

Noteworthy

A Year in Review

Faculty of Music University of Toronto

Summer 1993

John Weinzwieg Celebrates his 80th Birthday

GLOBE & MAIL



"Toasting a long career." From left to right: Harry Somers, Phil Nimmons (partly hidden), Victor Feldbrill, John Weinzwieg, R. Murray Schafer and John Beckwith.

On March 11, 1993, in honour of Professor Emeritus John Weinzwieg's 80th birthday, the Faculty of Music and the Canadian Music Centre presented him with a 50-year concert retrospective of his music. Broadcast live on CBC Stereo's Arts National, the concert featured some of Canada's finest soloists, many of whom studied with Weinzwieg.

A string ensemble under the baton of Victor Feldbrill accompanied flutist Nora Shulman in the *Divertimento No. 1 for Flute and Strings* (1946) -- a work that won the top prize in the 1948 Olympic Games musical competition. Judy Loman performed three of the *15 Pieces for Harp* which Weinzwieg wrote for her in 1983. Violinist Martin Beaver and pianist Mary Kenedi played the *Sonata*

for Violin and Piano (1941). Soprano Mary Lou Fallis, accompanied by pianist Monica Gaylord, presented four of the set of songs from 1975 entitled *Private Collection*. Steven Dann played *Tremologue for Solo Viola* (1987) which was contrasted by Joel Quarrington's performance of *Refrains* (1977) for contrabass and piano. Finally, the strings reassembled with Lawrence Cherney as the soloist for *Divertimento No. 11 for English Horn and String Orchestra* (1989).

Professor Weinzwieg O.C., O. Ont., "the Dean of Canadian composers," has had a distinguished career as a composer, educator and advocate of contemporary music. A pioneer of contemporary Canadian music, Weinzwieg's career as a

composer began in the late '30's. By 1941 he was composing incidental music for CBC radio dramas, as well as soundtracks for National Film Board documentaries. Weinzwieg is known for a huge compositional output and was the first Canadian to employ 12-tone technique. He was a founder of the Canadian League of Composers and became its first president in 1951. In addition, he was co-founder of the Canadian Music Centre in 1959.

As a teacher at the Faculty of Music at U of T, from 1938-1978, Weinzwieg fostered and encouraged individuality in his students while challenging them with the need for high standards of self-criticism. His list of former students includes many of the most important names in Canadian music: Somers, Freedman, Schafer, Beecroft, Nimmons.

The birthday concert was an present for Weinzwieg who has devoted his entire life to achieving the acceptance and recognition Canadian of music.

Inside...

Women's Chorus	2
Ear to Stone	3
CD's	3
Baroque Orchestra	4
Students	5
Faculty	6
Publications	9
Alumni	10

Walking in the Snow

Under the direction of Ann Cooper Gay, the University Women's Chorus enjoyed a successful season performing, touring and competing. They began their season by winning the second place prize in the CBC Radio Choral Competition's Equal Voice Category. The choir, which has previously won awards in this prestigious competition, claims the distinction of being the first University of Toronto choir to do so. After using the 1990 prize money to commission, *Missa Brevis* by faculty member Derek Holman, the choir decided to use the 1992 prize money to embark on its first tour.

The tour, which took place February 19-21, was to Cornell University, Ithaca, NY, where the women were guests of the Cornell Chorus, a 60-voice undergraduate women's chorus. Little did the choir members realize how appropriate the concert title, "We Shall Walk in the Snow" would be:

Ithaca experienced one of the winter's heaviest snowstorms on the day of the concert!

The UWC performed a wide variety of repertoire, from Francesca Caccini's *Aure Volanti* to Canadian composer Donald Patriquin's arrangement of *Ah! Si mon moine voulait danser!* and an Irish folksong, *A ghaoth aneas!*, arranged by Dr. Errol Gay, with Julia Seager, harp. Additional selections included works by Bach, Duruflé, Mendelssohn, Janet Stensaas, Baldassare Galuppi and Imant Raminsh. Culminating with a joint performance of Gustav Holst's *Ave Maria*, the February 21 concert in historic Sage Chapel was a good reflection of the choir's work throughout the year. Although the snowstorm had already begun raging before the concert, Sage Chapel was filled with an appreciative audience from Cornell and Ithaca.

