

# Noteworthy

## Nimmmons Receives Distinguished Service Award in Music Education

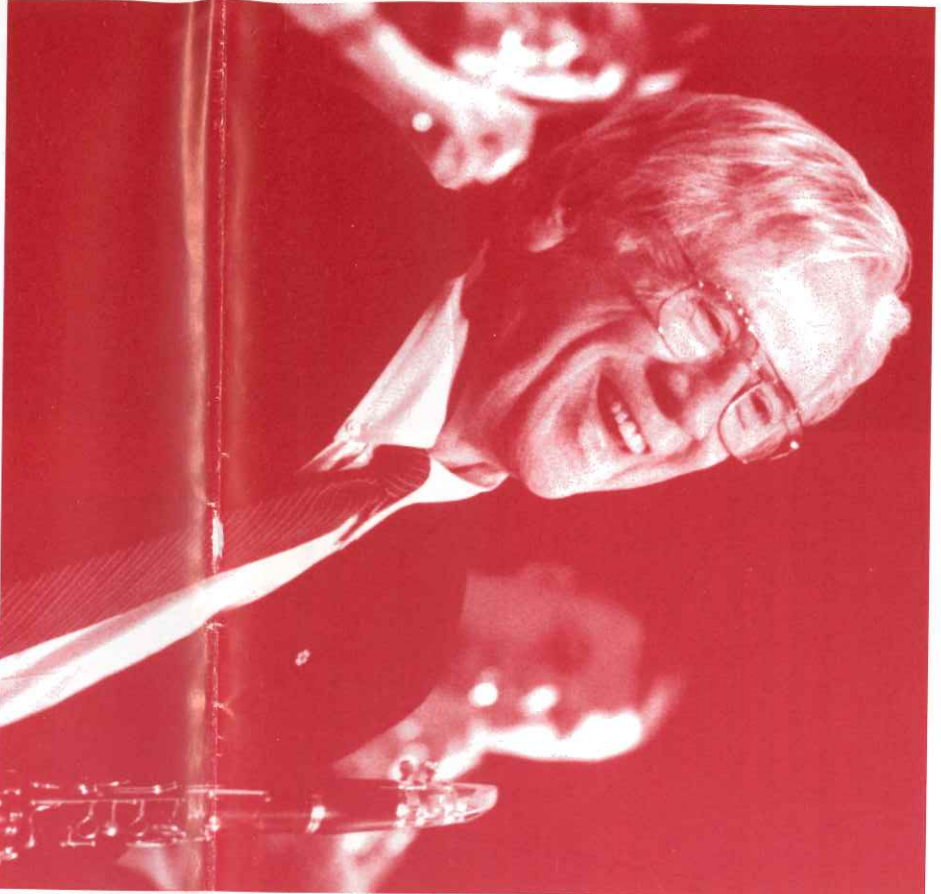


PHOTO COURTESY MARK MILLER

P

rofessor **Phil Nimmmons** has been much celebrated recently. In January 2001, the International

Association for Jazz Educators named Nimmmons to its Jazz Education Hall of Fame. In October 2002, he was presented with the Governor General's Performing Arts Awards for lifetime artistic achievement. Most recently, the Faculty of Music presented Phil

Nimmmons with the Distinguished Service Award in Music Education.

Professor Nimmmons (referred to as Phil by all who know him) is the second recipient of the Distinguished Service Award in Music Education. It celebrates the contribution of outstanding music educators. Phil received this award at the February 8th performance of the Wind Ensemble and Concert Band. The concert was well attended by many Music Education alumni. We all were

treated to Phil's virtuosic clarinet playing on Eric Whitacre's *Ghost Train Triptych* and his own composition *Skyscape (Sleeping Beauty and the Lions)*.

Also announced at the concert was the establishment of the **Noreen and Phil Nimmmons Fund** to honour Phil and his late wife. This fund is designed to support the cost of guest lecturers invited to enrich Music Education program offerings.

Phil Nimmmons has had an incredible impact on many people in the 30 years he has taught at the Faculty of Music. Like so many others, I've received a wonderful education from him. Part of my recent research as a doctoral student in Music Education at the Faculty has involved talking to some of Phil's former students who have become successful educators. All of them spoke about the impact Phil has had on their musical, personal, and professional growth. One alumnus with whom I recently spoke at the Jazz Educators Conference in Toronto mentioned how every day his teaching is inspired by something he learned from Phil.

Phil came to teach at the Faculty of Music in the midst of a successful career as a bandleader, clarinet soloist, studio musician, composer and arranger. He was appointed to the Music Education faculty where he taught jazz arranging, orchestration, and education and also led two large jazz ensembles. Having studied both at Juilliard and in New York City jazz clubs during the heady bebop decade of the 1940s, Nimmmons always has brought a broad perspective to his teaching. He helped to create the Jazz Performance program at the Faculty of Music. Having graduated from this

### Karen Kieser Prize in Canadian Music

Karen Kieser was a distinguished alumna of the Faculty of Music, and a former Head of Music at CBC Radio. Throughout her life, she was passionately devoted to the cause of Canadian music and musicians. Karen died in February of 2002, at the age of 53, after a long and courageous battle with ovarian cancer.

As a tribute to her life and work, some of Karen's family, friends, CBC colleagues, Faculty of Music classmates and instructors have endowed *The Karen Kieser Prize in Canadian Music*, to be awarded annually for the composition and/or performance of Canadian music by students at her alma mater. The prize includes a cash award, a selection of CBC Records, a public performance of the work, and a national broadcast on the CBC Radio Two program *Two New Hours*.

The first annual prize was awarded to Abigail Richardson, currently completing her doctorate in composition, for her work *dissolve*. Richardson's name, along with the names of future recipients, will be permanently inscribed on a new work of art by Ruth Abernethy, commissioned by the CBC for this award.



### Contents

By **KATIE CARLISLE**  
(MusBAC PERF 1998, PhD Ed I)

program, I remember Phil always encouraged us to explore deeply every kind of music and to be as creative as possible.

Phil's personal and dedicated approach has made an outstanding contribution to both the Music Education and the Jazz Performance programs. Students and faculty alike benefit from the positive presence Phil brings to the Faculty of Music. He leads by example and demonstrates that to embrace life's challenges and changes is the essence of creative living.

FACULTY OF MUSIC ALUMNI  
ASSOCIATION

MESSAGE FROM  
THE ALUMNI PRESIDENT  
ALUMNI COMMITTEE REPORTS  
TALES FROM THE MANUSCRIPT

~

RAISING OUR SIGHTS  
DONORS CHALLENGE MUSIC  
LOVERS TO FOLLOW LEAD  
INSURING THE ART OF SONG  
SOUND THE HORNE!

~

FACULTY NOTES  
APPOINTMENTS  
REFRESH AND  
INSPIRE - SYMPOSIUM

~

FACULTY NOTES  
RETIREMENTS

~

FACULTY NOTES  
FACULTY NEWS  
TORONTO WIND QUINTET

~

STUDENT NOTES  
MUSICAL TRAVELOGUE  
DR. BEN HEPPNER

~

ALUMNI NOTES  
IN MEMORIAM



# Faculty of Music Alumni Association

## Alumni Committee Reports

A NIGHT AT THE OPERA:  
OPERA ALUMNI GET TOGETHER  
FOR *ALCINA*

On November 13th the Opera Alumni Committee hosted a champagne reception for opera alumni during the intermission of the Opera Division's opening night of Handel's *Alcina*. The outstanding production was musically directed and conducted by both **Jeanne Lamont** and **Stephen Ralls**, and those fortunate to be in attendance were transformed by exquisite singing and innovative staging. This was the first event launched by the revived Opera Alumni Committee, and the evening was a great success in drawing opera alumni back to the Edward Johnson Building. For many opera alumni, it was a wonderful evening of music, meeting old friends and sharing memories of the 'good old days'!

