

# Noteworthy

## A Year in Review

Faculty of Music University of Toronto

Summer 1992

### New Music Library is Opened

The Faculty of Music Library is rarely open on Saturday nights, but March 7 was an exception. It was in fact the Official Opening of the Rupert E. Edwards Wing, signaled by the presence of Robert J. McGavin, Chairman of the Governing Council of the University of Toronto. At a reception for over 100 guests, J. Robert S. Prichard, president of the University, former dean Carl Morey, and the present dean, Paul Pedersen described the project's history, and thanked the numerous donors and participants in its planning and development. Then, after Dr. McGavin declared the new wing open, everyone joined the audience in the MacMillan Theatre for the Opera Division's production of the *The Marriage of Figaro*.

The Edwards Wing houses the Faculty of Music Library (including the Sniderman Recordings Archive), a climate-controlled piano storage room and the percussion studio. The Library's former space on the third floor has just been renovated for multiple uses, including a new large classroom, teaching and practice studios and a computer/keyboard laboratory.

The two floors of the Library are underground, but set into the hillside below Philosopher's Walk so that the west side is flooded with natural light. The floor space for stacks and study area is double that of the former library. The mobile shelving, and five types of fixed shelving were designed to accommodate a collec-

tion of over 300,000 items that runs from compact discs and miniature scores up to oversized new music. Circulation as well as the catalogue for books and music is now automated, and automation of the recordings catalogue is underway.

The mobile sculpture "Heavenly Music" was created for the Library entrance by Lutz Haufschild and Stephen Brathwaite, and a sculpture has been commissioned from John McEwan for the ground level entrance to the wing. The building was designed by Moffat Kinoshita Associates, and constructed by Milne & Nicholls, the firm who built the original Edward Johnson Building. The main financial support for the project was provided by the Rupert E. Edwards Foundation, with additional funding from the University of Toronto and the Kresge Foundation.

Kathleen McMorrow

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ROB ALLEN



Kathleen McMorrow and Sam Sniderman

# New Computer/Keyboard Laboratory

ROB ALLEN



*Dr. Robert J. McGavin, Chairman of the Governing Council,  
J. Robert S. Prichard, President of the University of Toronto and  
Mr. Rob McGowan of Atari Canada*

In September 1991 the Faculty of Music opened the doors on a new computer/keyboard laboratory designed for class instruction and personal use. A visit to the laboratory, located in the old listening room on the third floor, provides a unique glimpse into music at the end of the twentieth century. You might see three students engaged in practicing aural skills, one working on intervals, one identifying jazz harmonies, and one playing rhythms on the keyboard that the computer has dictated.

Not many years ago composing music with computers was a novelty. At best it was a laborious and specialized pursuit for a few dedicated composers. Today, user-

friendly synthesizers and computers open a world of new possibilities for all musicians.

Ear-training programmes simplify the task of theory teachers and assist in the development of aural skills. Computer programmes present aural drills on intervals, chords, rhythms, melodies, scales, and modes with or without reference to notation, the keyboard, or guitar fretboard. The computer automatically scores the drills completed and indicates which tasks the person needs more practice. Some programmes automatically focus ear-training drills on the areas where the student is experiencing problems.

Recent developments in software and MIDI have permanently revolutionized

music writing. Musicians can now sit down at a keyboard, play a line of music, and within minutes produce a publication-quality copy. This typing facility can be at a basic level for the music theory student submitting a harmonization for a class assignment, or at a sophisticated level for the professional composer submitting a work for publication. In the 1990's, a music school without such music printing facilities would be as anomalous as a creative writing school without wordprocessors.

Music composition involves the development of musical ideas, tone and timbre concepts, and material manipulation skills. In the past, student composers conceived musical ideas in the mind, scored these ideas on paper, and then required the performance of their work by musicians before they could judge the accuracy of their tone concept. Technology now makes opportunities available to all musicians to explore tone and timbre combinations and to receive immediate aural imaging of musical ideas. The synthesizer-computer link is an important tool in the education of composers.

Computer applications in schools are increasingly providing opportunities for students to use the computer to explore musical concepts, learn musical skills, and manipulate musical materials. Today, music education students must first learn to use the music related technology as a personal tool and then learn to use it to teach others.

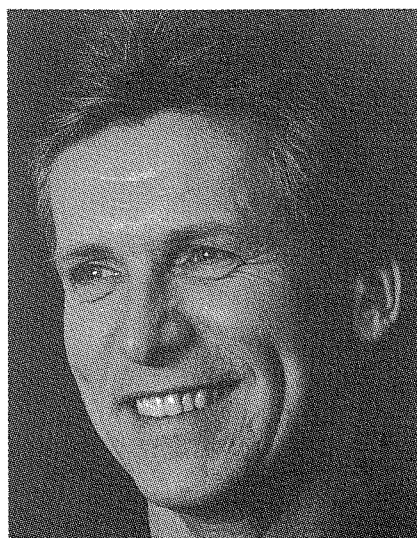
The new computer/keyboard lab at the Faculty of Music features a teaching lab controller station and sixteen student stations each consisting of an 88 key Kawai digital piano, a Kawai K4r synthesizer module, a cassette tape deck, an Atari computer, and a set of earphones. The lab is equipped primarily by Kawai and Atari who have contracted to supply state-of-the-art equipment for the lab on a continuing basis.

