

NOTEWORTHY

FACULTY of MUSIC UNIVERSITY of TORONTO SUMMER 1999
ALUMNI DEVELOPMENT Office 416-946-5013 music.alumni@utoronto.ca

Message from the Dean

It's been a long time – too long – since we've published Noteworthy, your Music Alumni newsletter. Now it's time to catch up, and there is much to report.

We have put together 24 full pages of alumni news, faculty happenings and special events from over the past four years. Thank you for your overwhelming response to our call for information.

As alumni, you are vital to the continued success of our Faculty. We are proud of your accomplishments.

Get reconnected with the Faculty of Music – check out our website, come to a concert next season, become a class rep, contribute to the next Noteworthy – we'd love to hear from you!

David W. Beach
Dean, Faculty of Music

Music Faculty Introduces Canada's First Graduate Program in Conducting



April 7, 1999: (l-r) John Lawson, Lydia Adams, Dean David Beach, Frieda Heinrichs, Jessie Iseler, UT Chancellor Hal Jackman, Vern Heinrichs, Prof. Doreen Rao, Sir David Willcocks, David Balsillie, UT President Robert Prichard, with the Elmer Iseler Singers, and the UT MacMillan Singers.

The Faculty of Music celebrated the establishment of the Elmer Iseler Chair in Conducting and the Elmer Iseler National Graduate Fellowships in Choral Conducting with a series of extraordinary musical events.

Professor Doreen Rao was announced as the inaugural recipient of the newly endowed Iseler Chair on April 7, 1999, during a ceremony that featured performances by the Faculty's MacMillan Singers, conducted by Dr. Rao, and the Elmer Iseler Singers, conducted by Lydia Adams (photo above). Smith Visitor Sir David Willcocks was also honoured during this ceremony with the Faculty's Distinguished Visitor Award. These same forces came together again on April 10th, along with the University of Toronto Symphony Orchestra, to perform a concert tribute to the late **Elmer Iseler** (MusBac 1950), one of our most distinguished graduates (profile on page 17).

The Iseler Chair and Graduate Fellowships were generously endowed by a \$1.125 million gift to the Faculty by the Vern and Frieda Heinrichs Foundation. These gifts are the cornerstone of the Faculty's new graduate program in Conducting, the first of its kind in Canada.

Doreen Rao is the founder of the MacMillan Singers and the director of choral programs at the Faculty of Music. She is also one of the world's foremost experts on youth choirs and inspired the children's choir movement in the United States. During her long association with the Chicago Symphony, Dr. Rao served as assistant conductor of its symphony chorus. As music director of the Glen Ellyn Children's Chorus (Chicago), she recorded performances that won four Grammy awards and a Grand Prix du Disque.

The Faculty's Conducting program will be further enhanced by the appointment of **Raffi Armenian** as the new head of orchestral conducting. Maestro Armenian brings with him a wealth of experience as a former conductor of both the Kitchener-Waterloo Symphony and the Canadian Chamber Ensemble, which he established while he was Music Director of the Stratford Festival. He has also guest conducted with the Winnipeg Symphony, the Edmonton Symphony, the Canadian Opera Company, and L'Opéra de Montréal, among others. He conducted a television version of Menotti's *The Medium*, which was nominated for an Emmy award, and he has also received Juno award nominations and a Grande Prix du Disque for his work with Maureen Forrester and the Canadian Chamber Ensemble.

Besides working with the UTSO, Maestro Armenian will conduct the Opera Division's production of *La Rondine* next season.

Table of Contents

Faculty of Music Alumni Association..3	
Distinguished Visitor Award.....3	
Special UTSO Announcement.....4	
1999-2000 Concert Calendar.....4	
Opera Division.....5	
Departmental News.....6-7	
Student News.....7	
Faculty News.....8-13	
Retiring Faculty.....13-14	
Arbor Awards.....15	
Eaton Scholarships.....16	
Alumni Profiles.....17	
Alumni News.....18-23	
Alumni Email Directory.....23	

Noteworthy Editor: Natasha Harwood

Many thanks to those who
contributed to this edition:

Stephen Clarke (MusBacPerf '94)
David Elliott (MusBacEd '71, MusMED '72)
Marilyn Genovese (MusBacHist '95)
Sheilanne Lindsay (MusBacPerf '96)
Lowell Lybarger
Timothy McGee
Carl Morey (MusBac '57)
Paul Read (MusBac '70, MusM '91)
Isa M. Rex
Nicholas Ursa
George Varcoe (MusBac '55)
Cam Walter (MusBacEd '75, MusMED '76)

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Faculty of Music

Edward Johnson Building
University of Toronto
80 Queen's Park Cres.
Toronto, Ontario M5C 2C5
Phone: (416) 978-3750
fax: (416) 978-5771
music.alumni@utoronto.ca
www.utoronto.ca/music



June 1998: Recording *Canadian Brass Greatest Music* in the MacMillan Theatre.

The Canadian Brass: Artists-in-Residence

For three extremely busy days in June 1998, **The Canadian Brass** and a selected group of Music faculty, alumni and students collaborated to record a new CD of *Canadian Brass Greatest Music*. The assembled wind ensemble was conducted by Associate Dean and head of Performance **Cameron Walter** (1976) and included faculty members **Susan Hoeppner**, **Clare Scholtz**, **Stephen Pierre**, **Peter Stoll**, **Alex Dean**, **Paul Read**, **Jeff Reynolds**, **Harcus Hennigar**, **Sal Fratia**, **David Young**, **Robin Engelman**, and **John Rudolph**; alumni **Greg Emerson** (1996), **Clarence White** (1970), **Rob Brown** (1990), **Charmaine Chaddock** (1998), **Kim Schemeit** (1994), **Ken Hall** (1998), **Gillian Howard** (1996), **Graham Martin** (1997), **Maria Gacesa** (1997), **Susan Strunc** (1996), **Tracy Lai** (1997), **Tom Wade-West** (1982), **Kevin Hayward** (1989), **David Moulton** (1998), and **Michael Coté** (1985); and current students **Mike Watson**, **Matt Weil**, **Przemyslaw Raczynski**, **Stephen Tam**, **Matthew Antoine**, **Megan Chellew**, **Greg Emerson**, **Carlos Melendes**, **Beth DaCosta**, **David Locke**, **Greg Colley**, **Donovan Fuller**, **Laura Bending**, **Drew Stephen**, **Nick Francis**, **David Simpson**, and **Julia Cleveland**. According to Professor Walter, the group was of an extraordinarily high calibre and was an absolute joy to conduct!

The CD, comprising both classical and popular tunes, is available at major record stores in Ontario, and can be ordered through record stores across Canada. In the US, it's available through the Hal Leonard Corporation (contact the Performance Office at the Faculty of Music for more info). UofT President Robert Pritchard has already purchased 150 copies of the CD to present to the University Governing Council and major donors, so it's shaping up to be a hot item!

The Canadian Brass – **Jens Lindemann** (trumpet), **Ronald Romm** (trumpet), **Christopher Cooper** (horn), **Eugene Watts** (trombone) and **Charles Daellenbach** (tuba) – performed numerous concerts and worked extensively with student brass players, giving masterclasses and coaching ensembles during the 1998-99 academic year as Yamaha Artists-in-Residence. The Canadian Brass will present a Summer Institute at the Faculty in August.

Faculty of Music Alumni Association

We want you!

After many years of being out of action, the newly resuscitated Faculty of Music Alumni Association (FMAA) has completed its first successful year of events and alumni outreach! With the help of a small but devoted group of volunteers, we've been able to hold regular monthly meetings and host two alumni events this past season.

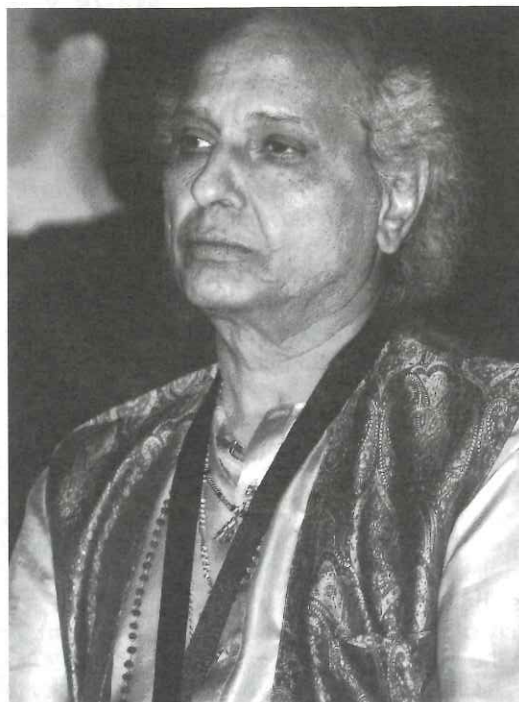
The first Music Alumni event was held on November 20th, 1998, in conjunction with the Opera Division's production of Kurt Weill's *Threepenny Opera*. Over 60 graduates and guests came back to the Edward Johnson Building to see the opera and chat with classmates over a glass of wine during our Alumni reception at intermission. Our second Music Alumni event marked the 65th Birthday and imminent retirement of **David Zafer** on March 28th, 1999. Following a fantastic performance by the UT Chamber Orchestra with guest conductor and soloist José Luis Garcia, a celebratory reception was held in the Geiger-Torel Room for over 100 alumni, students and guests.

There were a number of Music Alumni who were unable to attend these events but took the time to write, email or call in their support of the efforts of the FMAA. *Thank you for your support!*

The FMAA plans a variety of events during the 1999-2000 academic year, beginning with UofT Day celebrations on October 16th - an excellent opportunity for you to come back to the Edward Johnson Building and reacquaint yourself with the beautiful St. George Campus - keep watching the mail for your invitation!

The FMAA is always seeking new members with varied interests to assist us in creating and planning meaningful ways for our graduates to get back in touch with and contribute to the happenings at the Faculty of Music. If you are interested in more information, please contact the Faculty's new Alumni Development Officer, Marilyn Genovese, by phone at (416) 946-5013, by fax at (416) 978-5771 or by e-mail at music.alumni@utoronto.ca.

We look forward to hearing from you and seeing you very soon!



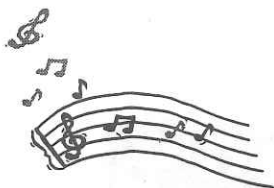
Eminent North Indian Classical musician Pandit Jasraj, received a Distinguished Visitor Award on April 18, 1999, prior to his sold-out performance at Convocation Hall. The Pandit Jasraj Endowment Fund supports the study of Indian Classical music at the Faculty of Music.

Distinguished Visitor Award

In January 1999, Dean David Beach established the Faculty of Music Distinguished Visitor Award to demonstrate the University's commitment to bringing in the world's foremost scholars and artists to enrich the educational experiences of our students. Among the first recipients are José Luis Garcia, Pandit Jasraj, Sir David Willcocks, Louis Quilico, Richard Bradshaw, Emanuel Ax, and Jeanne Lamon.

Chosen from a roster of eminent visiting artists and scholars of the highest musical and scholarly repute, these recipients have set exemplary records in their respective disciplines and made a noteworthy contribution to the academic and performance programs at the Faculty of Music during their visits.

The award, which takes the form of a medallion designed by Canadian artist Sandra Noble Goss, was made possible through a very generous donation.



MARK YOUR CALENDARS!!
UTSO with Victor Feldbrill & Student Soloists
November 6th at Massey Hall

Faculty of Music Graduate and renowned Canadian conductor Victor Feldbrill invites all Faculty of Music Alumni to come to a celebratory concert featuring the University of Toronto Symphony Orchestra and four outstanding student soloists at Massey Hall on November 6th, 1999.

Through the inspiration of Victor Feldbrill and the generosity of the Founders' Fund of The Corporation of Massey Hall and Roy Thomson Hall, we are able to present this exceptional performance opportunity to our students. Proceeds from this concert will help create an endowed graduate fellowship for students in the new Masters Program in Conducting at the Faculty of Music.

Musical Program

Ibert – Flute Concerto featuring soloist Stephen Tam (MusBacPerf 1999)
Tchaikovsky – Violin Concerto featuring soloist Daniel Bard (MusBacPerf 1999)
Swoboda – Marimba Concerto featuring soloist Graham Hargrove (MMPerf Candidate)
Elgar – Cello Concerto featuring soloist Jenny Yoon (IVPerf)

Victor Feldbrill is celebrating two milestones in 1999: his 75th Birthday and the 50th Anniversary of his graduation from the Faculty of Music, Class of 1949. When Maestro Feldbrill returned to conduct the UTSO this past October, he was met with the challenge of selecting only one student soloist to perform. He was so impressed with the talent of our students, he felt compelled to provide an opportunity for several of them to perform in a large 'concert spectacular'.

The University of Toronto has long benefited from Feldbrill's generosity of time and spirit. His legacy with us began when he was conductor of the UTSO from 1942-43, and then when he received his Arts Diploma from the Faculty of Music in 1949. He conducted a number of concerts at Hart House during the 1950s, as well as conducting the Hart House Orchestra at the Brussels World's Fair in 1958. From 1968 to 1982, Maestro Feldbrill was Head of conducting and orchestral programs at the Faculty of Music. He has always maintained an excellent rapport with the University of Toronto, returning this past October to conduct the UTSO in MacMillan Theatre.