### MUSIC EDUCATION ALUMNI VISIT THE FACULTY OF MUSIC

The Music Education Division has a tradition of inviting our alumni to return to the Faculty of Music to give presentations for current Music Education students. These alumni

provide a valuable service in enriching Music Education program offerings, in strengthening links between our past and present students, and in keeping faculty members in touch with our graduates.

During the 2002-2003 academic year, we have been pleased to have the following alumni contribute to the undergraduate Music Education program:

**Greg Colley** (MusBac Ed 1999),  
**Sharon Fitzsimmins** (MusBac Ed 1971),  
**Dan Brennan** (MusBac Ed 1984),  
**Trish Howells** (MusBac Ed 1980) and  
**Aris Grammacione** (MusBac Ed 1990).

### PERFORMANCE ALUMNI – WE NEED YOU!

One of the biggest challenges facing the Performance Alumni Committee is learning what will re-engage you with today's Faculty of Music. Performance alumni make up the largest number of graduates from the Faculty of Music. We need performance alumni to volunteer their time to help us better represent the diversity of this important group.

One of our immediate goals is to recruit volunteer alumni leaders to represent the variety of our performance program: piano, voice, brass, winds, strings,

conducting, etc. Together we can develop meaningful programs and events for performance alumni to get reconnected and further involved with the Faculty of Music. Contact us at [music.alumni@utoronto.ca](mailto:music.alumni@utoronto.ca) if you are interested in being a Performance Alumni Committee volunteer.

### COMPOSITION ALUMNI – WORKING TOGETHER

The Composition Alumni Committee is working alongside current students and faculty members to create special opportunities for composition alumni to get back to the Edward Johnson Building. Every year, the Faculty puts on a New Music Festival to showcase the works of student composers with performances by students, faculty and alumni. As well, the composition division is always hosting lectures and special presentations that feature renowned composers. In 2003-2004, visiting composers will include Mario Davidovsky and Joseph Schwanner, among others. Composition alumni are encouraged to take advantage of these occasions to get reacquainted with the Faculty of Music.

## Tales from the Manuscript

The Edward Johnson Building welcomed home an enthusiastic group of alumni on March 3rd, when the Musicology Alumni Committee hosted its inaugural event: an informal lecture by Harry Halbreich, one of Europe's leading musicologists.

Entitled *Musicology and the Methodology of Discovery*, the lecture gave insight into every musicologist's greatest fantasy – the discovery of a lost and unpublished work. In this case, the subject was the hitherto lost and still unpublished 1916 piano trio by renowned Romanian composer George Enescu. While few of us were familiar with Enescu or his work, Halbreich brought the man and his music to life. His tremendously engaging presentation, complete with anecdotes and musical excerpts, delighted all in attendance and rekindled fond memories of our years at the Faculty.

Halbreich's lecture was made possible through the collaboration of the Faculty of Music's office of development and alumni relations and cellist **Roman Borys** of the Gryphon Trio, currently ensemble-in-residence of the Music Toronto chamber music series as well as performance faculty at the University of Toronto. Mr. Halbreich had, in fact, made the unpublished Enescu Piano Trio available to the Gryphon Trio and he was in Canada at their invitation to introduce the work when they performed its North American premiere the following evening at the Jane Mallet Theatre.

One of Halbreich's more stunning revelations was that Enescu, usually relegated to "interesting, but limited" in the annals of music history (based on the modest body of published works), was much more



From left to right: Roman Borys, Maria Topalovich, Gaynor Jones, Rebecca Davies, Harry Halbreich, Mary Rizza and Nancy Riley.

prolific than previously thought. A key discovery was Enescu's acute perfectionism, which saw the composer severely underestimating the completeness of his own work. Halbreich's research revealed that more than one major piece had been designated incomplete, whereas upon examination, the work was totally finished, save for some dynamic markings in one section or instrumental part. As a result, much of Enescu's work remained unpublished.

During our training as musicologists, we didn't always appreciate the effectiveness of biography as a tool of discovery. Halbreich, however, clearly followed an odyssey of Enescu's life, through contacts in Paris and ultimately, through probing family descendants and colleagues in Romania. This arduous work paid off handsomely in the discovery of numerous unpublished works. Halbreich delighted us all by showing a sample Enescu manuscript, which was written in pristine and meticulous hand – absolutely playable as is.

We learned that Enescu was a superb violinist and pianist, and that he often sacrificed his own work time to teach and work with others. His performance mastery sounded forth on recordings of his string works, and constantly led our ears to places unexpected yet wondrous.

Commentary by Roman Borys on his own feelings as a performer toward Enescu's music gave us further special insight.

Encouraged by the success of our inaugural event and guided by the impressive response to the surveys we sent to you, the Musicology Alumni Committee is already planning several events for the 2003-2004 academic year. The first event will take place around the opening-performance of the Opera Division's production of Mozart's *Così fan Tutte*, on November 12th 2003. The event will include a pre-performance reception and guest lecture, followed by a performance of the opera.

Musicology Alumni Committee members **Mary Rizza** (MusBac Hist 1973, MA 1974), **Susan Wilson** (MusBac Hist 1975, MA 1976), **Nancy Riley** (MA 1998), **Rebecca Davies** (MusBac Hist 1996), **Professor Gaynor Jones** (faculty rep) and **Maria Topalovich** (MusBac Hist 1974, MusM 1975), committee chair, will be in touch with you all in early fall with complete details. We're certain it will be a great event to rekindle old friends and acquaintances, stir up our Mozart memory banks and rejoice in the talent and wonderful music that continues to be nurtured and showcased at the Faculty of Music.

## Message from the President Faculty of Music Alumni Committee



The University of Toronto Faculty of Music now has an active and vital Alumni Association. Although there have been alumni related activities for many years, there has never been an association that is structured and organized. Music should have a prominent place in the affairs and activities at U of T and having an active and organized alumni group is a step to this end. As President of the Music Alumni Association, I now liaise with the university as a member of the Council of Presidents and The College of Electors. As well I represent the Alumni Association on the Faculty of Music Dean's Committee.

I am delighted to report that after one year the accomplishments and enthusiasm of the Music Alumni Association is terrific. Maria Topalovich (MusBac Hist 1974, MusM 1975) is Vice-President and Chair of the Musicology committee, Lorna Castaneda Brain (DipOpPerf 1970) chairs Opera, David Lum (MusBac Ed 1988) Education, David Jaeger (MusM Comp 1972) Composition, and Mona Bernardi (ArtDip 1962) Performance. We try to meet every month and share ideas, discuss projects, plan events and keep up to date. Most recently we have written a constitution for the Association so that we comply with the parameters of the other alumni associations in the university.

I invite you to read the special reports from each of our alumni committees. We are always looking for alumni who want to be involved. Don't be shy. Take part! Contact Marilyn Brown at the development office and let her know of your interest.

BY RIKI TUROWSKY  
(DipOp Perf 1970)



# Raising Our Sights

## The Faculty of Music Campaign

### Donors Challenge Music Lovers to Follow Lead



love of chamber music and a desire to support the arts has inspired a Toronto couple to make a gift and issue a challenge to others to do the same for the Faculty of Music.

Announced at the March 28 Faculty Artist Series concert, Alice and Grant Burton, through the Starcan Fund of the Toronto Community Foundation, will support chamber music at the Faculty of Music with a series of five gifts designated to the Chamber Groups in Residence program. The gift includes a challenge to others to support the chamber music program.

The challenge is that funding after the first year is dependent on private donations providing continuous support to an additional Chamber Group beginning in each of the next three years, resulting in a total of five chamber groups performing three years hence.

They have also provided for the first year of the faculty's Chamber Groups on Tour program, which provides music students with 'outside the classroom' benefits. Chamber Groups on Tour student ensemble musicians gain valuable experience in touring and honing an established repertoire through repeat performances before a variety of audiences, and learn the skills they will need in their professional life by creating and marketing their programs.

