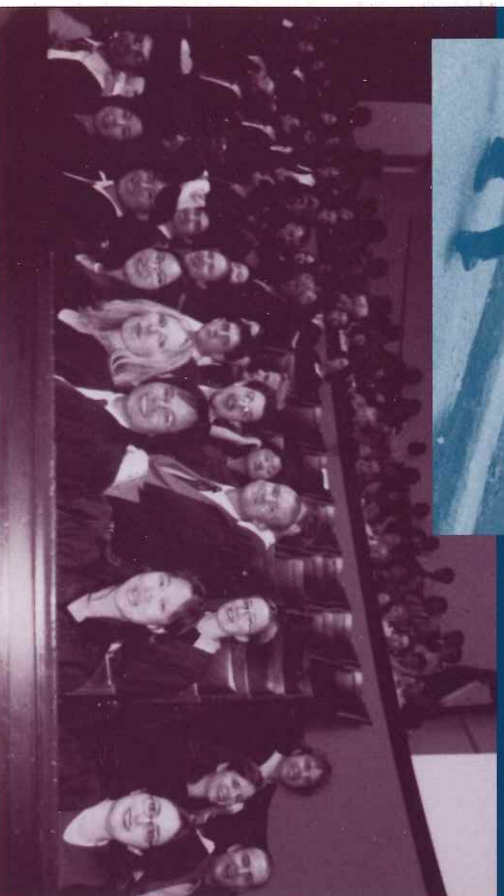
Music Alumni Scholarship winners Jeffrey Buchner and Emma Tessier with Marilyn Brown (centre)

## In Memoriam...

- Boris Berlin
- Howard Brown  
MusBac 1946
- Karen Ann Kieser  
MusBac Perf 1970  
MusM Perf 1971
- MA Musicology 1973
- Ewan Duncan McCuaig  
MusBac 1952
- Ed Osepella  
Alumnus 1974
- Kenneth Peacock  
MusBac 1943
- Robert Hartford Plunkett  
BA Music, 1949
- Clifford Von Kuster  
MusBac 1949

## Class of 2001

Memories of Convocation, June 2001



## You Are Noteworthy

Keep in touch!  
Send us your news and photos to share with Music Alumni!

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Noteworthy is the Faculty of Music's alumni newsletter.  
Comments and submissions are welcome.

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