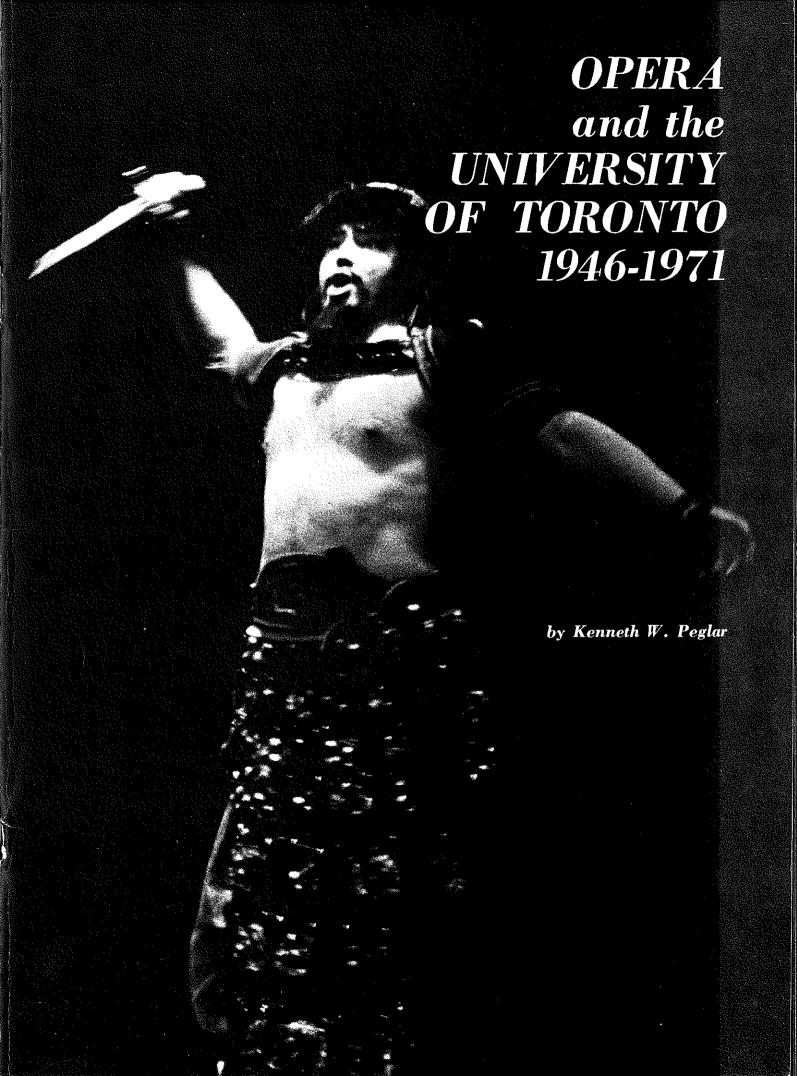
OPERA and the UNIVERSITY OF TORONTO 1946 - 1971







In the fall of 1946, an unprecedented and unique course of instruction was introduced into the curriculum of the newly-organized Senior School of the Royal Conservatory of Music in Toronto. Conceived by its first Director, Arnold M. Walter, the Opera School (now the Opera Department, Faculty of Music, University of Toronto) has had a great impact in its first twenty-five years of operation upon Canadian musical life.

The performances of the Opera School were, by no means, the first of their kind in Canada. Rossini's *The Barber of Seville* played to pre-Confederation audiences in Quebec City (1864). American ensembles and Europeans touring the United States have given short "seasons" in Canada since the 1850's, particularly in Toronto and Montreal. Toronto had its own opera house which was destroyed before the turn of the century, but it had rarely been used for opera. The Montreal Opera Company produced thirteen works from 1910 to 1913, among them *La Bohème*, *Aida* and *Carmen*, but the majority of its administrative and artistic personnel were not Canadian.

In 1928, two years after he had been appointed principal at the Royal Conservatory of Music of Toronto, Sir Ernest MacMillan formed an opera company under that institution's auspices. In the two years of its existence, it opened the Royal York Hotel with performances of Ralph Vaughan Williams' Hugh the Drover and staged such less-frequently seen works as The Sorcerer by Gilbert and Sullivan, von Suppé's Boccaccio and Henry Purcell's Dido and Aeneas. But Sir Ernest's company could not withstand the rigours of the Great Depression.

An ambitious and far-sighted organization called the Opera Guild of Toronto made a concerted effort in 1935 to establish a company of Canadian producers and performers. Anticipating by ten years the aims of the yet-to-be-founded Opera School, the Guild expressed its objectives as follows:

"To afford facilities to Canadian singers for engaging in the singing of opera, thereby giving a breadth of character and colour to their training which is not otherwise obtainable in Canada.

"To create and develop in singers and in the general public a genuine appreciation of operatic music and the technique of opera.

"To develop an organization of Canadian artists capable of producing all-Canadian presentations of opera.

"To present operas from time to time either individually or in series, casting as much as possible from Canadian singers."

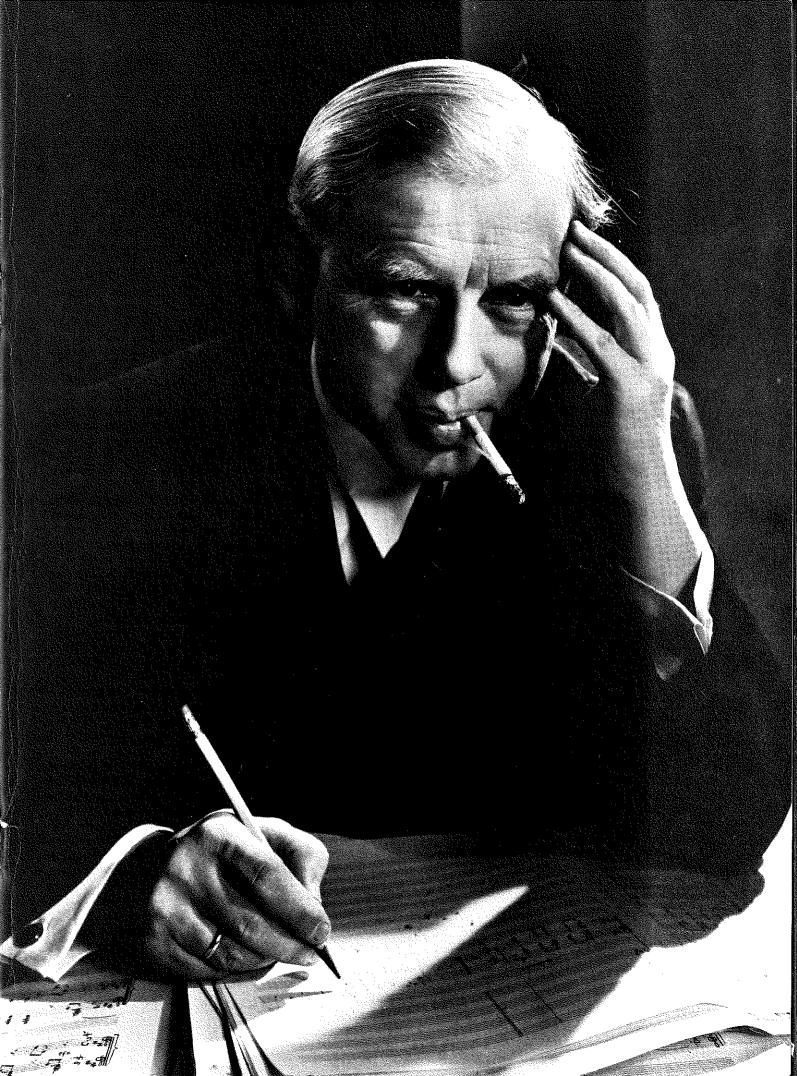
The Opera Guild mounted four seasons including such works as Tosca, Cavalleria Rusticana, Pagliacci, Tannhauser, Lohengrin and Vaughan Williams' Hugh the Drover. Among the conductors of these operas were the Torontonians Sir Ernest MacMillan and Ettore Mazzoleni. The stage directors and a number of the soloists had to be imported, yet the Guild had made the crucial first move toward establishing an all-Canadian opera company.

Their four seasons were artistically successful. However, a lack of funds brought the venture to a halt in 1938 in spite of private generosity. This failure notwithstanding, it was seen that there was public interest—more than had been expected—and that there was a great deal of local talent waiting to be trained. But before any further effort could be made to produce opera, World War II intervened, putting a stop to any kind of formal activity.

While the Opera Guild was struggling to establish itself, members of the Carnegie Foundation in the United States expressed a growing interest and concern for the state of music education in this country. They asked Ernest Hutcheson, then President of the Juilliard School of Music in New York, to undertake a feasibility study for the expansion of music training facilities in Canada. The report was duly submitted and shelved. Surprisingly, it was revived immediately after the War and decisions were made to implement its recommendations. Chief among them was a plan to re-organize the Royal Conservatory of Music of Toronto with a view to establishing a new upper division for advanced and specialized study. Arnold Walter was chosen for the job and in 1946 he was named Director of the new Senior School of which the new Opera School was a part.

Dr. Walter was born in 1902 in Czechoslovakia. Though there were no professional musicians in his family, there was always music, played by his parents, brother and sister, and grandfather. When young Arnold took his place among them, it soon became apparent that he was both a gifted musician and a scholar. While still in his teens, he entered the University of Prague as a student of law where he subsequently obtained his doctor's degree, summa cum laude, in 1927. He then pursued studies in philosophy, literature and musicology at the University of Berlin as well as piano and composition. He soon began to concertize as a keyboard artist and became assistant to Frederic Lamond, the Scottish pianist and Beethoven specialist. By 1928, Dr. Walter had already begun his career as a journalist, writing articles and essays on music and concert reviews for newspapers. He still found time for yet another of his many interests, the study of languages of which he has mastered nine.