Once all additional groups are funded, Chamber Groups in Residence will be a unique program in Canada, inspiring students' sense of entrepreneurship through a master-apprentice rapport, and transforming artistic education through interaction on a personal and professional level. Many faculty students credit the instruction they currently receive this way from the St. Lawrence String Quartet's residency as defining in their education.

The Burtons' challenge was immediately taken up by members of the faculty's Campaign Cabinet and U of T Provost Professor Shirley Neuman. Professor Scott St. John, chamber music coordinator, encouraged audience members to get involved and make their own gifts, too.

"I think it is an incredible sign of support and a compelling challenge to other donors," says Professor St. John.

Though neither are graduates of the faculty, the Burtons became involved through a friend who serves on the Faculty of Music Campaign Cabinet.

"We were invited to a number of presentations and enjoyed them all," says Mr. Burton. "While my wife might not agree, for me chamber music is much more intimate than larger symphonic or operatic productions. In particular, we were absolutely blown away by a performance of Schoenberg's

*Transfigured Night* given by the St. Lawrence String Quartet and faculty artists Simon Fryer and Scott St. John."

Mr. Burton, the president of Starcan Corporation, a manufacturer of automotive parts and other industrial products, established the Starcan Fund in 1986 to help promote and raise funds for various programs, particularly for the arts, education and human rights.

"We're just doing our small part – hopefully others will agree and pitch in as well," says Mr. Burton.

Through the Burtons' challenge grant, and the pending success of the Campaign Cabinet's fundraising efforts, the Faculty of Music, over the next three years, plans to add another string quartet, as well as piano, brass and woodwind groups.

"This is a wonderful gift from a couple who not only understands music education, but greatly values the contribution of the performing arts in society," says Professor David Beach, dean of the Faculty of Music. "Lead gifts like the Burtons' are vitally important as they provide the impetus, encouraging other donors to make gifts that will support the music they love."



Prof. Scott St. John speaking from the stage.



### Sound the Horn!

Known by many as America's "star-spangled singer", superstar mezzo-soprano Marilyn Horne came to the Faculty of Music in November 2002 as the John R. Straton Visitor in Music. As well as taking part in two master classes with students, she received the Distinguished Visitor Award, the faculty's highest honour. Here, third-year student Philip Carmichael gets some help on projecting.

### Noteworthy Gifts

- Vlasta Scheybal has established the *Ing. Prof. František Scheybal Ontario Graduate Scholarship at the Faculty of Music* in memory of her late husband.
- The Faculty of Music received a gift of \$50,000 to establish the *Rose Montpetit-Dilley Ontario Graduate Scholarship at the Faculty of Music*.
- A \$250,000 gift from Michael Koerner, double-matched by the university, created the *Michael and Sonja Koerner Distinguished Visitor in Composition in the Faculty of Music*. This gift complements the previously established *Roger D. Moore Distinguished Visitor in Composition*. Together they represent unparalleled support for bringing Canadian and international composers to the Faculty of Music.
- The family of Edmund Hardy (MusBac 1896) has donated his historic piano for use in faculty offices.
- The estate of Rena Coulter has donated funds to establish an opera scholarship in her name.
- *Helen Simmie Godden Memorial Opera Scholarship* has been established by faculty, friends and former pupils of this distinguished teacher.
- A fund in support of guest lecturers in music education has been established in the name of Phil and Noreen Nimmons.

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

The Faculty of Music is working to raise \$15 million by December 31, 2004. Now is the time to step up and show your support for our outstanding students and programs. Please contact Marilyn Genovese Brown at [friends.music@utoronto.ca](mailto:friends.music@utoronto.ca) or 416-946-3145, for more information.

### Insuring the Art of Song

A career in arts administration and a desire to pave the way for future singers has led to a \$250,000 gift of life insurance to the Faculty of Music.

James and Charlotte Norcop (BA 1956 UC), both retired after careers in arts administration, were making estate plans, discussing options with their financial advisor.

"At my age, my first reaction was 'Life insurance? What do I need life insurance for? I don't have little kids and I am not mid-career. I'm retired,'" says Mr. Norcop. "He was the one who pointed out this very beneficial way to make a gift."

"It was simply too good not to do."

With that decision made, the Norcops decided to fund the *Jim and Charlotte Norcop Voice Studies Endowment* at the University of Toronto's Faculty of Music. The purpose of the endowment is to enrich the art of song recital.

"In my younger years I was a professional singer," says Mr. Norcop. "Then I went into arts administration, some of it very definitely connected to the vocal side of things. I came to Canada from Los Angeles in 1965 to manage the Vancouver Opera."

"From the Vancouver Opera, I came to Toronto to the Ontario Arts Council, where I worked until I retired. I had a lot of dealings with singers there. I am particularly interested in the recital area, so I definitely wanted to give money there, to encourage and promote it."

It was in Toronto that he met his future wife Charlotte, a 1956 graduate of the University of Toronto with a bachelor of arts degree from University College. She worked for eight years for the

National Ballet of Canada, then came to the Ontario Arts Council as head of theatre and dance and was then promoted to head of operations.

"One can do these things anonymously and one certainly considers these things," he says. "I suppose the reason we've allowed our names to be on it is in the hopes that it might encourage other people to do the same thing. We're not after glory. That's not really the point."

Professor David Beach, dean of the Faculty of Music, says gifts like this help to secure practical training opportunities for students. "Art Song requires highly-specialized skill and depth of musicianship on the part of its performers. To excel, students must hone the repertoire which means participating in public recitals and being able to witness distinguished artists in their own performances."

For the Norcops, making a planned gift was a smooth process that helped them to support the next generation of singers.

"I've tried to pass the word on to friends and family about life insurance gifts. It's not merely the legacy, with the fact that you are able to make a substantial contribution in the future, but the premiums you pay yearly are tax-deductible. It's an area where people think: 'Oh, I'll do that some other time.' The older you get, the less you should put it off. In fact, it's relatively painless."

*To learn more about life insurance and other deferred giving vehicles that can support the Faculty of Music, please contact Marilyn Genovese Brown at 416-946-3145.*



# Faculty Notes

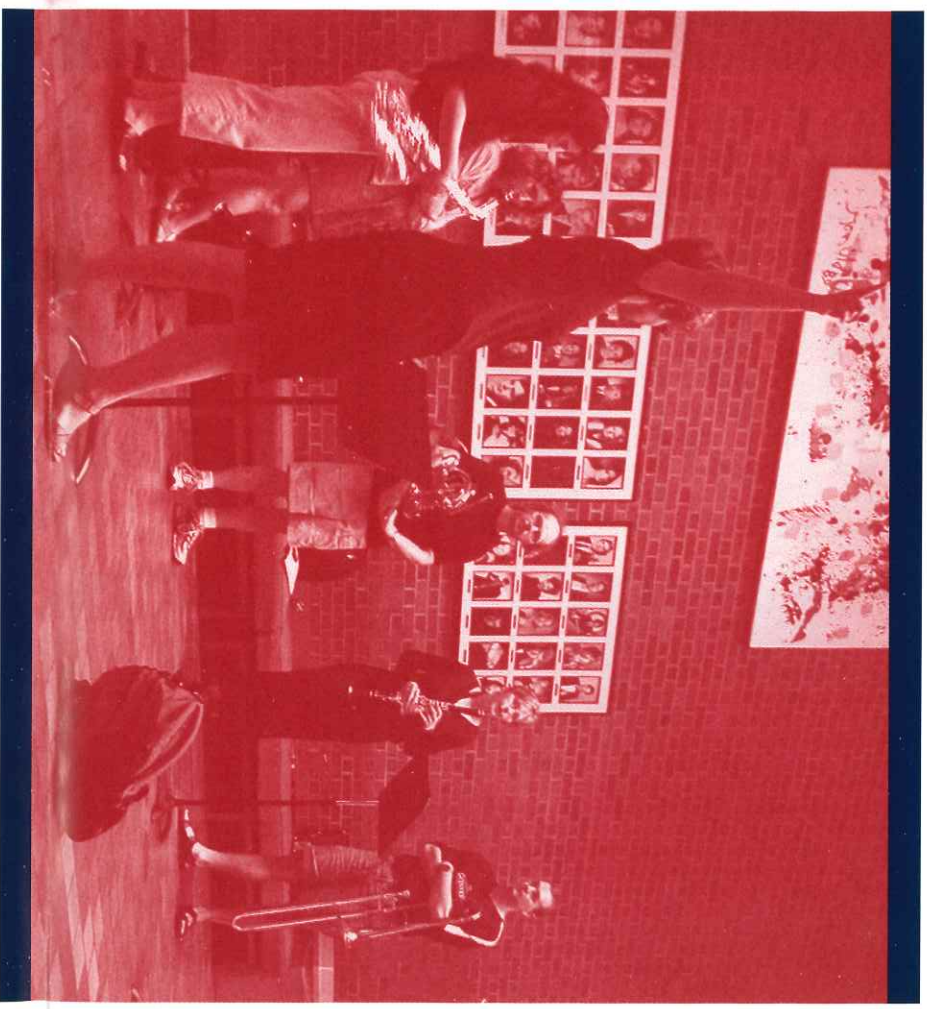
## Refresh and Inspire U of T Wind Band Teaching and Conducting

