

Noteworthy

Gage Averill Appointed Dean of the Faculty of Music

The University of Toronto is very pleased to announce the appointment of Professor Gage Averill as Dean of the Faculty of Music for a seven year term, from July 1, 2004 to June 30, 2011.

Professor Averill leaves his position as the Chair of the Department of Music at New York University. He received his BA [Music] Magna Cum Laude and a PhD in Music [Ethnomusicology] from the University of Washington. His dissertation was entitled "Haitian Dance Band Music: The Political Economy of Exuberance".

Professor Averill was a Visiting Assistant Professor at Columbia University Music Department in 1989-1990. From 1990-1996 he was an Assistant Professor at Wesleyan University, Music Department and Associate Professor from 1996-1997. From 1997-2001 he was an Associate Professor at New York University, Department of Music. In fall 2000 he served as Acting Chair of the Music Department at NYU. He became a

full Professor, as well as Chair of the Music Department, in 2001. In the spring of 2001 he was also a Visiting Professor, Princeton University, Latin American Studies & Music.

Professor Averill's research has focused on the ideological context of music production, with special attention to the role that music and expressive culture play in social transformation. His major projects have explored Haitian popular music and power, North American barbershop harmony and questions of race and nostalgia, globalizing culture industries, and Trinidadian steelbands.

His most recent publications have been on issues of educational policy, including applied ethnomusicology and the role of public intellectuals, the role of world music ensembles in teaching ethnomusicology, and attempts at a universally applicable metrics for music and dance by Alan Lomax. His book, *Four Parts, No Waiting: A Social History of American Barbershop Harmony* (Oxford University Press, 2003) was named an "Outstanding Academic Title for 2004" by Choice, the review maga-

zine of the American Library Association. In 1998, *A Day For the Hunter, A Day For the Prey: Popular Music and Power in Haiti* (University of Chicago Press, 1997) received the "Award for Excellence in Historical Recorded Sound Research – Best Research in the Field of Recorded Folk and Ethnic Music" from the Association of Recorded Sound Collections.

Professor Averill also has extensive experience in university administration. In addition to his role as Chair, Professor Averill has been an active university citizen at NYU. He has been working with NYU's Development Committee on a comprehensive fundraising plan, the first of its kind for an Arts and Science department. He has also been an active member of several University policy-setting committees, including Health Benefits, Faculty of Arts and Science Promotion and Tenure, and the Provost's Music and Music Theater Task Force which is charged with reconfiguring music programs at NYU.



Professor Averill brings a strong record of commitment and action on issues of diversity, community outreach and public service, interdisciplinary and curricular reform. In particular, under his leadership the Department of Music at NYU has undergone a revival with the recruitment of new faculty members who are leaders in their fields and who have brought diversity to the department.

U OF T MUSIC FACTORY

every Tuesday at 1 pm on



On December 6, 2004, the Faculty of Music launched a new radio program on *CITT 89.5 FM*, University of Toronto Community Radio. Hosts **Josie Chan** (Host II) and **Sean Corcoran** (Jazz IV) are both undergraduates at the faculty. The aim of the program, entitled *The U of T Music Factory*, is to promote and display the works of students, faculty and alumni of the Faculty of Music. It presents a cross-section of the many genres that occupy the Edward Johnson Building. According to their mandate, *The U of T Music Factory* is committed to showcasing the diversity of the City, in particular, the University of Toronto's Faculty of Music. Each show will focus on a particular area of the Faculty to give the audience a broad understanding of our programs. The program will also promote events and lectures held at the Faculty of Music and invite the audience to participate. The show will act as an outreach to the community of the University as well as the citizens of the Greater Toronto Area. Music alumni are encouraged to send in their musical materials to the Faculty for radio play. Call 416-946-3580 for info.

Contents

MESSAGE FROM THE DEAN

FACULTY OF MUSIC ALUMNI ASSOCIATION

DON WRIGHT RECEIVES AWARD
MUSIC EDUCATION
60TH ANNIVERSARY

SPRINGBOARD STUDENT AWARDS PROGRAM NOTEWORTHY GIFTS

FACULTY NOTES
NEW PROGRAMS
WILLIAM WRIGHT RETIRES
JEAN LAVENDER 1918 – 2005
NEW JAZZ CDS

FACULTY NOTES APPOINTMENTS

STUDENT NOTES HORNARAMA 2004

APPLEBAUM SUMMER MUSIC FESTIVAL

ALUMNI NOTES IN MEMORIAM

Mark Your Calendar!
October 1-9, 2005



THE Bach
INTERNATIONAL
FESTIVAL
AT THE UNIVERSITY OF TORONTO
HELMUTH RILLING,
Festival Conductor and Lecturer
Doreen Rao, Artistic Director
Centre for Advanced Studies in Classical Music
Faculty of Music, University of Toronto

If you would like to be involved, please contact
416.862.BACH (2224)
email: thebachfestival@utoronto.ca

Message from the Dean

"We have no shortage of artistic events in Toronto—it rivals any other major city with festivals, openings, schemes, designs and projects. More of the same does not ensure the purpose of the arts; and the purpose of the arts in a city is to make a city fall in love with itself, by that I mean the seeing of passion at its own source, the joy of seeing what it has made, and the impulse to regenerate that joy in an atmosphere of risk, adventure and trust. ... What is required is an essential atmosphere of passion. Without it, we put up bad buildings, invent bandage solutions, and have merely a topology of artistic events cosmetic to daily life. ..."

— Excerpts from remarks of the City of Toronto Poet Laureate Pier Giorgio Di Cicco on the occasion of the Mayor's Roundtable on Arts and Culture (December 7, 2004, Toronto City Hall, Council Chambers)



i Cicco's remarks, which I have recently quoted at more length in the opening to the Faculty of Music's Stepping Up Plan (*Modulations*:

Stepping Up in Music), circle around a set of terms: passion, joy, risk, adventure, and trust, that we would all do well to make a part of our daily lives. How many of us can claim to come every day to school or work ready to experiment, to take risks, to make mistakes and to fail if necessary? Has the process of writing an introduction to a term paper or practicing a set of variations become drudgery, or is it still imbued with playfulness (is it play as well as work)? Being passionate about our work means being open to possibilities and accidents and being inspired to pursue our studies and our art deeply and even obsessively.

It is vitally important for all of us in a Faculty that is by its nature devoted to the arts and to creativity to not lose sight of the importance of nurturing the spark of creativity and passion in ourselves, our colleagues and collaborators, our students and our audiences. Moreover, how do we create a Faculty, that *facilitates* creativity and passion for music? This is a question that, as Dean, I hope to keep asking. I don't have the answer to this, but I know that complacency and self-satisfaction are the enemies to the kind of spirit I'm talking about. As an institution, there is power to be found in being restless in the pursuit of excellence.