We invite all Music Alumni to join us at Massey Hall for this incredible event! The special Alumni Ticket Rate will be announced in the upcoming *Notes* brochure, available this summer.

Faculty of Music 1999 – 2000 Concert Season

University of Toronto Symphony Orchestra

October 2, 1999
November 6, 1999 at Massey Hall
December 10, 1999 with UT Choirs
January 28, 2000
April 8, 2000

Opera – Major Productions

A Midsummer Night's Dream – B. Britten
November 17 - 20, 1999
La Rondine – G. Puccini
March 2 - 5, 2000
Opera Teas: October 17, 1999 & April 9, 2000
Operatic Concert: April 28 & 29, 2000

Wind Symphony/Concert Band

October 23, 1999
December 3, 1999
January 29, 2000
March 25, 2000

University of Toronto Choral Concerts

October 16, 1999 – UWC Treble Voice Festival
November 13, 1999 – MacMillan Singers
December 10, 1999 – all Choirs with UTSO
February 26, 2000 – MacMillan Singers
March 11, 2000 – UT Choruses
April 1, 2000 – MacMillan Singers

Ticket information will be announced in the 1999-2000 Notes brochure, available this summer.

OPERA DIVISION

The Faculty of Music's Opera Division has had a successful year, with two fully staged productions presented in the MacMillan Theatre, as well as several smaller-scale concert events. The mainstage productions were Kurt Weill's *The Threepenny Opera*, directed by **Maria Lamont** and conducted by **Michael Evans**, and Francis Poulenc's *Dialogues des Carmélites*, directed by **Michael Albano** and conducted by **Stephen Ralls**. *Dialogues* received a particularly fine review by *Toronto Star's* music critic Geoff Chapman. Chapman reported that the rarely-seen Poulenc opera came "stunningly alive" in the hands of the Opera Division, and many of the Faculty's singers received individual plaudits:

"...All the sung-in-French main roles—either soprano or mezzo—were handled with panache and enough contrast in colour, tone, and texture to make differentiation an easy task. Metaphysical musings may be played down, but when a cast pulls out all the dramatic stops, your attention is gripped firmly and the thrill quotient soars. The debut of English surtitles in the venue merely added to the pleasure of hearing Sister Blanche (**Laura Whalen**) with her round, resonant sounds, explore the ambiguity of her feelings about the church; the perky simplicity of Sister Constance (**Arlene Simmonds**); the regal sweep of the voice of the new prioress (**Michelle Neville**); the taut passions of zealous Mother Marie (**Karen Baumgartner**); and, especially, the heartbreaking last days of the prioress (**Elizabeth Turnbull** (DipOpPerf 1990)), an impressive actor as well as an impassioned mezzo. COC chief Richard Bradshaw should check out this large body of classy performers...."

The Opera Division is proud to announce the major productions for the 1999-2000 season. Tom Diamond will direct Benjamin Britten's *A Midsummer Night's Dream* with Stephen Ralls conducting, in November 1999; and Raffi Armenian will conduct Puccini's *La Rondine*, directed by Maria Lamont, in March 2000.



Michelle Neville as the New Prioress in the harrowing final scene from the Opera Division's production of Dialogues des Carmélites

During the months of January and February 1999, Opera Division student **Michelle Neville** (ArtDipMus 1996) participated in a cross-Canada tour, *Soirée '99*, sponsored by the Government of Newfoundland. The tour, involving six selected Newfoundland musicians, celebrated the 50th anniversary of Newfoundland's entry into Confederation and promoted tourism in Newfoundland and Labrador. The highly successful tour culminated in a gala concert on March 31, at Memorial Stadium in St. John's, involving, among others jazz musician John Nugent, folk group The Irish Descendants, and actor Gordon Pinsent. For this event, broadcast nationally on CTV, Michelle Neville, Joanne Hounsell, and **Sonya Gosse** (DipOpPerf 1992) brought the house down with three operatic arias.

Ruby Mercer (1907 – 1999)

Opera lost one of its great personalities with the death of Ruby Mercer at the age of 92 on January 26, 1999. In her early professional life she sang at the Metropolitan Opera, on radio and in many musicals. Ms. Mercer was a popular broadcaster with the CBC for twenty-two years, and was founder and editor of the magazine, *Opera Canada*. Always a strong supporter of young singers, she established the Ruby Mercer Opera Fellowship at the Faculty in 1987 and has kindly provided for its continuation. Ms. Mercer will be missed and remembered for her enthusiasm and generosity.

DEPARTMENTAL NEWS

Music Education

After many years of preparation and planning (and countless meetings with officials!), the Music Education Division launched its long-awaited Ph.D. program during 1997-1998.

With this new doctoral program in place, the Faculty of Music now offers music educators one of the most comprehensive graduate programs in the world, staffed by professors recognized internationally for their research and teaching in a wide range of areas: **Dr. Lee Bartel** (quantitative research methods; evaluation; music cognition; sociology); **Dr. Lori-Anne Dolloff** (ethnographic research methods; choral and elementary music education; teacher education); **Dr. David J. Elliott** (philosophical research; curriculum; music cognition; multiculturalism; jazz education); **Dr. Doreen Rao** (philosophical research; choral and elementary music education; curriculum design); **Dr. Jeff Reynolds** (qualitative research; jazz and instrumental music education); **Dr. Patricia M. Shand** (qualitative research methods; Canadian music studies; string education); **Dr. Cam Walter** (qualitative research methods; jazz, and instrumental music education).

At present, five students from Canada and the USA are enrolled in our Ph.D. program. Three students from the USA and Canada will begin their doctoral studies in September 1999.

The **Canadian Music Education Research Centre** at the Faculty of Music, under the direction of **Professor Lee Bartel**, has been actively pursuing its mission of conducting research at the national level.

One of the special features of the CMERC is the publication of research by graduate students in the monograph series, Perspectives on Music Education, edited by Lee Bartel. This

year the study done by **Deborah Bradley** of one of the Faculty's outstanding teachers, **Douglas Bodle**, has been published. The book, entitled, Make Every Note Beautiful: A Case Study of the Artistic Pedagogy of Douglas Bodle, examines what it is that made Prof. Bodle so memorable in the minds of his students and so influential in Canadian music. Debbie has also been invited to write an article on Douglas Bodle for *Orbit* magazine, published by OISE.

Over the past nine years, Profs. **Patricia Shand** and **Lee Bartel** have collected and analyzed hundreds of curriculum documents for music in Canada. A second book emerged from their study this past year. A Guide to Music Curriculum Documents Published by Ontario Boards of Education, is now available for curriculum makers and scholars. CMERC also published another book edited by Prof. Shand, Guidelines for Analysis of Music for Student Performers.

A national study of Canadian content in music curriculums was launched at the National Symposium for Arts Education in Victoria, BC, in August 1998 with the presentation of research by Profs Patricia Shand, **Lori-Anne Dolloff**, and Lee Bartel. Through their network of research associates, the CMERC is conducting a study that observes what material music teachers actually use in class teaching. The goal is to determine how much of the music used in school classrooms is Canadian. Research reports of this study are being planned for the National Arts Symposium in Saskatchewan in August 1999.

Based on many requests and questions about his internationally acclaimed text, Music Matters: A New Philosophy of Music Education, **Professor David Elliott** launched a web site in December 1998 (www.utoronto.ca/musicmat) to further discussions about basic concepts and issues in Music Education.

Toronto 2000: Musical Intersections

The University of Toronto Faculty of Music is serving as the local host for a "megameeting" of university music societies in Toronto, November 1-5, 2000. The American Musicological Society, as host organization, will be sharing the meeting with 15 other music societies, including CSTM (Canadian Society for Traditional Music); CUMS (Canadian University Music Society); HBS (Historic Brass Society); IASPM (International Association for the Study of Popular Music); LYRICA (Society for Word-Music Relationships); SEM (Society for Ethnomusicology); SMPC (Society for Music Perception and Cognition); and SMT (Society for Music Theory).

Some of these societies have never met in Canada before and we hope to make it an event they will long remember. For instance, in conjunction with this international gathering, the Opera Division at the Faculty of Music will premiere a new opera by **Gary Kulesha** and **Michael Albano** during the week of the conference.

Nothing of this size has ever taken place before, and the Local Arrangements Committee, chaired by **Prof. Timothy McGee**, has been working on the logistics of welcoming the registrants and their guests, currently estimated at 3,500 and 5,000 coming from Canada, the US, Europe and Australia. Location of the conference is the Sheraton Centre and Hilton hotels, where as many as 32 simultaneous paper sessions will take place during the five days. Taking care of the academic sessions, room reservations, and numerous concerts will require a volunteer staff of several hundred faculty and students, and we are establishing contacts with all other university music departments in the area for help.

It speaks well of Toronto and the Faculty of Music that we were singled out to host this unusual event to mark the beginning of the new century.

Brief Notes From the World of Jazz

The University of Toronto *10 O'Clock Jazz Orchestra* is set to release its first CD this spring. The 18-piece ensemble, under the direction of **Professor Paul Read** has had a busy year, including special performances at the Ontario Music Educator's Conference 1998, MusicFest 1999, and with artists Steve Houghton and **Phil Nimmons**.

Canadian Jazz great, Rob McConnell has made a significant donation of his music to the Faculty of Music Library. This priceless collection of arrangements and compositions will be available in the library for performance and study purposes.

The Jazz Performance program received a Jazz Report Award as Post Secondary School Program of the Year 1998.

Fourth Year percussionist **John Richardson** received a prestigious Zildjian Scholar award this year.

Winners of Duke Ellington Scholarships this past year are second-year students **Kris Chubb** (piano) and **Don Scott** (guitar). The Duke Ellington Society recently presented a concert at the Faculty of Music, featuring Rockin' In Rhythm and one of this year's Scholarship winners, Kris Chubb.

Theory and Composition News

The 1998/99 academic year brought a great deal of positive development to the Composition program at the Faculty. It was the first year of fully private instruction for undergrads, and also the first year in which two UTSO rehearsals were designated as reading sessions for student composers, providing them with an invaluable opportunity to gain orchestral writing experience.

This year's Third Annual *New Music Festival*, held in January/February, presented a strong mix of faculty and student works in a four-evening showcase, organized by student **Nicholas Ursa**. Of particular value was the workshop/ competition for new works by Toronto new music ensemble Continuum. The intimate, intense workshop allowed three selected students to hear feedback and good readings of their work from professional musicians.

To strengthen the link between composers and performers within the Faculty, the Pizza Lunch Reading Society was formed to network the two groups for reading sessions and performances.

Three internationally-renowned composers visited in 1998-99: Finland's Magnus Lindberg, who gave a fantastic workshop on a selection of his pieces; American John Corigliano, who was part of a discussion panel during the TSO's Made in Canada Festival; and Japan's Michio Mamiya, who discussed two of his works during a lecture given through a translator.

This year also saw the 25th anniversary of the electroacoustic program, marked by a special anniversary concert, and links were formed between Ryerson's Film Department and our Faculty for future film score collaborations.

It has been extremely exciting to see that students from the Faculty are getting works played off-campus. Congratulations to **Philip Loosemore**, whose string quartet, *Song for the Sisters*, was played by the **St. Lawrence String Quartet**, and who was also the focus of a flattering article by Tamara Bernstein in the *National Post*. **Lusiana Lukman** and **Jackie Shin** had works played at Toronto's Arts and Letters Club. In May, **Daffyd Hughes**, **Andrew Agar**, **Amelia Nurse**, and **Bruce Nichol** presented their own concert at the Music Gallery. In June, **Victoria Maidenik** is having a piece premiered by Continuum with soloist **Barbara Hannigan**, at the Music Gallery. This past year, Ms. Hannigan also gave a series of workshops on writing for the voice.

STUDENT NEWS

Three outstanding student soloists performed with the UTSO this season:

Pianist **Marc Toth** (MusBac Perf 1995, MusM Perf 1998) performed Rachmaninoff's *Second Piano Concerto* on October 17th, 1998. A former student of **Marietta Orlov** and **Boris Lysenko**, Marc made his CBC Radio debut in November 1998, and will continue his studies in Hannover, Germany.

Violinist **Shane Kim**, who performed Ernest Chausson's *Poème* on November 28, 1998, has just completed his third year in the Performance program, as a student of **David Zafer**. In January, he was featured as a Young Artist in the Mooredale Concert Series, and his other solo appearances include a Roy Thomson Hall performance of the Mendelssohn *Violin Concerto* with the Toronto Symphony Youth Orchestra.

Soprano **Measha Gosman** has completed her Performance degree in voice, as a student of **Mary Morrison**. She performed Berlioz's *Nuits d'été* on January 23, 1999. Among Measha's many other accomplishments is the 1998 premiere of the title role in the new Canadian opera, *Beatrice Chancy*, with the Queen of Puddings Opera Company, who plan to tour in 1999.