Preparations are underway for the Second Annual University of Toronto Wind Band Teaching and Conducting Symposium (July 7-11, 2003).

Spearheaded by **Denise Grant**, director of bands, the symposium enjoyed a inaugural year last summer. Forty dedicated music educators and conductors (including some of our alumni) from across Canada and the United States attended the weeklong symposium to focus on wind band teaching and conducting techniques. Delegates learned new ways to approach gesture through an introduction to Dalcroze Eurhythmics by **Brian Katz** (MusBac Ed 1994, MusM 1999); discussed innovative approaches to warm-ups and rehearsals; explored the relation between performance dynamics and audience; and watched and experienced hands-on as Denise and featured presenter, Mallory Thompson (Northwestern) worked with conductors throughout the week on a variety of repertoire that ranged from elementary to high school to university wind band literature.

This year, Richard Blarti (Ohio State) and Marguerite Wilder (middle school specialist, Georgia) join Denise for an exciting week of sessions that will explore the joy and challenges of teaching wind band at all levels. Topics will range from score study, rehearsal and repertoire selection to developing better ears, "Teaching through rain, sleet, snow, and a 7th grade fire drill," and commissioning new works for every level ensemble. Brian Katz returns with more Dalcroze Eurhythmics; Russell Hartenberger (Nexus Percussion Ensemble) will expand our knowledge of percussion colour and technique; and **Jeff Reynolds** explores classroom dynamics.

We are delighted to offer this summer symposium. Please join us and revisit the excitement of the Faculty of Music. For further information, or to receive a brochure, please contact Dr. Denise Grant at 416-946-7943 or [denise.grant@utoronto.ca](mailto:denise.grant@utoronto.ca).

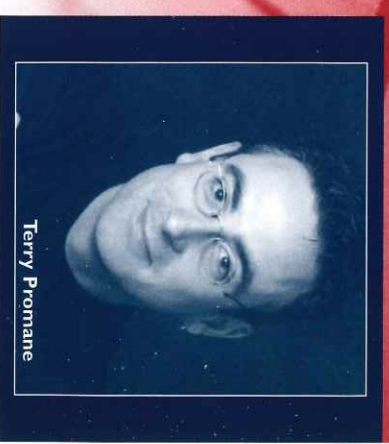


### Appointments

The Faculty of Music Musicology Department are delighted to announce the hiring of a new and exciting young ethnomusicologist, **M. Celia Cain**. Celia holds both a Master's and Ph.D. in Ethnomusicology from the University of Chicago, where she focused on popular and vernacular music of North America with special interests in women and the music of the First Nations. Her dissertation title is "Songbirds: Representation, Meaning, and Indigenous Public Culture in Native American Women's Popular Musics." Her theoretical interests include issues of performance, gender and ethnic identity, public culture, and ethnographic writing and methods. Currently, Celia is Visiting Lecturer in Music at Washington University in St. Louis. We look forward to welcoming her when she takes up her teaching duties in September 2003.

**Robin Elliott** (PhD 1990) was appointed as the Jean A. Chalmers Chair in Canadian Music and Director of the Institute for Canadian Music on 1 July 2002. A native of Kingston, Ontario, he studied the violin there and in Vienna before earning a doctoral degree in musicology at the University of Toronto on The String Quartet in Canada. He has worked on several major Canadian music projects, including the Encyclopedia of Music in Canada and the Canadian Musical Heritage Society, and he co-edited and contributed three chapters to a book on the Hungarian-born Canadian composer Isvan Anhalt. Prior to assuming his new duties at the University of Toronto, he was a lecturer for six years in the Department of Music at University College Dublin.

**John Haines** (MA 1994, PhD 1998) has returned to the University of Toronto where he is cross-appointed at the Faculty of Music and the Centre for Medieval Studies. Following his graduate work at the University of Toronto, he was the music historian in the School of Fine Arts at Shorter College (Georgia). His primary areas of research are thirteenth-century monophony and its reception, and he has published related articles in *Acta Musicologica*, *Early Music*, *Journal of Plainsong and Medieval Music*, *Music & Letters* and other journals. For his work as Canada Research Chair, he is undertaking a graphic classification of medieval square notation. A related project is a critical edition of melodies in thirteenth-century French stories, such as the romance of Renart le nouvel.



Terry Promane

**Terry Promane** has been appointed as Assistant Professor in Jazz Studies. Currently freelancing in the Toronto area specializing in low brass, Terry is active in jazz, commercial music, musical theatre, television and radio jingles. He is a member of the award-winning Rob McConnell Tentet, The Boss Brass, The Dave McMurdo Jazz Orchestra, The Don Thompson Octet, and the John McLeod Big Band. Terry has been teaching part time at the Faculty since 1994 (jazz arranging, ensembles and applied trombone) and will now become director of the 11 O'clock Jazz Orchestra and teach improvisation classes. In the past, these courses were taught by Phil Nimmons, who will continue to teach jazz composition, but has reduced his teaching load as he turns 80 this year. Terry will also assist Professor **Paul Read** (MusBac 1970, MusM 1991), Director of Jazz Studies, in day-to-day operations and development of the jazz program.



# Faculty Notes

## Retirements

A retired professor knows he's getting old when asked to write a retirement appreciation of a former student.

**William Aide** (ArtLicDipMus 1959), first holder of the R. E. Edwards Chair in Piano Performance, belongs to a group of outstandingly gifted individuals in the undergraduate classes I was assigned as a young instructor in the Faculty of Music forty years ago. In Bill's year were **Pierrette Lepage, Bruce Mather** and **Teresa Stratas; Edward Lauffer, Rika Maria Maniates, Walter Kemp, Leon Cole** and **Robert Aitken** are other close contemporaries. Striving to challenge them was a splendid challenge for me. All went on to stellar Canadian musical careers.

"Canadian" in Bill Aide's case has a special significance. He came from Timmins, and by his mid-teens was already featured as piano recitalist on both French and English radio stations of that bilingual north-Ontario community. After graduation, he held positions at Acadia, Mount Allison, the University of Manitoba and the University of Western Ontario before his appointment at U of T in 1978. He knows Canada well.



As recitalist and as collaborative performer, Aide is distinguished by his combination of steel-fingered, fearless virtuosity and an articulate, even idiosyncratic, approach to a score. I remember in the mid-1960s turning on the radio in the middle of a broadcast of (I think) the Mendelssohn G minor Concerto from Winnipeg. I found myself thinking "this is a real pianist" and also "this is a real personality" and started guessing names of international front-line pianism: of course it was Bill Aide.

very select company of this University's best minds.