Our five-year Stepping Up Plan, part of a University-wide process, needs to be more than a recitation of enrollment and budgetary data — it can and will set the tone for all of our deliberations and growth over the next five years. I hope that it will help to inspire us with the qualities that Di Cicco stressed (above). It needs to be a self-critical document that will serve us in the continuous process of challenging ourselves to make the Faculty a stimulating and lively home for musical creativity and knowledge generation. Allow me to share a few of the general themes running through the plan, each of which responds to the University's own Stepping Up goals.

- *"Where great music meets great minds" (The comprehensive music school model).* The Faculty of Music is a comprehensive music school, meaning that we incorporate music scholarship, performance, education, and composition/theory, and that we find the interaction between these practices to be a desirable—even necessary—component of our model of education. Unlike a music conservatory, we want our performance majors to be steeped in the issues and controversies of musical interpretation, context, and meaning (indeed, we question whether great music making take place in a context devoid of ideas); we want our music scholars to be closely connected to the discipline of music making; and we hope for our music educators that they consider them-

selves scholars and performers as well as teachers. As a result of this potential for interactivity among music disciplines, a comprehensive music school is potentially a very rich environment for the incubation of future generations of music professionals.

- *Music education for the real world and the 21st century.* We hope to strike a proper balance between unfettered exploration and real-world education that could make for an ideal student experience. Because music careers, and the world of music creation (and scholarship) has changed so markedly in the space of a generation, music education has to keep moving as well. With our location in a centre of commerce, finance, and media, we are in a terrific position to help to respond vigorously to the challenge of educating music students to the complex ecology of careers in music in the 21st century.



Dean Averill (centre) with the 2005 Gordon Cressy Award winners from the Faculty of Music

- *Thinking outside the Bachs: Towards a new musical curriculum.* Toronto is the most multicultural city in North America, perhaps in the world. Fully 52% of its population was born in a country other than Canada, and immigrants spring from at least 50 distinct ethnocultural groups. Recent reports have projected 2017 as the year in which current visible minorities will constitute a collective majority. Although the Faculty of Music has broadened its musical horizons significantly in recent years, we are particularly well situated to reconceptualize music education in response to a pluralistic musical universe. Training in the principles and theoretical constructs of Western common practice music will remain a backbone of music training in any globally competitive music institution, but a farsighted music education will demand that students understand a range of musical systems and that they have intensive experiences in more than one musical system. Our goal should be to prepare our students to confront and engage musical diversity, to inculcate in them a multicultural musical literacy, to help them to understand the relationship of music to culture and society, and to encourage critical thinking about musical choice and identity. The Faculty of Music should be able to be a global leader in the reconceptualisa-

tion of music instruction in a global context. This will not come easy or quickly, but every segment of our faculty—theory, composition, ethnomusicology, musicology, jazz, performance, and Music Education—will play a role in this process.

- *Student-centered education.* It may seem redundant in an educational institution to talk about putting students back in the centre of the educational equation, but the realities of all institutions are such that core missions suffer if not reinvigorated. What makes a great student experience (to borrow the core phrase from Stepping Up)? Good student experience seems to be based on good advising; good teaching; close and stimulating contact with faculty members (especially involving exposure to research); adequate facilities; appropriate degree choices and courses; co-curricular activities; community

involvement; a perception of equity; tolerance of diversity; and a sense that students matter to the institution. Although there are indications that we rate well in some of these areas, we will need to step up our level of access to data regarding student satisfaction, to analyze these data, to take their conclusions seriously, and to listen closely to our students.

- *The Faculty of Music as an arts and culture destination.* We provide a lively series of concerts, opera productions, lectures, master classes, and other events that are often free or at low cost — an enormous potential resource for the community. By better promoting our programs and making the Faculty more visible, we should be able to increase concert attendance, volunteer support, and fundraising. By better exploiting our proximity to other artistic and cultural institutions, such as the Royal Ontario Museum, the Royal Conservatory of Music, the Gardiner Museum, and Hart House, we can re-brand our corner of the campus as the "University and Museum Arts District" with a re-landscaped Philosopher's Walk as its spine and backstage. This could be given shape by joint programming, outdoor performance spaces, a redesigned TTC station that announced the district, a streetscape that furthers the connectivity, and shared arts and cultural festivals.

- *Towards an arts agenda for the University of Toronto.* So many of the most exciting developments in the arts are occurring in-between and across the traditional disciplinary boundaries, and I'm a devoted fan of respassing on fields and boundaries. We plan to be active, in part through the Provost's Council on the Arts, in bringing together the many arts units on campus for dialogue, to explore joint programming, to respond to the Mayor's Arts Year 2006, and to find creative synergy.

- *A school of music in the public service.* I have spoken since my arrival at the UoT of public universities in the service of the public and of music schools that are porous at their boundaries. This is a matter of good institutional citizenship, of stewardship of the public's contributions to higher education, and of the actualization of the ideal of the public intellectual. Our outreach to the community can involve everything from filling our vacant concert seats with school children and their parents to fostering and participating in music education programs in the schools; attracting campus and community-wide audiences to our performances; sponsoring events that develop new audiences on- and off-campus; sending our scholars and performers out for presentations in the city, nation and worldwide; advising the layers of government on cultural matters; advocating for robust support of the arts; structuring research opportunities in the community; and serving as a resource for community arts and presenting organizations. We are committed to such an agenda of outreach, public education, service learning, community partnerships, and contributions to the public sphere and we are working already with a wide range of community partners and with the relevant offices in the University of Toronto administration overseeing this kind of work.

The cultural renaissance in Toronto, to which the Faculty of Music is an essential contributor, is reshaping the image of Toronto as an arts city. This identification of the city as a distinctive site for experiment, innovation, and celebration has the potential to (indeed already is) building the economy by directly attracting residents and corporations who in turn bring their employees. And cultural events (recording, museums, concert series, festivals, and so forth) are in and of themselves commercial activities that generate economic activity and jobs. Nevertheless, the importance of the arts will never be reduced to their economic impact and their role as a magnet for tourism, but rather on the transformations in outlook and values and beliefs that they facilitate—in the production of (to once again cite Pier Giorgio Di Cicco) a way of life "inspired by intimacy, zest and sociality."

— Gage Averill, Dean

Faculty of Music Alumni Association

Music Alumni are invited to participate in the life of the Faculty of Music through our Alumni Association. We have several committees, largely by discipline, with plans to expand into new areas, such as an Alumni

Concert Series, some sort of Career Day or special symposia to broaden perspectives of current students at the faculty, special events, and general advisory committees to the Dean and other faculty areas.

The Constitution of the Faculty of Music Alumni Association states our purpose and objectives as:

- To promote interaction and fellowship among the alumni of the Faculty of Music.
- To promote the interests of the Faculty of Music within the University of Toronto
- To act as liaison to the faculty and to foster good relations and understanding between the Faculty and its various publics.
- To initiate and execute special events and programs for all Faculty of Music alumni segments.
- To honour and recognize outstanding alumni of the Faculty of Music.
- To support annually and promote the Music Annual Fund which funds the Faculty of Music Alumni Scholarships.
- To foster a positive attitude towards students at the Faculty of Music that will encourage current music students to feel a sense of commitment to the institution and their role as music alumni upon graduation.

