

# Noteworthy

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*A Year in Review*

Faculty of Music University of Toronto Summer 1995

## *Faculty Search for New Dean Appointment*

Professor Paul Pedersen has finished his term as Dean. He will be on sabbatical for the 1995-96 school year and then return to the Faculty to take up a teaching position in composition. Pedersen was appointed Dean in 1990. During his tenure drastic budget cuts were made reflecting the constraints imposed upon the university; a trend that continues to effect all communities. He brought many innovations to the Faculty, such as implementing the Jazz Studies program of the Performance Division which has been very successful and also completing the installation of a new recording studio.

The Office of the Vice-President and Provost organized a Search Committee to recommend a new Dean to the President. The chairman of this committee was Deputy Provost Carolyn Tuohy. The 15 member committee comprised of representatives from academic, administrative and library staff, undergraduate and graduate students and alumni of the Faculty of Music together with members from other University Divisions. The search was initiated in January, 1995 and was limited to Canadian candidates. Despite a rigorous process (including open forums to meet with the music community), no candidate was recommended. The committee will now expand its search to include international applicants. Provost, Adel Sedra, will chair this second tier search, since Professor Tuohy will be on leave next year. If you have suggestions of international candidates, please contact Paul McCann, Assistant Vice-Provost, Professional Faculties, Simcoe Hall, 27 King's College Circle, Room 221, U of T, Toronto, M5S 1A1, 416-978-2632.

The Academic Board approved the appointment of Professor Robert Falck as Acting Dean until a new Dean is appointed. Professor Falck joined the Faculty in 1967 and has previously held positions within the Faculty including Associate Dean, Chairman of the Graduate Department and an earlier appointment as Acting Dean. He teaches medieval and contemporary music in the History and Culture Division.



*On the ball, for now . . .*  
Acting Dean Robert Falck



*Goodbye . . .*  
Dean Paul Pedersen

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## The St. Lawrence String Quartet



The members of the St. Lawrence String Quartet are Geoff Nuttall, 1st violin; Barry Shiffman, 2nd violin; Lesley Robertson, viola; Marina Hoover, cello

No one can accuse the St. Lawrence String Quartet of a lack of energy. As Faculty resident artists in the 1994-95 season, their all-out performances, notably in an October concert with Faculty cellist, Shauna Rolston, confirmed their position as Canada's most compelling young chamber music organization.

Their pedagogical projects were equally vigorous. During their three visits they worked intensively with our student composers, requesting of them short works of three minutes, which they "workshopped": these works

came to full realization as composers and performers talked and played them through. "It was the highlight of my time at University," said composer Dustin O'Neil. "They were open-minded, not snooty; they asked me which way I liked it, and their ideas improved the links in my piece. It was thrilling." The St. Lawrence also launched two student performers' competitions -- one for singers and a Schumann Quintet competition for pianists.

All this coaching-collaboration crystallized in a March Thursday Afternoon Series concert in which

Jacqui Lynn Fidler sang Respighi's *Il Tramonto*, David Jones played the Schumann, and composers Dean Michael Burry (*Introduction and Acquaintance*), Dustin O'Neil (*Quartet*), and Ronald Royer (*Mystico*) were performed. This was the most gratifying concert of the entire year for me: radiant freedom and vitality in the communication and a paradigm of what the collective will of the Faculty can accomplish.

The St. Lawrence String Quartet returns this coming season for another residency, with the intention to work more with the student composers and the student quartets, to initiate more performance projects that will, as Quartet spokesperson Barry Shiffman says, "make things happen." There will be more student quartets playing lobby concerts: a vocal competition with Fauré's *La Bonne Chanson* as the possible repertory piece, and a performance of a commissioned work by Faculty composer, Lothar Klein. I am going to use, ruthlessly, the St. Lawrence String Quartet in my chamber music classes. They catalyse.

- Professor William Aide  
Chairman of the Keyboard Division



## *The Wilma & Clifford Smith Visitor in Music* was established in

1985 by the sons of Wilma and Clifford Smith in honour of their parents' 50th wedding anniversary. The first distinguished visitor was tenor Jon Vickers and over the years the field of interest of the visitors has reflected the varied interests of the Faculty of Music: Composer Sir Michael Tippett; pianist Claude Frank; choral conductor John Poole; conductor and head of music for the Canadian Opera Company Richard Bradshaw; violinist and music director of Tafelmusik Jeanne Lamon; educator Jean Sinor. This year, the Faculty of Music was privileged to welcome two Wilma & Clifford Smith Visitors, soprano Edith Wiens in October, 1994 and composer and jazz trumpeter Kenny Wheeler in March, 1995.



*l-r: Rudolf Jansen, Edith Wiens, Clifford & Wilma Smith / Edith Wiens, Rudolf Jansen*



### *Masterclass*



*Stephen Ralls (l), Mei Lee*

## *Edith Wiens, soprano Rudolf Jansen, piano*

"This song was written for you yesterday. It's my song". And for Edith Wiens, every song on her recital program on October 25th was "her" song. In a program of Mendelssohn, Strauss, Foster, and traditional Canadian and American songs, including a stunningly beautiful unaccompanied performance of Newfoundland's folksong *She's like the Swallow*, Edith Wiens and Rudolf Jansen showed themselves to be not only artists of international prominence, but also personable, generous musicians. In the two days of masterclasses which followed, both artists were skillful, demanding teachers, and the students' responses were positive and inspired by their cogent comments. It was one of her own teachers who made the above statement to her about making a song one's own, and she effectively demonstrated how each singer must be disciplined, technique-conscious, text-oriented and in love with making music. Working with fifteen singers on predominantly German Lieder, she was adept at isolating individual strengths and weakness, and worked with the students with patience and Precision. The students were chosen by their voice teachers to participate in the sessions and represented nine of the Faculty's twelve voice studios. The students were accompanied by Professors Stephen Ralls, Che Anne Loewen and Douglas Bodle. Mr. Jansen, in his masterclass encouraged the student pianist/singer duos to "take time", "put away Mr. M" (referring to a metronomic approach to playing) and delighted the class when he played for the singer and pianist in demonstration. Their care and passionate approach to music-making was an outstanding and consistent theme throughout their visit. In one of the masterclasses, Miss Wiens and Mr. Jansen addressed the realities of sustaining a professional career as a performer; encouraging, yet sensible, they emphasized the time it takes to become established - and the discipline of using one's voice and time wisely. The audience showed relief at hearing that she, too, has been known to work "literally hours" on one phrase. Mr. Jansen, who has accompanied the world's finest singers in concert and recording advised, "Always go back to the music - that is the main thing," as they discussed the role of agents, critics and the many demands on their personal lives. Following a twelve-hour day of teaching and meeting with people, Edith Wiens ended her masterclass for the Ontario Chapter of NATS by singing once again *She's like the Swallow*. The beauty of her tone and warmth of expression demonstrated for the audience why she is in demand by the world's finest orchestras, conductors and concert-goers.

-Lorna MacDonald, Associate Professor and Head of Voice Studies



*Jacqui Lynn Fidler*



*James Westman*



*Robert Herriot*

Photographer: Rob Allen



## Kenny Wheeler: Smith Visitor in Jazz, 1995

There have been a number of high points in the brief (four year) history of the jazz performance program at the Faculty of Music, but none as sustained and rewarding as the residency, this past spring, of legendary jazz artist, Kenny Wheeler. As the first ever Wilma and Clifford Smith Visitor in jazz performance, Kenny spent an entire week, from March 6 to 10, working with jazz performance students in ensemble rehearsals, masterclasses and lectures. He also performed two concerts -- one taped for broadcast by the CBC.



*Kenny Wheeler (c) performing with the 10 O'Clock Jazz Orchestra, Paul Read (r) conducting*



*Evening concert with jazz faculty members (l-r) Brian Dickinson, Kirk MacDonald, Don Thompson, Kenny Wheeler, Bob McLaren.*



*Kenny Wheeler (l) performing with the 10 O'Clock Jazz Orchestra, Kylie Martin, vocals*

Kenny Wheeler was born and raised in Canada and still has family living in St. Catharines, Ontario. Before making the decision to move to England in 1952, he studied trumpet at the Royal Conservatory of Music in Toronto. Once in England, his professional work began with big bands led by Johnny Dankworth, Vic Lewis and others and it was during his tenure with the Johnny Dankworth Orchestra that he was given an opportunity to develop his skills as a composer and arranger. During the 1960's he played with notable bandleaders such as Ronnie Scott, Joe Harriot, Tubby Hayes and the great pianist Friedrich Gulda. He also became involved in more experimental efforts with 'spontaneous ensembles' led by John Stevens and Tony Oxley. Work with Mike Gibbs, the Globe Unity Orchestra and Anthony Braxton followed and then he formed the trio, Azimuth, with pianist, John Taylor and singer, Norma Winstone. In 1979, he became a member of the United Jazz and Rock Ensemble and from 1983 to 1988 he was a member of the Dave Holland Quintet. Concurrently, he has continued to freelance in Europe, the United States and Canada, recording with Keith Jarrett and others. In addition, he has taught for a number of recent summers at the Banff School of Fine Arts.

In April of 1994, when we learned of the opportunity to name a Smith Visitor in Jazz for 1995, there was a great deal of discussion concerning various artists who might be an appropriate choice. As talks proceeded, it became obvious that Kenny would make an excellent choice for a number of reasons. Aside from the distinguished career outlined above, his approach to composing, arranging and improvisation is unique and his voice is truly distinctive; his interest in music extends beyond musical borders, and he sees himself as a composer and musician rather than a jazz composer or jazz musician. His is an attitude widely supported and promoted by the faculty in the jazz performance program. While of secondary importance, it also seemed highly appropriate that our first Smith Visitor in jazz was a Canadian. Since he was our first choice, we were thrilled when Kenny agreed to our proposal.

In preparation for his visit, Kenny sent several boxes of large ensemble scores and compositions for small groups so that students could prepare his music before his arrival. This was an excellent plan. By the time he arrived, every jazz performance major had prepared one or more of his pieces and was ready for in depth work with the composer. Also, it was fortunate that extra time was available to work on the large ensemble pieces. It took the 10 O'Clock Jazz Orchestra eight rigorous rehearsals to prepare Wheeler's *Good Time Suite*, a demanding 45 minute work which was performed on the Thursday Noon Series, March 9, 1995 with Kenny as the guest soloist. The concert was very well received by a large and enthusiastic audience in Walter Hall and also received a very favourable review in the Toronto Star the next day.

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# Students



Mark Fewer (centre) with Mom and Dad

Violinist **Mark Fewer** was awarded the *Eaton Graduating Scholarship* for his excellence in the Performance Program.

Born in Newfoundland, Mark first gained national recognition after winning the Canadian Music Competitions at the age of ten, and is now considered one of the country's finest young artists.

He has studied with the noted pedagogue David Zafer in Toronto, and in London, England with the eminent European violinist José-Luis Garcia, as well as studies at the Franz Liszt Academy in Budapest.

He has performed as soloist and chamber musician throughout Canada, the United States, Europe and Japan and has been featured on radio and television broadcasts.

Last season he performed in the USA, Hungary, Spain, and Canada. On three days notice, he was given the honour of replacing Maestro Garcia for a recital appearance this past summer. The reviews the next day declared Mark as "a complete instrumentalist . . . in all aspects of musicality and technique."

Mark has taught at the Courtenay Youth Music Centre as a teaching assistant to David Zafer, and as a faculty member at IMC. This fall, he accepted a one-year appointment as assistant concertmaster with the Vancouver Symphony Orchestra. He also pursues an active interest in jazz and traditional fiddle repertoire.

The **University of Toronto Concert Band** had a busy and successful season under conductors Cameron Walter and Stephen Chenette. They recorded their first Compact Disc, with Canadian compositions by Walter Buczynski, Howard Cable, Don Coakley, Calixa Lavallée, Phil Nimmons, Tibor Polgar, John Weinzwieg, and Healey Willan.

Highlights of their series of four concerts in the MacMillan Theatre included the premiere of *Dreaming on the 2238*, by Professor Walter Buczynski, conducted by Cameron Walter, and *Symphonie funèbre et triomphale, Op. 15*, by Hector Berlioz, conducted by Stephen Chenette. In the Berlioz, the Concert Band was joined by trombone soloist Alain



The Concert Band & the Ohio State University Concert Band at The Meeting Place, Scarborough College, March/95



Trudel and the University of Toronto Symphony Chorus, conducted by Janet Brenneman and Professor Lori-Anne Dolloff. The Concert Band participated in "A Wind Band Spectacular!" at Upper Canada College, along with the University of Calgary Wind Ensemble, the University of Western Ontario Wind Ensemble, and the Upper Canada College Wind Ensemble. The Concert Band also performed with the Ohio State University Concert Band in a joint concert at The Meeting Place, Scarborough College, University of Toronto.