Of his seven books, several have become standard references. Both *A Bibliography of Medieval Music: The Sixth Liberal Art and Medieval Manuscripts for Mass and Office* fall into this category, though *Manuscript Accidents: Ficta in Focus* and his edition of the *Old Hall Manuscript* are both influential and widely used. His list of articles in important musical periodicals is a long one, and he has made substantial contributions to *The New Grove, Musik in Geschichte und Gegenwart* and *The Dictionary of the Middle Ages*. Although less active in this field in recent years, Andrew has presided over many performances of medieval music, notably a complete re-enactment of the Coronation of Henry V, which is also available on videotape.

By far the largest of his research endeavours has been his ongoing investigation of the "hymed office", a repertory which is little known and very incompletely published. While perhaps

century in Germany and Austria, especially the second Viennese school of Schoenberg, Webern, and Berg. In particular, his exploration of Schoenberg's monodrama *Erwartung* resulted in interesting discoveries relating the work and its genesis to the psychoanalytical studies of Breuer and Freud. I well remember his stimulating lectures on the psychological aspects of *Erwartung*, and his comparison of another of the composer's works, *Pierrot Lunaire*, with *Carnaval* by Schumann. Berg's *Wozzeck* and *Lulu* provided more material for his analysis. Several of his doctoral students have taken up research in related areas.

Bob's writings and papers have also incorporated other material of the Romantic period. He seems to have a knack for seeing fascinating possibilities in

Alongside his concert career and his university duties, Aide has also been active as a poet and essayist. His 1996 book of reminiscences, *Starting from Porcupine* (South Porcupine is a neighbouring town to Timmins), had sensitivity, humour and polish, and bore repeated witness to his devotion to his students. His 2002 collection of poems, *Sea Voyage with Pigs*, offered a series of reflections on the Preludes of Chopin (Sand and Chopin shared the boat with a cargo of pigs when they crossed from Mallorca); buyers had a bonus: a CD of the author playing all the Preludes, included in a pocket in the back cover. The sensitivity and articulateness of his literary flair mirror the qualities his students have found in his teaching. From the sublime to the ridiculous: who can forget his tap-dance routine (with a fiddling, toe-tapping Scott St. John) at faculty social gatherings?

A few months ago Bill gave what was advertised as his "farewell" solo recital. His farewell to full-time duties in the Faculty of Music is what was meant. He has sometimes rehearsed his programs for a few friends on my Mason and Hamlin grand (my home has good acoustics),



marginally interesting to most musicians, this is a vast repertory of poems and music meant to commemorate individual saints, covering the period between 1000 and 1600. It is related to, but largely separate from, the repertory popularly, but problematically, known as "Gregorian chant". Because of the very large number of individual pieces which make up this

repertoires that might appear to be rather ordinary. A year ago, he ran a graduate seminar on the Waltz, a genre Romantic in a number of ways. To celebrate his career and to honour his retirement, a conference on the Waltz was recently a major success. Faculty and students from Toronto and distant places delivered papers on topics ranging from carousel music to the Flower Maidens' chorus in *Parsifal*. No doubt many of these topics were the result of inspiration stemming from the direction he gave during the seminar.

Bob has always been a thoughtful and steady colleague and friend, both in the Faculty and at the poker table. We wish him a happy retirement.

BY ANDREW HUGHES

and again did so this time. It was a grand program, both grandly and thoughtfully played – Chopin, Debussy, and Liszt pieces that Bill has cherished throughout his life. Also included – another typical touch – was a brand new piece by a young composer, **Brian McDonagh** (MusBac Perf 1992, MusM 1994).

Aide's record in premiering works by his composer-colleagues is exceptional. I want to express my own debt to him in this regard. He was part of the team that premiered and later recorded my multi-instrument *Keyboard Practice* in 1979; he successfully revived my *Concerto Fantasy* for piano and orchestra in 1988, advising on some appropriate revisions to the solo part; and he was the main organizer of my own "farewell concert" in 1990, in which his performances with Gary Relyea and **Lawrence Cherny** (MusM 1978) stand among my most treasured musical memories.

Now in his retirement we can expect more Aide performances, as well as, let's hope, more CDs. Bravo, and all good wishes.

BY JOHN BECKWITH (MusBac 1947)

repertory, Andrew has been capturing this material on computers for the past twenty-five years, in the process employing a couple of generations of assistants as data processors. This makes Andrew one of the pioneers in computer-aided research in music, and I can vividly remember that it was in his office perhaps twenty years ago that I was first introduced to the mysteries of the computer.

This project is altogether emblematic of Andrew, both as a scholar and as a personality: it is highly original and goes to the heart of the Western musical tradition. This originality and concern with getting to the core of every issue has marked everything he has done as a scholar, a teacher, an academic colleague and even as entirely unpredictable, and thus "unbluffable", poker player. Such an original cannot really be replaced, but both Andrew and I take solace in the knowledge that John Haines will be a worthy successor, both in the Faculty of Music and in the Centre for Medieval Studies.

BY ROBERT FALCK



Serving several terms as Acting Dean and Graduate Chair during difficult times for the Faculty, **Robert Falck** managed to maintain an active career in the classroom, as a doctoral supervisor, and writer. After studying composition at the New England Conservatory, he moved into historical research. A Fulbright Fellowship allowed him to study in Germany for several years. His early work was on a medieval repertory, the conductus, Latin pieces for one to four voices setting poetic and often topical texts in the thirteenth century. It was on this repertory, little known at the time, that Bob wrote his doctoral dissertation, at Brandeis. Much more recently, he supervised a major dissertation dealing with an important manuscript of medieval secular song.

Later in his career his interests centred more on music of the late nineteenth



# Faculty Notes

## Faculty News

**John Beckwith** (MusBac 1947) is one of five senior Canadian composers included in the third release in the series *Portraits*, a joint project of CBC Records and Centrediscs. The two-CD album, launched in Montreal on 24 May, includes four works by Beckwith, the earliest written in 1964 and the most recent in 1997, as well as a documentary on his career in which the producer, Eitan Cornfield of the CBC, interviews the composer and some of his associates. **John Weinzwieg** (MusBac 1937) and **Harry Freedman** were both composer-subjects in the first *Portraits* release last year, and the new release includes an album devoted to the work of another professor emeritus of the Faculty, **Taiivaldis Kenins**.

Toronto's New Music Concerts presented a program in March with the title "Pioneers, O Pioneers!" Mainly a celebration of **John Weinzwieg's** ninetieth birthday, two other pioneer composers of new music in Toronto were featured along with him, namely **Harry Freedman** and **John Beckwith**. Weinzwieg and Beckwith are both professors emeriti of the Faculty of Music, and Freedman was composer in residence in the early 1990s.

In August 2002, **Patricia Shand** (BA Mus 1968, MusM 1968), **Lee Bartel** and **Lori Dolloff** (MusBac Ed 1983, MusM 1989) presented sessions at the International Society of Music Education (ISME) conference held in Bergen, Norway. Prior to the Bergen conference, Patricia Shand co-chaired the seminar of the ISME Music in Schools and Teacher Education Commission (MISTEC), held in Malmö, Sweden. Over 40 delegates from 19 countries attended the seminar. Lee Bartel presented a paper at the seminar. Patricia Shand continues to serve as one of the MISTEC commissioners, and is currently editing the proceedings of the MISTEC 2000 and 2002 seminars.

**Darryl Edwards'** recent performances have included the Britten *War Requiem* with the Ottawa Symphony and Choral Society at the National Arts Centre, Ruth Watson Henderson's *The Last Straw* with the Toronto Children's Chorus at Roy Thomson Hall, the Mozart *Requiem* with Symphony Nova Scotia, and the Verdi *Requiem* with the London Fanshawe Symphonic Chorus. This summer he will be on the voice faculty of La Musica Lirica Opera Festival in Urbania, Italy.