We encourage you to contact the

Faculty of Music Alumni Office at 416-946-3580 or

visit the Alumni section within the Faculty's website at www.music.utoronto.ca

to learn more about the volunteer opportunities that await you as part of our Association.

Please take some time to complete our on-line Music Alumni Questionnaire and provide us with your e-mail address to make communication easy and affordable.

2004-2005 Music Alumni Events



2005 Karen Kieser Prize Winner
Craig Galbraith (centre) with
past winners Abigail Richardson
and Andrew Santland

Composition Alumni
at the
New Music Festival and
Kieser Prize Presentation
(January)

Music Education Alumni
at the
Wind Band Spectacular
(February)



Opera Alumni
at our November
Alumni Event

Musicology Alumni at
the Prokofiev Festival
(February)

2005-2006 Highlights

SEPTEMBER

Lorne Lofsky, jazz guitar

OCTOBER

Borromeo String Quartet
International Bach Festival
Steve Reich, composer

NOVEMBER

Karen Plato, jazz vocal

JANUARY

Bruce Cassidy, world music
New Music Festival
Renee Rosnes, jazz piano

FEBRUARY

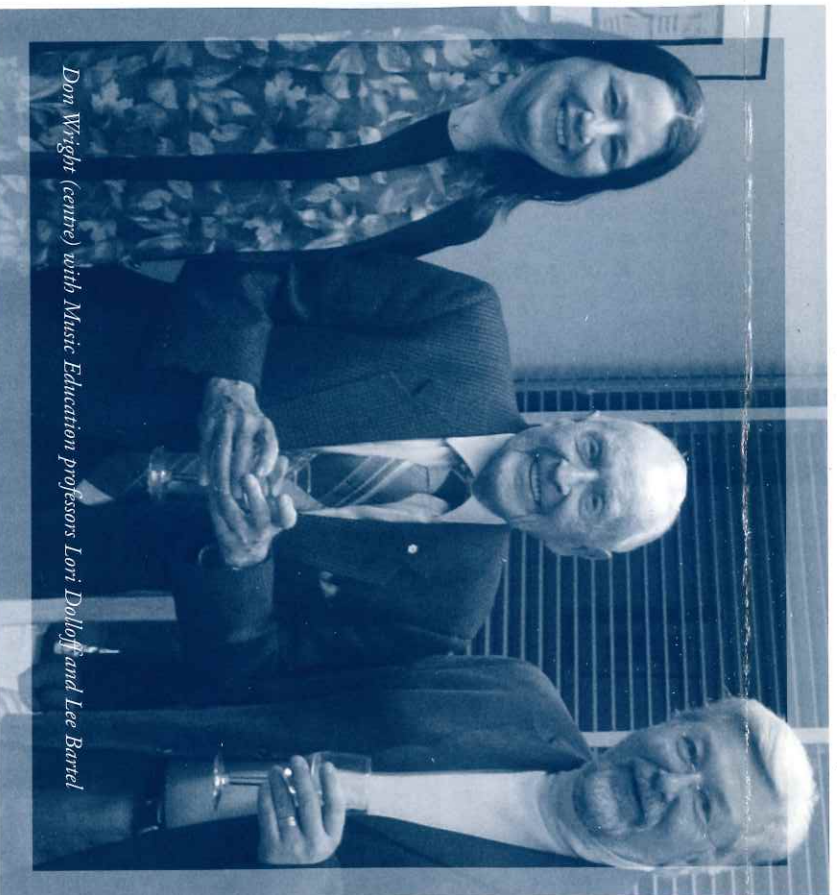
Berlin Philharmonic Wind Quintet
David Mott, saxophone
Fred Sherry, new music
UTSO/Montreal Conservatoire
Exchange

MARCH

Patricia Sheehan Campbell,
music education
Hilario Duran, Cuban piano

APRIL

St. Lawrence String Quartet



Don Wright (centre) with Music Education professors Lori Doloff and Lee Bartel

Distinguished Service Award in Music Education Presented to Dr. Don Wright

"...I was lucky to be involved with music all my life. All kinds of music! All fun. Trying to take it off the paper and into the very heart and soul, where it has meaning and the power to do good forever. Music is the universal language. It's all a giant relay race, where each generation passes the baton to the next. Now it's our turn! Especially to all you young undergraduates. So, grasp the baton firmly and run the race which is set before you, making music come truly alive and well. Strong and beautiful. Ready? On your mark, get set, and with God's blessing, GO!"

— Dr. Don Wright, January 29, 2005

Music Education CELEBRATES

*Sixty
Years*

The University of Toronto will celebrate the 60th anniversary of the establishment of the Music Education program at the Faculty of Music throughout 2006. As we begin planning for the celebration, we invite alumni to send us some reflections on their years in the Music Education program. Any alumni interested in volunteering on the Music Education Anniversary Planning Committee are encouraged to contact the Music Alumni Office, 416-946-3580.

SPRINGBOARD Student Awards Program

T

he Faculty of Music has a limited-time opportunity to offer THREE matching dollars for every dollar donated towards the

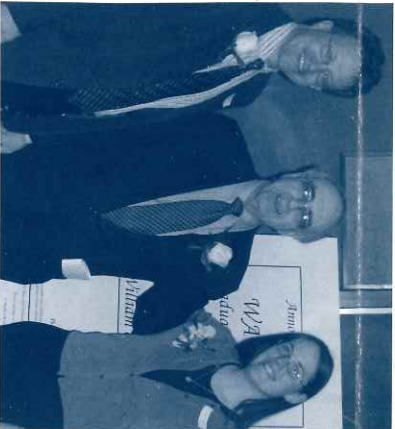
SPRINGBOARD Student Awards Program, thanks to the **Waters**

Challenge Fund in Music.

SPRINGBOARD begins with a series of entrance scholarships for the most gifted undergraduate students. Later in their academic careers, students

will have the opportunity to apply for funding to participate in extra-curricular programs that will help complement their studies and broaden their skills. And finally, students will compete for one of two substantial career-launching awards for the top graduating students.

The Faculty of Music has received several transforming gifts towards springboard, and we are pleased to name them below. Our goal is to raise \$1.5 million that, when matched, will create a multi-million dollar endowment for direct financial support of our students from Ontario, providing them with the resources necessary for a successful career in music. Here are some of the successes of the SPRINGBOARD fundraising campaign:



Dean Gage Averill with Professor William Waters and Student Award Winner Julia Bisanti

The Faculty of Music has realised its goal for two prestigious and substantial awards to recognize and assist a graduating student at the undergraduate and/or graduate level that has the greatest potential to make an important contribution to music through the **Tecumseh Sherman Rogers Graduating Award**

and the **William and Phyllis Waters Graduating Award**. The recipients will be selected through consultation with faculty members, staff and teachers

through a review of both their academic excellence and their plans for the future. The goal is to provide the student recipients with the resources to enhance their ability to succeed as a professional in the field. The two prizes will each provide a career-launching grant of \$25,000 to the annual recipients.