*Professor Lee Bartel*

# Jazz in Full Swing

In the fall of 1991, the Faculty of Music introduced an exciting and unique option in the four year Bachelor of Music Performance programme which provides concentrated studies in jazz performance and gives students the opportunity to study with recognized, active jazz performers and educators. While there are other jazz programmes in Canadian universities, the University of Toronto provides a particularly ideal setting. The facilities, library and teaching staff are of exceptional quality and close to the campus there are several clubs which regularly present both local and internationally renowned jazz artists. For example, during the past academic year, students were able to hear Phil Woods, Freddie Hubbard, McCoy Tyner, Art Farmer, Barry Harris, The Harper Brothers, Mulgrew Miller, Shelia Jordon, Dave Frishberg, and many others. In addition, Rob McConnell and the Boss Brass, as well as the Dave McMurdo Jazz Orchestra held open rehearsals at the Faculty. Masterclasses were offered this year by John Nugent, Mulgrew Miller, Dave Young and Wray Downes.

The Director of Jazz Studies is **Paul Read** who teaches Materials, Improvisation, Ear Training and conducts the Ensembles. Prior to his current appointment,



*Professor Paul Read*

he was Director of Music at Humber College in Toronto. He is a multi-instrumentalist who freelances on saxophone, flute, piano and synthesizers and is a published author, arranger and composer of instrumental and vocal music. Besides earning degrees in music (MusBac, MMus) and education (B.Ed.) at the University of Toronto, he attended Berklee College in Boston where he studied saxophone with Joe Viola and arranging with Ted Pease. He also studied arranging and composition with Gordon Delamont and John Beckwith.

The remainder of the jazz faculty are well known in Canadian jazz circles:

**Phil Nimmons, Director Emeritus**  
Ensembles, Improvisation, Arranging

**Alex Dean**  
Saxophone, Improvisation, Ensembles

**Brian Dickinson**  
Materials, Ear Training

**Barry Elmes**  
Drums, Ensembles

**Jerry Johnson**  
Trombone, Ear Training

**Lorne Lofsky**  
Guitar

**Kevin Turcotte**  
Trumpet, Ensembles

**Cam Walter**  
Jazz History

**Carol Welsman**  
Voice, Jazz Choir

**Gary Williamson**  
Piano, Piano Proficiency

**Dave Young**  
Bass

The nature of jazz performance demands that a curriculum be designed to challenge and motivate each student to develop an individual voice. With this in mind, enrolment in the program has been kept small (60 students) to ensure that each student receives as much individual attention as possible. Performance

courses (private lessons, improvisation, and ensembles) allow students to work on building technique, repertoire, and facility in applying skills and knowledge to reach their individual goals. In support of these courses, theoretical and academic subjects such as materials, ear training, history and arts electives provide students with the necessary theoretical background and personal development



BRUCE LITTLEJOHN

*Director Emeritus Phil Nimmons*

to build the wide range of skills required of the performing jazz musician. In addition, upper year electives are offered in jazz arranging and composition.

The new jazz option represents a positive and important step forward for the Faculty of Music. Until recently, aspiring young Canadian jazz musicians have had to study outside Canada or find other means to develop their skills and knowledge. Now, they may study in a major Canadian university and in a city where they are able to hear great jazz and participate in a thriving musical community.

*Professor Paul Read*



# Students Receive Standing Ovation at Lincoln Center!

Thanks to the generous support of Alumni, Faculty and friends, the University of Toronto Chamber Singers, under the direction of Professor Doreen Rao, and the University of Toronto Chamber Orchestra, under the direction of Professor David Zafer, toured to New York City where they celebrated the Mozart Bicentennial in a triumphant performance of symphonies and masses at Lincoln Center's Alice Tully Hall. Invited by Lincoln Center to perform in the Masses-in-Concert series, the Choir and Orchestra offered a historical reconstruction of a festival mass which included Mozart's *C Major "Coronation" Mass*, K. 317 interwoven with the *C Major Symphony*, K. 200, the *Epistle Church Sonata in C*, K. 329 and the *Gradual Sancta Maria*, K. 273. The vocal and instrumental solos were performed by undergraduate students. Embellished with a number of Mozart's rarely heard hymns and church arias, the students' performance of the liturgically related repertoire was praised by the *Toronto Star* as "...an exhilarating sequence of choral and instrumental music" also noting "...the response to their well-disciplined and full-hearted performance was overwhelming."

The "overwhelming" response to these performances began with a sold-out concert on February 8 at St. Thomas Anglican Church in Toronto. The accurate reconstruction of Mozart's liturgical music was received enthusiastically by the audience. However, it wasn't until the Lincoln Center standing ovation and the cheers of *Bravo* heard throughout Alice Tully Hall, that the students fully realized the success of their performance.