Current MusM Performance candidate **Sheilanne Lindsay** (MusBac Perf 1996) stars in the upcoming IMAX film *Yangtze: The Great River of China* (photo above). She plays a young Canadian violinist who has gone to China to play with the Shanghai Orchestra, and is touring the country by way of the great Yangtze. Sheilanne was recommended for the role by her teacher, **David Zafer**, and she performs on the soundtrack with the real Shanghai Orchestra and also as a soloist. Sheilanne travelled to China to film the movie during the summer of 1998, and journeyed the entire length of the Yangtze for the documentary-style exploration of Chinese life along the river.

FACULTY NEWS

Faculty Artists-in-Residence Amici (pianist **Patricia Parr**, clarinetist **Joaquin Valdepeñas**, and cellist **David Hetherington**) have celebrated their eleventh season. Amici's most recent CD, *In Brahms' Apartment*, was nominated for a Juno Award. A new CD, featuring works by Crusell, Spohr, Mozart and Archduke Rudolph of Austria will soon be released on CBC's Musica Viva label, with guest violist **Steven Dann** (MusBac 77) and violinist **Mayumi Seiler**. At the 1999 Guelph Festival, the group premiered a new work by **Chan Ka Nin**, his third commission for Amici.

In February 1999, Symphony Nova Scotia premiered *Sixteen Figural Chorales, Third Set*, the recent orchestral transcriptions from JS Bach's *Orgel-Büchlein* by Prof. Emeritus **John Beckwith** (MusBac47, MusM61). With his earlier two sets, also premiered by Symphony Nova Scotia under its conductor emeritus, Georg Tintner, the new set forms a complete orchestral version of the forty-five chorales in this famous Bach collection. While in Halifax, he presented a talk about his own and other orchestrations from the organ works of Bach at Dalhousie University. His historical opera *Taptool!*, with libretto by James Reaney, received its first stage production by Opera McGill in March, directed by Brenda Anderson and conducted by James Higgins. On March 13, the work was performed at SUNY in Potsdam, New York, and also received two performances as part of McGill's "Black Box Festival". He gave a talk for the McGill Faculty of Music on March 15, entitled "Round and Round: Thoughts About Composing". Professor Beckwith's article, "Ernest MacMillan and England", appears in the *Canadian University Music Review* (1998), and the Canadian University Music Society will make him an honorary member at its annual meeting in Lennoxville, Quebec, in June 1999. His new work, *Ringaround*, a duo for harpsichord and Celtic harp, was performed in Toronto by Vivienne Spiteri and **Sharlene**

Wallace (MusBac Perf 1986).

The CBC television documentary *Life and Times of Karen Kain*, most recently aired in February 1999, features a much applauded performance at the Governor General's Performing Arts Awards by ballerina Karen Kain; her partner, Robert Conn; and mezzo-soprano **Joanne Bentley**. Ms. Bentley sings the Second Movement of Gorecki's *Symphony of Sorrowful Songs* with the NAC Orchestra. Together with **Professor Lorna Macdonald**, Ms. Bentley was Program Co-Chair of the National Association of Teachers of Singing (NATS) 45th Convention, which was held for the first time in Canada in July 1998 at the Royal York Hotel with more than 600 international delegates.

Baritone **Russell Braun** (DipOpPerf 1991) appeared as Figaro in the Canadian Opera Company's production of *The Barber of Seville* in February 1999. Mr. Braun is also featured on the CD *Soirée française* with tenor Michael Schade and the COC Orchestra, conducted by Richard Bradshaw. The CD won the 1998 Juno Award for Best Classical Album, Vocal or Choral.

In 1998, **Professor Chan Ka Nin's** *Among Friends* won the Bartok International Composition Competition, the Bela Bartok International Composition Contest, and the Juno Award for Best Classical Composition. This year, he has had five works premiered: *Memento Mori*, by the Edmonton Symphony Orchestra; *String Quartet No. 3*, as the *pièce de concours* at the 6th Banff International String Quartet Competition; *Railway Suite*, by the Scarborough Philharmonic, the Scarborough Youth Choir, and Xiao Ping Chorus, under Clyde Mitchell; *Giora*, by violist Rivka Golani and the Kingston Symphony; and *Our Finest Hour*, by Amici with violinist Martin Beaver. On April 20, 1999, dancer Peggy Baker's interpretation of Professor Chan's *I Think That I Shall Never See...*, with a live musical performance by Amici, was described as a "dazzling

score" by Michael Crabb of the *National Post*. His opera in progress, *Iron Road*, received a \$250,000 Millennium Project Grant for its producer, Tapestry Music Theatre.

Professor Stephen Chenette conducted in Russia and the Ukraine in 1998. In April, he was invited to Saratov, a Russian city on the Volga River, for two concerts with the Volga-Band, a professional concert band with players from the Saratov Opera, Philharmonic, and Conservatory. Professor Chenette's concerts included Russian premiers of works by Canadian composers Tibor Polgar, Howard Cable, **John Herberman** (MusBac Ed 1976), and Morley Calvert, plus works from North and South America which were new to audiences in Saratov. Prof. Chenette also taught a trumpet class at the Saratov Conservatory and conducted the Conservatory's orchestra in concert. The success of these concerts led to an invitation to Kiev in October to conduct two concerts with the professional State Wind Band of the Ukraine at the 1998 Conference of the European Trumpet Guild and the Kiev International Trumpet Competition. The concerts were held at Kiev's House of the Officers and at the historic Kiev Opera House, and they included a performance of Johann Hummel's *Trumpet Concerto* with American trumpet soloist James Thompson. While in Kiev, Professor Chenette was invited to conduct a rehearsal with the Central Band of the Ukrainian Army.

Since the fall of 1996, **Professor Caryl Clark** has been cross-appointed to the University of Toronto at Scarborough. Last year, she co-organized "Voices of Opera: Performance, Production, and Interpretation", an international, interdisciplinary symposium bringing together scholars and practitioners to explore the collaborative nature of this fascinating art form. Funded in part by the Connaught Foundation, the symposium was a resounding success and proved the worthiness of interdisciplinary, collaborative research.

The symposium proceedings are available in the Fall 1998 issue of *The University of Toronto Quarterly*. In the summer of 1997, Professor Clark did a joint presentation on Bibliographic Instruction with Assistant Librarian **Suzanne Meyers-Sawa** (Faculty of Music Library) at the annual meeting of the Canadian University Music Society held in St. John's, NF. Clark also read a paper on Joseph Haydn's *Orfeo and Euridice* at the International Musicology Society Congress, held in London, England. Last year, she presented graduate lectures at Massey College, McMaster University, and the University of Western Ontario. She also gave a presentation on vocal types to members of the Toronto Wagner Society, and gave pre-concert lectures on Mozart's *Bastien und Bastienne* in conjunction with the Tafelmusik Baroque Orchestra. She continues to serve on the Council of the AMS. Recent articles by Professor Clark include "Forging Identity: Beethoven's 'Ode' as European Anthem" in *Critical Inquiry* (Summer 1997); "Recall and Reflexivity in *Così fan tutte*" in *Wolfgang Amadé Mozart: Essays on His Life and Work*, edited by Stanley Sadie (Oxford University Press, 1996); and "A 'lieto fine' for *La canterina*" in *The Haydn Yearbook* (1996).

During the summer of 1998, **Professor David Elliott** (MusBac Ed 1971, MusM Ed 1972) presented a plenary address to the world conference of the International Society for Music Education in Pretoria. Prior to this event, he delivered an invited lecture at the ISME Community Music Seminar in Durban. Before working in South Africa, he was in Dallas to chair a four-day seminar for American music education professors on his textbook *Music Matters*. During 1999, Professor Elliott will present lectures and conference addresses in the USA, England, Ireland, and New Zealand. His current research projects include three new books on aspects of music education and music philosophy.

On June 6, 1999, the Amadeus Choir of Toronto premiered a commission by

percussionist **Robin Engelman** for five percussion and four-part choir. Faculty Artists-in-Residence **NEXUS** performed with the Amadeus Choir at the Weston Recital Hall in North York. Professor Engelman will be performing Morton Feldman's *For Philip Guston* on November 22, 1999, in Walter Hall, with **Stephen Clarke** (MusBac 1994), piano, and Gergely Ittazs, flute. This work is over four hours long and is scored for bass, alto, G, and piccolo flutes, marimba, glockenspiel, vibraphone, and piano. In early December, a new work by **Professor Emeritus Lothar Klein**, *Symphonia* for dramatic soprano, viola, two harps, and four percussion, will be conducted by Professor Engelman in Walter Hall.

Recent publications by **Prof. Robert Falck** include the articles "Schoenberg in Shirtsleeves: The Male Choruses, op. 35" in *Religious Political Ideas in Schoenberg's Works*, edited by Charlotte Cross and Russell Berman (Garland Press); and "A Labyrinthine Universe: The One and Only Symphony No. 1", in *Selected Papers from the Stefan Wolpe Int'l Festival/Symposium* (conference held in 1993). His on-going work includes a Senior Editorial position on *A Guide to Music in Collected Editions, Historical Sets and Monuments*.

Soprano **Mary Enid Haines** (MusBac 1978, MusM 1988) has made appearances with various ensembles in Europe and Canada including the Aradia Baroque Ensemble, Musick Fyne, the Tafelmusik Baroque Orchestra and Choir, the Te Deum Orchestra, and the Oshawa and Windsor Symphonies. Ms. Haines is heard regularly in recital on CBC Radio, and her most recent recordings for Naxos, *Ballet Music for the Sun King* (music of Lully) and, *Vaticini di Pace* (music of Caldara) with the Aradia Baroque Ensemble, directed by Kevin Mallon, have received outstanding reviews in journals such as *Gramophone*, *The American Record Guide*, and *Classic CD*. Upcoming recording projects include a disc of John Dowland songs with lutenist John

Edwards and further collaborations with the Aradia Baroque Ensemble. Ms. Haines has recently been appointed to the staff of the Voice Disorders Clinic at St. Michael's Hospital, Toronto, where she will work on the voice team as a diagnostic specialist.

Frank Harmantas contributed a "Frank Smith Scholarship Update" to the Fall 1998 issue of the International Trombone Association Journal. He also directed the Faculty of Music's Trombone Choir in a pre-TSO performance at Roy Thomson Hall.

Professor Christos Hatzis won two major awards in 1998: the Jean A. Chalmers National Music Award for his composition *Nunavut*, and the Prix Bohemia Radio Special Prize (for international broadcasting) for his radio documentary/composition *Footprints in the Snow*, a work previously honoured with the Prix Italia in 1996. Also during 1998, there were five major concerts in Toronto consisting entirely of his works, including the world premiere and subsequent performances of the choral work *Kyrie*. There were also many performances and broadcasts of his music around the world, including a very successful performance of *Heirmos* by the English Chamber Choir in London that resulted in a studio recording of the piece to be released in Europe during 1999. In June of '98, he was the Composer-in-Residence of the 1998 Scotia Festival of Music in Halifax, a position previously held by international luminaries Pierre Boulez and Joan Tower, to be followed this year by Philip Glass. Several of his works were presented to sold-out houses, including the world premiere of *Farewell to Bach* by the Tafelmusik Baroque Orchestra with Hatzis conducting - the first time Tafelmusik has commissioned and/or performed a work by a living composer. The performance was so successful that *Farewell to Bach* was played again as an *encore* at the request of the audience. In July, Professor Hatzis was in St. John's, NF for the Sound Symposium where he made a presentation of his *Footprints in*

FACULTY NEWS

the Snow, gave a lecture, and co-hosted the Composers' Forum. In October, his *Confessional* for cello and orchestra was given its world premiere by cellist **Shauna Rolston** and the CBC Vancouver Orchestra under Mario Bernardi at the Chan Centre for the Performing Arts in Vancouver, a performance that was chosen as one of the ten most important classical music events of 1998 by the *Vancouver Sun*. Prof. Hatzis has also lectured extensively across Canada and two of his papers deriving from his lectures were published in scholarly journals, including "Performance versus Ritual: The Future of Concert Music", in *Harmony: Forum of the Symphony Orchestra Institute* (USA). This paper has recently been translated into German by members of the Berlin Philharmonic and distributed to the non-English-speaking members of the Orchestra. Current projects include *Millenium Project* for the European Broadcasting Union to be broadcast around the world on New Year's Eve '99 (Hatzis' work will represent Canada in this international celebration); his third CBC radio documentary/composition, dealing with a paradigm shift in the arts; and commissions for the St. Lawrence String Quartet, the Toronto Chamber and Amadeus Choirs, the Elmer Iseler Singers, and the Gryphon Trio. In 1999, some of his large-scale works will see performances in Dublin, London, Venice, Athens, and Moscow, as well as Canada and the United States.

Flutist **Susan Hoepfner** will be featured on two new CDs this year, one of flute and guitar music with guitarist **Rachel Gauk** (MusBac Perf 1986), and the other of American music with pianist **Lydia Wong**. She performed a recital with pianist Marc-André Hamelin in Almonte, Ontario on May 7 which was recorded for broadcast by the CBC. Also in May, she performed the *Flute Concerto in G+* by Mozart and the *Flute Concerto* by Michael Conway Baker with the Kitchener-Waterloo Symphony, and was a soloist with the Canadian Chamber Ensemble in Guelph. Ms. Hoepfner's other activities have included

adjudicating at the Ottawa Music Festival in April and teaching at Domaine Forget in Quebec in June. She will also be performing in a benefit concert for the Herzog Children's Hospital at the Ford Centre for the Performing Arts on October 13, 1999.