Presentation of the David and Marcia Beach Summer Study Awards, May 2004.

The Faculty of Music is now able to offer our more promising upper-year students in the undergraduate and graduate programs financial support for continued study outside the academic session, thanks to the **David and Marcia Beach Summer Study Awards**

funded in honour of Dean David Beach's retirement in 2004. While the Faculty endeavours to provide these opportunities during the school year, there is no comparison with the in-depth level of study and learning that comes from one-on-one interaction with different artists. This could take place through a renowned summer programs in Canada and abroad or through private tuition at the special invitation of an artist. The Faculty of Music will provide a small number of professional development grants annually to deserving students who would be eligible to receive funding by application. Applications would be reviewed on the basis of academic standing, reasonable budgeting and the impact the studies will have on the students' professional development.

The area of greatest need for the

Faculty of Music is **Undergraduate**

Entrance Scholarships. Every year, the

Faculty of Music loses five to ten top applicants to other programs. Our competitors are luring these students away with the promise of large sums of money to cover tuition and living expenses. While the quality of these programs does not compare with the University of Toronto and its outstanding faculty, it is very difficult for

students to turn down these offers. The Faculty of Music would like to offer full-tuition entrance scholarships annually to secure offers of admission made to the best applicants for our undergraduate programs. Some renewable awards would provide sufficient funding for the prize to be tenable for four years at the undergraduate level if a standard of excellence is maintained.

New Awards:

- William Aide Entrance Scholarship in Piano Performance
- R. Sterling Beckwith Graduate Fellowship
- Gerhard Brunzema Graduate Fellowship in Organ Performance
- Walter Buczynski Entrance Scholarship
- Robert William Bygrave Voice Scholarship
- Albert and Wilhelmine Francis Renewable Entrance Scholarship for students from Northwestern Ontario
- Peter A. Goulding and Frank (Barry) White String Scholarship
- Anna and Maurice Hennigar Memorial Brass Scholarship
- Frank Harmantas Trombone Scholarship



Eli and Ann Kassner celebrating with David Russell, his wife Maria and graduate Vinca McClelland

- Ann and Eli Kassner Entrance Scholarship in Guitar Performance
- Robert and Jean Liss Entrance Scholarship
- Oskar Morawetz Entrance Scholarship
- Noreen and Phil Nimmons Entrance Scholarship in Jazz Performance
- John and Barbara Vvash Entrance Scholarship in Piano Performance
- Mary-Margaret Webb Piano Performance Award

Many existing awards at the Faculty of Music were enhanced with new donations that were eligible for matching from the Waters Challenge Fund:

- Fairways Concert Scholarship
- Doreen Hall Scholarship
- Walter Homburger Scholarship
- Lothar Klein Memorial Graduate Fellowship
- Greta Kraus Scholarship
- Lois Marshall Memorial Scholarship
- Hugh D. McKellar Bursary / The Hymn Society Bursary
- Music GRADitude Award
- Helen Simmie Godden Memorial Opera Scholarship
- David Y. Timbrell Award

Several awards that were funded on an annual basis were converted to permanent endowments, resulting in a larger prize value for the students:

- COVC Mariss Verra Scholarship
- Holly Durant Almeida Award
- Howard F. Andrews Memorial Prize
- James Craig Opera Orchestra Award
- Duke Ellington Society Jazz Scholarship
- John and Margaret Eros Memorial Scholarship
- Peter and Hélène Hunt Opera Scholarship
- Marietta Orlov Piano Scholarship
- Queensmen of Toronto Richard Bowles Memorial Scholarship
- Pinchas Ziegel Memorial Scholarship

In total, more the 450 donors have contributed to the program adding approximately \$300,000 to our annual student awards allotment. Thank you to everyone that has helped to make this possible!

Noteworthy Gifts

A new graduate fellowship in Collaborative Piano has been established in the name of Canadian piano pedagogues **Garth and Marjorie Beckett**.

R. Sterling Beckwith has established a Library Acquisition Fund that will enable the Music Library to further strengthen and expand its collection of materials for the study and performance of music by Russian composers.



Proceeds from the sale of this CD will go to the Fenyes Residency Program

The family of the late **Lorand Fenyes** has established a new Residency Program in his name that will see distinguished master teachers giving master classes at the Faculty of Music in the spirit of his own renown pedagogical values. Proceeds from the June 2004 *Joy of Vivaldi* celebration at Roy Thomson Hall have been designated to the Faculty of Music to create

the **Nicholas Goldschmidt Visiting Conductor Residency** in support of The Bach Festival.



Richard and Donna Holbrook (centre) with their inaugural prize winners Kadiya Knapf and Melinda Deonine

The **Sneiderman Recordings Archive** has been endowed in perpetuity by Sam Sneiderman and his family.

The Faculty of Music received a beautiful refurbished Steinway grand piano from **Millicent Truck** and her family for use in a teaching studio.

Richard and Donna Holbrook have established a unique prize that gives two opera students the opportunity to travel on an Opera Tour hosted by **Iain Scott**.

The Jazz Studies program has received an annual commitment in support of master classes from the **Ken Page Memorial Trust**.

Thank You

TO OUR 2004-2005 CONCERT SEASON SPONSORS



Meloche Monnex
Pillar Sponsor of EXCELLENCE
The University of Toronto



Pillar Sponsor of
GREAT TEAMS LARGE AND SMALL
The University of Toronto



Long & McQuade
Musical Instruments



KEN PAGE MEMORIAL TRUST
ST. JOHN'S MUSIC
RENIENT HOUSE OF MUSIC

Faculty Notes

New Programs in Performance

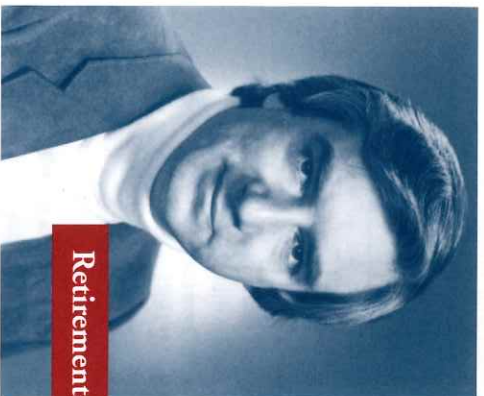
Beginning September 2005, Masters of Music Performance options will include Collaborative Piano, Vocal Pedagogy and Jazz Performance.