His work in Berlin came to an abrupt end in 1933, when Adolf Hitler came to power. An eloquent and vociferous opponent of National Socialism, Dr. Walter was forced to flee the country at a moment's notice,



leaving behind all of his possessions including his personal library of books and scores. He made his way to Spain where he resumed his favourite pastime: studying. By 1936, Spain was turning into a civil war battleground and Dr. Walter was forced to escape again, this time on a Royal Navy destroyer which took him to England. In London he met two eminent Canadians who were to have a far-reaching effect on the growth of music theatre and the arts in Canada: Vincent Massey, then High Commissioner, and Lester B. Pearson, first Secretary of Canada House.

In 1937, Dr. Walter received an invitation to join the music staff at Upper Canada College in Toronto, and by 1941 he had become a citizen. He joined the staff of the Royal Conservatory in 1944 and two years later was appointed Director of the Senior School which

he had helped to found.

In 1952, he assumed the Directorship of the Faculty of Music, University of Toronto, and was instrumental in modernizing and expanding its various departments and in organizing the graduate department. In 1968, he resigned as Director and is now Special Lecturer in

Musicology.

Dr. Walter has been president of the Canadian Music Council, the Canadian Music Centre, the Canadian Association of University Schools of Music, the International Society for Music Education (UNESCO) and the Interamerican Music Council of the Organization of American States. For his singular contribution to Canadian music and culture, Dr. Walter has been the recipient of many honours and awards, including the Service Medal of The Order of Canada.

Dr. Walter began in 1946 with little more than the dream that had been stated some ten years before in the four-point charter of the Opera Guild of Toronto. In a brief presented to the Royal Commission on National Development in the Arts, Letters and Sciences in 1949, he expressed his own views rather more forcefully. "The Opera School . . . serves a double purpose: as a school it undertakes to train young singers and to make them familiar with all phases of operatic production; as an operatic company, it presents those artists so trained in productions which depend exclusively on Canadian talent. Without the training afforded by the School, all-Canadian performances would be an utter impossibility; without seasonal productions, the training itself would be pointless. For these reasons, the School feels not only justified but compelled to regard itself both as a training centre and as a production unit." The chairman of the Commission was Vincent Massey. His recommendations were published in the Massey Report, the single most important result of which was the formation of The Canada Council in 1957. But in the fall of 1946, Dr. Walter was the director of an institution without staff and without funds.

The Opera School's first music director and conductor, Nicholas Goldschmidt, was also born in Czechoslovakia and studied music at the Vienna State Academy. He was enjoying a burgeoning career as a conductor of opera and symphonic repertoire in his native country and Belgium when he decided to emigrate to the United States in 1937. He made California his home from 1938 to 1942. There he was lecturer and operatic director at both the San Francisco Conservatory of Music and at Stanford University in Palo Alto. The opera departments there were newly organized largely under his supervision. From 1942 to 1946, he held teaching and conducting posts at Loyola University in New Orleans, the Rollins Summer School of the Theatre in Lenox, Massachusetts, and at Columbia University in New York, where he was instrumental in founding their opera training facility. It was in New York that Mr. Goldschmidt first met Dr. Walter, who subsequently chose him for the post of music director of the Opera School.

Mr. Goldschmidt recalls his first thoughts about starting a new career in Canada: "'If the Opera School produces just one excellent singer each year then it is well worth all the effort and the expenditure.' I said this shortly after I had arrived in Toronto on October 1st, 1946. Of course, there were many more than just one a year who made the grade. There were some whose successful careers could be predicted without hesitation at the first rehearsal. Among them were Jon Vickers, Milla Andrew, Don Garrard, Bernard Turgeon, and Teresa Stratas, just to name a few. At the same time, having been in charge of the conducting classes, I taught quite a number of aspiring young conductors the first rudiments of their craft and gave them their first opportunities to practice in rehearsal and performance. Among those who are well known today, there are: Mario Bernardi, George Crum, Victor Feldbrill and

George Hurst.

"Those young singers and conductors were a happy and dedicated lot. There was a certain excitement in the old Conservatory building and one could sense the electric atmosphere at the first rehearsals and performances in Hart House Theatre. Such memories are precious to me, yet the one thing I will never forget is the telephone call I got in New York in August of 1946, in the office of a friend on the day and at the moment when I went to visit him after an absence of fifteen years. That was the call from Arnold Walter. Was it destiny? Was it coincidence? Whatever it may have been, a new life had started for me on that day and Canada was to become my new home—and with it my professional and private life became a source of great happiness."

In his twelve years with the Opera School, Mr. Goldschmidt had conducted nearly all of the School's



1. Orpheus and Eurydice, 1948. 2. First Excerpts, Faust, 1946. 3. Orpheus; at top: Mary Morrison.



productions and excerpt programs. In 1957, he resigned to become Artistic and Managing Director of the Vancouver International Festival. He was also head of the Performing Arts Division of the Centennial Commission of Canada. Presently, he is Director of Music of the College of Arts of the University of Guelph and is Artistic Director of the Edward Johnson Music Foundation of Guelph, the producers of the annual Guelph

The late Felix Brentano was the first stage director of the Opera School. He was engaged by Dr. Walter in 1946, but stayed only two years. He had been a student of the celebrated Max Reinhardt, and had considerable success as a director on Broadway. He did not live in Toronto, but commuted each week for three days from New York. He staged the first excerpt program and the first four full productions: The Bartered Bride, Hansel and Gretel, Orpheus and Eurydice and Rosalinda, the Broadway version of Johann Strauss' Die Fledermaus.

Arnold Walter remembers him as a man of great imagination, boundless energy and a relentless attention to detail. "I had never seen anything like Brentano's staging of Orpheus and Eurydice, particularly the mask scene. He placed the chorus in the dark areas around the stage so that they couldn't been seen at all. Their voices just grew out of the darkness. At centre stage stood twelve singers in a cluster, each of them wearing gloves to match their golden masks. But the gloves didn't match, and Brentano, who got very upset by such things, came to me and said: "This is impossible. We can't perform this thing with those gloves! They're just not right!' So we stayed up all night dyeing those gloves gold. And after that, of course, we couldn't use them for anything else, so I kept them and used them for my gardening gloves for the next fifteen years."

Television was beginning to expand in the United States and Brentano felt that he should be a part of it. He resigned in 1948 and returned to New York to

pursue his career there.

Herman Geiger-Torel, Brentano's replacement and the third founder of the Opera School, was first contacted in September of 1947. Mr. Goldschmidt had written to him in Rio de Janeiro where he was stage director of the Municipal Theatre, and asked if he would be interested in coming to Toronto for three months to teach operatic repertoire. The two men had known each other since 1934, when they had worked together in a provincial theatre in Opava, Czechoslovakia. Dr. Torel was planning a trip to New York at the time and accepted the invitation to Toronto. He arrived on January 3rd, 1948, and taught until April at which time he left to fulfil summer commitments in Central and South America. His first assignment in Toronto had been to choreograph the furies in Brentano's production of Orpheus. One of his furies was Kate Reid, later well known as a stage and screen actress. Dr. Torel's first complete production was Pergolesi's La Serva Padrona which was performed at the Art Gallery of Ontario in April, 1948. While in Havana, he received a wire from Dr. Walter inviting him back for an additional seven months. He accepted and has been a member of the staff ever since.

Dr. Torel came to Toronto with a wealth of teaching as well as directorial credentials. He had taught at the Opera School, Hoch Conservatorium, Frankfurt, and he had been a student of the renowned director Lothar Wallerstein. He had also taught operatic repertoire in Buenos Aires, Montevideo and Rio de Janeiro. He is fluent in six languages. Because of his vast experience, Dr. Torel was given carte blanche to set up a new curriculum which included general repertoire, stagecraft and role interpretation. He also gave classes in diction, body movement and improvisation and the occasional lecture on the history of opera. During the first years, the School's timetable was grueling: daily classes from 10 a.m. to 1 p.m. and from 2 p.m. until 6 p.m. with chorus and stagings in the evenings if







necessary and on Saturdays as well. Dr. Torel's reasoning was simple: "We were starting from scratch and

this was the best way I knew to do it."

His conception of how an opera school should be run and what its goals should be coincided with those of his new colleagues. But recognizing the need for a professional outlet for the students came second to the initial shock of comparing Toronto to the cultural centres of Europe and South America that he knew so well. "I must admit that during my first visit here—just for three months—I wasn't so sure. But during my second stay, I became very impressed. I actually made a vow in the fall of 1948. If a professional opera ensemble could not be organized within two years, there would be no reason for me to stay in Canada. I was thrilled when we were given the green light in 1950 to go ahead with the Opera Festival. I knew that something very big and

very important had started."

Herman Geiger-Torel was born in Frankfurt-am-Main on July 16th, 1908 and received his academic education at Goethe University in that city. His original intention was to be a conductor—he had conducted symphony concerts from the age of sixteen. Upon completing his studies at the Hoch Conservatorium, he came under the influence of Dr. Wallerstein and was firmly committed to a career in stage direction. Between 1930 and 1937, Dr. Torel directed opera and drama in leading theatres in France, Germany, Austria, Switzerland and Czechoslovakia. He also produced, directed and acted in motion pictures. But the political climate in Europe was becoming increasingly intolerable for him, so in 1938, he accepted the post of stage director with the Teatro Colon in Buenos Aires. In 1943 he moved to Montevideo's Sodre National Theatre and in 1945 he became principal director of Rio de Janeiro's Municipal Theatre.

As an educator, Dr. Torel has presided over the development of virtually all of Canada's operatic talent and as General Director of the Canadian Opera Company since 1959, he has successfully generated interest

in stage works by Canadian composers.

Among the many honours bestowed in recognition of his important career in Canadian cultural life, Dr. Torel has received the Service Medal of The Order of Canada.