Professor Andrew Hughes has been awarded a Connaught Senior Fellowship, one of U of T's highest scholarly honours. The Fellowship provides the winner with a half-year relief from teaching duties in order to complete a research project. It is directed towards scholars with superior research and publication records, and only four professors in the Humanities are selected each year. This is the third time in the past twenty years that a professor from the Faculty of Music has won this award. Professor Hughes is conducting a textual and musical investigation into the new liturgical services for Thomas Becket.

Professor Gregory Johnston was Guest of the Herzog August Bibliothek in Wolfenbüttel (1997-98) where he held a grant from the Deutscher Akademischer Austauschdienst, a German Academic Exchange Program to research the music of Michael Praetorius. He currently holds a research grant from the Social Sciences and Humanities Research Council of Canada to work on a project entitled "Protestant Funeral Music in Seventeenth-Century German Culture", and is also a Trustee and the Chair of the Projects Committee of the Sir Ernest MacMillan Memorial Foundation. Prof. Johnston recently gave papers at international conferences in Canada, England, and Germany, including "The Printed Leichenpredigt as a Source of Music and Musical Practices in Early Modern Germany", at the 1998 Sixteenth-Century Studies Conference in Toronto; "By Grace of Variation: Praetorius and Performance Practices in Heinrich Schütz's *Psalm David* (1619)", at the Eighth Biennial Conference on Baroque Music in Exeter, England; and "Der Scheanengesang als christlicher Begriff in der deutschen protestantischen Begräbnismusik des 17.

Jahrhunderts", an invited paper for the conference "Tod und Musik im 17. Und 18. Jahrhundert" in Blankenburg, Germany (1998). Recently published articles include: "Polyphonic Keyboard Accompaniment in the Early Baroque: An Alternative to Basso Continuo" in *Early Music* (vol 26, 1998); and "Der Schein trägt: A Reappraisal of Johann Hermann Schein's Funeral Lieder" in *Schutz-Jahrbuch* (vol 20, 1998).

This past year, violinist **Gerard Kantarjian** has made five CDs with the Rembrandt Trio on the Dorian label. Last summer, he participated in the Canna Festival in Southern Italy, and in June will teach a week of Master Classes at the University in Mexico City.

Excerpts from **Professor Emeritus Lothar Klein's** opera *Father and Son: A Lyrical Parable* were performed by the Faculty's Opera Division, directed by Denise Ogden. Bass **Joel Katz** (ArtDip 1976, DipOpPerf 1978) performed the composer's *Old Man and the Sea*, a song cycle in novel form, with **Stephen Clark**, piano, during the Faculty's New Music Festival in January. *Voidoi: Scenes from Homer* for horn and harp will be taken on a tour of Sweden during the summer by hornist Soeran Hermansohn and harpist Erika Goodman. Robert Fagles, of Princeton University, translator of both the *Iliad* and the *Odyssey*, in reviewing *Voidoi*, wrote, "Here is [a piece of] true twentieth century music written in the spirit of the *Odyssey*, a haunting and meditative offering, a clarion call possessing a compelling tenacity of tone." Volume II of Professor Klein's orchestral works, containing his Cello Concerto and Third Symphony as performed by the CBC Vancouver Orchestra and various European Orchestras, will soon appear and will be available through the Canadian Music Centre.

Pianist **Antonin Kubalek** is this year's recipient of The Drapell Award for Artistic Excellence. This award is given to "those rare artists whose achievement helps to free the arts from technocratic or

commercial pressures which are now so prevalent in our culture". The award consists of a work of art chosen from artist Joseph Drapell's studio, and a citation. The citation reads, "To Antonin Kubalek, whose musicianship changes us into poets through the intangible and mysterious feelings which only few masters command and which alone make our life truly human." The painting was presented and remained onstage at Mr. Kubalek's Walter Hall recital on April 9.

Professor Edward Laufer (MusBac 1957, MusM 1960) read a paper entitled "On Two Unpublished Analyses by Schenker of Bach Keyboard Works" at the 1998 Society for Music Theory conference in Chapel Hill, NC and also at the Third International Schenker Symposium at Mannes College of Music in New York (March 1999). He gave an analysis workshop at Arizona State University in April, and has recently had published an article on Bruckner's Ninth Symphony in *Bruckner Studies* (Cambridge University Press, 1997) and an article in *Schenker Studies II* on Sibelius' Fourth Symphony (Oxford University Press, 1999).

Saxophonist **Kirk MacDonald** won a 1999 Juno Award for Best Mainstream Jazz Album for his CD, *The Atlantic Session* (KOCH). The band on the album includes fellow U of T faculty member, **Lorne Lofsky** on guitar.

Accordionist **Joseph Macerollo** (MusBac 1965) joined Quartetto Gelato in September 1998, and there are upcoming performances with the group in England, Ireland, Japan, and the US. A new Quartetto Gelato CD will be recorded in June of this year, and Mr. Macerollo will record **Gary Kulesha's** Concerto for Accordion and Brass Band with the Hannaford Street Silver Band conducted by Bramwell Tovey in the summer of 1999. During September of 1999, he will be presenting concerts and workshops in northern Italy.

Recently published books by **Professor Timothy McGee** include *Taking a*

Stand: Essays in Honour of John Beckwith (U of T Press, 1995); *Singing Early Music: The Pronunciation of European Languages in the Late Middle Ages and Renaissance*, authored with A.G. Rigg and David Klausner (University of Indiana Press, 1996); and *The Sound of Medieval Song: Vocal Style and Ornamentation According to the Theorists* (Oxford Monographs on Music Series, Clarendon Press, 1998). Recent articles include "Dinner Music for the Florentine Signoria 1350-1450", in *Speculum* (vol 74, 1999); "Musical Instruments", in the *Encyclopedia of Medieval England* (Garland, 1998); and "Giovanni Cellini, piffero di Firenze", in *Rivista Italiana di Musicologia* (vol 32, 1997). This past year, Professor McGee also co-chaired the interdisciplinary conference "Improvisation in Drama, Music, and Dance: History, Theory, Practice" in May of 1999 at the University of Toronto, presented papers at conferences in the US and Italy, and gave guest lectures at the Universities of Calgary, Lethbridge, and Western Ontario.

Recent publications by **Professor Carl Morey** (MusBac 1957) include the articles "Nationalism and Commerce: Canadian Folk Music in the 1920s", in *Canadian Issues/Thèmes canadiens* (vol XX, 1998), and "The Music of Wagner in Toronto Before 1914", in the *Canadian University Music Review/Revue de musique des universités canadiennes* (1998); and the books *An Opera Sampler: Miscellaneous Essays on Opera* (Dundurn Press, 1998), *MacMillan on Music: Essays on Music by Sir Ernest MacMillan* (Dundurn Press, 1997), and *Music in Canada: A Research and Information Guide* (Garland Publishing, 1997). Morey is also editing the musical works of Glenn Gould, which are being published in installments by Schott. He is the regular contributor of "Letter From Canada" for the *Bulletin* of The Sonneck Society for American Music and is completing his third year as a member of the Canadian Scholarship Selection Committee, which selects both Canadian and foreign

candidates for international government awards.

Saxophonist **Mike Murley** won a 1999 Juno Award as a member of Metalwood, a band he co-leads with trumpeter/pianist Brad Turner. Metalwood won for their album *Metalwood 2* in the Best Contemporary Jazz Album category.

Faculty of Music Artists-in-Residence **NEXUS** (percussionists Bill Cahn, **Robin Engelman**, John Wyre, Bob Becker, and **Russell Hartenberger**) recently performed a concert of music for African percussion and symphony orchestra with Abraham Adzinyah and the Rochester Philharmonic. Featured on the concert were new works by Bill Douglas, Abraham Adzinyah, and arrangements of traditional African music by Bill Cahn. In April, NEXUS performed the Takemitsu concerto, *From Me Flows What You Call Time*, with the National Symphony in Washington, DC, conducted by Leonard Slatkin. Touring this past winter and spring has taken the group to Ottawa, Texas, Utah, New Jersey, Oklahoma, New York, Los Angeles, and Cleveland. Recent recordings by NEXUS include *Rosewood Dreaming*, a work for solo marimba and percussion by Bill Cahn, which features Leigh Howard Stevens as marimba soloist, and a new CD of improvisations with clarinetist Richard Stoltzman.

Two of the earliest recordings by **Professor Emeritus Phil Nimmons**, entitled *The Canadian Scene* and *Nimmons 'N Nine*, originally released in the 1950s, will be re-released this fall in CD format on the Verve/Universal label.

Professor Mary Ann Parker gave a lecture on Handel's *Xerxes* for the COC in their "Face to Face" series at the Tannenbaum Centre in January 1999.

Jazz guitarist **Roy Patterson** recently returned from a week-long engagement in Istanbul, Turkey, where he played with Turkish jazz musicians. He then travelled to Pescara, Italy to give a clinic

FACULTY NEWS

at the European Musician's Institute and a concert with the school's director. He reports that his hotel was right on the Adriatic Ocean and that the food and local wine were out of this world! At the end of May, Mr. Patterson recorded a CD with his quartet and special guest Ingrid Jensen for release in September, and a Canadian tour for this group is being set up for late October. He'll also be recording with a trio featuring Don Thompson-bass and Terry Clarke-drums, following a week of performances (September 28-October 3) at the Senator.

Pianist **Stephen Ralls** and baritone Gerald Finley won a 1999 Juno Award for their collaboration, *Songs of Travel*, in the category Best Classical Album: Vocal or Choral.

Paul Read (MusBac 1970, MusM 1991) returned from a year's sabbatical having released a new CD, *The Dance Never Ends*, with singer Trish Colter. The band includes Pat LaBarbera, **Chase Sanborn**, Pat Collins, Kevin Dempsey, and a special guest appearance by **Phil Nimmons**.

Adjunct Professor **Eugene Rittich** received the Punto Award from the The International Horn Society in June 1998 "in recognition of distinguished contributions to the art of horn playing." This is the second time Professor Rittich has received this award. Also in '98, he was a faculty member at Domain Forget, Quebec. Last September, he mounted a highly successful one-man show of over sixty landscape and abstract colour photographs at the Leonard E. Shore Memorial Library in Thornbury, Ontario, and in October, he presented a Master Class for the Brass Department of Victoria University in Wellington, New Zealand.

Jazz trumpeter **Chase Sanborn** has written a follow-up volume to his critically acclaimed trumpet textbook, *Brass Tactics*. Entitled *The Brass Tactics Companion*, this text presents further advice for brass players and teachers on practice and playing techniques,

equipment, and professional situations. It will appear in the spring of 1999. Mr. Sanborn has also recorded a CD of standards with Rob Piltch, guitar, Mark Eisenman, piano, Steve Wallace, bass, and special guest Guido Basso, trumpet and flugelhorn, for release later this year.

Violinist **Mayumi Seiler** played a recital as part of the Faculty Artist Series at Walter Hall in March, with pianist Aleksandar Madzar. The enthusiastic response of the audience was reflected in the review in the *Toronto Star*. Robert Crew said, "Seiler...is a welcome change from...the modern crop of violinists. Her technique is totally secure, the sound is wonderfully warm and robust." Ms. Seiler's critically acclaimed recordings of the Beethoven, Haydn, and Mendelssohn Violin Concerti have been released on a double-CD set this year by Virgin Classics. Her Sonata recordings, with pianist Aleksandar Madzar, are available on JVC Victor. *BBC Music Magazine* wrote, "She brings to these pieces an exceptional blend of precision with tonal generosity, finesse with enthusiasm." She also performs regularly for CBC and BBC Radio, as well as other European stations and Japanese radio and television. Ms. Seiler has also recently returned from a tour of Japan and Vienna, where she performed Mozart's *Concerto KV218* in Vienna's prestigious Musikverein. Next season, she will be presenting a new chamber music series at the Glenn Gould Studio in Toronto, in which international musicians will join her and other Canadian musicians in various programmes. The first will feature the Axelrod Quartet on October 22, followed by a trio concert with Jamie Somerville, horn, and Ikuyo Nakamichi, piano, on December 18, and the Seiler String Quartet on January 7. On May 12, 2000, as part of this series, pianist Aleksandar Madzar will return to Toronto to play the Mendelssohn Double Concerto with Ms. Seiler and chamber orchestra.