David Lee

*When a big-name crooner comes to town, he calls the Faculty of Music to lend a hand. Lyle Lovett was in Toronto for a concert at Convocation Hall, April 1995. He contacted the Performance Division to supply an all-female string quartet back-up. Accompanying Lyle for his one-night stand were violinists **Matilda Kaul** and **Sheilanne Lindsay** (c) and cellists **Christine Bootland** (r) and **Mary-Katherine Finch** (l). Who says students can't get good gigs!*

Graduating student and 94-95 President of the Undergraduate Association **Marilyn Genovese** was a recipient of the Gordon Cressy Award. This award established in 1994, recognizes graduating students who have made outstanding contributions to the University through extracurricular involvement. The awards, created by the U of T Alumni Association and the Department of Alumni & Development, encourage student and eventually alumni, involvement in the University. Marilyn has accepted a full-time position at HMV Records, Yonge St., Toronto in the Classics Section. She will review new CD's as they come in for distribution and this information plus artist bios and other pertinent notes will be available on the Internet.

Bass baritone **Mark Howard** (MusBac Perf Year 1) was awarded the prestigious "Rose Bowl" at the Oshawa Kiwanis Festival in May. Baritone **Gary Brown** (DipOp Perf Year 1) spent the summer as "Curly", the lead role in the musical *Oklahoma*, presented at Winnipeg's Rainbow Stage. Both are students of Voice Professor Lynn Blaser.

The **MacMillan Singers** joined the Elmer Iseler Singers to perform in three concerts held at St. Patrick's Catholic Church under conductor Elmer Iseler. This choral precedent will be followed next season when the combined choruses perform in December and March.

**Bruce Nicol's** opera *The Trojan Women*, which was performed in concert last April as part of his MusDoc recital, will reach the

stage twice in the coming year. In November, Opera Atelier, with the assistance of the Ontario Arts Council, will undertake a two week dramatic workshop of the opera, which will conclude with a public presentation of staged excerpts. The cast will include Brett Polegato (MusBac Perf 1991), Laura Pudwell, Meredith Hall (MusBac Perf 1989), and Curtis Sullivan (DipOp Perf 1994), with stage direction by Marshall Pynkowski and musical direction by David Fallis (MA 1979). In January of 1996, Groundswell, a new music group in Winnipeg, will present a full staging. Currently, Mr. Nicol is rehearsing his newest music theatre work with an ensemble here at the Faculty. Entitled *The Lamentations of St. Dymphna*, this chamber opera is based on the life of the patron saint of the insane. A public presentation is planned for late



November.

When Midori cancelled her Toronto Symphony Orchestra engagements in October 1994, violinist **Patricia Shih** stepped in. Patricia had just begun her third year of the performance program and is a student of Prof. Lorand Fenyves. She performed Prokofiev's *Violin Concerto No. 2* at Roy Thomson Hall, under the baton of guest conductor Yan Pascal Tortelier.



(l-r) Professor Emeritus, Phil Nimmons, Anthony Michelli and Professor Paul Read

*Jazz Report Magazine* organized a gala event in April, 1995 to award top Canadian jazz musician the Jazz Report award. The post-secondary school musician of the year was drummer **Anthony Michelli**. He is a student of jazz faculty member Barry Elmes whom also won an award. Other faculty members to receive awards were Kevin Turcotte (trumpet), Phil Nimmons (clarinet), Mike Murley (tenor sax) and Don Thompson (vibraphone).

## Library Update

### COLLECTIONS

The Library's collections are called upon constantly for use in performances by students and faculty — solo and chamber music from the regular collection, orchestral, chorus and band parts from the Performance collection. This year the Rare Book Room was brought into the picture, as Kevin Mallon, director of the Baroque Orchestra, used the Library's copy of an early 18th-century score of Henry Purcell's *The Tempest* as the basis for a performance in Walter Hall on April 7, in this, the composer's tercentenary year.

In LP sound recordings, weeding of duplicates was increased, and further restrictions on circulation imposed, as the predominant character of this collection gradually changes from being a teaching resource to one for historical performance practice, discographic, and other research.

### TECHNOLOGY

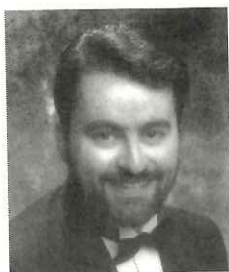
Prof. Caryl Clark won a grant from the Provost's Academic Priorities Fund to purchase several computers equipped with CD-ROM players for Library and classroom use. CD-ROM titles, new in the Library this year, include both bibliographic databases such as *The Music Index* and the catalogue of the music collection in the British Library, and interactive titles such as the Mozart "Dissonant" quartet interpreted by Robert Winter, and the Beatles' *Hard Day's Night* in an annotated version.

The Faculty of Music Library will soon join the world of cyberspace. In the spring of 1995, a project initiated by the Faculty of Information Science, coordinated by the Central Library, and assisted by librarians from various campus libraries, led to the development of a number of home pages which will be mounted on the World Wide Web in the fall. The home page for the Music Library will provide all the information available in the library's printed brochures, including the library guide and the significant acquisitions list, to anyone wishing to locate us on the Internet. It will also provide links to other library and music resources on the Internet. Although the current page contains text only, we hope to add graphic images from our special collections, such as the Canadiana sheet music collection, and sound bites from the Sniderman Recordings Archive.





Nancy Hermiston



Michael Downie



John McGillis



Sabatino Vacca

## OPERA TOUR

Students and recent graduates of the Faculty of Music Opera Division participated in the Second International Opera Workshop in Opava, Czech Republic and an opera workshop with the Director of the Meistersinger Konservatorium in Nürnberg, Germany this past summer. Opava, in the north-eastern region of the Czech Republic has maintained its small Empire-style Opera House since the days of Beethoven's frequent visits. It was also the meeting place of three of the most influential figures in Canada's operatic history.

Dr. Hermann Geiger-Torel, producer, Nicholas Goldschmidt, conductor and Irene Jessner, soprano and voice teacher, first met each other while working on a production of *Tosca* in Opava. After WW II another Czech citizen, Dr. Arnold Walter, brought Dr. Torel and Nicholas Goldschmidt to Toronto as stage director and conductor of the newly formed Opera School. Later the trio was once again united when Edward Johnson engaged Irene Jessner as a voice teacher for the Faculty of Music. The Czech connection to the Opera School was established during one of its first productions. With no budget, but lots of determination, Dr. Walter wanted to present a production of Smetana's *The Bartered Bride*. The Toronto Czech community came to his rescue with the donation of ethnic costumes for the production. From these humble beginnings and with this dynamic quartet of Walter, Torel, Goldschmidt, and Jessner evolved the Opera Division of the Faculty of Music and the present Canadian Opera Company.

Dr. Hurwitz, Director of the Opava workshop invited stage director and coordinator of the U of T Opera Division, **Nancy Hermiston**, to direct one of the two productions of Mozart's *Così fan Tutte*. Realising the tremendous opportunities this would provide for the recent graduates and students of the Opera Division, Ms. Hermiston decided to bring along a 'Così Cast' as well. The Canadian cast included mezzo-soprano **Jacqui Lynn Fidler** and soprano **Cindy Townsend**, 1995 graduates of the Opera Diploma program; soprano **Linda Karry** and baritone **John McGillis**, entering their third year of the program; soprano **Ani Imastounian**, entering her first year of the program; soprano **Mary Hahn** and baritone **Michael Downie**, recent graduates of the Opera Diploma program; and Opera Coach **Sabatino Vacca** who was Chief Repetiteur for the production. The three-week workshop gave the singers international experience with conductors from around the world. The singers worked with the Opava orchestra, chorus, and theatre technicians for the production and performance of *Così*. As well, two performances of Verdi's *Il Trovatore* were given featuring other young artists from around the world. Musical Director for this Summer Opera Workshop was the internationally acclaimed Canadian conductor Georg Tintner.

On the way to Opava, the singers performed a concert of operatic excerpts in Frantiskovy Lázně, Czech Republic and were the privileged attendees at a workshop given for them by Professor Burkhard Rempe, Director of the Meistersinger Konservatorium in Nürnberg, Germany. They were also guests at rehearsals and performances at the Nürnberg State Opera. Once the Opava Opera Workshop ended, the troupe travelled to Prague to give a concert at the Academy of Performing Arts and returned to Nürnberg to repeat their successful *Così fan Tutte* at the Mühlen Theatre. The tired but happy travellers hope this is just the beginning of an annual event for our opera students. A special thank you must be expressed to the Arts and Letters Division of Foreign Affairs and International Trade; the Canadian Embassy, Prague; The University of Toronto Research and International Relations Department; Dean Paul Pedersen, Faculty of Music, U of T; Lufthansa, Canada; Holiday Tours; Musikalischer Damen-Club, Nürnberg and all the private donors who made this exciting and valuable trip possible.

- Nancy Hermiston



Linda Karry



Jacqui Lynn Fidler



Mary Hahn



Ani Imastounian



Cindy Townsend



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## Recording Studio

During the 1994-95 academic year, the University of Toronto opened a state-of-the-art recording studio, transforming over half of the former Electroacoustic Music Studio into an up-to-date recording facility with a major renovation last summer. The studio was opened for a new course in music recording and features an Allen & Heath GS3 mixing console, a TASCAM DA-30 DAT recorder, an Alesis ADAT 8-track professional recorder, a Pinnacle RCD-202 CD recorder, an LXP-15 effects processor, an IBM Pentium PC as well as Genelec Stereo Monitors, tape decks and a CD player, in the control room. The studio also has portable equipment for location recording, including an Allen & Heath GL2 portable mixer, a portable DAT Recorder and portable Genelec Stereo Monitors; the studio also features top-of-the-line microphones by



*Student Hrach Shehirian in the Control Room of the Recording Studio*

such manufacturers as AKG, B&K and Neuman. This year, five students, two composers and three jazz majors, enjoyed taking the recording course and recorded everything from jazz in the studio and in various clubs, to live recitals of all kinds, including two concerts of the University of Toronto Symphony Orchestra. The course was taught by Professor Paul

Pedersen, and covered topics in miking techniques, mixing and digital editing and provided students with practical recording experience, as the course was primarily project-oriented. The U of T recording studio promises to have a successful future.

-Hrach Shehirian  
(MusBac Comp 1995)

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## Voice Studies

This has been a busy year for the singers and faculty members in the voice area of the Faculty of Music. In her first year as Head of Voice Studies, Lorna MacDonald has heard wonderful ideas and useful comments from both the voice students and her voice colleagues. Some concerns have been raised regarding performance opportunities, numbers of performances, the "next step" after graduation, improving the spirit of the department and general coaching issues. In an effort to meet the needs of our students, we have established a Performance Class for Singers - a recital hour in Walter Hall eight times through the year. Students perform a wide variety of repertoire in this informal hour; one student may choose to sing an art song, an aria or even a full group from their recital. The performances are videotaped for their review after each class. If you are close to the Edward Johnson Building at noon, please join us for a musical lunch hour! In addition, the voice faculty has been

looking at our rich curriculum, and we're coming up with ideas for making the study and coaching of languages and repertoire even more effective for our students.

Alumni of the Faculty of Music are encouraged to attend any of our special vocal events. On September 19th at noon in Walter Hall we begin the year with a Welcome Back introduction of faculty and new students with performances from our students and faculty members. Please join us! In addition, we welcome back Jon Vickers to the Faculty of Music for a four day retrospective of his career and a look ahead at opera and the art of singing in the 21st Century. His visit is October 31st to November 4th and is made possible through the generosity of the Wilma and Clifford Smith Visitor in Music Fund. Prominent Canadian singers, directors and composers will be part of this visitorship.

One of the outstanding features of the voice studies program is the quality of our students and the dedication

and commitment to excellence shown by our voice faculty and coaches. The incoming 1995-96 class of singers is small and very select; we are excited about the quality of their singing and the level of academic achievement they display. Without doubt, it will be a class to watch with great expectations!