The nucleus of the Opera School's staff had been acquired, so the next problem that had to be solved was the lack of money. The School started with only \$500 that had been extracted from a wealthy and sympathetic patron. There was no budget because there were no available funds. The fees paid to the conductors, directors and coaches were tucked away under "teacher's salaries" of the Senior School. In Dr. Walter's words: "the Opera School just happened. The productions had to look after themselves!"

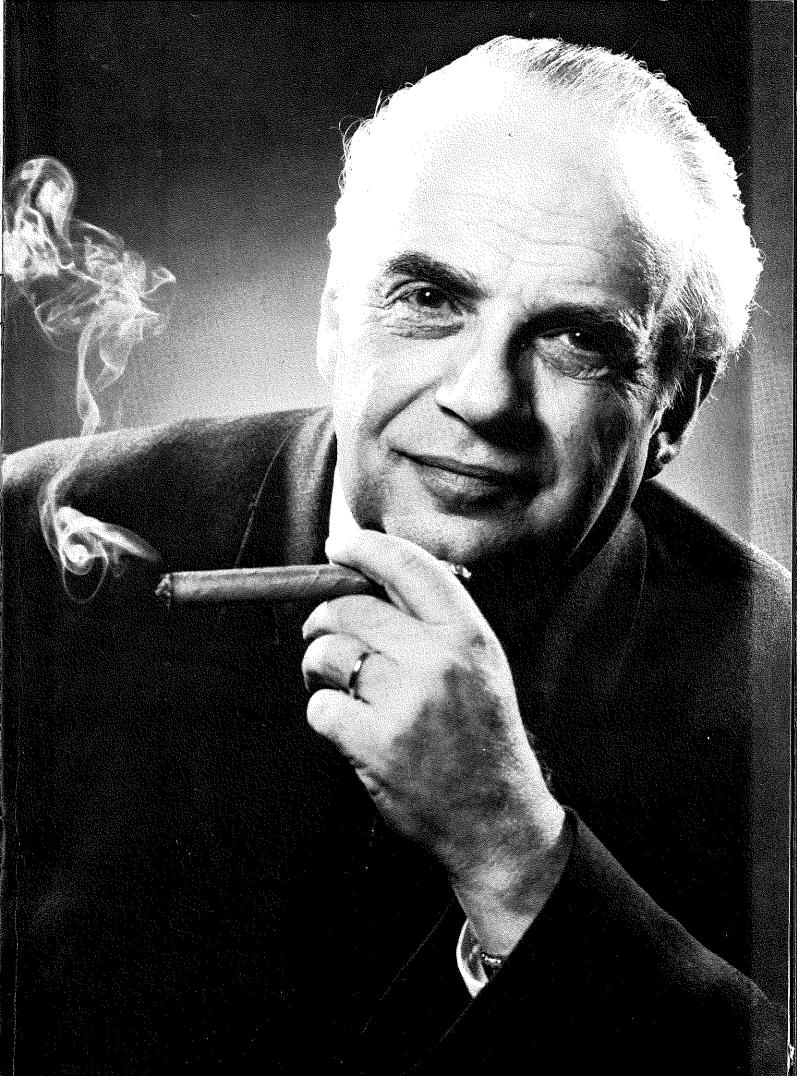
Budgeting was simple. The University of Toronto's Hart House Theatre had a seating capacity of 499. At two dollars per seat, the maximum box office potential was \$998. That was the performance budget and had to cover everything. The chances of sustaining a breakeven budget are all but unheard-of in lyric theatre, yet the Opera School accomplished this miracle on the first attempt.

The linch-pin of success was the sell-out house because every penny of deficit would have to be made good from private pockets. Even after the most successful performances, the money did not go very far. Smetana's The Bartered Bride was the first full-length opera scheduled to be performed in April, 1947. After the production costs had been calculated, it was found that there was no money for costumes, so Dr. Walter went to the Czech community in Toronto and borrowed them. The School was responsible for every treasured petticoat and stocking. Every performance had to sell out or the School would have been in serious financial trouble. Every one did.

Of great assistance in the promotion and publicizing of Opera School events during the early formative years was the Women's Opera and Concert Committee of the Royal Conservatory. This organization was under the chairmanship of Mrs. Floyd S. Chalmers and would eventually evolve into the Women's Committee of the Canadian Opera Company.

In spite of the obvious success scored by the School, Dr. Walter, as its Director and spiritus rector, still had to explain the concept of expanding the School's activities into performance and that the best possible training would come to nought without the equally important stage experience. "Opera, from its humblest beginnings, creates a curious world all of its own. Put a few innocent little girls on a stage and in a few weeks they will fight like divas in the grandest manner of a Jeritza or a Callas. The important aspect of social prestige will raise its head and, suddenly, all this work and development will seem dreadfully slow. Then someone will ask, 'Why don't you bring in a few stars from New York to sing Tosca, Don Giovanni or Rhadames? Put your students in the minor roles and in the chorus and you could have some really good performances.' Quite so, but it was never a question of splendid performances for their own sake with us."

Dr. Walter had just as many indications that the concept was indeed working and working well. "I remember listening with a friend one afternoon to a performance of the Opera School of the State Academy of Music in Vienna. 'Your school,' he said, 'is much better than this!' So it was and so it had to be. The Austrians had a three-century head-start on us!"



There had been no doubt in Dr. Walter's mind that the dream would become reality. "I knew on the night of December 16th, 1946, when we presented our first performance of excerpts from La Traviata, La Bohème, Otello, Fidelio and Der Rosenkavalier. We had had only two short months of rehearsal. An uninterested observer would probably have found the settings primitive, the costumes humdrum and the lighting crude. We had no orchestra. Our singers had never been on stage before and acted accordingly. What was it that aroused so much enthusiasm among those who saw the show? We had no uninterested observers. A mine of talent had just been discovered and a way of putting it to usethe lyric stage—had just been re-invented. The realization of that was so strong, the enthusiasm engendered so potent, that one forgot the gloomy cave of Hart House Theatre and the imperfections of the production and experienced the incredible: a credible Prisoners' Chorus from Fidelio; a credible finale from Rosenkavalier, as if it had been the most natural thing in the world to present Beethoven and Richard Strauss-and to do it so well."

In just two years, the budget requirements increased ten-fold and brought the Opera School to a cusp that would lead it into an important new era. The School needed \$10,000 for the production of Mozart's The Marriage of Figaro. Dr. Walter went to the President of the University, Sidney Smith, to ask for the money. Dr. Smith was less than sympathetic to the request, explaining that universities ran on public funds which could not be used for show business enterprises. Opera was not, in his view, an academic pursuit and the University could not subsidize entertainments. Private assistance had to be found and soon guarantees were forthcoming. Lady Eaton, Vincent Massey, Edward Johnson and James S. Duncan, then President of Massey-Harris-Ferguson, were among the first to sign in support of the project. Dr. Walter returned to Sidney Smith, who, "with vast astonishment", gave permission to proceed.

The Figaro performances took place before capacity audiences in the Eaton Auditorium and amply demonstrated the progress of the School and the public's growing interest in opera. The School's directors realized that the time had come to give Toronto an opera season consisting of more than a single production.

Accordingly, in 1950, the Royal Conservatory Opera Company was formed and the first "Opera Festival" took place in February of 1950 at the Royal Alexandra Theatre with its larger seating capacity and better technical facilities. The Conservatory, its Senior School and the Women's Opera and Concert Committee again undertook the task of organizing and promoting the eight-day Festival. It, too, was a sell-out with over 16,000 patrons attending the ten performances. The repertoire consisted of three masterworks of proven audience appeal: Don Giovanni, Rigoletto and La Bohème. The soloists, the chorus and most of the pit musicians were students of the Conservatory. Nicholas Goldschmidt conducted and Herman Geiger-Torel was the stage director.







1. The Marriage of Figaro, 1948; from left: Louise Roy, Andrew MacMillan, Marguerite Gignac. 2. Rehearsal of Gianni Schicchi, 1949; Nicholas Goldschmidt conducting; above right, Herman Geiger-Torel. 3. Gianni Schicchi performance. 4. Rehearsing, with Herman Geiger-Torel at left. 5. First Opera Festival, Rigoletto, 1950; Gilles Lamontagne, June Kowalchuk. 6. La Bohème, 1949; waiting for cue.

1. From left: Edward Johnson, Nicholas Goldschmidt, Herman Geiger-Torel (back to camera), Ettore Mazzoleni, Arnold Walter. 2. Nicholas Goldschmidt. 3. Herman Geiger-Torel.

The success was beyond all expectations. Press and public alike encouraged the fledgling company to continue. But continuation meant expansion and, even more important, consolidation. It also meant more administrative preparation than a teaching institution could or should provide. The University was no longer willing to allow the Conservatory to continue producing their own "seasons." A compromise had to be found that would guarantee the growth of the small opera company on as sound a financial and artistic foundation as

possible.

The complete administration of the Opera Festival was taken over from the Conservatory by a newlyformed group of interested citizens. Letters patent were presented in November of 1950 and a Provincial Charter was obtained. The group now became the Opera Festival Association of Toronto. Under its first president, R. H. Lorimer Massie, and with Edward Johnson as honorary chairman, the Association sponsored all of the annual festivals presented by the Royal Conservatory Opera Company at the Royal Alexandra Theatre until 1954, when the company became fully professional. In the meantime, an agreement was reached between the Association and the Conservatory for the use of the latter's facilities. The activities of the Opera School would now be centered around the annual presentation of the Festival. The arrangement was a sound one for both parties: the School now had a professional showcase for its students without the managerial responsibilities and the Festival had its source of artistic personnel and the beginnings of a sound financial foundation. The box office revenue for the Opera Festival of 1951 was a very encouraging \$37,418. The advertising budget had been only \$2,330!