Professor Patricia Shand (MusBac 1968, MusM 1968) completed her five-year term as Chair of the Graduate

Department of Music in June 1997. She is currently serving a six-year term as one of six international commissioners of the Music in Schools and Teacher Education Commission of the International Society for Music Education (ISME). She presented a paper entitled "Education in World Musics" at the 1996 seminar of the Commission held in Joensuu, Finland, served on the planning committee for the Commission's 1998 seminar held in South Africa last July, and participated in presentations on international perspectives on national music curricula. Prof. Shand continues to serve as Director of the John Adaskin Project on Canadian music for student performers. This national project is sponsored jointly by the Canadian Music Educators' Association and the Canadian Music Centre. She has directed the project since 1973, and serves as editor of a series of John Adaskin Project guides to Canadian music suitable for student performers. The most recent publication in the series was a guide to Canadian clarinet music, authored by **Lori Kennohan**, currently a student in the PhD program. Under the auspices of the John Adaskin Project and the Canadian Music Education Research Centre (CMERC), Professor Shand is currently working with **Professors Lee Bartel** and **Lori-Anne Dolloff** on a research project investigating Canadian content in elementary and secondary school music curricula.

Clarinetist **Peter Stoll** (MusBac Perf 1989) has had a rewarding year. His contemporary music group, Continuum, launched its first CD of Canadian works in conjunction with the Chapters Books superstore on Bloor Street in December. In March, he was a featured soloist with the Faculty's Wind Symphony in Leonard Bernstein's *Prelude, Fugue, and Riffs*, conducted by **Prof. Stephen Chenette**. This was a nostalgic reprisal of the last Faculty performance of this work, done in the '80s, with the same forces, when Mr. Stoll was an undergraduate student. He has also adjudicated at recent music festivals in Toronto, Winnipeg, and Chicago, and he

will be travelling to Munich in June for a concert with other Toronto musicians as part of the "Ade-vant Garde" Festival.

Professor Emeritus John Weinzwieg (MusBac 1937) received a Toronto Arts Award in October 1998. These awards are awarded annually to eight prominent individuals who have helped make Toronto a cultural mecca. His composition *Wine of Peace: Two Songs for Soprano and Orchestra* was released by Furiant Records in 1998. This work is dedicated to the United Nations, and Prof. Weinzwieg has received a letter of congratulations and appreciation from Kofi Annan, the UN Secretary-General. *Wine of Peace* was also nominated for a 1999 Juno Award in the Best Classical Composition category. In November 1998, Weinzwieg gave a lecture, entitled "Inside the Scene", for graduate students and faculty at the University of Western Ontario, which also presented a program of his music for harp.

Jazz vocalist and pianist **Carol Welsman** recently celebrated the release of her latest CD, *Swing Ladies Swing: A Tribute to the Singers of the Swing Era*, now available in record stores across Canada and receiving critical acclaim. It features Welsman and her quartet along with a 40-piece symphony orchestra performing the music of Ella Fitzgerald, Sarah Vaughan, Peggy Lee and others. In March of this year, she performed concerts with the Winnipeg and Toronto symphonies in conjunction with the release of *Swing Ladies Swing*, and performed for the official CD launch at the Faculty of Music with a studio orchestra conducted by **Professor Paul Read**. The symphony concerts and CD are dedicated to her grandfather, Frank S. Welsman, who was the founder and first conductor of the Toronto Symphony.

Retiring Faculty – Professor David Zafer

On March 28, 1999, **Professor David Zafer** presented his last concert as director of the U of T Chamber Orchestra. Professor Zafer retired at the end of the 1999 academic year, and this final concert with the Chamber Orchestra was a fitting tribute to his years at U of T.

David Zafer's ability to inspire his students and his commitment to their musical development is legendary, and deservedly so. The following tribute was written by graduate student **Sheilanne Lindsay**, concertmaster of the UTCO.

Dedicated. If one word had to be chosen to describe Professor David Zafer it would have to be dedicated. Dedicated to his students, dedicated to his school, and dedicated to his art as a whole.

Professor Zafer has taught at the Faculty of Music since 1966, and his students have achieved international success with positions in orchestras, chamber groups and teaching institutions throughout North America and Europe. His rare attitude of genuine care and concern for his students, both as musicians and as people, sets him aside in a special way.

Time has never been a constraint on his dedication, as witnessed by the innumerable lessons that run overtime. When a student is invited for a lesson at Mr. Zafer's home, it is best to book the whole day off! This is offset by the fact that such a trip was sure to include a fabulous dinner, cooked either by himself or his very supportive wife, Micki Zafer.

In addition to his teaching, Professor Zafer has distinguished himself as an outstanding soloist, chamber musician, concertmaster, and conductor. He is responsible for creating the University of Toronto Chamber Orchestra, and has been the conductor since its inception. He is presently the principal conductor of the Toronto Symphony Youth Orchestra. Furthermore, he has been the Concertmaster and guest soloist with the Toronto and Baltimore Symphony Orchestras, the Hart House Orchestra, the Stratford Festival Orchestra and the National Ballet of Canada Orchestra. He has worked with such renowned artists as Oscar Shumsky, Glenn Gould, Leonard Rose, William Primrose, and José Luis García.

With his exceptional skill and dedication as both a performer and teacher, David Zafer has earned international acclaim as one of Canada's leading assets in the field of music. Although Professor Zafer is retiring as the head of the String Department and as conductor of the UT Chamber Orchestra, he will still continue to teach. This means that students can look forward to many more days spent at the Zafer residence, and many more delicious Spanish omelets!



*Professor David Zafer with the 1998-99
UTChamber Orchestra*

Retiring Faculty - Walter Buczynski

The Theory and Composition Department announces the retirement of **Professor Walter Buczynski**.

Professor Buczynski has long been one of Canada's foremost composers, who has enriched countless numbers of students with his experience, expertise, and sense of humour. Toronto pianist and former student **Stephen Clarke** has written the following profile.



Professor Walter Buczynski

Anyone who has experienced a course of study under the tutelage of Walter Buczynski knows that it's not easy. This is because Prof. Buczynski was able to apply his collective abilities as a composer and pianist with those of his natural gift, teaching. There was no such thing as a 'casual' class with Prof. Buczynski. His way of pushing the student towards his/her potential seemed to be a process of finding out whether or not the key ingredient existed within: conviction.

Before the first class of any given term was over, students would be made aware of Prof. Buczynski's uncanny ability to create a level playing field, that is, the 'bright lights' and 'stars' of the class would have their ignorance exposed before all. We all had this hill to climb, and everyone was at the same starting line: the bottom of the hill. This healthy and democratic atmosphere would continue as everyone in the class would be treated to hearing each other's contrapuntal works in progress. Who would think that the task of constructing a passable fugue could be an occasion for immense hilarity, well worth the price of admission?

I saw a great deal of Walter Buczynski in the 1991/92 academic year, studying counterpoint and composition with him, and I learned how far he was willing to go to shed new light on something the student would not otherwise discover. For instance, a composition lesson in which I had brought in a new piano piece eventually turned into a piano lesson on how I should perform the piece. On the pragmatic side, one invaluable lesson I learned from Prof. Buczynski is how to defend myself verbally. A man of strong opinions, the maestro's caustic wit could find oneself talking into a corner with no way out, if one's convictions didn't hold up.

Since graduating, I've had the experience of performing several of Prof. Buczynski's piano works, and though inevitably loaded with technical challenges, I felt that a first-hand knowledge of the personality behind the music was an asset in trying to get to the heart of the piece at hand. Walter Buczynski writes the music he wants to write, and at 65 his solo piano music in particular constitutes a body of work that is among the most significant and distinguished by a Canadian composer. Never one to rest on his laurels, we can be sure that the future works of Walter Buczynski will exemplify the principles by which he has always made his art, and which his past students are grateful to have learned through him: knowledge of one's own convictions and the courage to stand behind them.

Richard Johnston In Memoriam

By George Varcoe Mus.Bac.55

Mus.Bacs from the fifties will remember the colorful personality of **Professor Richard Johnston**, who died suddenly in Calgary last year, where he taught at the University after leaving Toronto. His classes in Theory in the old Faculty of Music building on College St. and his conducting of the University Choir were always lively, to say the least and, let's face it, his temper sometimes got the better of him. But he mellowed in his old age and once said to me "You know, they say that the girls were afraid of me; I never wanted the girls to be afraid of me!", said with those raised eyebrows and pursed lips and wide-open eyes that were so typical.

Richard Johnston's enthusiasm for travelling and meeting new people never waned. He would regularly nip down to San Francisco for the opera and over to Warsaw or Copenhagen to attend a conference (and sometimes give a talk) well into his seventies. He spent many summers in France, and whenever he was in a city he considered the evening wasted if he did not attend a concert or opera performance.

He visited Sweden several times, and stayed with my wife and myself at our home outside Stockholm three times since retiring. He was as enthusiastic as ever about music, wanting to know all about the latest production of Swedish composers, and that great booming laugh of his could be heard all over our neighbourhood. The first time he arrived in Stockholm, I was to meet him at the railway station. His train arrived, but I couldn't find him and was just ready to give up when his fortissimo "Hi George, over here!" could be heard echoing throughout the arrivals hall, causing most people to wonder who the giant was.

He had planned a motoring trip down the Norwegian coast with an old Swedish friend but that was never to be. Richard Johnston's friends and musical colleagues will miss him greatly.

New String Appointment

The Faculty of Music is proud to announce that internationally acclaimed Canadian violinist Scott St. John has joined our Performance faculty as an assistant professor, teaching violin, viola, and chamber music.

Scott is a graduate of the Curtis Institute of Music in Philadelphia, and has already captured the attention of the musical world through his riveting performances. He has appeared as soloist with the Cincinnati Chamber Orchestra, the Toronto Symphony, and the Boston Pops, among others, and has released several CDs on the Marquis and Naxos labels.

An avid chamber musician, Scott is a regular participant at the Marlboro Festival in Vermont. From 1994-1997, Scott was the Founder and Artistic Director of "Millennium", a contemporary music network involving young musicians that presented a series of concerts in Toronto at the Ford Centre and on tour. This past season, his "Chamber Music Company" launched a new series, which included world premiers and varied collaborations in New York City's Merkin Hall.

With his musical expertise and enthusiasm, Scott will undoubtedly prove to be a valuable addition to the Faculty's roster of great teachers.



1997 Arbor Award winners Noreen Spencer-Nimmons and Lee Willingham

Arbor Awards

The University of Toronto counts alumni among its greatest assets and most important stakeholders and is committed to providing ongoing opportunities for meaningful volunteer involvement. As a result, a wide variety of University programs, services, and events are possible only through the loyal and generous dedication of its volunteers. The University is also committed to recognizing and thanking volunteers for their efforts.

The Arbor Award was established in 1989 to recognize the outstanding personal service of alumni volunteers, many of whom have worked in the interests of the University for many years. In recent years, the Award has been expanded to recognize and thank friends of the University – non-alumni who have made generous commitments of time, energy, and expertise by serving on university task forces, boards, and committees. To date, more than 600 University of Toronto alumni and friends have received the Arbor Award.

The 1997 and 1998 Award recipients included ten individuals associated with the Faculty of Music:

Sam Sniderman

Since 1962, "Sam the Record Man" has pursued a vision: that the collections in the Faculty of Music Library, Sniderman Recordings Archive, be the biggest and best in Canada. For example, of the 100,000 vinyl LPs and 25,000 compact discs held, more than one-third were acquired as a result of Sam's arrangements for donations by Canadian producers and distributors, or as direct donations from his store. This comprehensive resource also enriches the University's printed collections of music books and scores, and supports teaching and research.

Noreen Spencer-Nimmons

With a commitment at once inspired and practical, Noreen Spencer-Nimmons has established important links between the University and corporations. She acted as project coordinator of the Faculty of Music's successful efforts to raise enough money to send two Jazz Ensembles to the International Association of Jazz Educators' Conference in Atlanta, in January 1996. She also established "Friends of Jazz Studies" at the University.

Lee Willingham

Lee Willingham has worked with and on behalf of Music students for 16 years, providing choral workshops and acting as a mentor for future conductors. A leading educator, he provides ongoing program and curriculum advice to the Faculty as well as encouraging students in their work and assisting them in getting teacher training and field experience. He is also conductor of both the Bell' Arte Singers and the Ontario Youth Choir.

Vern and Elfrieda Heinrichs

The Heinrichs have played an invaluable role in the promotion and support of the Faculty of Music, bringing profile and public attention to the Faculty's programs and its fundraising efforts, as honorary co-chairs for the Faculty of Music campaign. They constantly contribute their love of music, generosity of spirit and business expertise, as tireless ambassadors for Music and the U of T.

Victoria Hathaway and Che Anne Loewen

Victoria Hathaway and Che Anne Loewen conceived, implemented and led a team of volunteers in the 1997 fundraising campaign to endow the Greta Kraus Scholarships for gifted voice students in honour of the 90th birthday of Greta Kraus, esteemed professor and performer.

Phillip R. Nimmons

Phil Nimmons joined U of T in 1973 as a music professor and has most recently been named director emeritus of the Jazz Studies program. He was gracious and generous with his time in assisting in the scoring of U of T's *Great Minds for a Great Future* video, produced in 1997 for the launch of the Campaign for the University of Toronto.

John H. Tuttle

An adjunct associate professor in organ performance, John Tuttle has conducted the Hart House Chorus since 1981. Professor Tuttle founded the Exultate Chamber Singers in 1981 and has been conductor of the Canadian Children's Opera Chorus since 1985. John also plays organ at convocation ceremonies, for all UofT graduates.