The new Mus.M. in Performance (vocal pedagogy) calls on the development of new courses in Voice Pedagogy, Vocology, research in how we process and refine musical information through courses such as Music and the Brain, and Optimizing the Singing Mind, plus our extensive number of coaching, repertoire and performance courses. Successful applicants will perform two recitals and study voice within the two year program. This new option is built on the facilities, resources, and long-standing co-operation of experienced voice specialists in medicine, music, education and speech language-pathology as well as the implementation of recent research initiatives of our performance and music education faculty in the areas of vocology, neurological investigations for music processing, and the application of analytical techniques in studio teaching.

The new Mus. M in Performance (Collaborative Piano) is designed to give pianists a well-rounded, advanced education in piano-vocal and piano-instrumental repertoire and performance. This new stream draws on the strengths of the well-established programs in piano, instrumental music, voice studies, and opera, and the curriculum incorporates the offerings of those departments with several new courses, including Advanced Song Studies for Pianists, Sonata Coaching, Advanced Repertoire for Singers and Pianists, Piano-Instrumental Master Class, Advanced Diction Studies, Opera Performance for Pianists, and a series of lectures, discussions, and performance projects covering various topics related to the work of collaborative pianists (e.g., orchestral reductions, vocal coaching techniques, issues of performance practice, poetic analysis and study). The program is directed by Cameron Stowe, with James Parker, Cameron Stowe, Lydia Wong, Stephen Ralls, Che Ann Loewen, and Sandra Horst and other esteemed artist/teachers from the departments of voice studies and instrumental music.

While performance will be at the centre of the new Mus.M. in Performance (Jazz Studies), students will have the option to customize their program through the selection of other courses, including: pedagogy, arranging/composing, historical studies (with particular focus on Canadian music), and courses offering development in other musical genres. Students may choose to be highly specialized in performance or broadly focused (performance plus a secondary area of interest) recognizing that jazz artists typically require a variety of skills, including composing, arranging and teaching. Each student will develop their own repertoire portfolio and receive guidance in this area by Applied Music faculty during the two-year program.

These new programs reflect the strong commitment of the Performance Division to a curriculum that both enhances and nurtures creativity through informed performance.



Retirements

Concert artist, pedagogue, composer and author **William Wright** is retiring from the Faculty of Music at the University of Toronto, after thirty-five years of excellent and dedicated service. In the 1960s he completed degrees in English and Theology at the University of Toronto concurrently with studies in organ and music theory. A recipient of the prestigious Healy Willan Prize awarded by the Royal Canadian College of Organists, William Wright later pursued advanced organ performance studies in Germany before returning to Canada in 1965 to take up duties as Director of Music

& Organist of Deer Park United Church, a position he serves to this day.

In 1970 he was appointed to the Faculty of Music as instructor of Organ Performance, Organ Pedagogy, Organ Literature and Improvisation, as well as Keyboard Harmony and Harpsichord. In addition, he taught Choral Techniques, Materials of Music and Sight-Singing as well as teaching the History of Church Music at the Toronto School of Theology. To this list of distinctions must also be added twenty years of service as University Organist at Victoria University.

William Wright produced two excellent pedagogical texts which demonstrate a remarkable contribution to keyboard pedagogy in this country, and have enjoyed widespread use in several universities across North America: *The Organ: the Instrument and its Literature*, and more recently, *Improving Harmonic Skills at the Keyboard*.

As Director of Music at Deer Park United Church, in 1970 Mr. Wright became titular of the Rathgeb Memorial Organ, a landmark of mechanical-action construction in its day, still rightfully considered one of Casavant's most significant installations. The annual series of high-profile concerts he established at Deer Park continues to feature organists of

Jean Lavender 1918 – 2005

Jean Lavender, the first professional music librarian appointed to a Canadian university, died February 23 at the Victoria Manor Care Facility in

Lindsay, Ontario after a lengthy illness. Jean was born in 1918 and grew up in Winnipeg, attending Kelvin High School, then Wesley College.

After completing her Library Science degree at the University of Toronto in 1940, she joined the staff of the



Toronto Public Library, at its St. George and College main branch (the building now occupied by the Koffler Student Centre). In 1947 she took charge of the Royal Conservatory Library, at that time the location for much of the University's music collection. She managed the library's expansion to the Edward Johnson building in 1962, and supervised in the following years as it developed from a selective teaching col-

lection into a broad-based research library.

She was a founding member of the Canadian Music Library

Association in 1956, chaired this professional group in 1963/64, and participated in national conferences, and at international meetings after the association became the Canadian branch of the International Association of Music Libraries in 1972.

The University of Toronto Sesquicentennial Long Service Honour Award which she received in 1977 commended her professional resourcefulness and unfailing ability. Until her retirement in 1983, faculty, students, alumni, and indeed the whole musical community benefited from her warm and generous personality, and her knowledge of the library collection, and we remember her with affection and esteem.

international calibre, and remains among the principal series of its kind in Toronto.

William Wright's distinguished list of accomplishments extends additionally to the domain of choral music; his versatile liturgical ensemble at Deer Park United has offered numerous opportunities to exercise his compositional skill, as well as to commission and premiere several new Canadian works. Two of his compositions were published in *Voices United*, the best-selling United Church of Canada hymnal.

Wright remains active with the Royal Canadian College of Organists both on its Toronto Centre Executive and as a college examiner. In 2003 the National Council of the RCOO bestowed upon him a richly merited Distinguished Service Award.

The University of Toronto owes William Wright a debt of gratitude for his dedicated service and tireless labours towards the furthering of a vibrant and flourishing organ culture in Canada. On behalf of his numerous students, colleagues, and future generations of organ students, we offer him our sincere thanks, and wish him well in retirement.

Kevin Komisaruk



The Jazz Division has produced two new recordings now available for \$20 each through the Faculty of Music Box Office at 416-978-3744 or boxoffice.music@utoronto.ca.

Faculty Notes

Faculty News

Gage Averill was given the Society for Ethnomusicology's highest honour, the Alan P. Merriam Prize, for the most distinguished contribution to the field, for his book *"Four Parts, No Waiting: A Social History of American Barbershop Harmony,"* (Oxford University Press, 2003). The same book was awarded The Society for American Music's 2004 Irving Lowens Award.

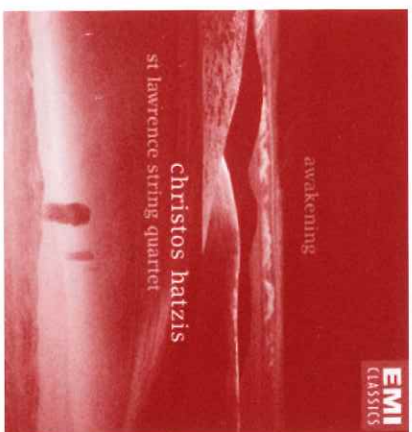
John Beckwith (MusBac 1947, MusM 1961) has released a collection of **James Reaney's** musical output titled *Scripts: Librettos for Opera and Other Works* (Coach House Press).