That first Opera Festival had also generated sufficient interest to attract the National Film Board of Canada. In 1951, producer Guy Glover, director Mrs. Gudrun Parker and author Lister Sinclair collaborated with the staff and students to make the forty-five minute documentary, "Opera School." The film coincided with the School's new production of Mozart's The Marriage of Figaro for the second Opera Festival in February of that year. It traces the progress of an aspiring young opera singer through her three-year course of study. The girl, played by bona fide student, Marguerite Gignac, is shown experiencing most of the peaks and pit-falls of her education: waiting for her audition; her first interview with the Director; impromptu rehearsals with her room-mate, played by fellow student, Louise Roy; and, ultimately, her transformation into a lively Susanna in a performance of Figaro.

The film was a critical success, giving the School a great deal of publicity. It is still being shown abroad as an example of the pioneer work done in opera in this

country.

"OPERA







SCHOOL"







NATIONAL FILM BOARD

4. Arnold Walter, Marguerite Gignac. 5. George Crum, Marguerite Gignac. 6. Marguerite Gignac, Louise Roy.

Nineteen-fifty-seven was a year of massive re-organization in the School. Nicholas Goldschmidt resigned as Music Director. Ettore Mazzoleni, who had conducted one of the first productions of the Opera Guild some twenty years before, resigned his post as General Director of the Toronto Opera Festival to focus all his energies into the Opera School. He had taken over the School in 1952, but his duties with the professional company had increasingly limited his time with the School. It was, however, under his guidance that the new repertoire of short operas (many of them English or American) was introduced during the 1950's.

Ettore Mazzoleni was born in Switzerland in June of 1905. He attended Oxford University where he studied arts and music. His conducting career began there when he was asked to substitute for the ailing conductor of the Oxford Opera Theatre. Following graduation he joined the opera staff of Britain's Royal College of Music as a coach and conductor and while there worked closely with Ralph Vaughan Williams and Sir Adrian Boult.

At the age of twenty-four, he came to Canada to teach English and music at Upper Canada College in Toronto and later became a member of the staff of the Royal Conservatory of Music as a teacher of conducting. He soon came to the attention of Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, and in 1943, he was appointed Sir Ernest's assistant. Dr. Mazzoleni had been conductor of the Royal Conservatory Symphony Orchestra since 1934. He was appointed Principal of the Royal Conservatory in 1946.

In 1961, Dr. Mazzoleni was elected to an honorary fellowship of the Royal College of Music, Londor England, for his outstanding service. This award, limited to only fifty persons, requires the consent of the Queen, the Queen Mother and the President of the College.

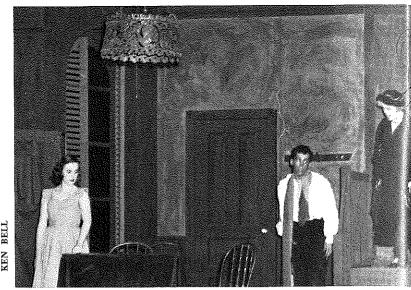
The Opera Festival changed its spring season to the fall, making it virtually impossible for the Opera School to participate on more than a supportive basis. The Festival, fully professional since 1954, was embarking on its own expansion program: longer seasons, more varied repertoire and the importation of more foreign artistic and technical personnel. In 1959, it would become the Canadian Opera Company with Dr. Torel as its General Director.

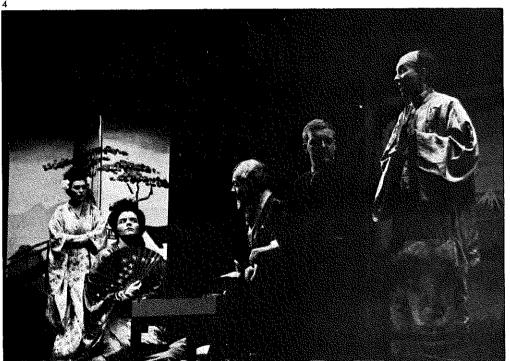
From 1952, the Opera School's productions, at least two per year plus excerpts, were staged in Hart House Theatre. All were performed with full settings, costumes, chorus and orchestra.

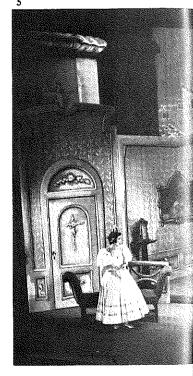
Ernesto Barbini, formerly of the Metropolitan Opera in New York, had been a member of the School's music staff since 1953. He took over Nicholas Goldschmidt's duties and was named Music Director in 1961.

Sir Ernest MacMillan had retired as Dean of the Faculty of Music in 1952. The University had decided







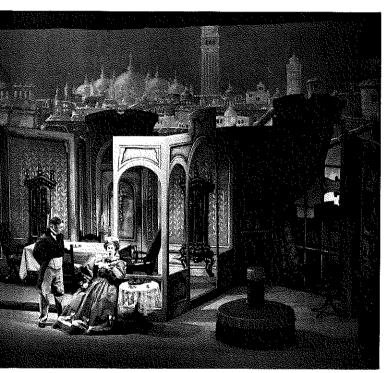








1. The Old Maid and the Thief, 1952; from left: Joan Hall, Joanne Ivey. 2. The Medium, 1955; from left: Claudette LeBlanc, Joey Harris, Patricia Rideout; pianists from left: Paul McIntyre, Mario Bernardi; Nicholas Goldschmidt conducting. 3. The Telephone, 1955; Lesia Zubrack, Robert Goulet. 4. Madame Butterfly, 1953. 5. School for Fathers, 1954; from left: Evelyn Gould, Andrew MacMillan, Joanne Ivey. 6. Cosi fan tutte, Opera Festival, 1953; from left: Jon Vickers, Jacqueline Smith, Don Garrard. 7. Prima Donna, 1959; from left: Sheila Piercey, Robert Briggs, Darlene Hirst, Cornelis Opthof. 8. Maria Egiziaca, 1961; centre, Joanna Myhal.

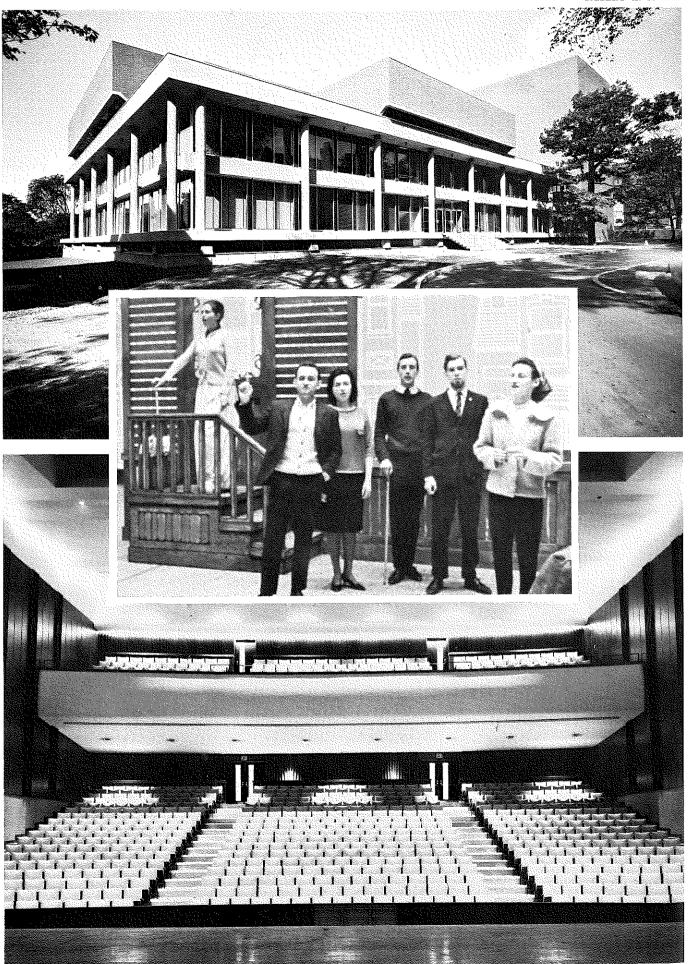


GRAY

to effect a more complete re-organization of the Faculty and to co-ordinate its activities with those of the Royal Conservatory, its Senior School and Opera School. To that end, Dr. Walter was appointed Director of the Faculty and Dr. Mazzoleni added Director of the Opera School to his duties as Principal of the Conservatory and General Director of the Opera Festival.

In September of 1953, British conductor Boyd Neel was invited to become Dean of both the Royal Conservatory and the Faculty. Music at the University of Toronto was now under the direction of an informal committee which met weekly and included Drs. Neel, Walter and Mazzoleni. It was on the recommendation of the committee that the artistic management of the Opera School be run under a series of short-term invitational directorships designed to expose the students to a variety of different staging techniques practiced by Europe's leading directors. This policy was inaugurated in 1963 and continued to 1969.

It was also during the period that the Opera School lost two of its longtime members and ardent supporters. Andrew MacMillan, a graduate of the School's first class in 1950, and a staff director since 1952, was stricken by a heart attack in February of 1967. Dr. Ettore Mazzoleni was fatally injured by an automobile in June, 1968.



H. R. JOWETT

Top: Edward Johnson Building. Inset: Albert Herring, 1964; from left: Lillian Sukis, Bernard Fitch, Roxolana Roslak, Robert Carley, David Geary, Genevieve Perreault. Bottom: The MacMillan Theatre from the stage.

The Edward Johnson Building, the new home of the Faculty of Music and the Opera School, was officially opened during the week of March 2nd, 1964. As part of the opening ceremonies, Benjamin Britten's Albert Herring was performed in the most striking facility in the building, the MacMillan Theatre.

Members of the staff of the Faculty had made tours of most of the newly-constructed music buildings in the United States and had submitted their findings to the architects, Gordon S. Adamson and Associates. Every facet of the design of these buildings was examined with the intention of incorporating their best features into the Edward Johnson Building. Features of the Musashino Academy of Music in Tokyo, which Dr. Walter had visited some years before, were also used.