Carolynn Whiteley

Carolynn Whiteley joined the Faculty of Music as a special event and alumni relations volunteer in August 1997. She was instrumental in the success of the Faculty's celebration of the 50th Anniversary of the Eaton Scholarships, the resurrection of the Faculty of Music Alumni Association and the republishing of *Noteworthy*.

EATON SCHOLARS CELEBRATED

Two years ago the Faculty of Music celebrated the 50th Anniversary of the Eaton Graduating Scholarship in performance. In honour of this anniversary and to pay tribute to the Eaton Foundation, the Faculty of Music presented a commemorative recital on October 20, 1997. This was a truly great evening of music, featuring 15 past winners of the Eaton Scholarship: clarinetist **Ameene Shishakly** (1987), guitarist **Willie Wiebe** (1992), pianist **Paul Helmer** (1958), violinist **Mark Fewer** (1995), double bass player **Joel Quarrington** (1975), pianist **Anne Louise-Turgeon** (1989), pianist **Ray Dudley** (1952), violinist **Betty Jean Hagen** (1951), soprano **Caralyn Tomlin** (1976), violinist **Barry Shiffman** (1988), jazz bassist **Andrew Downing** (1996), violinist **Elissa Lee** (1997), pianist **Patrick Li** (1970), and violinist **Erika Raum** (1993), who performed excerpts from *Monade VI* by 1949 winner **Clermont Pépin**. Also present, but not performing, were pianist **John McIntyre** (1960), mezzo-soprano **Mona Kelly** (1962), soprano **Jeannette Zarou** (1964), violist **Ronald Hay** (1983), and the first ever recipient of the Eaton Scholarship, pianist **Tova Boroditsky** (1948). Unable to attend, but sending their greetings from around the world, were **Teresa Stratas** (1959), in New York, **Lilian Sukis** (1965), in Germany, **Kathryn Wunder** (1971), in France, **Kirk Laughton** (1974), in Maryland, **John Lowry** (1978), in Calgary, **Dorothy Lawson** (1979), in New York, **James McLean** (1980) and **Gianetta Baril** (1982), in Germany, **Elizabeth Dolin** (1981), in Quebec, **Carol Fujino** (1986), with the TSO, **Krista Buckland** (1990), with the COC, and **Brett Polegato** (1991), in San Francisco.

The Eaton Scholarship is one of the oldest continuous scholarships at U of T, and it is the most prestigious major performance award at the Faculty of Music. Winning the Scholarship was a significant confidence-building achievement in the musical careers of these performers. Recipients have said that the Eaton Graduating Scholarship was their incentive to continue in music when life for artists became difficult. The endorsement of their talents challenged the young performers to meet the expectations this show of faith warranted.



Eaton Scholars celebrate 50 years of Eaton Foundation support of Performance students in a 1997 gala recital

The Eaton Foundation will continue to offer the gift of confidence in the future. They have generously endowed their performance scholarship in perpetuity. The newly endowed scholarship has been renamed the Eaton Graduate Fellowship and will assist outstanding graduate students in Performance.

The first winner of the new Eaton Graduate Fellowship is soprano **Mary Bella**, currently a student in the MusM program in Vocal Performance. Mary holds a Bachelor of Music (honours) from Memorial University of Newfoundland and recently completed the Opera Diploma program here at U of T. This spring, she made her debut with the Toronto Symphony in Brahms' *Requiem* and her Montreal recital debut with *début incorporated*. She has numerous operatic roles to her credit, including Susanna in *Le Nozze di Figaro* (Orford Arts Centre) and the title role in *The Coronation of Poppea* (McGill University) and has performed recitals for the Aldeburgh Connection, the Wagner Society, and Mooredale Concerts, among others. Mary has been the recipient of many awards and scholarships throughout her academic career, including a First Place in the National Finals of the Canadian Music Competitions last year.

*1998 Eaton Graduate Fellowship winner,
Mary Bella*



ALUMNI PROFILES



Arthur Rudolph Plettner (1904-1999)

A distinguished musician whose life as a composer, conductor, pianist, flutist, and professor exemplified wonderful versatility, Arthur Plettner's aspirations of being a conductor began at a symphony concert when he was 15. When he observed the conductor, he declared, "That's what I want to be!"

Arthur was educated in Germany. He studied flute and piano at the oldest conservatory in that country—the State (prior to WWI, Royal Bavarian) Conservatory in Würzburg. When his family returned to New York in 1924, Arthur became associate conductor and chorus master for the German Comic Opera Company. From 1928 to 1931, he served in a similar capacity at the Ziegfeld, New Amsterdam, and New Yorker theatres.

Arthur won a three-year fellowship at the Juilliard Graduate School in conducting, where he studied under Albert Stoessel. During this period, Arthur was staff arranger and member (flute and piccolo) of the Chautauqua Symphony Orchestra, and was pianist for their Children's Concerts and the Opera Orchestra as well. At the same time, he was staff arranger and member of the Worcester (Massachusetts) Festival Orchestra.

In 1937, Arthur was appointed Juilliard Professor of Music at the University of Chattanooga, now the University of Tennessee at Chattanooga. He was elected conductor of the Chattanooga Symphony Orchestra in October 1937, and continued in that capacity until 1949. In July 1938, he married Isa McIlwraith, whom he had met in the Juilliard Graduate School conducting program. Her musical background was impressive, too, having a Bachelor of Arts from Barnard, a Master of Arts from Columbia, and a degree in sacred music from the Union Theological Seminary. Following their retirement from the University in 1973, the couple remained in their home in Signal Mountain, Tennessee.

While a professor, Arthur furthered his own education: he earned his Baccalaureate (1943) and Doctorate (1951) degrees in music from the University of Toronto. For his doctorate, he wrote a symphony, of which the UofT has a copy.

Dr. Plettner's wife, Isa, passed away in December 1997, at the age of 88, and he died February 13, 1999, at the age of 94. In addition to the approximately 2800 volumes that Dr. Plettner donated to the Music Library over the past five years, he has left to the Faculty of Music the largest single bequest in the Faculty's history, specifically for undergraduate and graduate student awards. Thanks to Isa M. Rex, niece to Dr. Plettner, for providing this profile of his life and accomplishments.



Elmer Walter Iseler (1927 – 1998)

In a career that spanned five decades the 'Dean of Canadian Choral Conductors', Elmer Iseler, was pivotal to the development of choral music in Canada. After founding Canada's first professional choir, the Festival Singers, in 1954, he became Artistic Director and Conductor of the 180-voice Toronto Mendelssohn Choir for 33 years. In 1979 he established Canada's leading chamber choir, the 20-voice Elmer Iseler Singers. He also enjoyed a long association with the Toronto Symphony Orchestra, conducting over 150 performances of Handel's *Messiah*, and often premiering complex twentieth century music. Under his baton, Dr. Iseler's choirs achieved international stature for their technical brilliance and artistic versatility. He has, in the estimation of many of his peers, conductors, and professional musicians in Canada and abroad, created a vibrant world class choral infrastructure in Canada.

While the breadth of his achievements are many, several critical contributions make Dr. Iseler singular in his legacy to Canada. He achieved a sound and technique in choral singing which was without parallel in Canada, establishing a benchmark in Canadian choral music to which other choirs across this country, and internationally, aspire. He established a tradition of commissioning Canadian compositions, fostering that goal as one of his priorities. He encouraged young Canadian performers, deriving great enjoyment from making music with young people; this pleasure was reflected in his work with the National and Ontario Youth Choirs. He taught choral music at UofT (1965-68), and was appointed Adjunct Professor of Choral Music in the fall of 1997, where he and the Elmer Iseler Singers, as the professional choir-in-residence at the Faculty of Music, worked directly with the students.

The most decorated musician in Canada, he was honoured with many awards nationally and internationally, including an honorary doctorate from UofT, and his impact will continue undiminished through his many recordings, the ongoing performances and work of the Elmer Iseler Singers. His legacy lives on at the University of Toronto through the Faculty of Music's Elmer Iseler Chair in Conducting, the Elmer Iseler National Graduate Fellowships in Choral Conducting and the continuing association with the Elmer Iseler Singers as professional choir-in-residence.

ALUMNI NEWS

1940s

George Haddad (MusBac 1940) has given many coast to coast tours of the US and Canada, to international acclaim. He has been guest artist with most of the leading symphony orchestras in North America and Europe. His concert tours have taken him to 13 European countries as well as North Africa, Latin America, and the British West Indies. Amongst his many honours are several command performances and the national *Prix de Canada* award from the Canadian government. His native province of Saskatchewan recently honoured him by celebrating a "George Haddad Day". After graduating from U of T and the Royal Conservatory of Music, he studied for several years with Olga Samaroff at the Juilliard School in New York City. At the Paris Conservatoire, he was one of the few chosen to study the music of Debussy and Ravel with the eminent Marguerite Long, who personally knew these composers. Mr. Haddad was the only artist selected to perform two concerts to commemorate the 100th anniversary of the famous Corcoran Art Gallery in Washington D.C. At present, he is Professor Emeritus of Piano at Ohio State University, where he recently received a presidential citation "for excellence in teaching and for inspirational rapport with students". In 1986, Ohio State University honoured him by establishing a George Haddad Scholarship. His biography is regularly included in *Who's Who* in the US and Canada, as well as in the international *Who's Who*. A former student of his, Amy Laurence, from the University of California, completed her Master's Thesis in March 1998 on George Haddad's life and teaching.

Helmut Kallmann (MusBac Ed 1949) has had several significant articles published in recent years, including "Taking Stock of Canada's Composers: From the 1920s to the *Catalogue of Canadian Composers* (1952)" in *The Adaskin Years: A Conference on Canada's Arts, 1930-1970*, published by Canadian Scholars' Press in 1996;

"Franz Schubert in Canada—A Historical Survey of Performance, Appreciation, and Research", a paper published in Austria and read at the Ottawa conference "Austria 996-1996: Music in a Changing Society" in 1996; "Kanada", an article for the German Music Encyclopedia *Die Musik in Geschichte und Gegenwart*, Second Edition, for which Mr. Kallmann was coordinator for all Canadian entries; and Vol. 22 of the Canadian Musical Heritage Series, *Piano Music III: Dances and Marches*, which he compiled and edited. It was published in October 1998 by the Canadian Musical Heritage Society in Ottawa. The CBC Radio program *Ideas* aired a program in April 1995 on Kallmann's life and work entitled "Creating History: Helmut Kallmann and Music in Canada", and an article by Dawn L. Keer entitled "Helmut Kallmann: Pioneer Canadian Music Historian/Librarian" appeared in *Readings in Canadian Library History 2*, published by the Canadian Library Association in 1996. He received the Award of Merit of the Association for Canadian Studies on June 1, 1998.

1950s

Alan Smith (MusBac Ed 1951, MusM Comp 1956) now lives in Edmonton. He received his DMA from the University of Oregon in Eugene, and, subsequently, spent four years teaching at two Toronto-area high schools. He then accepted a position at the University of Alberta, working in Calgary for two years and spending the rest of his career in Edmonton. He's been retired (Professor Emeritus) for ten years and is married with one daughter.

George Varcoe (MusBac Ed 1955) moved to Sweden in 1965 to work as a producer for Radio Sweden International, where he remained for twenty years. He eventually went into business on his own as a translator and narrator of voice-overs for industrial films and videos, company presentations, advertising, corporate magazines, etc. He took an MA in Education at Stockholm

University and, in 1972, a FilDr in English Literature at Uppsala University.

1960s

Jane Alcorn (McNeil) (ArtLicDip 1967) writes, "In addition to some performing as an accompanist, I am an active private piano teacher in my community (35 minutes outside New York City). In 1992, I began a Royal Conservatory of Music examination center which is still a going concern. Recently, I made a presentation on the RCM and the examination program to a combined meeting of the Piano Teachers Congress and Associated Music Teachers League at Steinway Hall in New York. The music examination exercise is something quite foreign to Yankee teachers! However, there are now about twelve centers in the United States. The concept may grow further in popularity as interest in curriculum-based musical training grows."

Dr. James Burchill (MusBac 1960) continues as organist and choirmaster at All Saints Cathedral, Halifax, NS, where he also plays an annual series of organ recitals each spring. He spends his summers in Europe and in recent years has held a part time teaching appointment in the Music Department of Dalhousie University, Halifax.

Janet McDonald (MusBac Ed 1966) teaches a Kindermusik program in Kingston, ON.

1970s

Mary Lou Fallis (MusBac Perf 1970, MusM Perf 1972) has a very busy performing schedule both in Canada and the US. She has written several acclaimed one-woman shows. Her latest CD is entitled *Primadonna On A Moose*, and is a collection of Canadian heritage material from the 19th and early 20th centuries, performed with the Toronto Symphony. She currently teaches at the University of Western Ontario's Faculty of Music and serves on the Dean's

Committee at U of T. She is married to Peter Madgett.