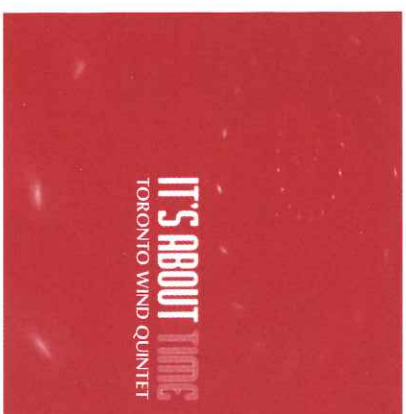
**Edward Laufer** (MusBac 1957, MusM 1960) had a busy year on sabbatical: he published an analytical study of the last movement Brahms' *Third Symphony*, and presented his paper "A Linear Approach to Some Early 20th Century Compositions" at the Fourth International Conference on Music Theory at the Estonian Academy of Music. He also prepared various analytical papers for publication, worked on compositions and spent some enjoyable time in Nova Scotia.

In June 2002, **Lee Bartel** became a faculty member in the International Institute for Global Education and joined an educational reform project in Central Asia. He acts as principal evaluator for the

## It's About Time Toronto Wind Quintet

*It's About Time* marks the recording debut of the Toronto Wind Quintet, comprised of members of the University of Toronto's wind faculty: flautist Douglas Stewart, oboist Clare Scholtz (MusM Perf 1989), clarinetist Stephen Pierre (MusBac Perf 1977), horn player Harcus Hennigar (MusBac Ed 1974), and bassoonist Kathleen McLean. This ensemble has performed in annual noon hour concerts in Walter Hall since 1997. Individually, its members teach privately at the faculty, coach chamber ensembles and sectionals, and lead active orchestral, chamber and solo careers.

This disc highlights the superb wind faculty at the Faculty of Music, raises the profile of our school's chamber music program, and enables students and chamber music lovers to hear excellent performances of some essential quintet repertoire. The recording offers a beautifully varied selection of works, ranging from standards such as Franz Danzi's *Quintet in B flat*, and Jacques Ibert's colourful *Trois Pièces Brèves*, to the wonderfully sonorous *Quintette* op. 13 by Jacques Hétu.



The woodwind quintet is an unusual genre. There is little original classical repertoire for such an ensemble, and it is one of the few formal chamber groupings that finds much of its standard repertoire in the twentieth century. The Danzi and Charles Lefebvre's *Suite* op. 57 are the only two nineteenth-century selections on the disc, but each is a fine example of joyous melody-writing, complemented by the sonorous textures that the instrumentation of the wind quintet provides. Another joyful contribution is Darius Milhaud's 1937 *Suite d'après Corrette*, a trio for oboe, clarinet and bassoon. His quintet *La Cheminée du Roi René* is familiar within wind chamber music repertoire; this Suite follows a similar vein, as it is comprised of many small, witty "miniatures," based on

six-year project initiated by the United Nations agency, UNICEF. In November 2002, he gave a set of workshops on basic data gathering, research, and project development in Dubai, United Arab Emirates. The workshops in the area of Early Childhood Care and Development were held for government, health and education representatives from Kuwait, Saudi Arabia, Qatar, Bahrain and the United Arab Emirates. The workshop was another United Nations/UNICEF effort to address critical needs in the Persian Gulf area.

**Chan Ka Nin's** chamber piece for 15 players, *Par-yi, par-la*, won the Juno Award for Best Classical Composition in April 2002.

**Kathleen McMorro** sketched the history of the Music Library from the 1890s to its consolidation in 1962 in the Edward Johnson Building in "The Origins of the Music Collections in the University of Toronto Library: A Tale of Two Scores," published in *Notes: the Quarterly Journal of the Music Library Association* 59:1 (Sept. 2002).

**Lorna MacDonald**, Lois Marshall Chair in Voice Studies Chair, maintained an active summer and fall of performing, teaching and adjudicating. In July she was an invited judge of the NATSAA awards in San Diego, followed by guest voice clinician with Choral Music Experience in Ireland, voice adjudicator of the National Festival of Music national finals in Alberta where she also performed with trumpeter Guy Few and pianist **Che Anne Loewen**. She and Che Anne collaborated later in recital for the American Lister Society, and in March their collaboration included

dances, such as a delicate minuet melody against a background of delicately twisted harmonies.

This recording also offers a fine performance of the striking work of Elliott Carter; his 1948 *Woodwind Quintet* is both immensely complex and engaging in its rhythmic vigour.

Jacques Hétu's *Quintette* op. 13, composed in 1967, ranges in character from intensely haunting to wildly virtuosic. The Toronto Wind Quintet offers a thoughtful, dynamic and exciting performance of the work – it is an absolute pleasure to hear this piece presented with such precision and energy.

*It's About Time* is a valuable resource for students in wind chamber ensembles. It also offers the perfect cross-section of quintet repertoire, and reminds us of the great talent of our faculty. The members of the Toronto Wind Quintet are a boon to our performance program, both individually and as chamber music artists. It's about time we heard this fine ensemble on a regular basis!

*This and other Faculty of Music recordings are available through the Box Office. Either visit in person, or call to have your order shipped at \$16-978-3744.*

BY GILLIAN HOWARD (MUSBAC PERF 1996, MUSM 2002, MA II)

**Erika Raun** (MusBac Perf 1993) in music of Mozart and songs by Toronto composer and Faculty of Music instructor **Larysa Kuzmenko** (MusBac Comp 1979). As Head of Voice Studies, Lorna

was pleased to present our outstanding singers and scholarship students in the first Voice Studies Showcase.

Composer **Christos Hatzis** has been celebrating his 50th birthday year with a season of premieres titled HATZIS@50. It kicked off in October at Alice Tully Hall of New York's Lincoln Center with a premiere of *Light from the Cross*, a 50-minute long cantata performed by soprano **Isabel Bayrakdarian** (BASC 1997) and the Prometheus Orchestra under the direction of **Mario Bernardi**. It was followed in January by the premiere of *My Brother's Keeper* with the renowned Pilibolus Dance Theater and the **St. Lawrence String Quartet** at the Lively Arts Center, Stanford University, for an audience of 3,000 people; next was the premiere of *Pyrrhian Dances* with violist Rivka Golani, percussionist **Beverley Johnston** (MusBac Ed 1980) and the Manitoba Chamber Orchestra under Roy Goodman. The season culminated with an all-Hatzis program at Walter Hall on March 21, the day of his 50th birthday. For more info visit Hatzis' web page at [www.hatzis.com](http://www.hatzis.com).

**Scott St. John** was awarded a prestigious Avery Fisher Career Grant in New York City in May 2003. The career grants, endowed by a gift to Lincoln Center from Avery Fisher in 1974, are intended to recognize and support instrumentalists with the potential for a solo career. The award stipend is \$15,000. Among previous recipients are Joshua

Bell, Sarah Chang, Edgar Meyer, Nadja Salerno-Sonnenberg and Gil Shulam.

During his research leave, **Cameron Walter** (MusBac Ed 1975, MusM Ed 1976) worked as a concert band clinician and guest conductor with ensembles from New York, Michigan, Ohio, Wisconsin, Manitoba, Newfoundland and Ontario. He also had the unique opportunity provided by Memorial University in St. John's and CBC North to use a broadband video and audio connection to rehearse and critique the Inuksuk High School Concert Band from Iqaluit. This research leave year allowed Cam to perform more chamber music as well as with orchestras and big bands in Toronto. During the fall he performed as trombonist in the orchestra for R. Murray Schafer's opera *The Enchanted Forest* along with low brass section colleagues **Gary Pattison** (MusBac Perf 1984), **Cathy Stone** (MusM 1995), **Scott Good** (MusM 1998), **Alicia Broomhead** (MusBac Perf 2002) and **Michael Medeiros** (MusBac Perf 2003). Cam continued his research at the National Archives in Ottawa, where he is editing and preparing performing editions of repertoire from the early RCMP bands in Canada.