The MacMillan Theatre, named for Canada's most distinguished musician and former Dean of the Faculty, Sir Ernest Campbell MacMillan, was designed for the use of the Opera School. Its stage measures 134 feet in width, 50 feet in depth and 85 feet in height. The proscenium's dimensions are adaptable to a maximum width of 54 feet and a height of 32 feet. The orchestra pit is large enough to accommodate 80 musicians and is equipped with an elevator that will raise the pit floor to apron level for concert purposes. At the rear of the stage area is a seamless curved cyclorama, 120 feet long and 35 feet high that serves as the main backdrop. There is also room provided for a paint-frame. The fly tower is equipped with a counterweight system that comprises 38 sets of lines. The trap area is 35 feet square. The lighting system is housed in its own booth in the back wall above the balcony. It includes 131 dimmers, four 4-circuit borderlights and 36 focusing spotlights. These controls are duplicated on a stage-level remote console. The asbestos curtain weighs five tons and is operated by an electric motor and oil buffer — the first installation of its kind in Canada.

The seating capacity of the auditorium is 815. The ground floor is raked at an angle of 30 degrees. There

are 19 rows of seats on the main floor. The balcony is shallow with only five. Below stage-level and adjoining the Theatre are two large rehearsal halls, each equal in area to that of the stage. One is specially designed for vocal rehearsal, the other for instrumental. A sound-proof control room joins the two. Interconnecting hall-ways join two large chorus dressing rooms, both of which are adaptable as ballet warm-up studios when needed, five smaller dressing rooms for two or three principal artists each, the administrative and production offices, score library, costume rooms, coaching studios and the large workshop for the building of sets and props.

Also of great importance to the Opera School was the inaugurating of the course in theatre technology initially directed by Wallace A. Russell. By the fall of 1965, it was in full operation offering instruction at the theoretical and practical level in technical direction, stage and production management, lighting, scenic and costume design. Courses in theatre style, history and literature were organized for vocal and technology students alike. Presently Douglas Holder is Technical Director.

The most complicated and expensive part of the original dream had been realized with the opening of the Edward Johnson Building. Now it would no longer be necessary for a Canadian who wished to pursue a career in any branch of opera to go abroad to learn his craft. The Opera School was moving into a new era in its development. The new facilities permitted more productions than had been possible in Hart House Theatre and of a higher degree of professionalism.

In October of 1971, following a visit to the Edward Johnson Building, the Earl of Harewood, a board member of the Royal Opera House, Covent Garden and former member of the Music Advisory Committee of the British Arts Council, said the building and its facilities would be the envy of every school in Europe and the curriculum—operatic and technical—the most complete and advanced he had seen.

1. Le Pauvre Matelot, 1964; from left: Jean Bonhomme, Maurice Brown, Helly Sapinski. 2. Amahl and the Night Visitors, 1964; left background: Marcelle Zonta; right: Helly Sapinski. 3. Amahl, 1964.

JOHN MCNEILL

Among the increased activities of the School was added the highly successful Christmas opera productions for children of Metropolitan Toronto and district public schools. These annual events were sponsored by the Junior Women's Committee of the Canadian Opera Company.

In 1968, the Faculty of Music assumed the administrative and budgetary responsibilities of the Opera School, effectively absorbing it into the larger organisation as a department. A year later, the Senate of the University approved a two-year post-graduate professional diploma in operatic performance, the first of its kind to be offered.

Under John Beckwith, appointed Dean in 1970 as Dr. Neel's successor, the Opera School was officially designated, "Opera Department of the Faculty of Music." Ezra Schabas is the present Chairman. There are at least two major productions as well as several excerpt programs and workshop performances each year. The opera orchestra is made up of members of the University of Toronto Symphony Orchestra.

Several major musical enterprises have grown out of this first attempt to provide professional operatic training in Canada. Scores of native artists have become not only employable in lyric theatre, but well known at home and much sought after by the leading opera houses and concert stages of the United States and Europe. The Opera Department has been staffed from the beginning by gifted professionals who made their services available to encourage the formation and growth of other musical-theatrical groups that otherwise would have had little chance of success.

The productions of the CBC Opera Company during the late 1940's and '50's developed out of broadcasts of Opera School performances. The Opera Festival of Toronto, fore-runner of the Canadian Opera Company and its National Tour was, as already noted, a direct offshoot of the Opera School. The Stratford Festival operas, the courses and productions of the Banff School of Fine Arts and many of the smaller municipal operatic ensembles across Canada benefit from the guidance of the staff and the participation of the Department's graduates. Professional organizations all over the country are now staffed and heavily dependent upon conductors, directors, coaches, scenic designers and managers whose presence in Canada would have been doubtful without the teaching and influences of the Department. Opera has become widely known to Canadian audiences. At present, over seventy graduates are associated with professional companies, many in leading opera houses. Many others hold reputations in related musical fields, such as teaching, direction and administration of theatrical organizations.

The first twenty-five years of the Opera Department have been synonymous with the highest musical and theatrical standards. The instruction offered and the quality of its productions have earned it an international reputation of the first rank.

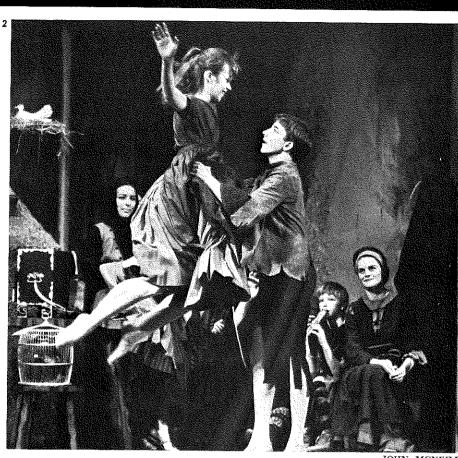






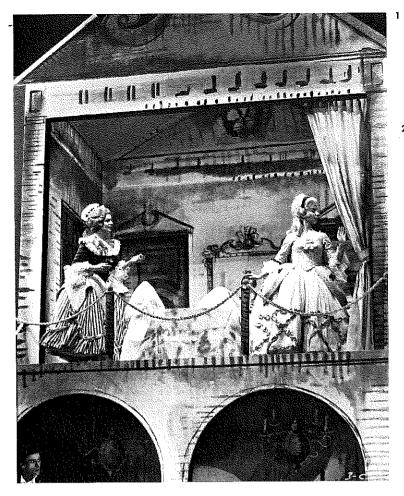
AN THEATRE PRODUCTIONS 1964-71





JOHN MCNEILL











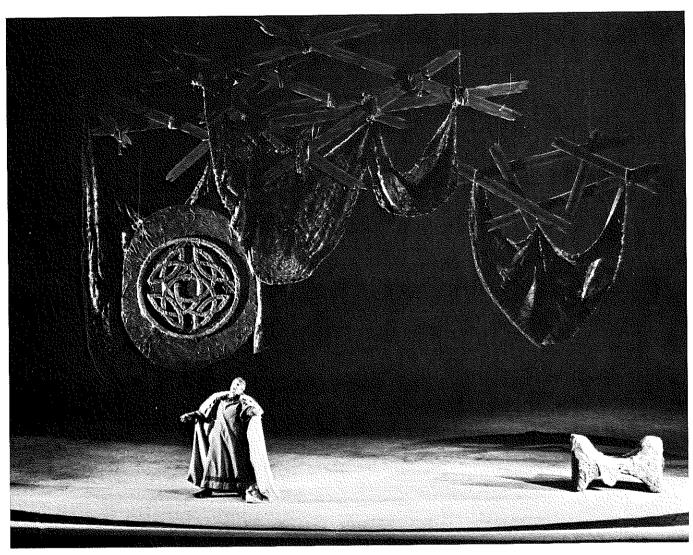


JOHN MCNEILL





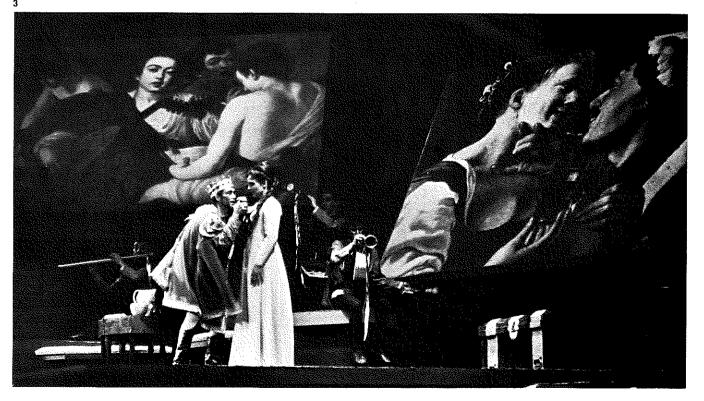
1. The Secret Marriage, 1965; from left: Nancy Gottschalk, Marcelle Zonta. 2. The Secret Marriage; from left: Oskar Raulfs, Genevieve Perreault, Nancy Gottschalk, Marcelle Zonta, Thomas Park, Richard Braun. 3. The Love for Three Oranges, 1965; Ermanno Mauro, Nancy Gottschalk. 4. L'Oca del Cairo, 1966; Carmen Gagnon, Ermanno Mauro. 5. The Love for Three Oranges, 1965; Ruth Shakarian, Thomas Park. 21



Deirdre, the world stage premiere, 1966; Don Young.