As alumni of the University of Toronto, we hope that you will be interested in attending student recitals, hearing our Faculty Artist Series recitals and in general supporting the efforts of Canada's fine young singers. Please let us know if you would like to bring your choir, voice studio, or group to attend any of the recitals given throughout the year. Or students would LOVE to sing for you. Also know that we welcome your visits to the Faculty and we're eager to gain your insights and support of our students as they embark on their singing at the University of Toronto.

-Lorna MacDonald  
Associate Professor  
& Head of Voice Studies



# Faculty

Professor **William Aide** gave five performances this season for CBC broadcasts including Faculty Artists Series recitals with Susan Hoepfner, flautist and Lorna MacDonald, soprano. His solo recital from Hart House included Schumann's *Carnaval* and was taped for "The Arts Tonight". He collaborated with mezzo-soprano Jean Stilwell in a performance of William Bolcom's song cycle, *I Will Make You a Mountain*, and participated in three premieres of vocal and chamber works by Harry Somers; from the Encounters concert for CBC's "Two New Hours" he will record for compact disc the *Eleven Miniatures* with oboist, Lawrence Cherney. He was featured on CBC's Sharon Festival retrospective.

In November, he replaced host Peter Tiefenbach on "The Arts Tonight" and prepared *My Favorite Liszt Piano Per-*

*formances* for the second half of the show. He was also a guest in June on the same show reviewing five new compact discs of pianist, Maurizio Pollini. He has written recital and record reviews for the Globe and Mail and was interviewed on French CBC Television on the subject of Glenn Gould. He prepared the liner notes for Gould's recently discovered 1954 performance of the *Goldberg Variations*, now available through CBC Enterprises.

He continued his series of lectures and workshops to branches of the Ontario Registered Music Teachers' Association and adjudicated the senior piano classes of the Vancouver Kiwanis Festival.

Among Prof. Aide's students, Jeanette Lin was the grand prize winner of the Canadian Music Competition Stepping Stones division. His former student, David Buechner, released his fourth CD under the Connoisseur Society label entitled *George Gershwin--Original Works and Transcriptions for Piano*. His student, David Jones, won the Schumann Quintet competition within the Faculty and played this work in recital with the St. Lawrence String Quartet.



*Amici*

Chamber trio in residence **Amici** (Patricia Parr, piano; Joaquin Valdepeñas, clarinet; David Hetherington, cello), completed a suc-

cessful four-concert series in the Glenn Gould Studio to sold-out audiences. In January, 1995 they made their Montreal debut performing Messiaen's *Quartet for the End of Time* commemorating the 50th anniversary of the end of World War II. In March, Amici embarked on a Mexican tour which included concerts in Torréon, Durango, Puebla, Cuernavaca and Mexico City. Each concert included Juno award-winning *Among Friends* written for the ensemble by Chan Ka Nin. Amici, joined by violinist Shmuel Ashkenasi, have recorded Messiaen's *Quartet for the End of Time*. On the same CD they have included Chan Ka Nin's

*... I think that I shall never see ...* commissioned by the group in 1992. A second CD includes Beethoven's *Quintet, Op. 16 for piano and winds* with guest artists Douglas Boyd, oboe; James Sommerville, horn and Michael Sweeney, bassoon, and Beethoven's *Trio, Op. 38 for clarinet, cello and piano* (the composer's arrangement of the *Septet, Op. 20*). Both recordings appear on the Summit label to be released in Fall 1995.

Professor emeritus **John Beckwith** gave a paper, *Canada and World Music*, at the annual conference of the International Association of Music Libraries at the University of Ottawa in July 1994.

Professor Beckwith was the 1994 recipient for music at the annual Toronto Arts Awards on November 1, 1994. As part of the award, each recipient is enabled to commission a new work by a young Toronto artist. As Professor Beckwith's young-artist choice, a new work by the composer James Rolfe (Mus.M. 1984) was premiered by the Arraymusic Ensemble on June 27 1995.

In February 1995, the University of Guelph awarded Professor Beckwith the degree Doctor of Music, honoris causa. His convocation address, entitled "Will you have any musicke?", was reproduced in part in The Globe and Mail on March 7, 1995.



In September 1995, Adjunct Assistant Professor **David Bourque** returns to his position as bass clarinetist with the Toronto Symphony Orchestra after a one year sabbatical. During the fall of 1994, Prof. Bourque was in residence at the Banff Centre for the Arts studying solo and chamber music repertoire for clarinet and basset horn. While in western Canada, he gave master classes and performances at Mount Royal College in Calgary, the University of Victoria and the Banff Centre. In early 1995, he performed in *Erwartung* and *Bluebeard's Castle* with the Canadian Opera Company and later played bass clarinet with the Orchestre Symphonique de Montréal for its two week tour of Japan. Prof. Bourque returned to the Festival of the Sound in July 1995 for a week of chamber music performances. During the 1994-95 season, he also continued his graduate work at the University of Western Ontario and the University of Toronto. In the fall of 1995, Prof. Bourque will be performing in a recital of the music of Gary Kulesha at the Faculty of Music. In January 1996 at the CBC's Glenn Gould Studio, he will be performing an all-Mozart programme with The Symphony Winds, a wind octet featuring players from the TSO.

For the past year Prof. **William R. Bowen** has been on research leave, writing a book on Marsilio Ficino's *De rationibus musicae* and co-authoring another with G. Warkentin entitled *The Library of the Sidneys of Penshurst*. For the first three months of the leave, Prof. Bowen pursued his research projects in England where he enjoyed some twenty-three operas and traveled to Glasgow to present the paper, *Health and Harmonia*, at the Twenty-Second Annual British Conference on Medieval and Renaissance Music. In addition to having two book reviews appear this year, numerous works for which he is the editor were published, including five books for CRRS Publications, two issues of *Confraternitas*, and the electronic seminar *FICINO*. During the past year he performed in the chorus of the Canadian Opera Company's productions of *La Bohème*, *Eugene Onegin*, and *Lucia di Lammermoor*. For new projects, he has begun to prepare an annotated edition with introduction of Pontus de Tyard's *Solitaire Second* for volume 1 of *Oeuvres complètes de Pontus de Tyard* (Paris: Editions Honoré Champion), a WWW site for Renaissance studies, and, as of June 1995, he is the English Editor of the *Canadian University Music Review*.

Instructor and pianist **Helena Bowkun** performed Mozart's *Piano Concerto No. 11, K.413 in F major* with the Queen's Chamber Orchestra (Kingston: Queen's University School of Music) with conductor/music director Kenneth Perkins, formerly of the Orford Quartet in December, 1994.

Professor **Chan Ka Nin** was the featured composer at this year's Guelph Spring Festival. He conducted the Guelph Spring Festival Orchestra while they premiered *Poetry On Ice*, an eighteen minute work for string orchestra inspired by figure skating. *The Charmer* was premiered by violist Rivka Golani, percussionists Robin Engleman and Ryan Scott at an Espace Musique concert at the National Gallery of Canada in Ottawa on October 26, 1994. French pianist, Jean Francois Grancher premiered Prof. Chan's *Majestic Flair* in Singapore. In the past year, Chan's *Goddess of Mercy* was performed by the Victoria Symphony under Peter McCoppin, *Flower Drum Song* was performed by the Toronto Chinese Youth Orchestra under Tak-Ng Lai and *A Fantastic Journey* was performed

## New Appointment



**Christos Hatzis** has been appointed Associate Professor of Composition at the Faculty of Music.

Christos Hatzis was born in Volos, Greece and studied music at the local branch of the Hellenic Conservatory. Later, he studied at the Eastman School of Music and SUNY at Buffalo, New York, where he received his Ph.D. in 1982. Hatzis immigrated to Canada and became a Canadian citizen in 1985. Living in Toronto, he has been active as a free-lance composer. His music has represented Canada and Greece at important international gatherings such as the International Rostrum of Electroacoustic Music, the ISCM World Music Days, the Prix Futura (Berlin, Germany) and the Prix Italia. He is the recipient of numerous commissions and grants from the Canada Council, the Ontario Arts Council, the Toronto Arts Council, the Arts Council of Great Britain, the London Arts Board (UK)

and the CBC, and from some of the best known artists in Canada and abroad. His music has been featured in many international festivals, is being broadcast regularly by CBC and foreign networks and is constantly performed world wide. Recent highlights include the Canadian premiere of *Of Threads and Labyrinths* and the world premiere performance of *Heirmos* presented by the Encounters '95, Soundstreams Canada in association with the CBC Radio programs Two New Hours and Choral Concert. Projects include a trip to Baffin Island in June with CBC producer Keith Horner to record and interview Inuit throat singers, and a New Music Concerts profile in October consisting of settings of poems by Seferis, Sappho and MacEwen and featuring Greek popular vocalist Demetra Galani.



twice by the Vancouver Symphony Orchestra under Clyde Mitchell. This same work was performed by the Canadian Opera Company Orchestra under Dwight Bennett. Amici performed *Among Friends* during a tour of Mexico in March 1995. They also recorded *I Think That I Shall Never See...* for their second CD. Oboist Lawrence Cherney recorded *The Charmer* on a CD of the same title in the summer, 1995. In April 1995, Professor Chan conducted the Han Feng Chamber Orchestra for the premier of *Lullaby*, scored for soprano, erhu, piano and string orchestra. This aria, from an opera in progress, *Iron Road*, was produced by Tapestry Music Theatre.

Professor **Stephen Chenette** returned to the Faculty of Music in 1994 after a year in France, where his research focused on French trumpet and cornet music of *La Belle Epoque* (1871-1914) and the trumpet and cornet *solos de concours* of the Paris Conservatoire.

In October, 1994 the Canadian Broadcasting Corporation released *Canadian Impressions* (SMCD5136), the second compact disc on which he conducts the Hannaford Street Silver Band. The January, 1995 issue of *The Instrumentalist* included his article, "Tempos By Timex,"

on finding metronome tempos by using an ordinary wrist watch.

Professor Chenette has completed a second term on the Board of Directors of the International Trumpet Guild and has been re-elected to a third term. He is a continuing member of the ITG's Commissions Committee and Recording Projects Committee. He attended the 1995 Conference of the International Trumpet Guild at Indiana University, held in conjunction with 1995 International Brassfest. While there, he judged the Orchestral Audition Competition, and conducted *Fanfare Stadt Wien* by Richard Strauss, on the Festival of Trumpets Concert.

Professor Chenette was an adjudicator for the trumpet concours of the Quebec Conservatoire and the Ontario Provincial Brass Competition. He continues as a faculty member of the National Music Camp of Canada.

The recipient of a Connaught New-Staff Matching Grant, Assistant Professor **Caryl Clark** continues to study late eighteenth-century Viennese opera. Following a month of research in Vienna and Budapest, she presented a paper entitled *Frauenliebe und Leben in Vienna: contextualizing opera buffa*

*through contemporary women's journals* at the international conference on "Opera buffa in Mozart's Vienna" held at Cornell University in September, 1994. The following month she presented a paper entitled *Confronting the Ninth: Beethoven's 'Ode' as European Anthem* at the annual meeting of the American Musicological Society in Minneapolis. Professor Clark's undergraduate initiatives included the securing of provostial funding to install CD-ROM workstations in the Faculty of Music Library, and the establishment of a new course on "Women and Music."

**David Elliott** will be Visiting Professor of Music at the University of North Texas during 1995-1996. He was also invited to present lectures next year at university music schools in Sweden, Finland, Norway, Lithuania, England, Ireland, Singapore, the USA, and Canada. His book, *Music Matters: A New Philosophy of Music Education* was published in January by Oxford University Press. In addition to articles in the *International Journal of Music Education*, the *Philosophy of Music Education Review*, and the *Canadian*

## Retirement



Professor Derek Holman

When asked to speak about **Derek Holman**, I recalled two small vignettes from our long acquaintance. The first was from 1967, just shortly after he joined the Faculty. I was suffering through the premier of my first large choral-orchestral work, and he showed real interest—borrowed the score, talked with me about it, and attended the dress rehearsal. That was a valued support from one composer to another, and if I never thanked him I do now. The other vignette was from last year—the concert at which Derek was honored by our choir. The speech by one of his students was full of classroom humor and jokes that I couldn't altogether understand, but the occasion suggested how affectionately he's regarded by his students. I can't match that sort of wit and

insight, but maybe what I *can* do is share with Derek the delights of retirement, having been retired myself now for four, going on five years. Retirement means you can respond to interesting assignments you might not have had time for earlier. For example, lately I was asked to review a large collection of the early songs of Irving Berlin. I found one which seems suitable to this occasion, "This is the Life" (1914). A parody dedicated to Derek reads in part: "Stead of markin' papers, / Dancin' fancy capers." Derek, here's to you!