Following the New York City performance, congratulatory messages poured in from many quarters. In a letter written to Professor Doreen Rao,

University of Toronto President Robert Prichard was moved to write that the performance "made me very proud." While public appreciation and standing ovations certainly make a difference for any per-

forming artist, the inspiration of great literature and the motivation of touring made all the difference this season for the students at the Faculty of Music.

*Professor Doreen Rao*



*The University of Toronto Chamber Orchestra*



*The University of Toronto Chamber Singers*

# The Tafelmusik Connection

Early Music at the Faculty of Music has added a few new dimensions recently. The most exciting of these is the addition of adjunct faculty members who specialize in early instruments, many of whom perform with the Tafelmusik Baroque Orchestra.

String players received special attention from the five-day residency of Jeanne Lamon, director of Tafelmusik, who was the 1991/92 Wilma & Clifford Smith Visitor. Ms. Lamon gave lectures, conducted workshops and private coaching sessions, and presented an exceptional recital in the company of three of her Tafelmusik colleagues.

A new Master of Music degree stream has been developed for performance on historical instruments (including voice)—it has been available in the MusBac programme for about twenty years. Recent graduate students have included performers on Baroque violin, Baroque cello, and harpsichord. In addition, adjunct faculty member Colin Tilney has been conducting classes in fortepiano performance for the last three years.

One of the real boosts to the Historical Performance Ensembles has been the gifts and loans of quality instruments. To date we have received a variety of Renaissance and Baroque wind instruments, two harpsichords, a fortepiano, Baroque organ and

sufficient string instruments to mount a Baroque chamber orchestra and a viola da gamba consort.

We plan to celebrate the delivery of a new concert harpsichord next year

with a concert featuring Colin Tilney and other members of our Historical Performance staff. At the Faculty of Music "old music" is up to date!

Professor Timothy McGee



## Faculty Publications

**Bartel, Lee.** "The Effect of Preparatory Set on Musical Response in College Students." *Journal for Research in Music Education*. 40(1), 1992: 47-61.

\_\_\_\_\_. "A Study of Relationships Among Listener Characteristics and the Cognitive-Affective Response to Music." *Canadian Journal of Research in Music Education*. 33, 1991: 11-19.

\_\_\_\_\_. "Performance stress and anxiety: How do orchestra musicians cope?" *Orchestra Canada*, January 1992.

**Bowen, William.** "Love, the Master of All the Arts: Marsilio Ficino on Love and Music." in K. Bartlett, K. Eisenbuhle, & J. Liedl (eds), *Love and Death in the Renaissance*. Ottawa, Dovehouse, 1991: 51-60.

**Elliott, David.** "Music as Knowledge." *The Journal of Aesthetic Education*. 25(3), 1991: 21-40.

\_\_\_\_\_. "Music Education as Aesthetic Education: A Critical Inquiry." *The Quarterly Journal of Music Teaching and Learning*. 2(3), 1991: 48-66.

\_\_\_\_\_. "Musical Diversity, Musical Pluralism, and Music Education." in P. Hatch & J. Beckwith (eds.), *Proceedings of The Fifth Stream Festival-Conference*, Toronto, Institute for Canadian Music, 1991: 92-101.

\_\_\_\_\_. "Music as Culture." in R. Smith (ed.) *Cultural Literacy and Arts Education*. Chicago, University of Illinois Press, 1991: 147-166.

**Jones, Gaynor.** "Exam Wars and the Toronto Territorial Connection." *Canadian University Music Review*. XI(2), 1991: 51-67.

\_\_\_\_\_. "Fidelio and the French Revolution." *Canadian Opera Company Magazine*. Fall 1991: 39-42.

**Kippen, James.** "Modelling music with grammars: formal language representation in the Bol Processor." In A. Marsden & A. Pople (eds), *Computer Representations and Models in Music*. London, Academic Press, 1992: 207-38.

\_\_\_\_\_. "Changes in the social status of tabla players." *Bansuri*. (Journal of the Raga Mala Performing Arts of Canada). 8, 1991: 207-38.

**McGee, Timothy.** "Pompeo Caccini and 'Euridice': New Biographical Notes." *Renaissance and Reformation*. 26, 1990: 81-99.

**Meyers Sawa, Suzanne.** "The Odyssey of Dahlia Obadia." *Canadian Folk Music Journal*. 18, 1991: 32-39.

**Morey, Carl.** "Harry and the Magician." *Opera Canada*. 33(1), 1992: 14-17, 30.

**Shand, Patricia.** "Strategies for Teaching Contemporary Music, Using Canadian Music for Student Instrumental Ensembles." *Canadian Music Educator*. 32(5), 1991: 27-33.



Jeanne Lamon

# Faculty

On sabbatical leave 1991/92, Professor **WILLIAM AIDE**, performed works by Chopin in last season's Festival of the Sound. One of his students Raymond Spasovski won second prize in the 1991 Glory of Mozart competition in Quebec and was a finalist in the Montreal International Piano Competition.

