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 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 collection 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 McMorro

What's Inside...

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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 Jordan, 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, 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 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 performing 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 Jeanné 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


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 CHANG-KA 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 "Critics' 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 schoolsystem. 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, ANNCOOPER 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 Du Bois (1977-ArtDipMus) (1979-DipOpPerf) is scheduled for release on the Canadian label ibr, 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-
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 Weinizewig’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 Weinizewig’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), DucMaurier 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.

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 musico logical 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.
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.

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Compact Discs


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


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

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Professor Andrew Hughes
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 Hart 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-Gramatté 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-Gramatté 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
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.

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.

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 Ameneh Shishakly (1987- MusBac/Perf), clarinet and Henry Renglic, 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 Milhes (1986-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.

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.

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-Meechery (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.

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
We Want to Hear from You!

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

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