-Professor Emeritus John Beckwith



*Music Educator*, his other recent publications include two jazz choral compositions and the first three volumes of a ten-volume set of instrumental arrangements commissioned by the estate of Leonard Bernstein. During 1994-1995, he organized and chaired the Second International Symposium on Music Education Philosophy at the Faculty of Music; he was the keynote speaker for the 21st Biennial World Conference of the International Society for Music Education, the American College Band Directors' National Conference, and the National Symposium of the American General Music Society; and he presented guest lectures at several university music schools including Temple, Boston, Hartt, North Texas, Saskatchewan, and Michigan State.

Professor Emeritus **Lorand Fenyves** circled the globe during the 94-95 season. Performances of works by Béla Bartók predominated his repertoire throughout the season. In November 1994 he was in Tokyo giving instruction in a two week mastercourse held at the Toho Gakken School of Music. He performed solo violin repertoire and with a chamber orchestra featuring Bartók's *Divertimento*. In April 1995 he trav-

elled to Cornwall, England to attend the International Music Seminar and Master course and perform in a concert at St. Ives Church. In the same month, he flew to Budapest, Hungary to give masterclasses at the Franz Liszt Academy of Music with side trips to two other Conservatories affiliated with the Academy. Following in May he toured with the Weiner-Szasz chamber orchestra. During this month, several television opportunities arose: a documentary featuring Bartók and Debussy sonatas, a portrait film featuring sonatas by Beethoven and Brahms with Yeno Yando, and taping of live performances. Prof. Fenyves was also

'Featured Artist of the Week' with the Hungarian Radio Broadcasting which included an interview and some of his recordings. The summer months found him in Banff, Alberta giving chamber music and solo masterclasses and in August he resided at the Centre d'Art in Mount Orford, Quebec for three weeks before going on to Bard University, New York for an International Symposium. There he joined Robert Mann, Felix Galimir and Mark Kaplan for a panel discussion on *The development of violin-playing in Bartók's lifetime* and

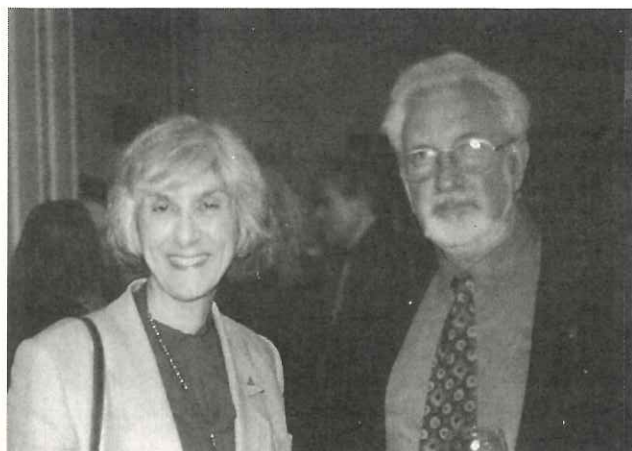
a performance of Bartók's *Second Rhapsody*.

Viola instructor **Rivka Golani** was guest soloist with the Esprit Orchestra. Alex Pauk (MusBac Ed 1970), conducted the ensemble for a concert at the Jane Mallett Theatre in February 1995. This concert included two major works for viola and orchestra by composer of the former Soviet Union: Alfred Schnittke and Giya Kancheli.

The world renowned flutist, James Galway, was a guest of the Faculty of Music in October 1994 while in Toronto to perform with the Toronto Symphony Orchestra. At the request of the Performance Division and flute instructor **Susan Hoeppner**, he conducted a Lecture/Demonstration and Masterclass in the MacMillan Theatre. The Lecture/Demo included the topics of tone development, embouchure flexibility and development of technique. Fourth year performance students Lesley Duff and Flora Lim along with Masters student Carolyn Zeyl and alumna Lisa Norman took part in the masterclass.

As well as her teaching duties, Ms. Hoeppner was a featured flute soloist in a Faculty Artist Series Concert this past

## Retirements



Professors Rika Maniates (l) and Lothar Klein (r)

**Rika Maniates'** long association with the University of Toronto began as an undergraduate at University College, where she received the BA in music in 1960. She went on to Columbia University for the PhD in musicology, where her teachers included Paul Henry Lang, and as a very young scholar she returned to Toronto to join the staff of the Faculty of Music in 1965. In 1979, she began a close association with Victoria College when she was named a Fellow of the College. Among various administrative positions, she has served as Chairman of the History and Literature Department in the Faculty of Music, and she has been Associate Dean, Assistant Dean and Vice-Dean of the school of Graduate Studies. She has served on the boards of the Renaissance Society of America, the American Musicological Society, and the International Musicological Society. In 1982-1983, she held a Connaught Senior Fellowship at the University of Toronto.

While the principal focus of her scholarly interest has been late renaissance music, and on questions of aesthetics and philosophy, her published work ranges from essays on Schumann and the reception of new music in the twentieth century, to a survey of



season. She will appear again for the series in two concerts planned for February and March, 1996. To round out the upcoming season, Susan will tour Brazil in August, Japan in September, Western United States in November, and the Western provinces in January, all with various accompanists. She will perform solo concerti in Canada with the Kitchener/ Waterloo Symphony, the Manitoba Chamber Orchestra, and the Arden Ensemble, Edmonton. South of the border, she will perform with the Southeastern Iowa Symphony and then travel to the South American continent to solo with the Festival Orchestra of Brazil. Two future recordings are planned, both with the Marquis Classics label. One to be released in the fall, displays Latin American works for flute and guitar, and Ms. Hoepfner will team with the Arden String Ensemble for a CD spring release.

A number of new works by Prof. **Derek Holman** were premiered during the past year. The Elora Festival Singers under director Noel Edison premiered Holman's setting for double choir of Gerard Manley Hopkins' poem, *I wake and feel the fell of dark* during their summer festival held in July. In

December, a suite of five songs, *Creatures great and small*, commissioned by the Canadian Children's Opera Chorus, was performed under the direction of John Tuttle at the Glenn Gould Studio. Bruce Ubukata was the accompanist. The songs are to be published by Boosey and Hawkes, New York in the near future. Also in December, Dr. Holman's *A Christmas Triptych* was performed by Ben Heppner with the Toronto Children's Chorus at Roy Thomson Hall and will be issued on CD by these performers, conducted by Jean Ashworth-Bartle. In February at Walter Hall, Karina Gauvin, soprano and Michael MacMahon, piano gave the first performance of the song cycle *Ash Roses*, settings of poems by the Toronto poet Tricia Postle, a former student at the Faculty of Music. *A Song to David*, a choral suite for chorus, children's choir, baritone and mezzo-soprano soloists with strings, timpani and organ, was premiered in Orillia by the Cellar Singers, who had commissioned the work, and conducted by Albert Greer. At present Dr. Holman is busy completing a new work for the Toronto Mendelssohn Choir to open the first concert of their 101st season.

**Elmer Iseler** was among 19 honored with the provinces's highest distinguished service award, the Order of Ontario. Lieutenant-Governor Hal Jackman presented the award to the recipients during a ceremony held in May 1995 at Queen's Park.

Professor **Gregory Johnston** was invited to spend three months in 1994 as Guest Fellow of the Herzog-August-Bibliothek in Wolfenbüttel, Germany, where he worked on aspects of music and society in seventeenth-century Germany. One of the papers generated from this research, "Music and Musical Practices in Funeral Processions and Ceremonies in Seventeenth-Century Germany," was presented in July 1994 at the University of Edinburgh as part of the *Sixth Biennial Conference on Baroque Music*. Other research findings were published in his article "Recovered Prints of Seventeenth-Century Funeral Music in the Stolberg Leichenpredigtsammlung" in the *Wolfenbütteler Barock-Nachrichten* (1995). In February 1995, Professor Johnston was again invited to Germany — this time as guest of the Heinrich-Schütz-Haus (Bad Köstritz) and the Friedrich-Schiller-Universität (Jena) —

current musicology in Canada. To everything she brought cool intellectual appraisal combined with lively ideas, and set a standard of scholarship that brought distinction to the Faculty and to the University. As an admired teacher, Professor Maniates has given her insights and her discipline of study as a legacy to her many students over thirty years of teaching.

- Carl Morey  
Professor & Jean A. Chalmers Chair in  
Canadian Music

**Lothar Klein** came to the Faculty of Music in 1968. As a composer his catalogue includes all genres from symphonic to operatic to film music. His orchestral music has been performed by major international orchestras. When asked about plans for the future he says, "I am going to do what I vowed not to do: write yet another Canadian opera. Those in the know might think that funny. And I'm going to make this one a comic opera. The opera will be scored for solo coloratura, triangle and eight unionized page-turners. It will be a tad over two hours in length. The last opera I did was called *Father and Son*, based on a 19th-century Polish folk tale, produced in Banff. It was a lot of work — it took about two years to write. The good part

about writing another one now is that I can give it my full attention and concentrate, rather than writing it between the acts . . . I've taught a lot of composition students, many of whom have made significant contributions to music in Canada."

-quote supplied by the University  
of Toronto Bulletin



to participate in the interdisciplinary colloquium *Diesseits-und Jenseitsvorstellungen im 17. Jahrhundert* and to be interviewed by Radio Leipzig (Mitteldeutsche Rundfunk). On this continent, he continues as Treasurer on the Executive Board of the Canadian University Music Society.

The Faculty of Music Library of the University of Toronto has recently begun to acquire all manuscripts and archives of Professor Emeritus **Talivaldis Kenins**. Professor Kenins has been named member of the Daniel Wilson Society of the University of Toronto. CJRT FM Radio is preparing a Retrospective of Kenins' music early next year. Through a grant from the Canada Council Professor Kenins has been commissioned to write a *Sonata for viola and piano* for Rivka Golani which will be premiered at a special concert in January.

Professor Kenins has also been appointed Officer of the Three Star National Order of the Republic of Latvia.

North Indian singer Pandit Jasraj performed in Walter Hall in April 1995. This international performer raised nearly \$20,000 to establish the Pandit

Jasraj Scholarship Fund for the promotion of Indian Music studies at U of T under the direction of Professor **James Kippen**.

Professor **Lothar Klein** in addition to his teaching has had a very busy year of performances. In May of 1994, his *Trocadero for woodwind trio and piano*, received a performance at the University of Michigan's Spring Festival followed by *Trocadero's* CBC premiere on "Music Around Us". In September 1994, Symphony Nova Scotia under Georg Tintner premiered Professor Klein's *Hommage a Lautrec*, three orchestral sketches while in November, Klein was Guest-Composer-in-Residence at the University of Alabama where his *String Quartet No. 2 on Poems of Wallace Stevens* was premiered. During the early months of 1995, the composer's *Philosopher in the Kitchen* was performed by the National Arts Centre Orchestra under Boris Brott, and the *Canadiana Ballet Suite* was performed by the Montreal Symphony under Kirk Muspratt. The Canadian Music Centre celebration featured *Etude d'Agilite for high soprano and cello* and *Vice-Versa*, a suite for two trombones, was featured at McMaster University's trombone

workshop. During March, *Dorick Musick* was workshopped by the Vancouver Chamber Choir under Jon Washburn. Three of Professor Klein's graduate composition students have earned May 1995 distinctions: Omar Daniel with a Toronto Symphony commission, Chester Jankowski, an Ontario Graduate Scholarship and Jody Landers chosen as a finalist in the Gaudeamus Competition in Holland, one out of 400 entries!

**Jeanne Lamon**, director of the baroque ensemble Tafelmusik picked up another Juno award in March for Classical album, large ensemble for the recording of *The Brandenburg Concertos* by J.S. Bach.

Instructor **Rosemarie Landry** was awarded the *Chevalier de l'ordre des arts et des lettres* in May, 1995 from the French Government in recognition of her work and contribution to French culture around the world. Mme Landry was invited to give Master Classes on French Art Song at the Paris Conservatoire during the 1995 International Colloquy on French Art Song.

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## Obituary



**Albert Pratz**  
violinist, teacher, conductor

**Albert Pratz** died at the age of 80 earlier this year after a long and distinguished career. His association with the University of Toronto started when he became concertmaster (1955-60) and soloist on several occasions with the Hart House Orchestra. He played first violin in the Canadian String Quartet, (1960-63) the first quartet-in-residence at the Faculty of Music.