Professor Emeritus **JOHN BECKWITH**'s early opera *Night Blooming Cereus* was presented in four performances (14-17 January) by Opera Nova, the opera workshop of the University of Victoria, B.C. While on the West Coast to view the production, Professor Beckwith gave talks at the University of Victoria and Simon Fraser University. In late January he visited Mount Allison University in Sackville, New Brunswick, where he gave the Winthrop Pickard Bell lecture on the topic "The Canadian Musical Repertoire", as well as talks, interviews, a master class, and an open rehearsal of some of his compositions. Professor Beckwith's *Harp of David* for a cappella choir has just been published by Jaymar

Music, London, Ontario. This group of six psalm-settings was the subject of an article by the composer, "Notes on *Harp of David*", in the latest issue of the *Canadian University Music Review*. His restoration of the early Canadian comedy-with-music *Lucas et Cécile*, by Joseph Quesnel, will be published this spring by Doberman/Yppan, Quebec City, in piano-vocal score.

Professor **CHANKA NIN**'s work *Among Friends*, scored for clarinet, cello and piano won first prize (\$5000) in the 1991 Barlow International Competition. Commissioned by the Faculty of Music's trio-in-residence, **AMICI**, the work was performed at the Chamber Music America National Conference in January, 1992. Also in January, Professor Chan was awarded first prize (\$4000) in the Amherst Saxophone Quartet's Composition Competition for his work *Saxophone Quartet*. In addition to performing the work several times, the Amherst Saxophone Quartet also recorded this work on their new CD distributed by MCA Classics in New York. Of his compositions for orchestra, *Ecstasy* was included in the *Concert Above the Clouds* programme in Air Canada flights during the summer of 1991. This work was performed twice by Symphony Nova Scotia in two consecutive seasons: 1991 and 1992.

Professor **STEPHEN CHENETTE** has completed two terms as Secretary of the International Trumpet Guild. He has recently been appointed to the ITG's newly created Recording Projects Committee and continues his position on the Music Commissions Committee. In the summer of 1991, the CBC released, on their SM5000 series, a compact disc of Stephen Chenette conducting the Hannaford Street Silver Band in Canadian and British music for brass band. This album was listed as a 1991 "Critic's Choice" recommendation by the *American Record Guide*. In March of 1992, Professor Chenette and the Hannaford Street Silver Band recorded another album for CBC, this one consisting entirely of Canadian music for brass band.

Professor **GUSTAV CIAMAGA**'s composition *VU*, first performed in a concert of electroacoustic compositions in Walter Hall, March 1991, has received further performances: June, 1991 at Concordia University and October 1991 at the International Computer Music Conference at McGill University. It was broadcast on CBC-FM's *Two New Hours* in January, 1992 and featured by Swedish National Radio in March 1992. Professor Ciamaga's *Ars Nova*, written for the Canadian Electronic Ensemble in 1976, was featured in a twentieth anniversary concert of the Ensemble in March, 1992. The Canadian Electronic Ensemble: **David Jaeger** (1972-MusM/Comp), **James Montgomery** (1972-MusM/Comp), **Larry Lake** and **David Grimes** (1972-MusM/Comp) was founded in 1972 during graduate studies at the Electroacoustic Music Studio of the University of Toronto.

During his sabbatical research leave Professor **DAVID ELLIOTT** was a Visiting Professor of Music Education at Monash University, Melbourne, Australia and at the University of Cape Town in South Africa. During his two visits to Africa this year, Dr. Elliott assisted South African music educators in developing a multicultural music education curriculum for the "new" South African school system. In April, he presented a paper at the Music Educators National Conference in New Orleans titled, "A New Philosophy of Education".

In her role as instrumental music teacher at Runnymede Public School, **ANN COOPER GAY**'s students received nine First Awards, two Best of Class Awards, in addition to several seconds and thirds at the recent Kiwanis Music Festival. This summer, following her High Park Girls' Choir tour of England, Ann Cooper Gay appeared as Youth Choir Clinician in July at Westminster College, New Wilmington, PA, for the Presbyterian Association of Musicians. Under Ann Cooper Gay's direction, the **University of Toronto Women's Chorus** again won second prize (\$2000) in the CBC's biannual choral competition in May, 1992.

Aside from her teaching activities at the Faculty of Music and the Royal Conservatory of Music, soprano **MARY ENID HAINES** had a full performing schedule this past season. A well-known exponent of early music, Ms. Haines regularly performs as a soloist with orchestras, choirs and chamber groups. Her recording of Baroque Cantatas with tenor **Mark DuBois** (1977-ArtDipMus) (1979-DipOpPerf) is scheduled for release on the Canadian label *ibs*, this spring. Along with fellow faculty member, **TERRY MCKENNA**, she is a member of the baroque chamber music group, Musick Fyne. Other members include **Alison Melville** (1983-MusBac/Perf) recorders and baroque flute; **Valerie Weeks**, (1978-MusBac/Perf) harpsichord. Several of their concerts have been broadcast on CBC Radio including a performance of John Beckwith's documentary cantata, *The Hector*.