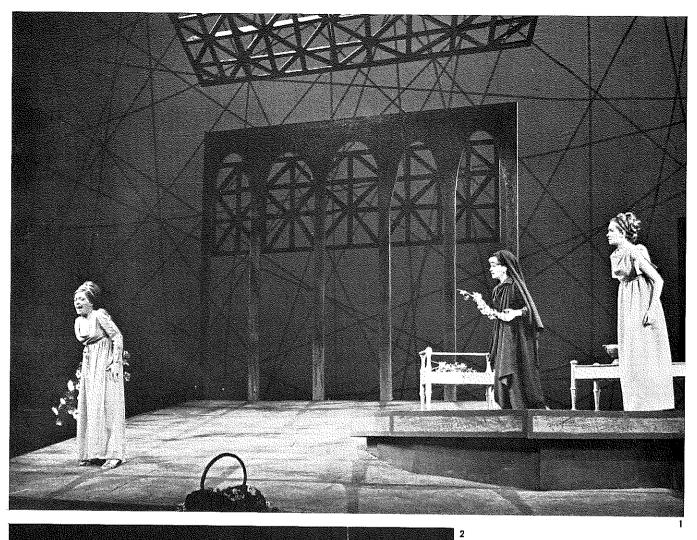


1. The Portugese Inn, 1966; Marilyn Carley, Ruth Shakarian. 2. The Wandering Scholar, 1966; Richard Braun, Lois Gyurica. 3. Die Kluge, 1966.



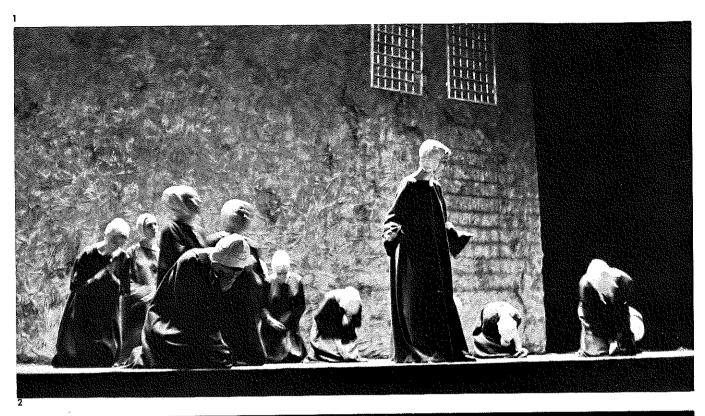


1. Hansel and Gretel, 1966; from left: Marilyn Carley, Arlene Meadows, Nancy Greenwood. 2. Hansel and Gretel; Peter Milne, Margaret Zeidman.





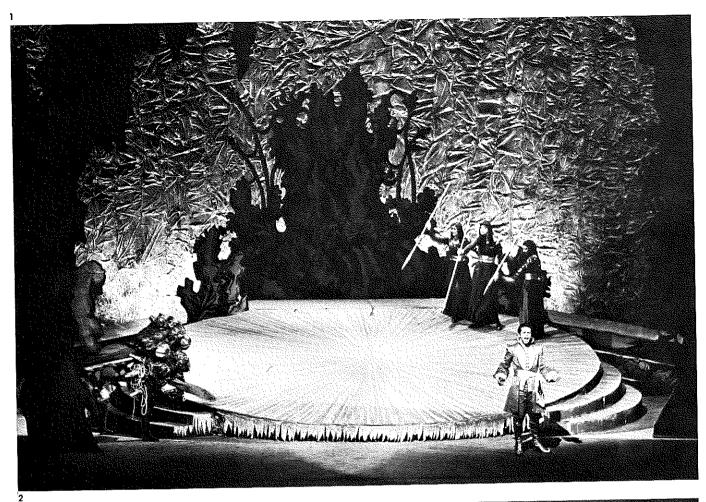
1. The Rape of Lucretia, 1967; from left: Nancy Greenwood, Maida Rogerson, Danielle Pilon. 2. The Rape of Lucretia; Nancy Greenwood, Oskar Raulfs.





1. Dialogues des Carmélites, 1967. 2. Oedipus Rex, 1967. 3. Oedipus Rex.



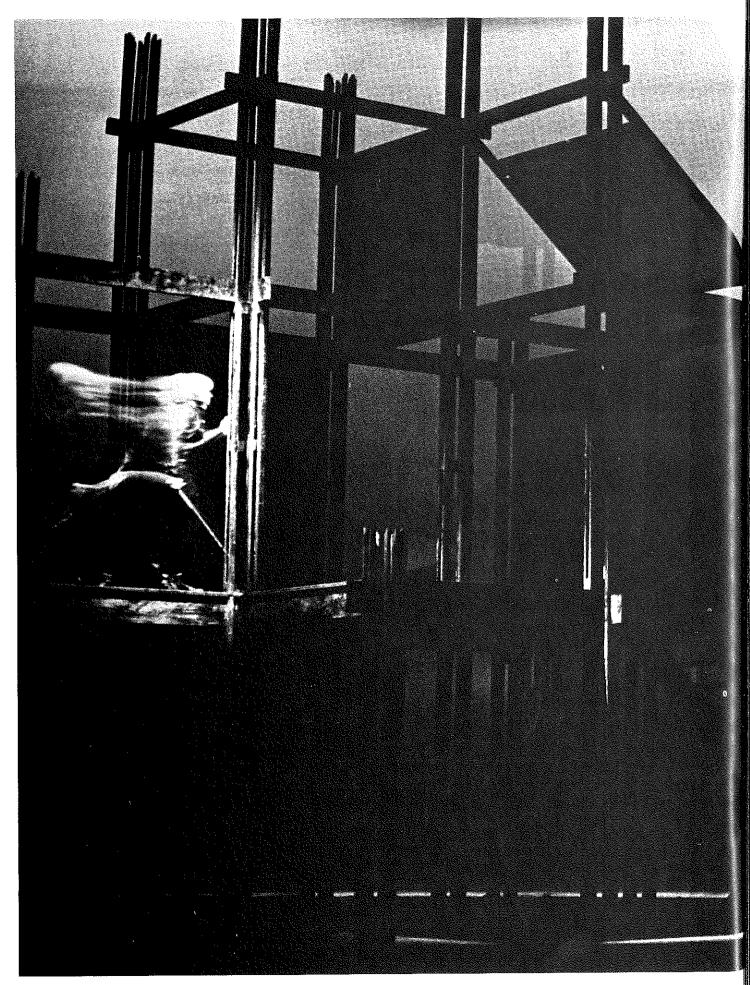








1. The Magic Flute, 1967; Roelof Oostwoud. 2. Pelléas and Méli-sande, 1968; Donald Rutherford, Danielle Pilon. 3. Hamlet, 1969; Donald Rutherford, Stephanie Gerson. Overleaf: Hamlet.





1. Ariadne on Naxos, 1969; Margaret Zeidman, Wilmer Neufeld. 2. Ariadne; from left: Roelof Oostwoud, Paul Trepan-ier, Stephanie Gerson, Fred Donaldson, Igor Saika-Voivod, Gerard Boyd.









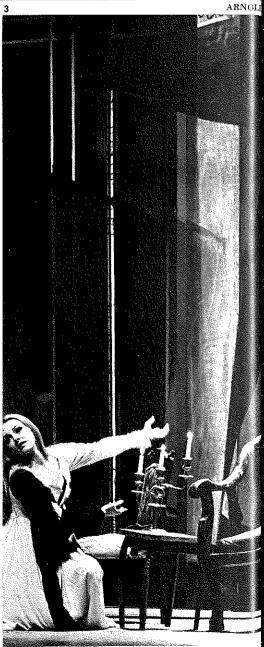
1. Don Carlos excerpt, 1970; from left: Sylvia Buchanan, Raisa Sadowa. 2. L'Enfant et les Sortilèges, 1969.

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1. Iphigénie en Tauride, 1970; centre: Peter Barcza, Margaret Zeidman. 2. The Rake's Progress, 1971; from left: Glyn Evans, Bruce Kelly. 3. The Tales of Hoffmann excerpt, 1971; Clare Bewley. 4. Falstaff excerpt, 1971; from left: Nancy Greenwood, Jill Pert, Brenda Mellen, Lynn Blaser.