He was a member of the Toronto Symphony in the '30's and spent six years as the concertmaster of the CBC Orchestra in Toronto. He was also a member of the NBC orchestra under the baton of the great Toscanini. Mr. Pratz also had associations with CBC Winnipeg, Brandon Music School, the Buffalo Phil-

harmonic and the National Youth Orchestra. He went on to become concertmaster of the Toronto Symphony Orchestra from 1970-79 and his solo work with the TSO included performances of the *Weinzweig Concerto*. Pratz taught at the Faculty while a member of the Canadian String Quartet and privately thereafter. His pupils included Dean Franke, Raymond Gniewek, Myron Moskalyk, Bill Richards, Steven Staryk, Campbell Trowsdale, and David Zafer. Pratz made many recordings and composed many instrumental pieces. He resided in Arizona, USA at the time of his death.



Professor **Edward Laufer** was invited to give talks at both the University of Western Ontario and McMaster University in March, 1995. The talks concerned Schenkerian analysis, and were titled, *Getting to the Second Subject: Transition and Transformation*. He also gave a paper at the International Anton Bruckner Symposium held in New London, Connecticut last year. This paper will appear in a book of Bruckner studies developed from the Symposium and published by Cambridge University Press titled, *Some Aspects of the Prolongation Procedure in the Ninth Symphony (Scherzo and Adagio)*, once again, a Schenkerian view. In 1996, Professor Laufer will read a paper at the International Music Conference held in Austria and another at the University of Ottawa.

Toronto's newest period instrument ensemble Aradia, named after a mythological goddess, made its debut at St. Lawrence Hall, Toronto in July 1995. The music director, **Kevin Mallon**, also acted as concertmaster for an evening of French Baroque repertoire.

An evening in June, 1994 was the time for a gala centennial celebration in honour of 'The Old Lady of Shuter Street.'

Toronto musical artists gathered in **Massey Hall** for a concert of nostalgia and reminiscence. The festivities opened with an arrangement of *O Canada* by **Godfrey Ridout** performed by the Toronto Symphony Orchestra and Mendelssohn Choir. **Victor Feldbrill** conducted a classical selection commemorating his conducting debut in 1943. **Elmer Iseler** conducted the Mendelssohn Choir whose first performance took place in the hall. Pianist **Patricia Parr** was in attendance having made her debut at the age of nine within the century-old walls. Bassist **Dave Young** performed a more modern repertoire as a member of Jazz Canada. Among many of these and other distinguished musicians, soprano **Lois Marshall** made a special appearance.

Professor **Timothy McGee** was the recipient of a Connaught Senior Research Fellowship in 1994, which consisted of six months of leave in order to complete research and begin a book on the civic musicians of Florence from 1200 to 1650. His scholarly addresses included: "National Stylistic Differences in Embellishment Techniques" given at the International Day of Old Music, Aldenbiezen Castle, the Netherlands in

June 1995; "Ornamental Neumes and Medieval Vocal Style" for the 30th International Congress on Medieval Studies, Kalamazoo, Michigan in May 1995; "Medieval Ornamentation and Early Notation" given at the annual British Conference on Medieval and Renaissance Music in Glasgow, Scotland in July, 1994; "The Repertory of Late-medieval Dance Music" presented at the Leeds Medieval Conference in Leeds, England in July, 1994 and "Ceremonial Music and Musicians" presented at Villa I Tatti, Florence, Italy in June, 1994. Professor McGee is the editor of the soon to be released book, *Taking a Stand: Essays in honour of John Beckwith*. This is a set of sixteen essays on various aspects of Canadian music, including articles by Faculty of Music scholars Carl Morey, Patricia Shand, and Lee Bartel. It is published by University of Toronto Press.

The Toronto **Mendelssohn Choir** celebrated a 100-year anniversary in January 1995. Founded by former Dean **Augustus Vogt**, the choir has a unique history, one which involves many from the Faculty. **Sir Ernest MacMillan** was choir master from 1923-57 and honorary

## Honorary Doctorate



Dr. Ruby Mercer

During the spring convocation ceremony of the Faculty of Music, Prof. Carl Morey presented the citation and requested that the Chancellor confer the degree of Doctor of Laws, honoris causa, upon **Ruby Mercer**. She was hooded by Prof. J. Peter Dyson, Department of English, New College, and then Dr. Mercer gave the Convocation address.

An alumnus of Ohio University, she trained as a soprano at the Juilliard School and went on to a successful career at the Metropolitan Opera and on Broadway. In 1958 she moved to Toronto where she founded, in 1960, the magazine *Opera Canada*. Mercer retired as volunteer editor in 1990, but is still involved with the magazine as a member of the board of directors and editorial committee. She

contributes a regular column and reviews records and books. She is the author of many articles and of two books: *A Tenor of His Time* (1978), a biography of Edward Johnson, and *The Quilicos: Louis, Gino and Lina — an Operatic Family* (1991).

The founding of the Canadian Children's Opera Chorus is one of her most notable contributions to music in Canada. The chorus has been crucial to the careers of many young Canadian singers. In addition she has endowed the annual Ruby Mercer Award for young singers in the Opera Division.

Ruby Mercer was awarded a Canadian Music Council Medal and a lifetime achievement Toronto Arts Award in 1983 and appointed to the Order of Canada in 1995.



president **Lois Marshal** made her debut with the choir in 1947. In 1964, **Elmer Iseler** became director and the choir went on to perform its first commissioned work in 1967, **John Beckwith's** *Place of Meeting*. In 1994, the choir traveled to Hollywood to make a sound-track recording for Stephen Spielberg's film *Schindler's List*. A Toronto tradition hopefully will carry on for the next century.

**Suzanne Meyers Sawa** made several appearances this year as percussionist and vocalist of the Traditional Arabic Music Ensemble, led by Dr. George Sawa. In July 1994, the group gave workshops and a concert at the *Earthsong* festival in Hamilton, Ontario. In August 1994, they gave a concert for the *Egyptomania* exhibition held at the National Gallery in Ottawa throughout the summer. In April 1995, as part of *Egypt Week* at Corning Community College in Corning, New York, the ensemble gave the first music performance ever to be held in the new student commons building.

The work *From the Diary of Anne Frank* was performed by the Cleveland Symphony Orchestra and mezzo-soprano Sandra Graham in Severance Hall, Cleveland, Ohio under the baton of Vladimir Ashkenazy in February, 1995. This composition by Professor Emeritus **Oskar Morawetz**, performed fifty years after Anne Frank's death, was the orchestra's first performance of a work by a Canadian composer. Morawetz's piece received a dozen performances in 1995, from Cleveland and Vancouver, to Winnipeg and Toronto. Members of the Cleveland Orchestra later assembled at the Cleveland Museum of Art to perform Morawetz's *Duo for Violin and Piano* featuring his former student and pianist Carolyn Gadiel Warner (MusBac Perf 1971, MusM 1972).

Other premiere performances included *Memorial to Martin Luther King* with the Tonhalle Orchestra conducted by Luca Pfaff in Zurich, Switzerland and *Sonata for Clarinet and Piano* presented by the Chamber Music Society of

Lincoln Center, New York both in February. Professor Morawetz also received recognition in December 1994 from SOCAN when he received the Jan V. Matejcek Concert Music Award.

Professor **Carl Morey** is the editor of the previously unpublished music of Glenn Gould, to be issued in a series by the German publishing house of Schott. The first volume of piano pieces appeared in the spring (1995), and a sonata for piano and bassoon is scheduled for the fall, with further editions planned for the future.

Professor **Mary Morrison** was invited to be Artist-in-Residence at Aldeburgh, England for two weeks in April, 1995 to give voice instruction.

*Canadian Jazz: The First all Canadian Jazz Fakebook* (Beldriana Publishing) includes the charts for 99 jazz compositions and ten piano works by Canadians. **Paul Read, Don Thompson, and Mike Murley** are represented prominently.

The concert season of 1994-95 represented the busiest yet for artists-in-residence NEXUS. This five member percussion ensemble: Professor **Russell Hartenberger**, Instructor **Robin Engelman**, Bob Becker, William Cahn and John Wyre performed several concerts at the Singapore International Arts Festival and in Hong Kong in June 1994. In October, they were featured in educational concerts with the Taipei Symphony Orchestra and in a solo concert at the Chiang Kai-shek Cultural Centre, Taiwan. In November, they toured England for two weeks, sponsored by the British Arts Council. They also performed several times in the United States. In February 1995 NEXUS departed for a fifth visit to Japan. This two-week tour included solo concerts in the Izumi Hall in Osaka, Green Hall in Sagimihara and the Hondo-shi Shimin Center in Hondo. Their final concert at the Bunka Kaikan Hall in Tokyo featured guest artist, Japanese marimba player, Keiko Abe. Other concerts included performances in Toronto at Walter Hall

and the Ford Centre of Performing Arts. They also teamed with the Esprit Orchestra and Toronto Symphony Orchestra. In addition, NEXUS participated in the world premiere of a CBC commission of Glenn Buhr's new work for the Barbara Frum Atrium at the CBC Broadcasting Centre.

Professor Emeritus **Phil Nimmons** was a guest soloist on the CBC Radio Show "After Hours" in Winnipeg. Over the July holiday, The Phil Nimmons Quartet closed the Toronto Downtown Jazz Society Festival at a concert held at the City Hall in Nathan Philips Square with the help of U of T Jazz Faculty member Gary Williamson. Later, the Phil Nimmons Quintet appeared with guests Rane Lee and Richard Ring at the Huntsville Festival of the Arts. The Quintet included Faculty members Alex Dean, Gary Williamson and Barry Elmes. After this gig, Phil went on to resume his two-week Directorship of the Courtenay Youth Music Camp in Courtenay, Vancouver Island. Then he was back to Parry Sound, Ontario in August where he directed the ninth season of 'The Jazz Camp' with guest artist Oliver Jones and Faculty members Alex Dean, Gary Williamson and Barry Elmes. Home in the fall, Prof. Nimmons will compose an original Big Band work commissioned by Upper Canada College.

The Canadian Music Centre celebrated its 35th anniversary nation-wide in 1994. Works commissioned by 65 composers were the feature of the festivities. Fourteen pieces were presented in concert in Toronto at the Music Gallery in November 1994. **Peter Hatch's** (MusBac Comp 1980, MusM Comp 1982) *Eyes Are Always* was presented by solo percussionist **Christine Huang** (MusBac Perf 1995). Ted Dawson's *China Moon* was expertly played by pianist **John Farah** and the chamber work for six players, *Rise*, by Professor **Chan Ka Nin** was premiered. Professor emeritus and CMC founding member



**John Weinzwieg** was one speaker of the evening, delivering anecdotes about the Centre's beginnings.

In the past year **Dennis Patrick** composed music for two major CBC Radio dramas. *In the Skin of the Lion* and *The English Patient* were both adapted from novels by Michael Ondaatje. *In the Skin of the Lion* won a silver medal at the New York Festival's 1995 International Radio Awards and *The English Patient* was broadcast in Australia in June. A new electroacoustic composition for tape and slides, *Views from beyond . . .*, was premiered in Walter Hall in March and his lecture, *Early Electroacoustic Music* was presented in the Faculty's Thursday Noon Series in November.

Artistic Directors, **Stephen Ralls** and **Bruce Ubukata** of the Aldeburgh Connection finished another successful Sunday Series at Walter Hall and Recital Series at the Glenn Gould Studio. This concert series provides an excellent venue for performances by alumni of the faculty. Alumni of this series included sopranos Kathryn Domoney, Joanne Kolomyjec, Sipiwe McKenzie and Monica Whicher, mezzos Kimberley Barber, Linda Maguire, Gabrielle Prata and Elizabeth Turnbull, tenor Dan Chamandy, and baritones Russell Braun, Daniel Neff, Mark Pedrotti and Brett Polegato. The release of the CD, *The Aldeburgh Connection* (CBC MVCD 1077), featured the work *All Around the Circle* by John Greer. The Brahms work *Liebeslieder-Walzer* also featured baritone Russell Braun and the accompanying piano duo of Stephen Ralls and Bruce Ubukata.

Dr. **Doreen Rao** was on sabbatical for the 1994-95 academic year and traveled extensively throughout North America and Europe revitalizing choral singing where ever she went. Phase IV of a partnership with the North York Board of Education culminated on April 11, 1995 with a Gala Choral Concert 'Let the Children Sing' at the Ford Centre for the Performing Arts in North York. Dr. Rao conducted workshops and choral

clinics in Wisconsin, Ohio, Washington, Colorado, Iowa, Saskatchewan and Great Britain. In the summer she gave a week-long clinic for teachers and choral conductors at the Institute for Choral Music Education, Canada at Mono Cliffs Centre, Ontario and directed the 10th Choral Music Experience Institute for Choral Teacher Education at Northern Illinois University.