Professor **JOHN HAWKINS** is currently working on a ballet score in collaboration with dancer/choreographer Randy Glynn for presentation by Musical Mondays during their 1992-93 season. The work was commissioned through the Ontario Arts Council. Recently, his work *Five Pieces for Piano*, performed by Charles Foreman, was featured on a new compact disc from Centrediscs. In addition to premiering the piece in February at Lincoln Center, pianist Michael Kim recorded the same work for broadcast on CBC's Arts National. Also in February, Hawkins introduced his piece *Light to Dark*, performed by the Atlantic Arts Trio and discussed aspects of the relationship between words and music in the work at a Trillium Plus concert at the London, Ontario Art Gallery.

Professor **DEREK HOLMAN**'s *Missa Brevis*, commissioned by the University of Toronto Women's Chorus, Ann Cooper Gay, conductor, was premiered in Walter Hall in April 1992, accompa-

nied by Carolyn Maule. It will be published by Boosey and Hawkes, subtitled *A Little Birthday Mass* and is dedicated to the composer's grandson, born just half an hour after the last double bar had been written in the score!

In August 1991, Dr. Holman toured with his church choir—the "Gentlemen and Boys of St. Simon's"—to England. The choir sang the daily services at York Minster and Westminster Abbey. Afterwards, the Dean of Westminster invited the choir and the accompanist **John Tuttle** to come back, saying, "You have done me proud, and you have done the Abbey proud!"

On May 3 in Walter Hall, the Aldeburgh Connection, **Stephen Ralls** and Bruce Ubukata, artistic directors, concluded their programme with Prof. Holman's work *Contrasts*, a suite of five Canadian songs for four "pianistic" hands.

Professor Emeritus **OSKAR MORAWETZ** turned 75 on January 17, 1992 and CBC Stereo celebrated his birthday by broadcasting the following works, in his honour: *Tribute to W.A. Mozart*, *Memorial to Martin Luther King*, *Harp Concerto*, *From the Diary of Anne Frank* and *Sinfonietta for Strings*. This was followed by exciting news in February from New York, that his composition *Memorial to Martin Luther King*, will be performed during the New York Philharmonic's 1992/93 season on January 7, 8, 9, and 12, 1993 in Avery Fisher Hall. These performances will be conducted by Kurt Masur with soloist Yo-Yo Ma. Immediately following the New York performances, Mr. Ma will perform the work with the Toronto Symphony, at Roy Thompson Hall. In March 1992, the Gewandhaus String Quartet of Leipzig will perform Morawetz's *String Quartet No. 2* in Leipzig, Basel and Locarno.

In addition to her many U.S. appearances as conductor, lecturer and choral clinician, Professor **DOREEN RAO**'s

recent work abroad includes conducting masterclasses and lectures in Africa, concerts in Poland, Czechoslovakia and Finland. She recently returned from giving concerts and choral workshops in South Africa, where she was the first woman to conduct the National Symphony Orchestra in Johannesburg. In 1991 Dr. Rao gave choral workshops for numerous school boards around North America.

During the summer of 1992, she will lecture at the 10th Anniversary Conference of the International Federation of Choral Music in Namur, Belgium, and will give choral workshops for the Association of British Choral Directors in Cardiff, Wales. Professor Rao's publications include many new compositions and arrangements in her series *Choral Music Experience*, published by Boosey and Hawkes. These new editions include the work of Canadian composers Imant Raminsh, Steven Chatman, Derek Holman, Rupert Lang, Richard Kidd, and Stephen Hatfield. Her new choral textbook for classroom choirs, *We Will Sing* will be released in May.

Professor **PATRICIA SHAND** continues to serve as Director of the John Adaskin Project on Canadian music for student performers, sponsored jointly by the Canadian Music Educators' Association and the Canadian Music Centre. Dr. Shand's article, "Strategies for Teaching Contemporary Music, Using Canadian Music for Student Instrumental Ensembles," was published in the August 1991 issue of *The Canadian Music Educator*. Her current research focuses on the selection and evaluation of Canadian solo violin music for student performers. Dr. Shand was research consultant and editor of the *Guidelist of Canadian Solo Free Bass Accordion Music Suitable for Student Performers*, published in 1991 by the Canadian Music Centre in co-operation with the Canadian Music Educators' Association as the most recent of the John Adaskin Project publications. Author of the *Guidelist* was **Peggy Matthys MacInnis** (1982-MusBac/MusEd), now teaching for the Scarborough Board of Education.



In addition to being choral instructor at the Royal Conservatory of Music, organist to the U of T and organist/music director at St. Thomas' Church, **JOHN TUTTLE** maintains a busy performing and conducting schedule. In February 1992, he conducted *Benedicite* by Vaughan Williams with choirs from the University of Western Ontario, McMaster University, Queen's University and the U of T's Hart House Chorus at the annual Inter-Varsity-Choral-Festival, hosted this year in Toronto. Also in February, he conducted his Exultate Chamber Singers in a performance of *Missa Papae Marcelli* by Palestrina, *Ein Deutsches Magnificat* by Schütz and *Jesu, meine Freude* by J.S. Bach. With the Canadian Children's Opera Chorus, he is taping Poulenc's *Litanie à la vierge noir* and *Petites voix* and Britten's *Missa Brevis* to be released on CD in the future.