MAJOR PRODUCTIONS

Dec. 1946	Hart House Theatre	Operatic Excerpts (Otello, La Bohème,	April 1959	Hart House Theatre Ame (Menotti), The Prima Do		
		Faust, Fidelio, La Traviata, Der Rosenkavalier)	April 1960	Hart House Theatre The (Rossini), Gallantry (D.	Marriage Contract Moore),	
April 1947	Eaton Auditorium	The Bartered Bride (Smetana)	April 1961	Riders to the Sea (R. Vaughan Williams) Hart House Theatre The Mother		
Dec. 1947	Eaton Auditorium	Hansel and Gretel (Humperdinck)	April 1962	(Hollingsworth), Maria Egiziaca (Respighi) Hart House Theatre The World of the Moon		
Feb. 1948	Eaton Auditorium	Orfeo and Eurydice (Gluck)	-	(Paisiello), A Dinner Engagement (Berkeley) 1963 Hart House Theatre Silent Night (Rota),		
April 1948	Art Gallery of	La Serva Padrona	April 1963	Aria Da Capo (Pannell)		
May 1948	Ontario Royal Alexandra Theatre	(Pergolesi) Rosalinda (J. Strauss)	March 196	MacMillan	t Herring (Britten)	
Dec. 1948	Eaton Auditorium	The Marriage of Figaro	A== 1064	Theatre	There and Back	
May 1949	Eaton Auditorium	(Mozart) La Bohème (Puccini)	Apr. 1964	Le Pauvre Matelot (Milhaud)	(Hindemith)	
Feb. 1950	First Opera Festival	Rigoletto (Verdi)		Angélique (Ibert) Jan. 1968	Il Combattimento	
	Royal Alexandra	Don Giovanni (Mozart)	Dec. 1964	Amahl and the	di Tancredi	
Feb. 1951	Theatre Second Opera	La Bohème (Puccini) Madame Butterfly		Night Visitors (Menotti)	(Monteverdi) The Unwilling	
100. 1991	Festival	(Puccini)	Feb. 1965	The Secret Mar-	Physician	
	Royal Alexandra	Faust (Gounod)	100.1505	riage (Cimarosa)	(Allegra)	
-	Theatre	The Marriage of Figaro (Mozart)	Apr. 1965	Deirdre (Willan) Mar. 1968	Bar Pelléas et Méli-	
Feb. 1952	Third Opera	The Bartered Bride	Dec. 1965	The Love For	sande (Debussy)	
	Festival	(Smetana)			3 The Turk in Italy	
	Royal Alexandra Theatre	The Magic Flute (Mozart)	•	(Prokofiev)	(Rossini)	
	THOUSE	Manon (Massenet)	Jan. 1966	The Telephone Dec. 1968 (Menotti)	Amahl and the	
Feb. 1953	Fourth Opera	Madame Butterfly		L'Oca del Cairo	Night Visitors (Menotti)	
•	Festival Royal Alexandra	(Puccini) Cosi fan tutte (Mozart)		(Mozart) Feb. 1969	,	
	Theatre	The Consul (Menotti)		Die Kluge (Orff)	(H. Searle)	
Feb. 1954		The Consul (Menotti)	Mar. 1966	The Wandering Mar. 196	Ariadne on Naxos	
	Royal Alexandra Theatre	La Bohème (Puccini) Rigoletto (Verdi)		Scholar (Holst) The Portuguese	(R. Strauss)	
	222020	School for Fathers		Inn (Cherubini) Nov. 1969) L'enfant et Les	
4 3 1050	11 . 11	(Wolf-Ferrari)	Dec. 1966	Hansel and Gretel	Sortilèges (Ravel)	
April 1952	Hart House I neatre	The Old Maid and the Thief (Menotti)		(Humperdinck) Dec. 1969	L'enfant et Les	
May 1953	Hart House Theatre		Jan. 1967	The Impresario	Sortilèges (Ravel)	
		Down in the Valley		() 'A School For Opera' (Mozart,	
April 1954	Hart House Theatre	(Weill) Sister Angelica (Puccini)		The Portrait of Manon	Rossini, Verdi,	
11p111 100 !	TIME TROUBO THOUGH	Comedy on the Bridge		(Massenet)	Puccini)	
A 1055	How House Theatur	(Martinu)	Feb. 1967	The Rape of Nov. 1970) Iphigénie en	
April 1955	Hart House Theatre	(Menotti)		Lucretia	Tauride (Gluck)	
		The Medium (Menotti)			The Little Sweep	
Dec. 1955	Hart House Theatre	Amahl and the Night	Apr. 1967	Dialogues des Carmélites Mar 197	(Britten)	
Dec. 1956	Hart House Theatre	Visitors (Menotti) Amahl and the Night		(Poulenc) Mar. 197.	'The Magic of Opera' (Weber,	
		Visitors (Menotti)	Nov. 1967	Oedipus Rex	Verdi, Offen-	
April 1957	Hart House Theatre			(Stravinsky)	bach)	
		Poppea (Monteverdi) Gianni Schicchi	Dec. 1967	The Magic Flute Dec. 1971		
		(Puccini)		(Mozart)	Progress	
April 1958		Marriage by Lantern	Dec. 1967	The Portrait of	(Stravinsky)	
		and Back (Hindemith), R. Vaughan Williams)		Manon Mar. 1977 (Massenet)	2 The Marriage of Figaro (Mozart)	
		· · · · · · · · · · · · · · · · · · ·		(IIIII)		

OPERA DEPARTMENT STAFF



John Beckwith



Ezra Schabas



Ernesto Barbini



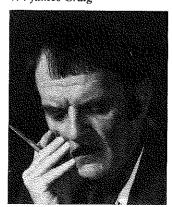
Georg Philipp



W. James Craig



George Brough



Tibor Polgar



Eugene Plawutsky

Deans

Boyd Neel (1953-1969) John Beckwith (1970-)

Directors

Arnold M. Walter (1946-1952) Ettore Mazzoleni (1952-1966) Peter Ebert (1967-1968) Anthony Besch (1968-1969) Georg Philipp (1969-)

Chairman, Opera Department Ezra Schabas (1969-)

Musical Directors Nicholas Goldschmidt (1946-1958) Ernesto Barbini (1961-)

Stage Directors
Felix Brentano (1946-1948)
Herman Geiger-Torel (1948-)
Andrew MacMillan (1952-1967)
Werner Graf (1963-1966)
Peter Ebert (1967-1968)
Anthony Besch (1968-1969)
Leon Major (1969-)
Georg Philipp (1969-)
Giuseppe Macina (1969-)
Constance Fisher (1971-)
Lois Smith (1971-)

Guest Stage Directors
Elemer Nagy (1958, 1959)
Robert Gill (1959)
Leon Major (1959, 1960, 1961, 1966)
Peter Ebert (1960)
Joan Cross (1961)
Heinar Piller (1967)
Robert Sherrin (1968, 1969)
Jan Rubes (1969, 1970)
Andrew Downie (1970)
Roland Laroche (1971)

Music Staff
(Conductors and Coaches)
George Crum (1946-1952)
Ernesto Barbini (1953-1961)
Mario Bernardi (1953-1957)
Paul McIntyre (1953-1955)
George Brough (1954, 1957-1963, 1967-)
Paul Timan (1956-1958)
Ettore Mazzoleni (1958-1967)
W. James Craig (1958-1964, 1971-)
Alfred Strombergs (1960-1971)
Jacqueline Richard (1965-1967)
Tibor Polgar (1966-)
Bruce Grant (1968-1969)
Eugene Plawutsky (1969-)

William Shookhoff (1970-)



William Shookhoff



Leon Major





Lois Smith



Alfred Strombergs



Douglas Holder

Guest Conductors Thomas Martin (1952) Myer Fredman (1967) Salvatore Allegra (1968) Victor Feldbrill (1968) Boyd Neel (1970)

Le Nozze di Figaro.

Book designed by Harvey Chusid.

Inside Cover: Mozart autograph, Finale Act 2,

Title Page: Avo Kittask in Iphigénie en Tauride, 1970.

Part-time Coaches Clermont Pepin (1946) John Beckwith (1948) John Coveart (1949) Edith Meek (1950)
June McBride (1952)
Otto Neufeld (1963-1964) Sandra Atkinson (1964) Cornelius Kenny (1966-1967) Myer Fredman (1967-1968) Nora Clemons (1968-1970) Margaret Zeidman (1968-1970)

Technical Director Douglas Holder (1971-)

Technical Assistant David Grinstead (1971-)

Wardrobe Supervisor/Technical Secretary Carol Anne Muncaster (1971-)



Giuseppe Macina



Carol Anne Muncaster



Lloyd Bradshaw

OPERA DEPARTMENT STUDENTS*

Adams, Ernest Adgeym, Alice Ainsworth, Elizabeth Anne Airst, Sylvia Albert, Helen Alcorn, Barbara Alexander, Joy Alexandroff, Naomi Allin, John Allot, Eve Anderson, Abbot Andrew, Milla Antonelli, Angela Apy, Arthur Ardo, Katherine Armstrong, Gayle Armstrong, Grace Asher, John I. Atkinson, Ernest Augus, Joan

Baetz, Margaret Bain, Joan Balint, Joseph Banting, Harriet Barcza, Peter Bardsley, Arthur Baril, Armand Barrs, George Bartle, Donald Barton, Geoffrey Bateman, Alan Beaton, Érian Beaudet, Ghislaine Beer, James Beierl, Barbara Bennett, Keith Bennett, Mary Berg, Hilda Berner, Erika Bewley, Clare Bialuski, Henry Bialuski, Selma Bignell, Joan Bilodeau, Leonard Birkett, Sally Blades, Deirdre Blair, Colin Blair, John Blatchford, Lynn Blaser, Lynn Bluy, Oksana Bodner, Victoria Bogle, Stephanie Boky, Colette Bolton, John Bolton, Rita Bonham, Elizabeth Bonhomme, Jean Borgeson, David Bourns, William Boutet, Pierre Bowie, Glydon Boyd, Gerard Boyd, Gloria Bozinoff, Lillian Brassard, Rachel

* including chorus members

Braun, Richard

Braun, Victor

Brezden, Mary Bridgman, Billie Briggs, Margaret Briggs, Robert Brooks, Garnet Brown, Herbert T. Brown, Kenneth Brown, Maurice Brown, Paul Brych, Alina Buchanan, Kathryn Buchanan, Sylvia Burles, George A. Burns, Glenn Burns, Rosemary Butcher, Joan Butko, Natalia Butler, Roma Bysshe, Sandra

Calbes, Eleanor Calendrella, Angelo Cameron, Mary Cameron, Mary Campbell, Margaret Campbell, Sharon Capalbo, Dominik Carley, Marilyn Carley, Robert Carlyle, Gertrude Carmichael, Gladys Carr, Mary Catalano, Florence Catton, Bruce Charles, Dorothy-Mae Charlesworth, Denise Chenier, Brenda Chevrier, Helen Chiarella, Raymond Chmil, Alexander Cirocco, Deni Ciruls, George Clark, Anne Marie Clerke, Thomas Colbeck, James Comacho, Rudolf Complak, Marie Complak, Marie Conklin, Nora Cooper, Joseph Cooper, Maxine Copeland, William Corrigan, Elizabeth Corr, Edward Cotnoir, Florianne Coty, Sharie Couture, Charles Couture, Marcelle Cowan, Gordon Cox, Marvene Craig, Sheila Crane, Frank Crawford, Susan Crofoot, Alan Cronier, Harvey Culham, Lynda Cunningham, Mary-Lou Curry, Carol Anne

Curry, Judith
Dahl, Stephen
Damjanac, Dushan
Daniel, Pierre

Darro, Dominic
Davies, Miranda
Day, Burnetta
Dean, Lloyd
Dean, Tito
Del Grandes, Dolores
Delong, Nancy
Desjardins, Margaret
Dick, Earl
Dicknoether, Robert
Diel, Anton
Dinoff, Walter
Doane, Robert
Dodington, John
Dombroski, Lucie
Donaldson, Frederick
Donati, Joseph
Doree, Robert G.
Drake, Daphne
Douglas, Elizabeth
Dowsett, Michele
Duffield-Kremin, Rotrand
Dukas, Corinne