David Braid (MusBac Perf 1998) won the 2005 Juno Award for Traditional Jazz Album of the Year for his recording: *Vivid: The David Braid Sextet Live*. The recording features John MacLeod, flugel/cornet, **Mike Mutley**, tenor/sop saxophone, Gene Smith, trombone, **David Braid**, piano, Steve Wallace, bass, **Terry Clarke**, drums, and was recorded by **Bryden Braid** (MusBac Perf 1995).

Robert Carli (MusBac Perf 1993) won a Gemini award for his score to the documentary film *Galileo's Sons*. He was also nominated for a Gemini for the CBC TV movie *Open Heart*. He continues to be busy working in film and television, and is currently scoring a film for director Jerry Ciccoritti, and a new docu-drama series.

Chan Ka Nin's new work *Éveil aux Océans* was premiered by Ensemble contemporain de Montréal and the Evergreen Club

Contemporary Gamelan in March 2005, in Montréal as part of the Nouvelles Musiques festival, and will be recorded for broadcast by CBC. Also in March, two scenes from his opera *Iron Road* were performed by the Singapore Lyric Opera.



The St. Lawrence String Quartet has released a new recording of string quartets by Christos Hatzis

Christos Hatzis had several premieres in 2004-2005 including his 80-minute multimedia music theatre work *Constantinople* with **The Gryphon Trio**. His choral symphony *Scpulher of Life* (with a cast of over 200) was premiered in Vancouver, Edmonton, the Metropolitan Museum of Art in New York City, Montréal, Ottawa and Kitchener. A CBC recording of his works is in progress, as is a new opera project jointly

developed with Tapestry New Opera Works (Toronto) and the Music Theatre Group (New York).

Timothy McGee has been appointed the Ashley Fellow at Trent University for 2005-06. He will be in residence at Lady Eaton College for several weeks, providing guest lectures in a variety of Arts classes, public lectures, and working with university and local musical ensembles.

Fred Perruzza, Director of Operations for MacMillan Theatre, opera set designer and the Faculty's IT manager, was recognized for his 25 years of service to the University of Toronto this year.

Doreen Rao's new book *Circle of Sound: Voice Education* was launched in February at the American Choral Directors' National Conference in Los Angeles. Published by Boosey & Hawkes, the book provides a new approach to singing that blends Eastern breathing meditation and martial arts movement practices with Western bel canto vocalization as a way of enriching traditional approaches to studio, classroom and rehearsal pedagogy.

Jeff Reynolds co-authored the *Canadian Wind Band Repertoire Project* in 2004, with support from the Canadian Music Centre. The project assesses 16 recommended Canadian band compositions, based on level of difficulty, duration, availability, technical challenges, musical characteristics and pedagogical value.



New Faculty members Cameron Stowe, Kevin Komisaruk and Ryan McClelland

Organist **Kevin Komisaruk** has joined the Historical Performance faculty. He performs regularly as a soloist in Europe and North America, and has been featured on network broadcasts of *France Musique*, SRC, and the Canadian Broadcasting Corporation. His 2001 recording of keyboard works by John Bull (ATMA) won awards from CBC, Radio-Canada, and the Belgian journal *Le magazine d'orgue*, which distinguished the disc as "outstanding, original, and indispensable." Dr.

Komisaruk studied organ with John Grew, harpsichord with Hank Knox, and choral literature with Iwan Edwards. A triple graduate of McGill, he served as a faculty member at the McGill Conservatory of Music from 1994 to 1998, and was invited to direct the choral curriculum at the National Theatre School of Canada (English Acting Programme) in 2001. His recording of Samuel Scheidt's *Tabulatura Nova* has just been released on the ATMA label, produced on the meantone organ at Knox College Chapel, University of Toronto.

Pianist **Midori Koga** has joined the piano and piano pedagogy faculty. Previously, she held the position of

Associate Professor of Piano, and Director of Piano Pedagogy at Michigan State University. Koga has been featured as soloist, chamber musician and accompanist in music festivals throughout the world. An advocate of 20th century music, she commissions, performs and records with the new music ensemble QUORUM. She has also recorded as a member of the Michigan Chamber Players. She is also active as a lecturer in piano pedagogy.

Koga is a prize-winner in national competitions including the Concours de Musique du Canada, and the National Graduate Artist Competition at St. Mary's College-Notre Dame. She holds a Bachelor's Degree from the University of British Columbia, Master of Music and Doctor of Musical Arts degrees from the University of Michigan, and a performance diploma from the Mozarteum Hochschule für Musik (Austria).

Ryan McClelland has joined the faculty's theory division. He received his Ph.D. in music theory in 2004 from Indiana University with a dissertation on rhythm, metre, and tonal design in Brahms's scherzo-type movements. He has given papers at meetings of the Society for Music Theory, Music Theory Society of New York State, and Music Theory Midwest, and he has articles forthcoming in Theory and Practice and Indiana Theory Review. His main areas of research are Schenkerian analysis, rhythm and metre, and relationships between music theory and performance. A prizewinner in the Eckhardt-Gramaté National Music

Competition, Prof. McClelland remains an active pianist, especially in premieres of new works. Prior to joining the University of Toronto, he served as a Visiting Lecturer (2002-04) and as an Associate Instructor (1997-2002) at Indiana University. He holds a Master's in Music in Piano Performance (Indiana) and a Bachelor of Music from McGill.

American pianist **Cameron Stowe** has joined the piano performance faculty to establish a collaborative piano program. He has received much critical praise and numerous awards for his specialized commitment to the study and performance of song recital repertoire. Currently, he is the only pianist to hold a doctorate from The Juilliard School with a focused major in song and vocal chamber music. Other distinguished honours include prizes from the Wigmore Hall International Song Competition and Tanglewood Music Center, a research grant from the Theodore Presser Foundation, and the Richard F. French Doctoral Prize, Juilliard's highest academic honor, which he received for his dissertation "Mad Songsters: A Study of Schubert's Harper and Strauss's Ophelia." Stowe maintains an active performance schedule as a collaborative artist throughout North America, and continues his work as a teacher and coach for pianists and singers. He spends his summer months at Ravinia Music Festival where he works with recital singers at the Stearns Institute for Young Artists. Prior to his studies at Juilliard, Mr. Stowe earned a Masters degree from The Peabody

Patricia Shand (MusM 1968) was elected to the Board of Directors of the International Society for Music Education (ISME) for a two-year term (2004-6), having completed an 8-year term as one of six commissioners of the Music in Schools and Teacher Education Commission (MISTEC) of ISME. She participated in the 2004 MISTEC seminar, held in Granada (Spain), and in the main ISME 2004 conference in Tenerife. She continues her research on curricular materials used in Canadian elementary and secondary schools.

John Tuttle directed the Saint Thomas' Church Choir and the Exultate Chamber Singers of Toronto to First Prize wins in the 2004 CBC National Choral Competition.