In May 1991, Professor Emeritus **JOHN WEINZWEIG** was awarded the 1991 Roy Thompson Hall Award for his artistic achievements and ground-breaking contribution to Canada's cultural identity. In March, 1992, John Weinzwieg's *Fifteen Pieces for Harp, Riffs for Solo Flute* and *Concerto for Harp and Chamber Orchestra* were featured on a programme of Canadian and Russian composers. Additional 1992 performances of Weinzwieg's compositions include *Interlude in an Artist's Life* for string orchestra, Montreal Chamber Orchestra; *Symphonic Ode*, University of Toronto Symphony Orchestra, Pierre Hétu, conductor, MacMillan Theatre; *Prime Time* for soprano, baritone, bass clarinet and flute (premiere), DuMaurier Theatre Centre, Sunday Stage Presentation.



## New Appointments

Born in Montreal, **PIERRE HÉTU** graduated in music at the Conservatoire de Montréal and at the Music Department of the Université de Montréal. He studied conducting in Paris and spent three consecutive summers at the Chigiana Music Academy in Siena, Italy.

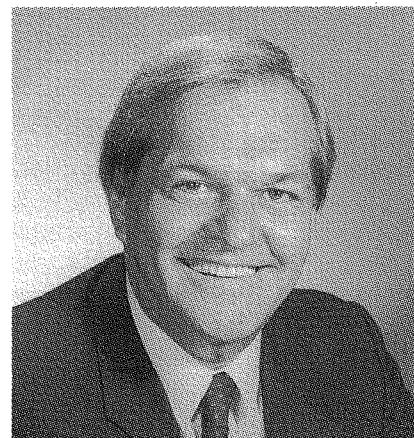
In 1961, he won the first prize in the International Competition for Conductors in Besançon, France, after which he spent one year in Vienna at the Music Academy. He also studied with Charles Munch in Tanglewood, and in Düsseldorf with Jean Martinon.

He was the Assistant Conductor of the Montreal and Detroit Symphonies, and from 1973 to 1980 was the Music Director of the Edmonton Symphony Orchestra.

Since 1980, Mr. Hétu has guest conducted with major North American and European orchestras and opera houses, the CBC radio and television. More recently he has been involved in clinics

with various student orchestras across North America and has taught conducting both privately and in masterclasses.

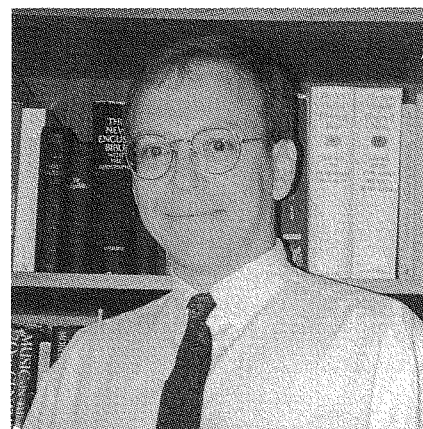
In 1991 he was appointed the conductor of the University of Toronto Symphony Orchestra and instructs in the Special Programme in Conducting.



Professor Pierre Hétu

**GREGORY S. JOHNSTON** joined the Faculty of Music at the University of Toronto in the summer of 1991. He completed his graduate studies in Historical Musicology at the University of British Columbia, where he received the Ph.D. in 1987. Prior to moving to Toronto, he taught at the University of Manitoba, the University of British Columbia, and the University of Victoria. An active scholar with a special interest in Baroque music, Professor Johnston has published articles on a variety of topics including historical performance practices, the music of Heinrich Schütz, and Music and Rhetoric. His expertise in historical performance practices has additionally led to him being invited to be a musicological consultant for such diverse groups as the Taverner Choir,

Consort and Players and The Canadian Brass. He currently teaches courses in music history and musicology, and is Co-Director of the University of Toronto's Historical Performance Ensembles.



Professor Gregory Johnston



## Academic Spotlight

One of the better kept secrets at the Faculty of Music is the prominence of a number of our scholars. Actually, no one has really conspired to keep the information quiet—it is simply that the nature of scholarship itself keeps it from the limelight. We hope to overcome a bit of that problem by highlighting the accomplishments of our outstanding academic faculty from time to time.

### Andrew Hughes

Andrew Hughes has been a member of our History and Culture faculty (formerly History and Literature) since 1969. His special area of research has always been the music of the Middle Ages and he has written a number of important books and articles on various aspects of medieval music. But in recent years his interests have become even wider, encompassing such non-musical areas as liturgy, hagiography, paleography, codicology, textual criticism, Latin poetry and computer software design. He has not grown tired of music; these new interests are a product of his current chant research project.