**Sauna Rolston** began her first year as Associate Professor of Cello with three concerts on campus. She performed with Patricia Parr and Lorand Fenyves on the Faculty Artist Series, gave a concert at Hart House with pianist Lydia Wong and joined the St. Lawrence String Quartet for their first concert at the Faculty of Music in October 1994. Ms Rolston gave solo recitals, performed with orchestras, small ensembles and dance groups from the Maritimes to British Columbia, California to New York and Connecticut this past year. Her latest recording is on the CBC SM5000 Series with the Calgary Philharmonic Orchestra conducted by Mario Bernardi and includes concerti by Elgar and Saint-Saens.

Professor Emeritus **Ezra Schabas**'s long awaited biography, *Sir Ernest MacMillan: The Importance of Being Canadian*, published by the University of Toronto Press, was given a gala launching at the Toronto Arts and Letters Club in October 1994. Among the speakers at the launching were Professors Carl Morey, who acted as master of ceremonies, and Lois Marshall, who spoke with deep feeling about her work with Sir Ernest and the influence he had on her career. Mary-Lou Fallis, a Faculty graduate, was joined by famed comedienne Anna Russell: the result—a hilarious musical sketch reminiscent of Sir Ernest's 'Christmas Box' concerts. The book has since been favourably reviewed in a wide range of leading Canadian daily newspapers and general as well as musical periodicals. During the year, Professor Schabas spoke about his biography on a number of CBC and private radio and television

programs, including 'Morningside' and 'The Arts Tonight', and at the Toronto Historical Board, the Heliconian Club, the University Women's Club, the Roy Thomson Hall Volunteers, and the University of Toronto Senior Alumni. He also spoke at the launching of the National Library of Canada's Sir Ernest MacMillan Exhibit in Ottawa in October.

A section of the book dealing with Sir Ernest's disputes with the U of T was the cover story in the winter issue of *University of Toronto Magazine*. Its editor, who referred to Schabas's work as a "marvelous biography," titled the excerpt '*Musical Mayhem, Egos Clash and Factions Fume . . .*'

Professor Schabas served on juries and review committees in April and May at the Canada Council, the Chalmers Awards (Ontario Arts Council), and the Cultural Affairs Division of Metropolitan Toronto. He continued as consultant for the Association of Canadian Orchestras 'Mobility Program', which grants funds to qualified musicians to attend orchestral auditions across Canada. He gave a one-day teaching workshop in Ennis, Ireland. He was elected vice-president of the Toronto Arts and Letters Club for a two-year term.

Professor **Patricia Shand** presented a paper on music teacher education at the "Music in Schools and Teacher Education" commission of the International Society for Music Education in Atlanta, Georgia in July 1994.

Professors **Patricia Shand** and **Cameron Walter** presented a paper, "Unpublished Canadian Music for Jazz Ensemble: Selection and Analysis for Schools" at the Canadian Music Educators Association conference in London, Ontario in Nov. 1994. They also worked together during 1994-1995 to develop the *Adaskin Online Project* for the electronic distribution of Canadian repertoire analyses found in John Adaskin Project guidelists. A Gopher archive has been set up through the U of T Centre for Computing in the



Humanities so that music educators with access to the Internet may read, search, and download evaluations of Canadian music suitable for student performers. Professors **Patricia Shand** and **Lee Bartel** published "The Administration of Music Programs in Canadian Schools: A Research Update" in the *Canadian Music Educator* (1994 research edition). Their collaborative research was sponsored by the Canadian Music Education Research Centre (CMERC).

Clarinetist and faculty instructor **Peter Stoll** (MusBac Perf 1989) had another busy season: a solo recital in Almonte with composer/pianist John Gladwell (MusBac Ed 1989) that included a school concert, a performance of the Mozart Concerto with the Valley Festival Orchestra in Renfrew under Artistic Director, Mervyn Fick (MusBac Perf 1989) and a recital with pianist Tania Lee Osmond at the Heliconian Hall recorded by CJRT-FM. In addition, Peter played frequently in the orchestras of *Miss Saigon* and *Show Boat*, took part in two of Continuum's concerts at the Music Gallery, and was a member of an Encounters Concert broadcast by the CBC. In addition, Peter Stoll has been adjudicating around the province. Upcoming performances include the Boris Brott Music Festival, a solo recital with fortepianist Sharon Burlacoff for the Mozart Society and several recitals with Tania Lee Osmond as a result of showcasing at the Ontario Arts Council's Contact '94.

Professor **John Tuttle** gave several organ recitals throughout the year. He gave inaugural recitals at both Glenview Presbyterian Church and Bellefair United Church, Toronto in October and was invited to give recitals at Highland Park Presbyterian Church, Dallas, Texas, Alderwood United Church, Mimico and Trinity Presbyterian Church, North York. Under his baton, the Exultate Chamber Singers performed three concerts. For the first concert, in October, the singers joined with the Old York Baroque Music Ensemble to perform music by Tallis, Byrd, Blow and Purcell, including *The*

*Masque for Dioclesian*. The second, in March, featured the rarely heard *Cantus Missae, op.109 in E flat* by Josef Rheinberger, and the season closed in May with a concert of Canadian choral repertoire by Stephen Chatman, Paul Halley, Derek Holman and R. Murray Schafer. He also conducted the Canadian Children's Opera Chorus in December in the world premiere of the commissioned work *Creatures Great and Small* by Derek Holman, and conducted the Chorus again in June for the premiere of the children's version of Gilbert & Sullivan's *The Pirates of Penzance*. At the University of Toronto Prof. Tuttle conducted the Hart House Chorus in a performance of the *Vespers, Op.37* by Sergei Rachmaninoff. He also participated in a Choral techniques workshop for the Hamilton Centre of the Royal Canadian College of Organists, and another at Concordia College, Mequon, Wisconsin. Professor Tuttle was also involved in a Choral Conducting class for the Hamilton Centre, RCCO, and professional school examination preparation classes.

The 1994-95 undergraduate teaching awards sponsored by the Association of Part-time Undergraduate Students and the Students' Administrative Council were handed out March 17, 1995 at Hart House. One of the five winners was Assistant Professor **Cameron Walter**. He was nominated by students for his excellence in the classroom.

Besides residing in the classroom, Prof. Walter adjudicated and presented clinics at the Southern Ontario Band Festival in Scarborough, Ontario, the Lakehead Music Festival in Thunder Bay, Ontario and the Rocky Mountain Music Festival in Banff, Alberta during the spring of 1995. The Journal of the International Trombone Association (Fall 1994) published an interview of Canadian jazz trombonist Rob McConnell in conversation with Professor Walter. He continues with an active brass performing schedule, including a concert and broadcast with Phil Smith, principal trumpet of the New York Philharmonic and the Hannaford Street Sil-

ver Band as well as performance broadcasts with Tafelmusik, the Toronto Chamber Society, the Hogtown Waytes and the Tafelmusik Chamber Choir.

New Music Concerts of Toronto presented the premiere of Professor Emeritus **John Weinzwieg's** work-in-progress, *Journey Out of Night*, described as "A monodrama for mezzo-soprano and piano in 14 episodes". The work was presented November 27, 1994 in a performance by mezzo-soprano Marianne Bindig (MusBac Perf 1988) with pianist John Hess (MusBac Perf 1976). On the same evening, across the continent at the Vancouver Playhouse, the work *Arctic Shadows* was premiered for the Canadian Music Centre's 35th Anniversary with David Owen, oboe and Jane Hayes (MusBac Perf 1979), piano. Prof. Weinzwieg was honoured by Echiquier Music and the CMC in 1993 with a 80th birthday concert celebration held in Walter Hall. The CBC recording of this event was released by Centredisc in June/95. The Hannaford Street Silver Band recorded *Round Dance for Brass Band* and *Out of the Blues* was recorded by the University of Toronto Concert Band for Centredisc. Prof. Weinzwieg travelled to the University of Indiana in July, 1994 where he was invited to be a member of the jury of the 3rd USA International Harp Competition.

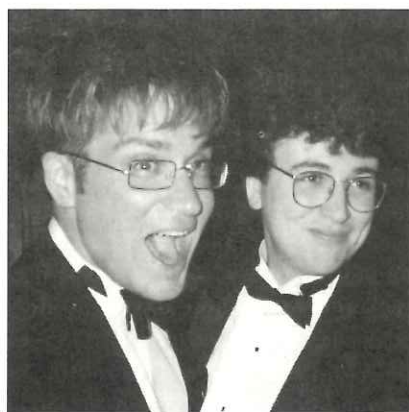
**Carol Welsman** is pleased to announce the release of her first CD, *Lucky to be Me*. Since its release in March, it has sold over 1200 copies and has been named the top selling Independent Jazz release of the year thus far by HMV Main Store on Yonge Street. With *Lucky to be Me* making such waves, Carol was chosen to perform at the Montréal Jazz Festival as well as the du Maurier Downtown Jazz Festival in Toronto.

An exciting highlight in Carol's career was her invitation by David Foster and Brian Avnet to perform a week-long engagement in August at "JAMZ", their Jazz club in Jakarta, Indonesia. This invitation not only marks Carol as the only Canadian act to receive this



recognition, but it also allows her to join the ranks of such artists as the Brecker Brothers, Chick Corea, Lee Ritenour, and Tom Scott, all of whom have played at "JAMZ".

Professor **David Zafer** continues to conduct, coach, adjudicate, give masterclasses and teach violin as well as work on a progressive technical book that will be available on Maestronet in the Internet very soon. He is contracted to edit four books of Violin Etudes by Wolfahrt, Kayser, Lovelli and Fiorillo with additional second violin parts and will be working on a detailed analysis of practise procedures as well. This past year Professor Zafer conducted the University of Toronto Chamber Orchestra, the Toronto Symphony Youth Orchestra and the Cathedral Bluffs Orchestra. He gave several masterclasses in violin pedagogy for faculty and students at the Royal Conservatory of Music, Toronto and this summer he taught and conducted masterclasses at the Escuela Superior De Musica in Madrid, Spain, The European String Seminar in Budapest, Hungary, and the Conservatory in Prague, Czech Republic.



Two guest artists invited to perform at the Faculty: (l) Guy Few, trumpet & piano, Faculty Artist Series and (r) Alain Trudel, trombone, Concert Band, October 1994

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*Performers of the Orchestra and Chorus Concert held in the MacMillan Theatre, November 18, 1994. Present are the University of Toronto Symphony Orchestra, University of Toronto Symphony Chorus, the MacMillan Singers and the University Women's Chorus. Professor Doreen Rao (centre) conducted this large ensemble.*

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**Alex Dean, Dave Young.** *Overtime*, Rob McConnell and the Boss Brass. (Concord). 1994

**Lorand Fenyves,** *Béla Bartók: Second Violin Sonata*, Andras Schiff, piano (Decca), 1994

**John Greer, Stephen Ralls.** *The Aldeburgh Connection* (CBC MVCD 1077). 1995

**John Greer, Mary-Enid Haines.** *The Road to the Isles* (ibs). 1995

**Elmer Iseler, Elmer Iseler Singers.** *The Glory of Palestrina* (CBC Musica Viva). October 1994

**Norbert Kraft.** *Paganini: Centone di Sonate Vol. 1 & Vol.2*, Moshe Hammer, violin (Naxos 8.55341, 8.5542). *Rodrigo: Concierto de Aranjuez*, Northern Chamber Orchestra, Nicholas Ward, director (Naxos 8.550729). *19th Century Guitar Favourites* (Naxos 8.553007). *Twelve Spanish Dances*, Razumovsky Sinfonia, Peter Breiner, conductor (Naxos 8.553037).