Elaine Keillor (BA Music 1970, PhD 1976) was the first woman to receive a PhD in Musicology from UofT. Since 1977, she has been a professor at Carleton University, where she lectures on Canadian music, the Baroque and Classical periods, performance practice, and ethnomusicology. Ms. Keillor is principal investigator of the Canadian Musical Heritage Society and heads a team of researchers preparing a CD-ROM Research Guide for Canadian Aboriginal Music. Her book, *John Weinzwieg: The Radical Romantic of Canada*, was published by Scarecrow Press in 1994. She has just finished recording Mary Gardiner's chamber work, *Legend of the First Rabbit*, for a CD entitled *Views of the Piano Sonata*, distributed by the Canadian Music Centre. Another solo piano recording, *By A Canadian Lady*, featuring works by Canadian women composers from 1841 to the 1990s, will be released this year. Ms. Keillor was an inaugural recipient, in the Arts & Culture category, of a Trimark Mentor Award for Canadian women, presented in Calgary on January 28, 1999.

Peter Madgett (MusBac Perf 1972) plays double bass with the Toronto Symphony and also acts as the TSO's Assistant Personnel Manager. He is married to Mary Lou Fallis.

Elma Miller (MusBac Comp 1977, MusM Comp 1979) is a composer, digital typographer, graphic designer, administrator, and writer. She has received numerous commissions through grants from the Canada Council, Ontario Arts Council, various foundations, and private individuals for orchestral, chamber, and solo works. Her compositions have been performed throughout Canada and abroad, featured on the CBC and CJRT, and recognized through numerous awards. She is a member of the Canadian League of Composers; the Canadian Music Centre; the Association of Canadian Women Composers; 'Eesti Naisüliõpilaste Seltsi

Vilistlane' ("Elder" of the Association of Estonian Women University Graduates); SOCAN; and a Founding Member of the World Forum for Acoustic Ecology.

Edward Moroney (MusBac Comp 1972) teaches in the Toronto Catholic School Board and is the accompanist for both the Toronto Mendelssohn Youth Choir and the Opera in Concert Chorus. He toured Italy with the TMYC in 1997 and is the organist on the new Christmas CD of the TMYC, conducted by John Rutter (CBC Records). Ted was the first recipient of the Leslie Bell Scholarship and the founding accompanist of the Canadian Children's Opera Chorus.

Peter Oleskevich (MusBac Ed 1978) is currently in his eleventh season as Assistant Conductor/Chorus Master with Opera Hamilton. He has appeared as guest conductor with many Canadian orchestras and opera companies, including the Kitchener-Waterloo Symphony, Toronto's Opera in Concert, and the Scarborough Philharmonic. He has been Chorus Master with Toronto Operetta Theatre for various productions, including *Gypsy Baron*, *Orpheus in the Underworld*, and *Le Vie Parisienne*. While in Austria, where he graduated from the Academy of Music in Vienna, Mr. Oleskevich conducted the Pro-Arte Orchestra in a performance taped for radio broadcast, the Academy Orchestra, and the Niederösterreich Tonkünstler Orchester in the Musikverein in Vienna. He has received numerous awards and bursaries including a Canada Council Grant for conducting. He has also been a member of the jury for the Canadian Music Competitions and has taught conducting at UofT. This past season, he conducted *Die Fledermaus* with the Toronto Operetta Theatre.

Dr. Naomi J. Oliphant (MusBac Perf 1975, MusM 1976) was appointed Associate Dean of the University of Louisville School of Music in July 1998. She received the "1998 Women of Achievement" Award in October from the University of Louisville Business and Professional Women's Club. On

November 17, she performed a recital at U of L with former U of T Faculty of Music Professor Paul Brodie, Saxophone.

Catherine Paxton (MusBac Ed 1973) states in her letter to *Noteworthy* that hers is not a story of musical heroism, but the following summary does demonstrate her ability to supercede all of life's curves, as an entrepreneur, teacher, mother and musician - After a lengthy academic career, Paxton taught secondary school instrumental music until she retired with plans of starting a family. She suffered a devastating stroke in 1980, which paralyzed the entire left side of her body. The rehabilitation period was intensive and exhaustive, yet inspiring enough for her to pursue another degree (this time a BSc from UofT in 1988) to begin life anew as an Occupational Therapist at Riverdale Hospital. In 1998, after being laid off, Paxton decided to return to her first love, music and education, as a teacher of Suzuki piano to preschoolers! She has two autistic children whom she believes can benefit greatly from this method, and if successful with them, Paxton plans to write an article for Clavier Magazine and/or the Suzuki Association of the Americas. We wish her luck!

Boyanna Toyich (MusBac Perf 1970) is an internationally recognized motivational and inspirational speaker and a leader in the field of performance anxiety management. A faculty member at the RCM and the Faculty of Music, she is also an author and contributing editor for RCM publications and a master class teacher and instructor for the Professional Studies Programs of the Glenn Gould Professional School. Ms. Toyich serves as an ARCT (diploma) specialist with the RCM's Council of Examiners and is an active adjudicator, lecturer, and workshop clinician. She is also a specialist in professional development courses for teachers, and the architect of Performing Skills Workshop®, which she presents throughout North America and Europe. She is the recipient of numerous national and international scholarships and

ALUMNI NEWS

awards. Her post-graduate work, in France, Austria, and Italy included studies in piano performance, pedagogy, and the psychology of teaching.

Riki Turofsky (DipOpPerf 1970) is currently a Member of the Board of the Canada Council and is in development on a TV project. She is also an active member of the Dean's Committee at the Faculty of Music.

Elizabeth Volpe (MusBac Perf 1975) has been Principal Harp with the Vancouver Symphony since 1982. She teaches at UBC and the Vancouver Academy of Music and is married to Ross Bligh, a former trumpet player. Their eleven-year-old twins, James and Katrina, play trombone and flute respectively. Ms. Volpe is featured on several recordings, most notably the Greater Vancouver Album in a flute and harp Intermezzo by Michael Conway Baker with **Elizabeth McBurney** (MusBac Perf 1972, MusM Perf 1974) on flute. In January 1999, she will be a soloist with the VSO, playing Mozart's *El Dorado*.

Carolyn Gadiel Warner (MusBac Perf 1971, MusM 1972) is a member of the Cleveland Orchestra and a busy chamber musician.

Amy Tin Chi Wong (MusBac Perf 1975) has performed a concert series in Hong Kong and taught at both Seneca College and George Brown College. She now runs a private piano studio in Mississauga. Ms. Wong has studied Creative Writing and Applied Psychoanalysis, and has done book reviews and criticism for various publishers. In 1998, she attended two meetings of the American Psychoanalytic Association as an academic and participated in a variety of courses and discussion groups involving psychoanalysis and the arts. She is currently writing and essay on psychoanalysis and music and is interested in hearing from any alumni who might share her interest in this subject.

1980s

Kimberly Barber (MusBac Perf 1983, DipOpPerf 1985) writes, "I have had a busy schedule over the last couple of years, with a few exciting career developments. Following my debut at Seattle Opera as Xerxes in the Handel opera in 1997, I performed the role of Concepción in Ravel's *L'heure espagnole* with the London Symphony Orchestra under the direction of André Previn for concerts in Barbican Hall, London. We subsequently recorded the opera for Deutsche Grammophon and it is scheduled for release this year. I joined the roster of Chicago Lyric Opera last season, sang recitals in Frankfurt and Wiesbaden, Germany, and did a tour of Holland as Suzuki in *Madama Butterfly* in Tim Albery's production for Opera Zuid. This season takes me back to the Lyric, then to Toronto and the Canadian Opera Company to sing the title role in *Xerxes* once again. After that, I head back to Seattle to sing Erika in Samuel Barber's *Vanessa*, which will be telecast on PBS. So lots of exciting things!" The COC production of *Xerxes*, starring Kimberly Barber, also featured chorus members **Christopher Cameron** (DipOpPerf 1979), **Kathy Domoney** (MusBac 1983), **Lilian Kilianski** (DipOpPerf 1981), **Anne McWatt** (MusBac Ed 1981, DipOpPerf 1985), and **Mark Wilson** (ArtDipMus 1984, DipOpPerf 1987).

Adan Brown (MusBac Perf 1987) now lives in Värnamo in Southern Sweden. He writes, "My family consists of my wife, Annika, and daughters, Emily (9 years old), and Amanda (2 ½ years old). After having worked as an organist and choirmaster in the Church of Sweden for many years, I am now the Music Consultant to the Mission Covenant Church of Sweden. I have many projects on the go, but my main job is to inspire choirleaders and choirs belonging to the Mission Covenant Church. I travel a lot in Sweden, inspiring leaders and arranging courses. This is a fantastic job and I enjoy every minute of it. In Sweden, we have 700,000 choirsingers! Based upon a population of 8 million,

this is not bad!" Mr. Brown visited Toronto this past May with his choir (Wernamo Community Choir), performing a repertoire of Swedish folksongs and gospel.

Jonathan Freeman-Attwood's (MusBac Hist 1985) current position as Vice-Principal and Director of Studies at the Royal Academy of Music in London represents a significant commitment, but he is also active as a freelance trumpet player, broadcaster (BBC Radio 3), critic, and lecturer. His career has also extended to record producing, two discs of which have recently won major Gramophone awards. Amongst various posts at the Academy, he became Dean of Undergraduate Studies in 1992, whose principal role was to set up the first BMus course of its kind, in close association with King's College, University of London. Mr. Freeman-Attwood is co-founder of Apparatus Musicus, an ensemble dedicated to promoting chamber music with organ and trumpet. They recorded a disc of Bach's music in November 1998 and performed in Geneva, London, and Dublin.

Vivian Goffart (MusBac Hist 1989) has moved to Italy and is running an establishment offering Bed & Breakfast and Villa Accommodations in Tuscany. They are now open for business at the following address: Localita Castro, 52033 Caprese Michelangelo, Arezzo, Italy.

Catherine Jillings (MusBac Perf 1981) is Principal Viola with the Thunder Bay Symphony Orchestra.

Robert Longo's (DipOpPerf 1988) recent roles include Javert in *Les Misérables* (US National Tour), Sam (Understudy) in *Shenandoah!* (Virginia Theatre, Broadway), Master Ford in *The Merry Wives of Windsor* (Anchorage Opera), Aeneas in *Dido and Aeneas* (Opera Atelier, Toronto), and Principal in *Seven Sins* (Minnesota Opera).

John McKeown (ArtDipMus 1983) is teaching at the Preparatory School at

Bilkent University in Ankara, Turkey. Previously, he taught for the Toronto Board of Education for ten years and, concurrently, completed his Master's degree in English at U of T. An excerpt from his letter reads, "Living here is quite inexpensive, and travel is especially cheap. Turks seem to like being on the move and bus travel is efficient, clean, and very accessible. I've travelled to Amasara, Istanbul, and Capadoccia to date, and each area is different and special. The light here is fantastic, and, day after day, rain or shine, the sun shines on the Turkish soil. I look forward to more travels in this part of the world."

Robert Milne's (DipOpPerf 1987) recent roles include Swallow in *Peter Grimes* (Vancouver Opera Association, 1995), Colline in *La Bohème* (Calgary Opera Association, 1995), Gremin in *Eugene Onegin* (Canadian Opera Company, 1995), and Sparafucile in *Rigoletto* (Pacific Opera, 1998) a performance about which was written, "Among the supporting cast...Robert Milne's glowering Sparafucile deserve(s) mention" (Opera News, July 1998) and "Robert Milne as the assassin, Sparafucile, (was) particularly impressive." (Monday Magazine, April 30 1998).

William Moylan (MusM Comp 1980) has had compositions performed by leading artists and ensembles throughout the US, and in Canada, Europe, and Japan. They have been broadcast on Public Television, National Public Radio (USA), Minnesota Public Radio, and the CBC. He has written for nearly all musical media, and many of his compositions are published by Seesaw Music Corporation, Future Echoes Music, and Roncorp Inc. Five of his works are recorded on the Albany Records, Opus One Recordings, and Breathing Space labels; most recently, his song cycle, *For A Sleeping Child: Lullabies and Midnight Musings*, was recorded by soprano Jean Danton on her CD, *Songs of Innocence*. He is a BMI affiliate writer and a voting member of the National Academy of Recording Arts

& Sciences (NARAS). Mr. Moylan is Coordinator of Sound Recording Technology; Director of the Center for Recording Arts, Technology, and Industry; and Professor of Music and Sound Recording Technology at the University of Massachusetts Lowell. Through his efforts, UMass Lowell offers one of the leading and most comprehensive recording schools in the US. He has performed extensive research into the aural analysis of recorded sound and the creative potential of the audio recording medium, leading to numerous papers and presentations at international conferences. His book, *The Art of Recording: The Creative Resources of Music Production and Audio* (New York: Van Nostrand Reinhold, 1992) is based on this research and on the experience he has gained in combining the creative activities of a composer and recording producer. *The Art of Recording* has been adopted by major university recording programs throughout the world. William Moylan resides, with his wife and son, in the rural Monadnock Region of New Hampshire.