Twenty years ago, Professor Hughes noticed that some of the chants had rhymed poetry—a characteristic that made it stand apart from the remainder, which is in prose. He decided to look into it, and, what started out as simply a curiosity has turned into the largest research project in medieval music. The numbers involved are staggering: 50,000 texts to collate, catalogue and analyze. To begin with, he had to design computer programmes that would handle the data—remember that this began in the early 1970's, before the days of user-friendly software. He needed to develop a way of encoding musical phrases; a problem that had not been solved before he began. Once the analysis was underway, he soon

realized that in order to understand the musical implications of this repertory, he would need to become familiar with the history of the saints, late medieval liturgical ceremonies, and Latin poetry. One study led to another, and as the Rhymed Office project grew, its importance to the entire discipline of medieval studies became apparent: because musical phrases are more particular than text, Hughes' analytical programme should make it possible to see how monasteries related to one another by tracing the patterns of borrowed and adapted rhymed chants.

The Rhymed Office Project will continue for a number of years before all the data is complete, but Professor Hughes' first study, a concordance of all of the texts, is now ready for publication; it is 12,000 pages long and will be released on computer disk. A similar concordance of 'chantwords' (that is, the word plus its musical setting) is in preparation. Another study of Dominican chants, running almost the same length, is complete, but as yet unpublished, and this is only the beginning.

In his spare time—when he is not lecturing, teaching, and working on the Rhymed Office material—Prof. Hughes plays croquet, and typically has achieved national ranking as a tournament player!

In June, 1992, Professor Hughes was one of two U of T scholars to be awarded the institution's highest honour for faculty members: appointment to the rank of University Professor.



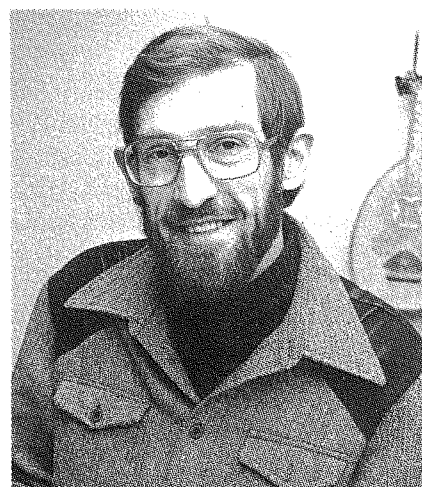
## Compact Discs

*British and Canadian Music for Brass Band.* Hannaford Street Silver Band. **Stephen Chenette**, Conductor. CBC SMCD1503.

*Five Pieces for Piano* by **John Hawkins** performed by Charles Foreman. On *BALLADE*, CMC CD1684.

*NEXUS Ragtime Concert.* Bob Becker, Bill Cahn, **Robin Engelman**, **Russell Hartenberger** & John Wyre. Nexus 10284.

*Baroque Cantatas with Period Instruments.* **Mary Enid Haines**, Soprano; **Mark DuBois**, Tenor. IBS 1003



*Professor Andrew Hughes*

# Alumni

active performing schedule, including roles in *Die Kluge* and *Tosca* and on the concert stage, Bach's *Christmas Oratorio* and Beethoven's *Ninth Symphony*.

## 1989

*Quid Pro Quo* by **Michelle Green**, (MusBac/Comp) won first prize in the chamber music category—The Serge Garant Award (\$2000)—of the Society of Canadian Composers (SOCAN) 1991 Awards for Young Composers. **Jeffrey Ryan**, (MusM/Comp) was awarded The Sir Ernest MacMillan Award—(\$2000) for his work *Full Fathom Five* in the orchestral category of the SOCAN 1991 Awards for Young Composers. **Anne Louise-Turgeon** (MusBac/Perf) began graduate studies in piano at Yale University School of Music with Boris Berman. Her most recent engagement was a series of concerts with American violinist Eric Friedman aboard the cruise ship Queen Elizabeth II.

## 1988

The Toronto based **St. Lawrence String Quartet**, **Geoff Nuttall** (MusBac/Perf), **Barry Shiffman** (MusBac/Perf), violins, **Lesley Robertson**, viola and **Marina Hoover**, cello has been making waves across North America. The Quartet has just completed their residency with the Emerson String Quartet at the Hartt School of Music and were awarded the first prize in the prestigious Banff International Quartet Competition. They will be performing at the Faculty of Music's Walter Hall during the 1992/93 season. Since graduating from U of T, **Edward Turgeon** (MusBac/Perf) has performed in Canada, the U.S.A. and Germany. He began MusM studies at Yale University School of Music in 1991, studying with Peter Frankl. He and his wife, Anne Louise-Turgeon have recently been appointed examiners for the Royal Conservatory of Music.

## 1991

**Sonja Boon** (MusBac/Perf) is presently studying with Peter Lloyd at the University of Indiana for her Masters degree in Performance. In October 1991, she performed Nielsen's *Flute Concerto* with the University of Toronto Symphony Orchestra under the direction of Pierre Hétu.