John Weinzwieg (MusBac 1937) has been honoured with the Lifetime Achievement Award from The Society of Composers, Authors and Music Publishers of Canada (SOCAN).

William Wright was selected as one of two organists to record on the recently restored 18th-century Hillebrandt organ in the church of St. Wenceslas in Naumburg (Germany). The recording includes works by Krebs, Stölzel, Walther, Schneider, Rinck, Denis Bédard and **John Bunge** (MusBac Comp 1983, MusM 1984).

Conservatory (Johns Hopkins) and a Bachelors degree from Oberlin College Conservatory. He also studied at the North Carolina School of the Arts and the Académie de Musique de Sion (Switzerland) and he received two fellowships at Tanglewood Music Center.

Tafelmusik Baroque Orchestra is the Faculty of Music's new Baroque Orchestra in Residence for a four-year term (2004/05 - 2007/08) to provide future generations of musicians with a unique opportunity to receive period performance training of an international calibre. During its tenure as Baroque Orchestra in Residence, Tafelmusik will collaborate with the University of Toronto on educational activities throughout the academic year, including ongoing training in period performance for Faculty of Music students through attendance at Tafelmusik rehearsals, concerts, education concerts and workshops; music director **Jeanne Lamont's** participation in the preparation and performance of baroque and classical orchestral or opera repertoire; Baroque Education Events featuring workshops and masterclasses; special lectures on period performance; a musicians' career panel; and workshops on major baroque and classical orchestral and choral repertoire; and various interactions with academic and performance faculty and student community, including lectures, demonstrations, and performances by Tafelmusik musicians, Faculty of Music specialists, and guest performers and lecturers. TTD Bank Financial Group is pleased to be the founding sponsor of the Baroque Orchestra in Residence initiative.

Student Notes

STUDENT NEWS

Accordianist **Ina Henning** (AdvCertPerf) performed a world premiere at the 2004 "Sound Understanding" gala concert and fundraiser for the German Academic Exchange Service (DAAD) at Carnegie Hall. Henning is one of nine DAAD fellows studying in North America.

Mark Laver (Jazz Perf IV) performed the *Glazunov Saxophone Concerto* with the Guelph Symphony Orchestra in November 2004.

Lawnie Olson (MusDoc) was awarded the first prize in the 2004 Musica Viva/Guelph Chamber Choir Young Composers' Competition for her composition "Sero re amavia" for SATB choir which was then premiered by the group.

The 2005 UoT **Gordon Cressy Awards** for student leadership included five recipients from the Faculty of Music: **Julia Bisanti** (MusEd IV), **Raylin Barnsdale** (MusEd IV), **Timothy Francom** (MusM II), **Kate Galloway** (MusM II), and **Brandi Sidoryk** (MusEd IV).

Under the direction of **Doreen Rao**, the **UoT MacMillan Singers**

Chamber Choir won First Prize in the CBC's 2004 National Choral Competition plus the CBC's Special Prize "for the best performance of Canadian choral music." The Choir performed new works by Canadian composers Rupert Lang and Eleanor Dayley and South African composer Henrik Hofmeyr.

The **UoT MacMillan Singers** participated in two **Toronto Symphony Orchestra** performances at Roy Thomson Hall of Stravinsky's three-act opera, *Le Rossignol* under the direction of Maestro Gianandrea Noseda with singers from the Marinsky Theatre of St. Petersburg.

The Faculty of Music Student **Intramural Basketball Team** won the Division 4 Championship, the first time in 25 years!

Fourteen Faculty of Music students were awarded full scholarships through the **Internationale Bachakademie Stuttgart** to participate in the Stuttgart Festival Choir as part of the 2004 European Music Festival under pre-eminent Bach practitioner, maestro Helmuth Rilling.



U o T Percussion Ensemble performed at the Arts and Letters Club in March 2005

Hornarama 2004



About 35 horn players from the University of Toronto, Wilfrid Laurier University, the University of Western Ontario and the Glenn Gould School gathered in Toronto the last weekend of November for the first ever Hornarama. The three day event featured concerts in Toronto and Waterloo for massed horn ensembles as well as masterclasses and mock auditions. **Derek Conrod**, natural horn player with the **Tafelmusik Baroque Orchestra**, gave a lecture/demonstration on Baroque and Classical horns. **Ron Parich**, Toronto's best known brass repair specialist, presented a talk on how to take care of your instrument. The mock audition winners were UoT students **Carl Wells** (high horn) and **Janette Struthers** (low horn).

Congratulations

to the following Performance Students who have been selected to participate in the 2005 National Youth Orchestra of Canada:

Tanya Charles (violin)	Caroline Debono (harp)
Andrew Dunsmore (percussion)	Kristina Gill (oboe)
David Haskins (horn, MusBac Perf 2004)	Kathleen Heap (trumpet)
Mark Johnston (violin)	Tamsin Johnston (oboe)
Cecilia Kang (clarinet)	Jean-Sebastien Lacombe (percussion)
Adam More (bass trombone)	
Robert Teehan (tuba)	
Michael Tutton (trombone)	
Leslie Dala , assistant conductor (MusBac Perf 1993)	



Visit www.nyoc.org for info on the Summer 2005 Cross-Canada Tour.

The Inaugural Lou Applebaum Summer Music Festival at the University of Toronto

Saturday, June 25th	2:00 p.m. Silver Creek Percussion Workshop Student Concert
	7:30 p.m. Nexus Percussion Ensemble
Friday, July 8th	3 p.m. PowerMusic Youth Camp Concert
Friday, July 15th	3 p.m. PowerMusic Youth Camp Concert
Saturday, August 13th	7:30 p.m. Gryphon Trio, Scott St. John & Shauna Rolston
Sunday, August 14th	2:00 p.m. Silver Creek Chamber Music Workshop Student Concert
Friday, August 20th	7:30 p.m. Yamaha Trumpet Symposium Student & Faculty Concert

Presented in association with the Faculty of Music,
Silver Creek Music Foundation and Yamaha Music Canada.
For more information, visit www.music.utoronto.ca.

Alumni Notes

1950 **Earl Simard** (MusBac 1950) celebrated his 50th Wedding Anniversary with his wife Shirley last August. He plays piano in SW Florida and visits stores throughout North America for his son who owns Natures Earth Products, makers of Feline Pine and other products.

1969 **Jan-Elizabeth James** (MusBac Hist 1969) has been working to contribute to the understanding and study of disabled gifted children.



Dr. Liona Boyd with Dean Averill at her LL.D. Convocation

1972 **Liona Boyd** (MusBac Perf 1972) received an Honorary Doctorate from the University of Toronto in November 2004.

Graham Coles (MusBac Hist 1972, MusM 1974) is entering his 20th season as Music Director of the Kitchener-Waterloo Chamber Orchestra. The orchestra was originally all amateur, but has now reached semi-professional status with eight professional chairs.