Clark Ross (MusM Comp 1986, MusDoc 1992) is currently an Associate Professor at Memorial University of Newfoundland's School of Music, teaching composition, theory, electronic music, orchestration, and classical guitar. Since moving to Newfoundland in the fall of 1992, his compositions have been performed over sixty times throughout Canada, England, and in the US. In 1993, two different pieces from his doctoral thesis (*Three Passages for Orchestra*) won Young Composer's Awards in national competitions by the Winnipeg Symphony Orchestra and the Hamilton Philharmonic Orchestra. His *Interlude for String Orchestra*, premiered in 1995 by the Newfoundland Symphony Orchestra (NSO), was released on a CD by the Memorial University Chamber Orchestra, while *Fanfare for a New-Found Land*, commissioned in honour of Newfoundland's "Cabot 500" celebrations, was performed at virtually all major NSO concerts in 1997. More

recently, in 1998, two different Ross pieces were performed in New York City and were positively received and reviewed. *Wanderlust*, commissioned for Rivka Golani through the CBC, was performed at the 1998 Newfoundland Sound Symposium. Rivka now wants Mr. Ross to write a viola concerto for her! His compositions have had frequent radio broadcasts, and he has been awarded numerous grants by the Canada Council, the CBC, the Newfoundland Arts Council, the NSO, and other organizations. Other artists and ensembles which have commissioned or performed his works include **Bev Johnston** (MusBac Ed 1980), Barbara Pritchard, Don Wherry, **Bill Brennan** (MusBac Ed 1985), **Mark Fewer** (MusBac Perf 1995), The Atlantic Trio, the Atlantic String Quartet, Duo Concertante, and Continuum. Mr. Ross also performs regularly as a classical and electric guitarist and directs the St. Thomas' Anglican Church Gospel Singers and Band in St. John's.

Alan Shoesmith (MusBac Ed 1988) has recently had a book of original guitar ensemble music published by Les Productions D'OZ of Saint-Romuald, PQ. The collection is called *10 Pièces Brèves* and has been composed specifically for high school guitar ensemble.

1990s

Eight-string guitarist **Justin Abedin** (MusBac Perf 1995) has just released an independent CD, entitled *Tourists in My Life*, an all-original eclectic pop debut featuring singer/songwriter Nikki Loney and percussionist **Davide Di Renzo** (MusBac Perf 1997).

David Braid (MusBac Perf 1998) competed in the Martial Solal Jazz Piano Competitions in Paris, France, in October 1998 and made it to the final round in this prestigious international event. Also in 1998, he was commissioned to write a new composition to honour eminent physicist Stephen Hawking's visit to U of T.

ALUMNI NEWS

Sheerene Cellaire-Powell (MusBac Ed 1992) is now married to Wayne Powell and works as a music teacher with the Peel District School Board.

Brian Cram's (MusBac Perf 1996) latest CD is entitled *The Play Ethic*, and it features fellow jazz alumni **Dan Salvendy** (MusBac Perf 1996) on piano, **Jason Baird** (MusBac Perf 1996) on saxophone, and **Jesse Baird** (MusBac Perf 1996) on drums. Their next recording, *We Are Sunburning*, is scheduled for release this year.

Jazz bass player and Eaton Scholarship winner **Andrew Downing** (MusBac Perf 1996) released a new CD this past year, *Campfire Songs*, on the Unity/Page label. He also plays on the CD *Old Souls*, which was launched at Toronto's Montreal Bistro in March 1999 and features fellow alumni **William Carn**, **Lina Allemano** (MusBac Perf 1997), **Anthony Michelli** (MusBac Perf 1995), and **Craig Harley** (MusBac Perf 1997).

Jazz pianist **Attila Fias** (MusBac Perf 1996) has recorded three CDs this past year: *Broadway*, *Tribute to Billy Joel*, and *Hollywood Love Songs*.

Barbara Kazmierczak Byczko (MusBac 1994) is currently on the faculty of the RCM as a Suzuki Piano Teacher and also an examiner. In June 1998, she spent three weeks examining in Saskatchewan. Last November, she played her own exam to receive the Licentiate in Performance from Trinity College in London, England.

Emily Harris (MusBac Perf 1996) now lives in Riva del Garda, a town in the foothills of the Italian Alps. She has her own arts management business, Harly Arts Promotion, which represents several notable brass soloists in their international concert and masterclass activities. She also teaches low brass at the Alto Garda Academia Musicale and is proud to teach Italy's first recognized course in euphonium. Last summer, she directed an international conference for tuba and euphonium, coordinating a week of concerts, seminars, and

competitions, which brought over five hundred tuba and euphonium players to Riva del Garda. As well, she freelances on trombone and euphonium/tenor tuba, works in recording post-production, and does web page programming and maintenance for her company (<http://www.harlyarts.com>) and several other music-related organizations.

Pamela MacDonald (DipOpPerf 1990) celebrated her American operatic debut in April 1998 in the role of Mrs. MacLean in *Susannah* with Augusta Opera. She recently appeared in a Bravo! telecast, which featured her singing the aria "Va! Laisse couler mes larmes" from Massenet's *Werther*. She has appeared in concert as a soloist with various groups, including Symphony Nova Scotia, the Bach Elgar Choir, and the St. John's Symphony. This spring she makes her debut at Toledo Opera, singing the role of Cherubino in *Le Nozze di Figaro*.

Drummer **Mark McLean** (MusBac 1998) performed several times last year with Oscar Peterson as well as in a feature concert with **David Braid** at MusicFest '98, in Vancouver. He also won a Jazz Report Award as Post Secondary School Musician of the Year 1998.

Eaton Scholarship winner **Brett Polegato** (MusBac Perf 1991) writes, "Since being one of the five finalists in the 1995 Cardiff Singer of the World Competition, my career has really taken off. After spending the rest of that year touring in Europe as Aeneas in Purcell's *Dido and Aeneas*, I went to Nice to perform Gluck's *Armide* under conductor Marc Minkowski. The next year, we toured the production (in concert) around Europe, including a stop at the Concertgebouw (Amsterdam), before returning to Paris to record the work for Deutsche Grammophon. The following summer, I was invited to the Savonlinna Opera Festival in Finland to portray Silvio in a new (and controversial) staging of *Cav & Pag*. I'm happy to say that I was favourably received as Nedda's lover.

Consequently, I was back again this past summer in the same role and have been asked back for next summer as well. In conjunction with that, it seems that the casting department of La Scala was at the performance in Finland, and have since hired me to sing Ned Keene in a new production of *Peter Grimes* at La Scala in 2000. In November, I made my Chicago Lyric Opera debut as Peter Niles in Marvin David Levy's revised version of *Mourning Becomes Electra*. The piece was originally written for the opening of the new Metropolitan Opera House in 1967 and starred another Canadian and Eaton Scholarship recipient, **Lilian Sukis** (ArtDip 1965). This was the first North American production of the piece in thirty years, and, by all accounts, the show was an unqualified success. In fact, the New York Times said that it was THE show to see in Chicago this past season." Mr. Polegato was also a soloist for the Toronto Symphony's 1998 performance of *Messiah*, and will perform a joint recital at Weill Hall in Carnegie Hall this spring. Recent recordings include *Die Herzogen von Chicago* for Decca Records, a recording of French and German opera arias for CBC records, and a disc of French Mélodies with the CBC Vancouver Orchestra.

Dr. Helen Pridmore (MusM 1992) received her DMA in Performance and Literature from the Eastman School of Music in 1996. She is currently Assistant Professor of Music at Nebraska Wesleyan University in Lincoln, where she teaches voice and vocal topics and is Co-Director of the Opera Workshop. She's also a frequent performer, particularly of twentieth century chamber music. Recent performances have included Schoenberg's *Pierrot Lunaire*, George Crumb's *Night of the Four Moons*, and a solo recital which included songs by John Greer. In January 1999, the chamber ensemble she helped to found, the Timaeus Ensemble, premiered *In Torn Air*, a new work by New York composer Patrick Long.

Peter Smith's (MusBac Perf 1995) new CD, *Caliente & Cool*, was released in

January. It was produced by **Dominic Salole** (MusBac Perf 1998) and also features **Peter Shea** (MusBac Perf 1995), **Michael McClennan**, and **Andrew Downing**.

Anne Whyte (MusBac Ed 1995) completed her BEd at U of T's Faculty of Education and then taught with the Peel Board of Education. She now teaches in Hong Kong where she lives and works with St. Stephen's Society, a Christian group that works with the poor and drug-addicted. She is having a wonderful time and will be in Hong Kong for at least two years. Anne can be reached by mail at the following address: St. Stephen's Society, PO Box 71099, Kowloon Central Post Office, Hong Kong.

In the past year, **Steve Wingfield** has recorded twelve CDs and produced one other for three different labels (Solitudes, Avalon, and Reflections). Included in these projects have been other students and alumni, including **Lina Allemano**, **Attila Fias**, **Jesse Baird**, **Chris Jennings** (MusBac Perf 1995), **Mike McClennan**, **William Carn**, **Craig Hunter** (MusBac Perf 1997), **Jon Levine**, **Andrew Downing**, **Craig Harley**, and **Bryden Baird** (MusBac Perf 1995). Steve has also opened a recording studio of his own, called *The Underground*.

Ching Judith Yan (MusBac Comp 1993) has served as the apprentice and cover conductor for the National Ballet of Canada and was the first apprentice conductor for the COC Ensemble Studio Program. She made her debut with the company as the assistant conductor on *Madama Butterfly* last spring.

In Memoriam...

Holly Durant Almeida graduated from the Music Education program in 1993. She interned at Steelesview Elementary School during her time at U of T and later taught at Steelesview, where she played the flute and was involved in five musical productions. The 1998 Steelesview Spring Concert was

dedicated to Holly's memory, and an excerpt from their program reads, "Holly was far more than an excellent musician. She was an individual of great spirit and generosity; her zest for life and consummate professionalism were truly remarkable qualities." To honour her musicianship and humanity, Steelesview established a scholarship in Holly's name at the time of her death in the spring of 1998, for a flute student at the Faculty of Music. Holly is survived by her husband John Almeida, and is greatly missed by her family and many friends.

Antony James Roberts died in a road accident in Belgium, on August 30th, 1998. He graduated from the Jazz Performance program in 1995, and was rewarded by the Faculty of Music for his excellent musicianship when he became the first Jazz recipient of the Eaton Scholarship. After leaving U of T, Antony joined the music staff of the International School of Brussels, Belgium. The Roberts family has established a Graduate Fellowship in Antony's name, and they have invited donations from those who wish to remember their son through a gift to the Faculty. The Antony Roberts Graduate Fellowship Award will be given to students entering the MusM Performance program with an emphasis in Jazz Performance.

Daniel Williams graduated from the Music Education program in 1973. He passed away in August 1998, at the age of 48, after a short battle with cancer. He was head of the music department at Father John Redmond High School in Etobicoke, where he was well respected and well loved. Hundreds of Daniel's current and former students visited the Williams family at the time of his funeral, where they shared their memories of his infectious enthusiasm for music and his dedication to his students. Daniel is survived by his wife, Marianne, and his daughters, Emily and Christine, as well as many other friends and family members.

Alumni E-mail Directory

If you would like your e-mail address included in the next *Noteworthy*, send an email to music.alumni@utoronto.ca and let us know. Include your news, too!

Jane Alcorn:
JaneAlcorn@aol.com

Kimberly Barber:
kbarber@main-rheiner.de

Adan Brown:
adan@swipnet.se

Sheerene Cellaire-Powell:
Scellaire@hotmail.com

Dale Chapman:
dchapman@ucla.edu

Marc Destrubé:
destrube@interchange.ubc.ca

Jonathan Freeman-Attwood:
j.freeman-attwood@ram.ac.uk

Marilyn Genovese:
m.genovese@utoronto.ca

Emily Harris:
emily@harlyarts.com

Barbara Kazmierczak Byczko:
basnik@idirect.com

Dr. Helen Pridmore:
Hpridmore@aol.com

Peter Oleskevich:
poleskevich@opera-ont.on.ca

Dr. Naomi J. Oliphant:
njolip01@gwise.louisville.edu

Clark Ross:
clark@morgan.ucs.mun.ca

Alan Shoesmith:
alan.shoesmith@peelsb.com

Alan Smith:
THURSA@webtv.net

Peter Stoll:
peter.stoll@utoronto.ca

Riki Turofsky:
riki@inforamp.net

George Varcoe:
george@global.se

Elizabeth Volpe:
Ross_Bligh@nvincvr.schdist44.bc.ca



Music Alumni Reception at the November Opera (l-r): Charleen Lippert Beard ('88), Keith Reid ('90), Sheena Nykolaiszyn ('78), Leslie Stewart Rose ('88), and Sheldon Rose ('87)



Music Alumni in Hong Kong-1998 (l-r): Kathleen McMorow, Head Music Librarian, Agnes Chiu Lee ('81), Prof. Emeritus John Beckwith ('47), Mak Su Yin ('89), Chan Wing Wah ('81), Patrick Li ('70), and Krista Slade (Hong Kong Alumni Rep)

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Viola Lobodowsky	Lorne T. Wickerson
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James McConica	Yung Wu
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Thank you to our volunteers!

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Name: _____ Degree and Grad Year: _____

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*Do you know music alumni that did not receive Noteworthy? Moving? Don't forget to let us know!
Please call Marilyn Genovese, Faculty of Music Alumni Development Officer at (416) 946-5013.*