Eamon, Deltra Earle, Barbara Elliott, Elizabeth Elliott, Frank Elton, Jo Anne Evason, Leo

Faiella, Antonio
Fallis, Mary Lou
Farell, Loro
Feith-Deymel, Barbara
Felton, Harry
Ferguson, Eillean
Ferland, Louise
Firth, Roy
Fisher, Constance
Fisher, Gordon
Fistell, Ingrid
Fitch, Bernard
Fleiger, Clarence
Flewelling, Irene
Foster, Gillian
Foster, Helen
Francis, Constance
Franklin, Barbara
Fraser, Gladys
Fusco, Freda

Gagnon, Carmen
Galt, Pat
Gardiner, Glenn
Garrard, Don
Garratt, Ian
Gauchie, Gayle
Gauley, Marie
Gavon, Igors
Gaw, Adam
Gazda, Marie
Geary, David
Geller, Rosalie
Gentry, Theodore
Gerson, Stephanie
Ghan, Esther
Gibson, Diane
Gignac, Marguerite
Gillis, Ruth
Ging, Roberta

Girardot, Peter Gitto, Gioacchino Goddard, Joan Goddard, Suzanne Goldkind, Murray Gooch, Jean Good, Norma Gooderham, Jacqueline Goos, Manfred Gottschalk, Nancy Goulet, Robert Graboski, Genevieve Graham, William Graner, Ronald Grant, Helen Grant, Sylvia Gray, Alexander Greisdorf, Boris Greenwood, Mary Greenwood, Nancy Greenwood, Shirley Grierson, Betty Grikis, Ólga Guloien, Hazelanne Gyurica, Lois

Hackney, Marguerite Hainik, Helen Hall, Joan Hall, Norma Halliday, Norma Hanushak, Luba Harrington, Anne Harris, Elizabeth Harris, Mary Hartley, Ernest Harvie, Josephine Hayes, Marjorie Heal, Reginald Hearst, Lorna Henderson, Jack Hennikainen, Marietta Henrikson, Steven Hircock, Ruth Hirst, Darlene Hislop, George Hitchcock, Margaret Hockridge, Edward Hollings, Nigel Holstein-Ratlov, Alice von Howard, Catherine Hubbs, Douglas Huck, Dolores Hudson, Anne Hudson, Frances Hughes, David Hulse, Adelaide Hunter, Beverley Hunter, Robert Hvidsten, Solveig

Inch, Carol Ivey, Joanne

Jackman, Merla Jacobs, Dorothy James, Muriel Jeans, Deborah Jeffrey, Robert Jenkin, Merna Jerome, Myra

Ettore Mazzoleni (1905-1968)

Jiricka, Milton Joanisse, Lise Johnson, Edward Johnson, Joseph Jones, Gaynor Jones, Myra Íordan, Lynda Kalfman, Veronica Kane, Stanley Kasubuck, Jean Marie Keating, Helen Kefalas, Anthony Kelly, Bruce Kelly, Marjorie Kelly, Mona Kerr, Margaret Kessler, Kurt Kessler, Paul Kiefer, Kenneth Kim, Young-Ae King, Barbara King, Faye-Lize Kirby, Blaik Kittask, Avo Kosachov, Natalie Kowalchuk, June Kussner, Norma Kuznetsov, Margarita Kearns, Beatrice LaFleur, Louise Lalonde, Ghislaine Lamonte, Sara-Lou Lamontagne, Gilles Landry, Gratien Lareau, Jacques Laskin, Malca Leask, Douglas Lebane, Judith Leblanc, Claudette LeCain, James Leeder, Rosemary Leonard, Caroline Lepesh-Milberg, Liljana Lester, Caroline LeTroy, Gladys Lewicki, Norma Linder, Helen Lippert, Virginia Little, Gwenlynn Lloyd, Elizabeth Lloyd, Joseph Lonsdale, William Loo, Endel Loosberg, Irene Lorange, Nicole Luksepp, Esko Lynch, Bernard Lysaniuk, Nadia Maaloe, Adam Macina, Giuseppe MacGregor, Alexander MacKay, R. S. MacKeen, Marjorie MacKinnon, Margo MacMillan, Andrew Macklem, Heloise Macko, Joseph MacPhail, Jean MacRae, Elizabeth Madres, Manrico Mailing, Phyllis Makar, Anne Malone, Brian Marchessault, Yvette Marsh, Randall Marshall, Dorothy Marshall, Larry Martin, Shirley Matthews, Alix Matthiessen, Ann

Matthiessen, Edward Mauro, Ermanno Maxwell, Joan Mayne, Laura McBain, Katherine McBride, Kenneth McCarey, Cairine McDonell, Arch McDowell, C. E. McEwen, Constance McKeever, Bernard McKeon, Peggy McLean, Edmund McLean, Joyce McMaster, Joan McMurray, Peggy McNeil, Mary Meadows, Arlene Meek, David Mellen, Brenda Mellor, Sheila Melnyk, Sonia Melville, Sydney Meno, Anastasia Menova, Pepa Merkley, Zoy Michalski, Kashka Michel, Molly Miller, Max Milligan, James Millman, Doreen Milne, Peter Moehring, Siemen Molloy, Desmond Moore, Sandra Morfea, Elena Morin, Victor Morrison, Mary Morse, Ruth Ann Moskol, Ted Mossfield, Harry Muncaster, Carol Anne Murdoch, Edgar Murphy, Patricia Murray, Elizabeth Myers, Jane Myhal, Joanne Nadon, Suzette Nahr, William Nash, Mary Nelsen, Ronald Neufeld, Wilmer Newland, Mary Catherine Newman, Kathryn Ney, Michael Nikiforuk, Dimitri O'Brien, Jane O'Day, Patricia Oldham, Sylvia Oller-Pinel, Julia Ollikkala, Úsko Oostwoud, Roelof Opthof, Cornelis Orenstein, Janis Orsatti, Betty Pannell, Franki Paolo, Yolanda Di Pariselli, Giuseppe Park, Thomas Parker, Blaine Parkinson, Joyce Parniak, Victoria Parrish, David Parve, Ellen Patterson, Jean Patterson, Wilson Patrick, Marni Jane Pellegrini, Maria Pendelton, Rhoda

Perron, Jeannine

Perreault, Geneviève Perry, Jean Perry, William Pert, Jill Petrie, Lillian Phillips, Daniel Phillips, Dorothy Phin, Hugh Pidruchmy, Helen Piercey, Sheila Pilby, Joanne Piller, Louise Pilon, Danielle Pociernicki, Daniel Polvetzian, Nevi Poursal, Erika Presencer, Alan Pugnetti, Sylvia Puley, Elizabeth Purdy, John Radko, Paul Ramsey, Jean Rankin, Olive Rashkis, Ruth Raulfs, Oskar Rawlyk, Bertrand Redekop, Ernest Reinke, George Regan, Francis Reid, Norma Relyea, Gary Reynolds, Marilyn Richard, Yvon Rideout, Patricia Ritchie, Janet Rogers, Mary Alice Rogerson, Maida Rohozynsky, Sonia Rombouts, Herman Roose, Ralph Rose, Provie Rosen, Renée Roslak, Roxolana Ross, Irvin Ross, Mary Rossignol, Mary Rowe, Roberta Roy, Louise Rubes, Jan Ruddell, Kathleen Russel, Robert Rutherford, Donald Sadowa, Raisa Saika-Voivod, Igor Saint-Lawrence, James Sapinski, Helly Sawchuk, Elsie Scheifele, Marilyn Schroter, Helen Schwing, Elaine Scott, Douglas Scott, Susan Scott, Jean Marie Semchyshyn, Cecil Shakarian, Ruth Shalanko, Daniel Shane, Lorraine Shields, James Siemens, Adeline Sim, Yunghee Simanavicius, Algius Simmie, Helen Skakun, Fionia Skarsgard, Lloyd Skipp, Leslie Skirko, Leonid Smart, Frank Smith, Jacqueline Smith, Katherine

Smith, Kenneth Smith, Loralee Snell, Patricia Snow, Rosalie Sonduck, Ryle Southern, Joan Speedie, Penny Spicer, Helen Sproule, Shirley Stanlow, Marguerite Stephenson, Anne Stewart, Ronald Stitch, Harry Strada, Henry Strano, Michele Stratas, Teresa Stratas, Teresa Strathdee, Barbara Stratton, John Sturgess, Robert Sukis, Lilian Summers, Norman Sutherland, Elaine Sysak, Roma Szachlewics, Leon Szilard, Eva Tait, Daniel Tait, Judith Tanner, Margaret Taylor, John Telizyn, Nina Theriault, Andree Thomson, Diana Thomson, Heather Thompson, Marion Tichnovitch, Alexander Tocher, Jean Trepanier, Paul Tulk, Harry Turgeon, Bernard Turofsky, Ricki Tyndall, Hugh Vance, Marlene Vanderlinden, Nina Vasilieva, Tatiana Verikaitis, Vaclovas Veskimets, Erika Vickers, Jon Vienneau, Yvon Vigod, Tanya Vogel, Doreen Voth, Jacob Wadman, Deborah Wagman, Zane Ward, Alban Ward, Joseph Walker, Ted Webster, Kenneth Weingort, Seweryn Wertman, Leah Whicher, James White, Adrienne White, Victor Whitehead, Nancy Williams, William Blaine Williamson, Wallace Wilson, Mary Lee Wilson, Susan Woods, Victoria Woolner, Ann Wright, Graham Young, Donald Young, James Young, Pauline Zanet, Antonio Zarou, Jeannette Zeidman, Margaret Ziemelyte, Slava Zonta, Marcelle Zubak, Andrew Zubrack, Lesia