**Jeanne Lamon.** *Haydn: The Creation*, Tafelmusik. (Sony). 1994

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**Lorne Lofsky.** *Bill, Please* (Jazz Inspiration). 1994

**Kirk MacDonald.** *Reminiscence* (Counterpoint). March 1995.

**Kirk MacDonald, Kevin Turcotte:** Ken Skinner and the Jazzmongers. *Stirling Silver* (Village Jazz). February 1995.

**Sir Ernest MacMillan.** *Portrait: Sir Ernest MacMillan* (Analekta's Archives series). 1994

**Mike Murley.** *Departure* (Cornerstone CRST CD 104). 1994

**Nexus,** Rochester Philharmonic, Peter Bay, conductor. *Voices* (Nexus/Denon). September 1994

**Roy Patterson.** *Arcadiana Suite* (Unity). 1995

**Colin Tilney.** *Go From My Window* (Dorian). 1995

**University of Toronto Wind Symphony.** *Dreaming on the 2238.* Conducted by Stephen Chenette & Cameron Walter (Arbor Records). 1995

**University of Toronto 10 O'Clock Jazz Orchestra and 11 O'Clock Jazz Orchestra.** Conducted by Paul Read and Phil Nimmons. (Arbor Records). 1995

**Carol Welsman.** *Lucky To Be Me* (Seajam). 1995

**John Weinzwieg.** *Weinzwieg in Concert* (Centrediscs CMC-CD 5295). 1995



# Alumni

## 1940s

**Gordon C. Wallis** (MusBac 1948) retired as Assistant Director of the Conservatory of Music, University of Regina in 1985 after 19 years of service. In 1993 he was honored with a Life Membership in the SRMTA and a Volunteer Award by the Saskatchewan Music Festival Association. In 1994 he was honored by the Western Board of Music, Edmonton for nearly 30 years of service. Gordon C. Wallis has established scholarships for young students at the Royal Conservatory of Music, the Western Board of Music, the Saskatchewan Registered Music Teachers' Association and the Saskatchewan Music Festival Association.

## 1950s

**Jaroslav Mráček** (MusBac Ed 1951, MA 1962, PhD Musicology, Indiana 1965) is now Professor Emeritus of San

Diego State University where he taught Musicology for 26 years. Dr. Mráček studied piano with Alberto Guerrero and harpsichord with Gwen Duchemin at the University of Toronto. At Indiana University in Bloomington, his teachers included Willi Apel and harpsichordist Marie Zorn.

**Srul Irving Glick** (MusBac 1955; MusM Comp 1958) was among seventy-three Canadians named to the Order of Canada in summer, 1994 appointments by Governor General Ramon Hnatyshyn.

**George Wallace** (MusBac Ed 1957) and the Bells Corners Male Chorus completed a successful tour of western Newfoundland and Labrador. The generosity and hospitality of the people of the province was appreciated by the entire choir and their wives.

Chair of the Music Department of Dalhousie University in Halifax, Nova Scotia, **Dr. Walter Kemp** (MusBac 1959; MusM Comp 1961) introduced a concert performed at the Sir James Dunn Theatre, Dalhousie Arts Centre in November 1994. Themed "A Salute to Canadian Chamber Music", the repertoire of the program included works by Sir Ernest MacMillan and professors emeriti Oskar Morawetz and Talivaldis Kenins. Students of the department performed *Six Bergerettes du Bas-Canada* by MacMillan, *Sonata for Oboe and Piano* by Morawetz and *Quartet No. 1 for Violin, viola, cello and piano* by Kenins.

## 1960s

**Dr. James Burchill** (MusBac 1960) is now organist and choirmaster of the Cathedral Church of All Saints, Halifax, Nova Scotia.

**Bruce Bellingham** (MusBac Ed 1961, MusM 1964, PhD 1971) has been with the University of Connecticut for the past 20 years and Professor since 1980. He has been Chairman of the Collegium Musicum Committee for the American Musicological Society, and has played

double bass and violin in music ranging from jazz, dance band, pit orchestras, to chamber and symphony, including early-music ensembles (such as the Connecticut Early Music Festival and Arcadia Ensemble), as well as viol consorts. In April, his group, the Nutmeg Viol Consort, presented a program of English fantasias in Hartford, Connecticut and he also played double bass in Mahler's *Fifth Symphony*, in the Eastern Connecticut Symphony. In 1992, Dr. Bellingham along with Andrew Ashbee edited *Alfonso Ferrabosco the Younger: Four-Part Fantasias*. It appeared in *Musica Britannica*, vol. 62.

**Terry Samuel** (MusBac Ed 1966) is serving as minister at St. Giles Presbyterian Church, Sarnia, Ontario. His musical involvements have been somewhat curtailed . . . but have not stopped altogether. He continues to "blow his own horn" as often as possible and is happy to support an active music program at the church.

An article, "Methodist Hymn Tunes in Atlantic Canada" in *The Contribution of Methodism to Atlantic Canada* (McGill-Queen's Press, 1992) by **Fred K. Graham** (MusBac Ed 1967) was published. "With One Heart and One Voice: a Core Repertory of Hymn Tunes in the Methodist Episcopal Church, 1808-1876" (PhD dissertation, Drew Graduate School, 1991) will be published by Scarecrow Press in 1995.

**Rev. J. Allan Kirk** (MusBac Ed 1967) is now Dean of the Cathedral of St. John, Anglican in Saskatoon.

**Kenneth Jones** (MusBac Ed 1969) is working for Discis Knowledge Research composing music for CD-Rom's that help children learn to read. There are over 65 products on the market, all with original music and sound effects produced in his home studio.



## 1970s

**Elaine Keillor** (BA Music 1970, PhD 1976) has received a major collaborative research grant of \$785,000 over five years for the Canadian Musical Heritage Society (CMHS) team. Since 1983, CMHS has produced fifteen volumes of Canadian music composed prior to 1950. The latest ones to appear have been *Songs IV to English Texts* edited by **Dr. Frederick Hall** (MA 1970; PhD 1978), Associate Dean, McMaster University and *Music for Orchestra II* edited by Elaine Keillor, Assistant Director, School for Studies in Art and Culture, Carleton University.

**Alex Pauk** (MusBac Ed 1970), musical director of the Esprit Orchestra was awarded the Jean A. Chalmers National Music Award. He was one among 16 exceptional artists awarded the 1995 Chalmers Awards. He along with the other winners join over 100 artists from across the country who have received these awards for their outstanding contributions to Canadian culture.



Riki Turofsky

**Riki Turofsky** (DipOpPerf 1970) has released a new CD, *A River So Long* in October 1994. She decided to market her CD on the Internet because of its attractions for someone without the promotional backing of a major recording label. The Riki@magic.ca file allows users to sample excerpts from the CD,

download a photograph and retrieve information about buying the recording. Orders can be made by calling 1-800-Joe Radio or by buying it at selected Sam the Record Man stores. Riki believes that the Net is the perfect tool for marketing the arts. After 25 years as an opera singer, arts producer and arts volunteer, Riki wants to lead the arts into the 21st century.

**Christine Beckett** (MusBac Ed 1972) received her PhD in Music Education Research from the McGill in June 1993. This was the first year a PhD in music was awarded at McGill. She is teaching theory and ear training (in French) at the University of Sherbrooke and ear training at McGill. She is currently developing a curriculum computer ear training programme along with Bruce Pennycook (MusBac Comp 1973, MusM Comp 1974) at McGill. Dr. Beckett is also doing research on music perception, absolute pitch and the brain with Dr. Robert J. Zatorre of the Montreal Neurological Institute. Married to organ builder James Louder, she has two daughters age 8 and 10.

During the year of **Jean Eichelberger Ivey's** (MusDoc Comp 1972) 70th birthday (1993), some twenty of her works were performed. These included the world premiere of *Sonata da Chiesa for solo harp*, performed at the Fifth World Harp Conference in Copenhagen, Denmark and the world premiere of *Forms in Motion*, a three-movement work for orchestra performed by the Peabody Symphony Orchestra, New York. As guest composer at Shippensburg University in Pennsylvania, March 1994, Ivey was commissioned to write two works: *My Heart is Like a Singing Bird* and *Flying Colors*. Both were premiered on a concert at Shippensburg and the program included other of her works. A film about Ivey, *A Woman Is . . . a Composer*, closed the evening. Dr. Ivey continues as Co-ordinator of the Composition Department of Peabody Conservatory Music School of the Johns Hopkins University, New York.

The percussion ensemble NEXUS and the Hannaford Street Silver Band, along with 40 members of the Toronto Symphony Orchestra and the 275-member Toronto Children's Chorus, gathered together in March to perform at the spectacular Barbara Frum Atrium of the 10-story CBC Broadcasting Centre, all conducted by TSO's Jukka-Pekka Saraste. This ambitious musical project was the brainchild of the director of CBC Stereo's Two New Hours, **David Jaeger** (MusM Comp 1972). The work *Cathedral Songs* by composer Glenn Buhr was especially commissioned to exhibit the lofty atrium. Members of the large ensemble were strategically spaced among the foyer and eight floors of balconies to create epic sounds. The concert began with the Hannaford Street Silver Band's performance of *For Starters* by Prof. Emeritus John Beckwith and also featured Prof. Robin Engelman's work *Remembrance* performed by NEXUS.

*Florence, The Lady With The Lamp* by composer **Timothy Sullivan** (MusBac Comp 1979; MusM Comp 1980) and librettist Anne McPherson received its Toronto premiere performance at the Jane Mallett Theatre in March 1995. The first Canadian opera presented by Opera in Concert, followed the world premiere in 1992 at the Elora Festival. The opera describes the Elora legend of the secret love of Florence Nightingale, sung by mezzo-soprano **Linda Maguire** (MusBac Perf 1984) and cleric Rev. John Smithhurst, sung by baritone, **Bruce Kelley** (MusBac Perf 1973). Also appearing in the cast was Dr. John Hall, sung by **Robert Dirstein** (MusBac Perf 1985). A prolific composer, Sullivan's *Double Concerto for violin and cello* was premiered by the Mississauga Sinfonia in December and he has been working on a solo cantata for Maguire with text by playwright John Murrell.

A well-received production of John Gay's *The Beggar's Opera* was given by the Arbor Oak Trio at the Bathurst Street Theatre in May, 1995. The work was presented, slightly abridged, in a recon-



struction by Jeremy Barlow — a version which is more historically authentic than the other available 'popular' arrangements. This finale to their 1994-95 season utilized the talents of many alumni, students and staff from the Faculty. Featured in the cast were **Durrell Bowman** (MA 1991), **Sandra Churchill** (MusBac Perf 1992), **Bruce Kirkpatrick Hill** (Doctoral Candidate), **David James** (MusBac History & Literature 1980), **Jay Lambie** (MusBac Perf 1985), **Susan Murley** (MusBac Perf 1989), and **Trish O'Reilly**. The orchestra included **Larry Beckwith** (MA 1989), **Andrea Budgety** (MusM Perf 1985), **Mary-Katherine Finch** (MusBac Perf 1995), and **Stephanie Martin** (MA 1989). Assisting in the production crew were **Michelle Bird** (MusBac Theory 1995), **Teri Dunn** (MusBac Perf 1995), **Ruth Pincoe** (MA 1973), and administrative staff member **Rosemary Thackray**.

**Barbara Bolte** (MusBac Perf 1974) has returned to Toronto after 20 years living, working and studying in Europe, sixteen years of which were spent free-lancing in London, England. She had a great time, but is glad to be home. She will continue to take free-lance work in Toronto and teaches oboe.

**Elizabeth Volpé** (MusBac Perf 1975), a harpist with the Vancouver Symphony Orchestra, was featured on the 1994 CD Grouse label release of *God's Lamb* by Bruce Ruddell with the Vancouver Chamber Choir. She can also be heard on the CD, *Due North* performed by the Vancouver Chamber Choir with harp, piano and oboe. This CD features works by Stephen Chatman and was released by Centredisc in 1988.

**Peter Paul Koprowski** (MusDoc 1977) is the winner of the 1994 Jules Léger Prize for new chamber music, honoring his 25-minute *Woodwind Quintet*, commissioned in 1992 by the Berlin Philharmonic Woodwind Quintet. Koprowski was born in Poland in 1947 and emigrated to Canada in 1971. He later earned a doctorate in composition from the University of Toronto, where he stud-

ied with John Weinzwieg. He is currently a professor of composition at the University of Western Ontario, London. The Léger Prize is administered by the Canadian Music Centre and funded by the Canada Council. The Toronto Symphony Orchestra conducted by Jukka-Pekka Saraste presented the Toronto premiere of Peter Paul Koprowski's 1982 *Flute Concerto* in February 1995 with **Robert Aitken** (MusBac 1961; MusM Comp 1964), solo flute. The same evening, Robert Aitken was presented with the 1994 Roy Thomson Hall Award.

**Frances Chilton-MacKay** (MusBac Ed 1978) has been appointed Head of Music at J.S. Woodsworth Secondary School, Carleton Board of Education in Ottawa. Fran is also the Staff Officer of Bands for the Ottawa Militia District, Department of National Defence.

**Christopher William Lencki** (MusBac Ed 1978) is continuing teaching piano and theory at the Royal Conservatory of Music.