Gregory Irvine (MusBacPerf '78) was appointed Chair of the Music Department at the University of Prince Edward Island for a three year term as of June 2004. He has taught at UPEI for fourteen years as professor of brass instruments (tuba) and has also taught music history and instrumental conducting.

Musicology Alumni Committee Chair **Maria Topalovich** (MusBac Hist 1974, MusM 1975) received the 2004 Outstanding Achievement Award from the Women in Film and Television – Toronto for her work as President and CEO of the Academy of Canadian Cinema and Television.

After 16 years in Germany, **Gianetta Baril** (MusBac Perf 1982) has recently moved back to Canada now living in Calgary and very busy freelancing, teaching and raising her four kids.

Lino P. Varano (alumnus) is Music Director of the Peel Regional Police Chief's Ceremonial Band and music teacher at Beverley Heights Middle School in Toronto.

Ron Korb (MusBac Perf 1987) has just completed his first DVD *Ron Korb Live*, a hybrid of World Music and Jazz filmed one wintry evening at the Pavillon Artabaska in Victoriaville, Quebec. *Ron Korb Live* is Ron's first DVD and eighth CD. Ron continues to work as a featured soloist on many television and radio programs and film soundtracks.

Leslie Stewart Rose (MusBac MusEd 1988) has taken a position as arts lecturer at the Ontario Institute for Studies in Education (OISE/UT).



Students Liz Loewen and Sarah Steeves with Simon Blendis after a string master class

1989 **Simon Blendis** (MusM Perf 1993) is a member of The Schubert Ensemble of London, shares the job of concertmaster of Orchestra Ensemble Kanazawa in Japan, and occasionally plays guest-concertmaster with orchestras such as the English Chamber Orchestra and the Nieuw Sinfonietta Amsterdam.

Durrell Bowman (M.A. Musicology 1991) earned a Ph.D. in cultural musicology from the University of California, Los Angeles. His dissertation contextualizes and interprets "musicians' rock," using the Toronto-based band Rush as a case study. He teaches Popular Music and Culture for Laurentian University at Georgian College (Ontario), while maintaining active singing and research work.



Measha Brueggergosman celebrates her Carnegie Hall debut with her teacher Mary Morrison

Measha Brueggergosman (MusBac Perf 1999) had her Carnegie Hall debut in December 2004. Her CBC recording *So much to tell* was nominated for a 2005 Juno Award.

Ed Choi (MusBac Perf 1999) is now percussionist in the Seoul Philharmonic Orchestra (Korea) while completing his DMA in percussion performance at Rutgers University in New Jersey. His percussion quarter, Exit 9, won the Grand Prize at the 2004 Chesapeake Chamber Music Competition.

Quinsin Nachoff (MusBac Perf 1997) was awarded the 2004 KM Hunter Award for Music, an \$8,000 prize given to artists who have completed their training and are beginning to assert themselves creatively in their field. In 2004 he undertook an extensive tour that included Australia, New Zealand, Japan, Hong Kong and parts of China performing his compositions, playing jazz standards with local musicians, and giving clinics to conservatory students.

Bob Stewart (MusBac Perf 1997, AdvCertPerf 1999) moved to Australia in February 2004 where he performed the role of Dancario in the New Zealand Opera's production of *Carmen*. He is also a member of the Melbourne Choral and is teaching and examining at the Victorian College of the Arts and two private schools.

Judith Yan (MusBac Comp 1993) has made her European conducting debut in Germany performing Rossini's *La Cenerentola*. She then conducted *The Rake's Progress* for the San Francisco Opera where she completed her residency as Assistant Conductor.

Philip Addis (DipOpPerf 2002) walked away with an unprecedented 10 awards the Montreal Symphony Orchestra Competition in 2004 including a solo engagement with the OSM, a role with the Opera de Montreal and three weeks residency at the Banff Centre.

Michèle Bogdanowicz (MusBac Perf 2000, DipOpPerf 2002) is completing her first year member of the Canadian Opera Company Ensemble Studio, which included her mainstage debut as

New Ofglen in *The Handmaid's Tale*, a critical success. She also performed the role of Nancy in the Ensemble production of Britten's *Albert Herring*. This summer she will perform the role of Susanna in *Le Nozze di Figaro* with the Merola Opera Program of the San Francisco Opera. In the 2005-2006 season, she will perform Mercedes in *Carmen* with the COC, and with Opera Ontario, the role of Zerlina in *Don Giovanni*.

Darko Butorac (MusBac Perf 2000) was the 2004 Grand Prize Winner at the Fourth Vukhtang Jordania International Conducting Competition. He was selected out of 24 competitors from 17 different countries for the gold medal as well as the Audience Favorite Prize. As the winner, Mr. Butorac will conduct concerts with orchestras across three continents in the 2005/6 season. He is currently director of orchestras at Northern Arizona University.

Acclation, a classical accordion-clarinist duo featuring **David Carovillano** (MusBac Perf 2000, MusM Perf 2003) and **Becky Sajo** (MusBac Perf 2002, MusM Perf 2004), released their debut recording at a concert in April 2005 at Heliconian Hall.

Przemyslaw Raczynski (MusBac Perf 2001) is presently in Los Angeles, completing his Master's degree in Clarinet, Performance. He was one of the finalists in the 2004 Minneapolis Orchestra Competition, the only clarinet performer to reach finals.

The Madawaska String Quartet, of which **Sarah Fraser Raff** (MusM Perf 2000) is a member, has taken residency at the Music Gallery in Toronto.

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) 946-3580 Fax (416) 946-3353
Email: music.alumni@utoronto.ca www.music.utoronto.ca
Update your address, complete the Music Alumni Questionnaire and link up with other alumni at www.music.utoronto.ca
Make a donation to the Faculty of Music at www.giving.utoronto.ca

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

Dean: Gage Averill
Cover Photo of Dean Averill by Steve Behal Photography Inc. Copyright 2005
Editor: Marilyn Genovese Brown,
Director of Development and Alumni Relations
Student Editor: Sean Corcoran
Development Associate: Miriam Stephan
Thank you to all of our contributors: Kevin Komisaruk, Lorna MacDonald, Kathleen McMorro, Terry Promane, Pat Shand, Cameron Stowe, students, faculty and alumni worldwide.
Art Direction: Howell Group

Gift Planning
at the University of Toronto

**The gift of learning.
Make it your legacy.**

ask us how to make a planned gift to U of T

tel: 416-978-3486
e-mail: giftplan@utoronto.ca
www.giving.utoronto.ca

In Memoriam...

Diane J. Dolman
(LicDipMus 1962)

Jerry Johnston
(Jazz Trombone Instructor)

Laura Lynn Moore
(MusBac Perf 2000)

Freda Ridout
(wife of the late Professor Geoffrey Ridout)

Daniel Shalanko
(DipOpPerf 1972)