## 1990

Winner of the 1991 Eckhardt-Grammatté Competition for the Performance of Canadian Music held in Brandon, Manitoba, May 1991, **Krista Buckland** (MusBac/Perf) completed a fifteen concert tour across Canada sponsored by the Eckhardt-Grammatté as part of her prize. The tour included a performance at the Faculty of Music as part of the Thursday Noon Series. After graduation **Paul Sketris** (DipOpPerf) received a Canada Council Grant to study in Germany, where he has an



*St. Lawrence String Quartet*

## 1987

After playing with the Saskatoon Symphony Orchestra, **Martin Arnold** (MusBac/Ed) is currently playing bass clarinet with the Mexico City Philharmonic. **Stephen Skoutajan** (MusBac/Perf) has been teaching music in Ethiopia and is surviving the political conflicts there.

## 1985

Presently living in Hong Kong, **Wing-Wah Chan** (MusDoc/Comp) has been elected Vice-Chairman of the Hong Kong Composers' Guild, and appointed Deputy Secretary to the Asian Composers' League. His work *Impressions* scored for two pianos was recently released on compact disc by BMG Pacific Ltd. The Royal Academy of Music in London, England has recently appointed **Jonathan Freeman-Attwood** (MusBac/Hist&Lit) Associate Dean, with special responsibility for academic programme development. **Scott Wilkinson** (MusBac/Perf) is pursuing a successful career as a composer. His works recently performed are *Tricks for Clarinet and Piano*, performed by part-time faculty member **Ameene Shishakly** (1987-MusBac/Perf), clarinet and Henry Renglich, piano and *Two Dance Studies & Two Illustrations* for piano solo choreographed for members of the Toronto Dance Theatre.

## 1981

Since 1980, the Licorice Allsorts Clarinet Quartet has been delighting audiences with its entertaining and educational performances. Three of the members are U of T alumni—**Catherine Pickett-Erskine** (1981-MusBac/Perf), **Lynne Milnes** (1968-MusBac/Hist&Lit) and **Barbara Hankins** (1980-MusM/Perf). Recently, the group commissioned composer Michael Purves-Smith to write a musical story for young audiences. The work, *Applesauce Evening*, was completed in 1989 and has been performed many times since its premiere.

**Timothy Sullivan's** (MusM/Comp) work *Dream Play*, a contemporary opera, premiered in 1988 by the Canadian Opera Company and in 1990 in New York City. The work was commissioned by the COC where Sullivan was Composer-in-Residence at the time.

## 1977

**J. Kent Mason**, (MusM/Education) (1971-MusBac/Education), left full time elementary and secondary level teaching in 1988 to move into the music engraving field using the *Score* computer programme. He is now working at Waterloo Music as Advertising/Publications Coordinator where he continues to utilize his wide performance experience on new publications. **Dorothy Deval-McCleary** (MusBac/Hist&Lit), (1978-MA), has been appointed to a Lectureship at the Royal Academy of Music in London, England. Recently appointed President of the Royal Conservatory of Music, **Peter Simon** (MusBac/Perf) has returned to Toronto from New York City where he was President of the Manhattan School of Music.

## 1976

To celebrate the 200th anniversary of Mozart's death, **Naomi Oliphant** (MusM) performed the complete mature works by Mozart for piano and violin with her duo, The McHugh-Oliphant Duo. The Duo maintains an active performing career of over 40 annual recitals in the USA, Canada and Europe.

## 1974

Currently the Associate Principal Cellist of the Minnesota Orchestra, **Janet Horvath** (MusBac/Perf) is also the Director of "Playing Hurt" National Conference on the Identification, Prevention and Treatment of the Medical Problems of Musicians. A leading authority on the new field of music medicine and

performance injuries, she is in constant demand as a public speaker.

## 1972

**Jane Austin Coop** (MusBac/Perf) is currently teaching at UBC in addition to maintaining a hectic touring schedule. She and her husband have established their own recording company, *Skylark*, which has six classical recordings.

## 1961

Chair of the Music Department at Dalhousie and Kings Professor in Music, University of King's College, Halifax, **Walter H. Kemp** (MusM/Comp) was commissioned by Dalhousie University to compose a work for choir and trumpets for the October 1991 Convocation. Recently, Oxford Clarendon Press published his book entitled *Burgundian Court Song in the Time of Binchois: the Anonymous Chansons of El Escorial V. III. 24*

## 1960

**James Burchill** (MusBac/Perf) lives in Moncton, New Brunswick where he is active as an organist and choirmaster. In addition to performing recitals regularly, he accompanied the New Brunswick Choral Federation Spring Festival. He has also recorded a programme with the University of Moncton Chamber Choir for the CBC. He received his Ph.D. from the Eastman School of Music.



*Noteworthy* was designed and edited by Rosemary Thackray



*Sally Dibblee as Susanna and Marianne Bindig as Cherubino were among the Opera Division students who performed in this year's sold-out production of Mozart's *The Marriage of Figaro*, March '92*

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