**William Wright** will be given the Distinguished Service Award of the Royal Canadian College of Organists at the RCOO National Convention in Ottawa this summer. He has also been invited to give an organ recital and to lecture on "Organ Landscapes in Germany" at the Region II Convention of the American Guild of Organists in Albany at the beginning of July.



# Student Notes

## Musical Travelogue – *A Journey to the Land of Capes and Cliffs*



Dr. Ben Heppner



Renowned operatic tenor and

Opera alumnus Ben Heppner (centre) received his Honorary Doctor of Laws with the

Faculty of Music's Class of

2002. David W. Beach (left),

dean of the Faculty of Music, hoods Heppner with The Hon. Henry N.R. Jackman (right), Chancellor of the University of Toronto, conferring the degree.

Our adventure began one month before our flight to Dublin, Ireland. Thirteen women came together to form the **University of Toronto's Summer Chorus**. The chorus was made up of undergraduates, graduate students and alumni of the Faculty of Music and students from other University of Toronto faculties. Under the direction of **Dr. Lori-Anne Dolloff** (MusBac Ed 1983, MusM 1989), coordinator of music education, we rehearsed three evenings a week until our day of departure.

After a very long and heated flight to Dublin we piled into a bus for a tour of the magical city before being swept away to the University of Maynooth for seven days, where we participated in the Choral Music Experience (CME) Institute. During these seven days the Summer Chorus worked with University of Toronto faculty **Doreen Rao** and

**Lorna MacDonald** as well as U of T alumna **Kathy Armstrong** (MusBac Ed 1989, MusM 1992). The daily rehearsals involved over 200 singers gathering together to sing for one another and enjoy the movement and laughter inherent in the music we performed. Slumber party rehearsals and long walks around the grounds of the college filled the short hours between rehearsals and choral workshops. The Institute culminated in an evening performance at Dublin's National Concert Hall where the choirs premiered American composer Daniel Brewbaker's *Out of the Mist, Above the Real* commissioned for the CME Institute.

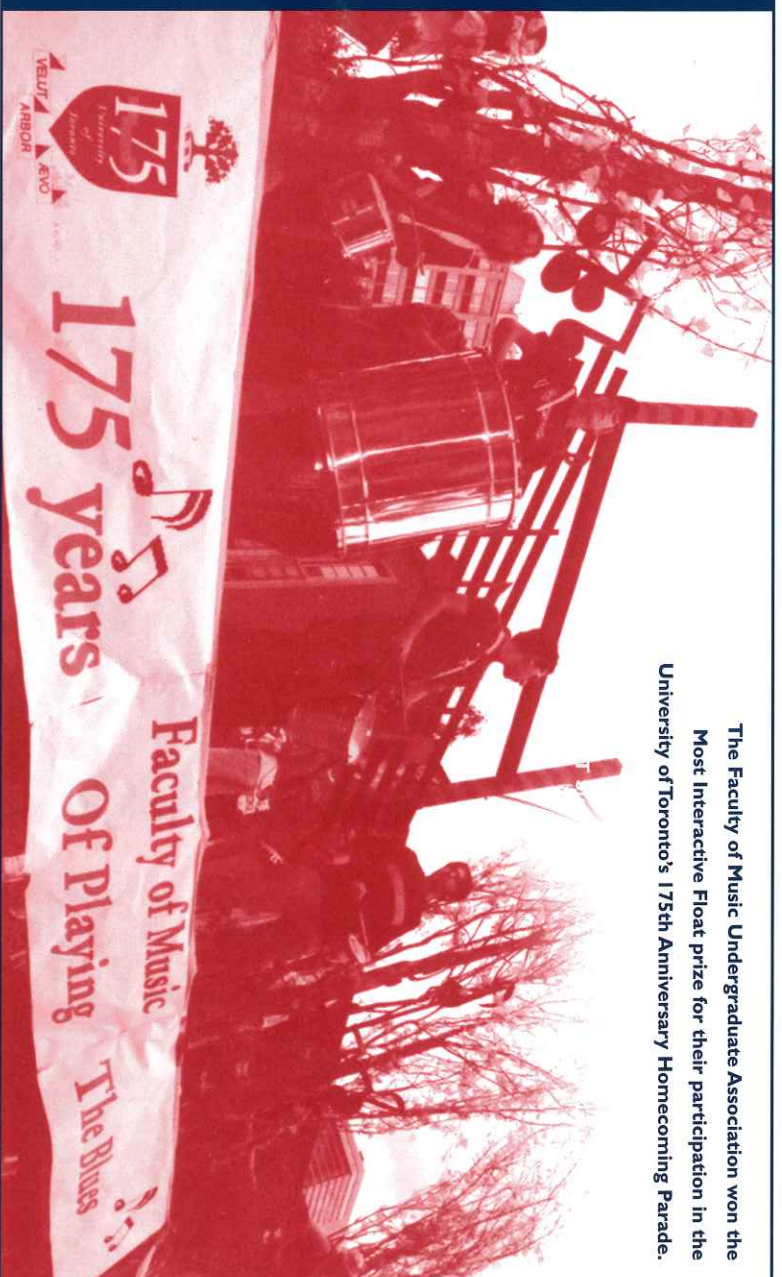
The seven day post-tour took us on a whirlwind trip of sights and senses, travelling along bumpy, winding roads to see countless countryside and natural beauty. We visited the Cliffs of Moyle,

Toric Waterfall, Blarney Castle (and, yes, some of us did kiss that stone!) and stopped in every shop in Ireland to find that perfect Irish cape. The highlight of the post-tour was a concert we performed in the Augustinian Church in Limerick where one of the audience members commented, "If this is what heaven sounds like, I can't wait to get there." Indeed, It was an exquisite acoustic and a very appreciative audience.

The days and nights, full of laughter, tears, friendship and music, passed by too quickly and the time to return home was suddenly upon us. Though the Summer Chorus was formed for the sole purpose of travelling to the Emerald Isle for fourteen days, the experience is one that will be with us always.

By **MELISSA ROSS**  
(MusBac Ed 2002)

The Faculty of Music Undergraduate Association won the Most Interactive Float prize for their participation in the University of Toronto's 175th Anniversary Homecoming Parade.



## Student News

Violinist **Kerry DuWors**, currently a student in our Master's of Performance degree program, was awarded the coveted 1st Prize of the 2003 Eckhardt-Granaté National Music Competition for the Performance of Canadian Music.

The prize includes a \$5,000 cash award, a residency at the Banff Centre, an extended national recital tour, and a solo appearance with the Montreal Chamber Orchestra. Second prize was presented to violinist **Lynn Kuo** (MusM 2001).



# Alumni Notes

## 1950s

**Michael Oliver** (MusBac 1957) has lived in New York City for the past 30 years, and is a retired magazine editor.

## 1960s

**Judith Lebane-Kane** (ArtLicDipMus 1965) recorded the CD *Yiddish Songs* on the Arkos label. The repertoire includes art song, Yiddish opera and songs from WWII that have never before been recorded.

**Shirley Pethes Alfertis** (ArtDipMus 1961) retired in 2002 from West Chester University in Pennsylvania where she taught piano for 34 years. She also taught instrumental accompanying and piano pedagogy, and was chairperson of the Keyboard Department from 1992-2002.

## 1970s

After a thirty-year international career, baritone **Peter Barcza** (DipOpPerf 1971) now combines performing with teaching voice on the faculty of the University of British Columbia School of Music.

Following graduation and two years' employment at the Faculty of Music library, **Florence (Gallagher) Hayes** (MusBac Hist 1972) moved to Ottawa when husband **Gary Hayes** (MusBac Comp 1972) was hired as a CBC producer. Florence worked for several years as researcher and housewriter for the *Encyclopedia of Music in Canada*, and was hired by the National Library's Music Division in 1979.

**Edward Moroney** (MusBac Comp 1972) was awarded the Queen's Golden Jubilee Medal for Canada. This Commemorative Medal was awarded to approximately 46,000 citizens who have made a significant contribution to Canada or to their community or to their fellow Canadians.