After further study with James Anagnoson, Bill Vincent and U of T Jazz instructor, Don Thompson, **Fern Lindzon** (MusBac History & Literature 1979) has been developing a repertoire and concert series involving classical music, jazz and the art of improvisation. She performs extensively as a pianist/singer soloist in clubs and at special events or with an ensemble. She has been featured in a concert series, "Sundays in the Koffler" with music at the Koffler Gallery in the Scarborough College Campus, where she performs with various musical colleagues each month.

#### 1980s

**Leslie Kinton** (MusBac Perf 1982) and James Anagnoson have released a CD entitled *Music for 2 Pianos* on the ibs label. The piano duo Anagnoson and Kinton have a distinguished broadcast and recording career, with a discography of eight recordings, including five CDs. Both artists are presently on the

faculty of the Royal Conservatory of Music in Toronto.

Soprano **Joanne Kolomyjec** (MusBac Perf 1982; DipOp Perf 1983) has released a recital CD. Entitled *Song to the Moon: German and Slavic Arias*, with orchestral accompaniment by the Calgary Philharmonic, Mario Bernardi, conductor, it is part of CBC's SM5000 series (CBC Records SMCD5138). Her live performances during the last season included a performance with *Richard Margison and His Divas* at the Jane Mallett Theatre, Toronto in October 1994, marking the twentieth season of Opera in Concert, and another with mezzo Judith Forst in the Glenn Gould Studio in March.

**Alice Ping Yee Chan** (MusM Comp 1984) has been active in both piano performance and composing since her graduation. She was invited to perform at the Canada Festival (1991) and the Metro Toronto Week in Hong Kong (1993). Her solo recital performing piano works by contemporary Chinese composers was recorded by CBC's "Two New Hours" (1992). Last November, Alice performed a solo recital at the Music Gallery featuring works by Canadian composers as well as her own compositions. She has received numerous awards including the Percussive Arts Society Composition Competition in 1993, and third place in the Audience Award in last year's Du Maurier Arts Ltd. New Music Festival Canadian Composers' Competition. Her compositions have been featured in many Festivals, both national and internationally, in England, Japan, Hong Kong, Korea, and the United States. In 1994, Alice had six premieres, including a winning composition, *Ice Path* premiered by the Winnipeg Symphony. A work was commissioned by the Canadian Music Competitions '94 held in Vancouver and the Toronto Arts Council also commissioned a chamber work for the 10th Anniversary of the Continuum Series. A percussion concerto written especially for **Beverly Johnston** (MusBac Ed 1980) was commissioned by the Ontario Arts Council



and premiered in April.

Mezzo-soprano **Linda Maguire** (MusBac Perf 1984) has been in top form over the past year. In 1994 her roles included Dido in Purcell's *Dido and Aeneas* with Opera Atelier, Romeo in Bellini's *I Capuleti e I Montecchi* and Florence Nightingale in Timothy Sullivan's *Florence, The Lady With The Lamp*, both with Opera in Concert. She also gave a solo performance for the Aldeburgh Connection at the Glenn Gould Studio. Early 1995 brought her to the studio to record a CD with the CBC Vancouver Orchestra under Mario Bernardi. The recording entitled *Linda Maguire Sings Berlioz, Coulthard, Wagner, Respighi*, was released in March in CBC's SM 5000 series.

**Jonathan Freeman-Attwood** (MusBac History & Literature 1985) is presently Dean of undergraduate studies at the Royal Academy of Music leading the MusBac programme under the aegis of King's College, London, England. He continues to perform and is featured on a new CD of trumpet and organ music (Proudsound, CD 135) and also writes reviews for *Gramophone*.

Atom Egoyan's film *Exotica* dominated the 1994 Genie Awards, the annual celebration of excellence in Canadian Film, presented in December. The movie won eight of its 13 nominations. *Exotica* was previously awarded the International Critics Prize at the Cannes Film Festival and was named best Canadian feature at the Toronto International Film Festival. One of the many awards went to **Mychael Danna** (MusBac Comp 1986) for Best Music Score.

**Martin Arnold** (MusBac Ed 1987) is currently playing clarinet and bass clarinet with the Mexico City Philharmonic, a position he has held since 1990.

**Louise Drapeau** (MusBac Perf 1988) sang for Canada at the 1991 International Gaudeamus Competition in Holland before her career was abruptly interrupted by a car accident. After

undergoing substantial surgery, she is now fully recovered. She is managing a large music school in L'Ancienne-Lorette, Quebec. Louise was heard in recital at the *Lumifête* in Quebec City.

**Ellen Nemhauser** (nee Wierzba) (MusBac 1988) was married March 1993. She is now working in Manhattan, NY as Managing Editor of Union of American Hebrew Congregations Press. She also received rabbinical ordination in May, 1993.

Flautist **Leslie Newman** (MusBac Perf 1988) made her Wigmore Hall, London, England debut in June, 1994 in a recital that was broadcast live throughout the United Kingdom by the BBC. Her first disc in an exclusive contract with the United Recording Company was released worldwide in early 1995. Although currently residing in England, she regularly returns to Canada. In January, 1995 she embarked on a 10-concert recital tour with pianist Bernadene Blaha for Debut Atlantic. She was also guest soloist for the Edmonton Symphony, where she performed two concertos.

Both **Edward Turgeon** (MusBac Perf 1988) and **Anne Louise-Turgeon** (MusBac Perf 1989), a former Eaton Scholarship winner, graduated from Yale University's School of Music in May 1994 receiving Master of Musical Arts Degrees. They were appointed staff accompanists at the School for the 1994/95 academic year. Edward also served on the faculty of the Connecticut Conservatory, where he taught piano and theory, while Anne was a part-time faculty member at Mount Holyoke College in South Hadley, Massachusetts. In April 1995 they were awarded first prize in the Ninth International Schubert Competition for Piano Duos in Jesenik, Czech Republic. This victory comes one year after their highly successful European debut at the Concertgebouw in Amsterdam. Recently, they both accepted positions as Assistant Professors of Chamber Music and Accompanying at the Harid Conservatory in Boca Raton,

Florida starting in September.

**Laurel Federbush** (MusBac Perf 1989) played harp for the song *Angels Crying* on the recently-released CD by the Toronto eclectic rock band Neotone.

## 1990s

**Krista Buckland** (MusBac Perf 1990) finished a Masters of Music degree at Mannes College, New York, 1993 where she studied with Felix Galimir. She is currently studying at the New England Conservatory with Malcolm Lowe (concertmaster of the Boston Symphony Orchestra) in the Graduate Diploma Programme. She received an Ontario Arts Council Chalmers Award and two Canada Council 'B' Grants to study in the United States. Her performances include soloist with the Mannes College Symphony Orchestra, playing Barber's *Violin Concerto*, a recital at the New York Public Library for the Performing Arts at the Lincoln Center, soloist with Bachanali chamber orchestra in Merkin Concert Hall, New York and soloist and participant with the Boris Brott Technics Academy Orchestra.

**Lorraine Divito** (nee Adams) (MusBac Ed 1990) completed her Master of Education in 1993 from the Ontario Institute for Studies in Education, Toronto. She is now Head of Music with the Peel Board of Education. She is married to **Robert Divito** (MusBac Perf 1987).

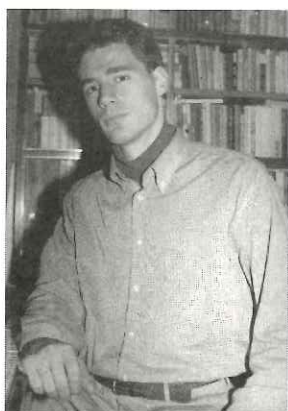
**Young Hye Kim** (MusBac Theory 1990) received a MusM. in Theory from Mannes College of Music, New York in 1993. She currently teaches at Sook Myong Women's University and Chu Gye Art College in Korea.

**Ann Cooper Gay** (MusM Ed 1991) is also an alumnus of Austin College, Sherman, Texas and received a Distinguished Alumni Award during Homecoming activities in October, 1994.



**Brett Polegato** (MusBac Perf 1991) made his European debut in the title role in Monteverdi's *Orfeo* with Opera d'Avignon, France in March 1994. Brett performed recitals in Sapporo and Tokyo, Japan at the Pacific Music Festival last summer and in September, he performed Aeneas in Purcell's *Dido and Aeneas* with Toronto's Opera Atelier. He took part in another production of *Dido and Aeneas* with the Houston Grand Opera, Texas in January 1995. In October he toured Eastern Europe singing French cantatas with Les musiciens du Louvre, Paris, France and in December, he participated in the Messiah tour with Les violons du roy from Quebec.

**Eve Egoyan** (MusM Perf 1992) works in Toronto as a freelance concert pianist. As a soloist, Eve performs from the standard repertoire as well as focusing on premiering new works and interpreting often-ignored masterpieces from earlier in the century. She has also performed in the contemporary music ensembles Arcana and Arraymusic. Eve teaches privately at her studio and part-time at Wilfrid Laurier University. Eve has been working on a variety of projects including *Artaud's Cane* (an Autumn Leaf production of contemporary music theatre), a studio recording of solo piano music for the CBC including a work commissioned from Michael Longton and works by Alvin Curran and Michael Finnissy, and solo and chamber music recitals which include world and/or Canadian premieres. Eve is featured on a CD of works by John Abram.



*Charles Olivieri-Munroe*

**Charles Olivieri-Munroe** (MusBac Perf 1992) recently won an award conducting in Vienna at the Min-On Competition resulting in his conducting for the first time in Tokyo. In February, 1995 he was invited to conduct in the final rounds of the Boston Symphony Orchestra Competition, and beginning next season will be Associate Conductor of the Karlsbad Symphony while continuing to be Assistant Conductor with the Brno Philharmonic, Czech Republic. His first CD was recorded late 1994 with the Moravian Philharmonic.

**Geoffrey Sangwine** (MusBac Ed 1992) has been working at the Royal Conservatory of Music, Toronto since his graduation and is co-ordinator of the RCM Affiliate Teacher Network. He is also a countertenor with the choir at St. James' Cathedral. Furthering his studies, he has enrolled in the Certificate of Business program at Woodworth College, U of T.

**Sherry Chen** (MusBac Perf 1993) studied at the Manhattan School of Music with a double major in viola and piano and graduated in May, 1995. She also performed with the Westchester Symphony in New York and premiered numerous works by contemporary American composers.

**Antony Roberts** (MusBac Perf 1994), last year's recipient of the Eaton Scholarship, has finished a BEd degree at the University of Toronto. He has accepted a music position at the International School of Brussels, Belgium to begin September, 1995.

*Kenny Wheeler . . . cont'd from pg. 4*

Another highlight of the week was a concert on Wednesday evening which featured Kenny with jazz faculty members, Kirk MacDonald (tenor saxophone), Brian Dickinson (piano), Don Thompson (bass) and Bob McLaren (drums). Despite limited rehearsal time, the group played a wonderful concert, performing compositions by Kenny and other members of the ensemble. As stated earlier, this concert was recorded by producer Bill Skolnick for a national and local broadcast on CBC radio.

Clearly, Kenny Wheeler's visit was a tremendous success. He was extremely generous with his time and worked tirelessly with all of our students and his performances, masterclasses and coaching received enthusiastic response from all involved. Our sincere thanks go to the Wilma and Clifford Smith family for making this residency possible. It was a wonderful week!

- Professor Paul Read  
Chairman of the Jazz  
Performance Division

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### ***We are on the Internet!***

If you would like to make comments, enquiries, or drop us a line, you may contact us at:

**evelyn.mcgrath@utoronto.ca**  
or  
**fax: (416) 978-5771**

### ***We have a Radio Show!***

We now have our own radio show on the campus radio station, CIUT, 89.5 FM. It airs Saturdays from 9 am - 10 am and is hosted by alumnus Marilyn Genovese.

*Noteworthy is compiled by Evelyn McGrath*

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The Opera Division produced the extremely popular and well-received operetta, *IOLANTHE* by Gilbert & Sullivan for the 1995 season: foreground l-r: Jacquie Lynn Fidler as the Fairy Queen and Vilma Indra Vitols as Iolanthe, with an entourage of fairies in background.

Photographer: Robert C. Ragsdale, f.r.p.s.

## We Want to Hear from You!

**Noteworthy** reaches alumni and friends of the University of Toronto's Faculty of Music all over the world. Send us information on your activities for publication in the next issue—a good way to network and keep in touch with your friends. Also, please send us your change of address if you move!

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