In 2002 **Wesley Warren** (MusBac Perf 1979) taught a ten-week course on G.F. Handel's *Messiah* from a theological and musical viewpoint for the Ottawa Lay School of Theology.

## 1980s

Since 1981, **Tara Abrams** (MusBac Theory 1987) has been the cantorial soloist at Temple Har Zion in Thornhill, Ontario. She sings at all weekly Sabbath and holiday services as well as weddings.

**Kimberly Barber** (MusBac Perf 1983) was appointed Assistant Professor of Voice at Wilfrid Laurier University.

**Charles Dennyuck** (MusBac Perf 1989) has been named Assistant Professor and Director of Orchestral Activities at Northwestern State University of Louisiana, where he will conduct the Natchitoches-Northwestern Symphony Orchestra and String Orchestra. He leaves Music Director positions at the Oakville Chamber Orchestra and Brampton Symphony. Americas records will soon release his CD of Beethoven Symphony No. 8 and Brahms Piano Concerto No. 2 with Canadian pianist **Garnet Ungar** (MusBac Perf 1989) and the Varna (Bulgaria) Philharmonic.

**Helen Hong** (MusBac Perf 1989) is associate concertmaster for the Hamilton Philharmonic Orchestra.

**Margot Marlatt** (MusBac Perf 1986) and husband Rob Sovinski had their second child in January 2003. They reside in Lafayette, Indiana, USA.

Margot continues her work as a cellist with Trio Amabile, cello teacher at Wabash College and as Principal Cellist with the Lafayette Symphony.

**Vincea McClelland** (MusBac Perf 1980) recently returned to her home in France after completing a short solo tour of Ontario, Quebec and Nova Scotia. She gave masterclasses at Mohawk College in Hamilton, Dalhousie University and at the Université de Montréal, and concerts for Guitar Niagara in St. Catharines, Dalhousie University and for the Guitar Society of Montreal.

**Paula Rockwell** (ArtDipMus 1989) has been adjunct vocal professor at Acadia University for the past five years. In June 2000 she released her debut CD, *Fleeting Melodies*, a tribute to 20th century art song. Paula has been a busy recitalist performing in the U.S. and Canada.

**Stephen Starski** (MusBac Perf 1987) has commissioned a concerto from Ottawa composer Kelly Marie Murphy, which is scheduled to be performed by the Kirchner-Warrenton Symphony Orchestra of which he is concertmaster in the 2004-2005 season.

Pianists **Edward Turgeon** (MusBac Perf 1988) and **Anne Louise-Turgeon** (MusBac Perf 1989) enjoy busy careers as soloists, pedagogues and chamber musicians (*Duo Turgeon*). Recent Canadian appearances include the Esprit Orchestra, Music Toronto, CBC's *Music Around Us* and the Montreal International Two Piano Festival.

Flautist **Fiona Wilkinson** (MusBac Perf 1977, MusM Perf 1981) is chair of the performance department at the University of Western Ontario Faculty of Music.

## 1990s

**David Arnot-Johnston** (MusBac Ed 1983, MusM Perf 1993) ran the music education program at The National Ballet School for ten years. He currently teaches an Off-based music program to primary-school children. He has recorded as an ensemble soloist on the Naxos, CBC, and RCA Victor labels and with such groups as the Aradia Ensemble, Tafelmusik and The Canadian Brass. Recent solo engagements have included a one-to-a-part production of Bach's *St. Matthew Passion* with Tafelmusik under the direction of Andrew Parrott, and solo roles in Monteverdi's *The Return of Ulysses* with the Toronto Consort and *The Coronation of Poppea*.

Soprano **Measha Brucegegosnan** (MusBac Perf 1999) was selected as the first-ever recipient of the \$5,000 Bernard Diamant Prize, which offers professional Canadian classical singers under age 35 an opportunity to pursue their career through further studies. The prize is administered by the Canada Council for the Arts.

The Great Uncles of the Revolution, a quartet led by bassist **Andrew Downing** (MusBac Perf 1996) with trumpeter **Kevin Turcotte** (MusBac Ed 1991), violinist Jesse Zubor and guitarist Steve Dawson, won the 2002 Grand Prix de Jazz General Motors at the Festival International de Jazz de Montréal. The prize includes \$5,000 and future recording and performing opportunities.

**Darren Dunstan** (MusBac Ed 1998) after graduating from the studio of Lorna MacDonald went on to receive a Master's of Music Theatre from The Boston Conservatory and is now a performer in New York City.

**Michael Hall** (MusBac Theory 1992)

is assistant conductor of the Pacific Symphony Orchestra and music director, Pacific Symphony Youth Orchestra. **Aiyun (Christine) Huang** (MusBac Perf 1995) won first prize and the audience prize at the 57th Geneva International Music Competition.

**Michael McKay** (MusM 1994) has been faculty accompanist at Acadia University since 1997.

**Dini Odynski** (MusBac Ed 1995) and **James Westman** (MusBac Perf 1995) married upon graduating in 1995, and are now based in Stratford where she continues teaching violin and he manages his busy and successful operatic career. They have two young sons.

In his second season as Chief Conductor with the Slovak Radio Symphony Orchestra, **Charles Olivieri-Munroe** (MusBac Perf 1992) has embarked on a complete Mendelssohn Symphony recording-cycle that will be completed in 2004.

**Jacqueline Warwick** (MusBac Hist 1993) completed her PhD in musicology at UCLA; her dissertation was supervised by Susan McClary. Jacqueline now teaches at Occidental College in Pasadena, California and lives in Los Angeles with her partner, musicologist Steven Baur, and their daughter.

After graduation, **Nicolas Zekulin** (ArtDip 1999) moved to Scotland with then fiancée **Karen Cargill**, who attended the Faculty 1998-99 through an exchange with the Royal Scottish Academy of Music and Drama in Glasgow. They now live in London, England, where Karen is pursuing a career as a freelance opera singer, and Nicolas is Administration Manager for

the International Artist Managers

Association. In his spare time, Nicholas has joined various choral groups including the New London Chamber Choir, with whom he performed at this year's BBC Proms under Trevor Pinnock, and also with the Rambert Dance Company at Sadler's Wells.

## 2000

Violinist **Sarah Fraser** (MusM Perf 2000) is on faculty at the Royal Conservatory of Music, and a member of Toronto-based The Madawaska Quartet, formed in 2001. **Meran Currie-Roberts** (MusBac Perf 1998) is group's cellist. The Madawaska Quartet are establishing themselves as a touring ensemble with great success.

**Maya Fraser** (Advanced Certificate 2002) performed with the Czech Philharmonic in Japan in October 2002.

## In Memoriam...

Srul Irving Glick  
MusBac 1955  
MusM Comp 1958

Ewan McCuaig  
MusBac 1952

Noreen Nimmons

Helen Simmie

# You Are Noteworthy

Keep in touch!

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

## OFFICE OF DEVELOPMENT & ALUMNI RELATIONS

Faculty of Music  
University of Toronto  
Toronto ON M5S 2C5  
Phone (416) 946-3145 Fax (416) 946-3353  
Email: music.alumni@utoronto.ca www.utoronto.ca/music  
Update your address and join our e-mail directory at  
www.alumni.utoronto.ca/address.htm

Make a donation to the Faculty of Music at www.donations.utoronto.ca

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

**Dean:** David W. Beach  
**Director, Development and Alumni Relations:** Marilyn Genovese Brown  
**Editor:** Rebecca Davies

**Contributors:** U of T Public Affairs, John Beckwith, Lorna Castaneda Brain, Katie Carlisle, Robert Falc, Denise Grant, Jamie Harrison, Gillian Howard, Andrew Hughes, James Kippen, Paul Read, Melissa Ross, Patricia Shand, Maria Topalovich, Riki Turofsky, and music alumni from around the world.  
**Art Direction:** Versatel Printing and Graphic Design