Back in Toronto, the UWC gave its Spring Concert on April 5th in Victoria College Chapel, University of Toronto. This program included many of the works that were on the Ithaca program, with the addition of *O Holy Fire* (premiere) by Bruce Nicol, doctoral student at U of T in composition and UWC's appointed student composer for 1991-92. This concert closed a season of performances that began in October, 1992 when the Women's Chorus was invited to perform at the Gala Concert for delegates to the Ontario Music Educators Association Convention held in Toronto.

Having finished such a rewarding year, the University Women's Chorus hopes to be able to continue to commission new works and present them, along with its other eclectic repertoire, at home and on many future tours.

Heather Gay



The 1992-93 University Women's Chorus, Ann Cooper Gay, conductor

Ear to Stone

A new sculpture by John McEwen graces the ground floor entrance to the Music Library in the new Rupert E. Edwards wing. The work was commissioned with funds donated by Philip B. Jackson, Sr. in memory of his mother Ethel B. Jackson; and by the Royal Canadian Academy of Arts Trust Fund.

Well known and respected in the international art community, McEwen has a unique approach to sculpting, which causes many viewers to find his work somewhat "inaccessible." Influenced by conceptualism, minimalism and assemblage, he does not pictorially state the meaning of the sculpture in an obvious manner. Instead, he sculpts the minimum necessary to evoke a meaning that is revealed to the viewer quietly and slowly.

The sense of enigma often attached to McEwen's works is heightened by McEwen's cryptic use of words and phrases in the sculpture at the Faculty of Music. In the base of John McEwen's sculpture appear the words "Ear to Stone" which are hollowed out from the steel base. In this case, the reference may be to the phrase "ear to grindstone" and its particular significance to the devotion and discipline one must have as a musician. Perhaps the word "Island" refers to Prospero's island, where Prospero hears fragments of music in the air. The use of language in art, as the sign of meaning and its corresponding social references, is in the forefront of the concerns of contemporary artists. John McEwen often mixes his material forms with words to incorporate a narrative into his artwork.

In the sculpture recently installed at the Faculty of Music the properties of the materials, stone and metal, are contrasted with the ephemeral quality of music. One student asked in passing, asked if this piece were about "rock music"! Alternatively, the stone resting on the plinth may be indicative of McEwen's notion of the harmony and resonance of

the stone - even the stone participates in universal harmonies. The artist is also concerned with the relationship between the materials and the space that the completed work will occupy.

McEwen spent a great deal of time considering the particular spatial, material and pictorial needs of the specific location at the Faculty of Music. Even though the sculpture is small, the work exudes a monumental air that allows the space to have an almost sacred atmosphere. McEwen's appears to want to encourage each viewer take time to look at and contemplate this place; he believes that art should be open-ended and alive. Certainly, the work does encourage a number of meanings and interpretations.

Dr. Elizabeth Legge
University Art Curator



The sculpture "Ear to Stone"

CD's

Gustav Ciamaga. *It's about time*, DISContact CD 1, 1993.

Russel Hartenberger. *The Story of Percussion in the Orchestra*, Nexus 1030.

Russel Hartenberger. *Origins*, Nexus 10295.

Russel Hartenberger. *Afro-Can Routes, Kpanlogo*, Flaming Donos, CBC VRCD 1015.

Derek Holman. *Night Music*, The Elmer Isler Singers and CBC Vancouver Orchestra. CBC SMCD 511S, 1992.

Stephen Ralls (accompanist). *The Lyrical Art of Mark Pedrotti*, CBC Musica Viva MVCD 1051, 1992.

EVELYN MCGRATH

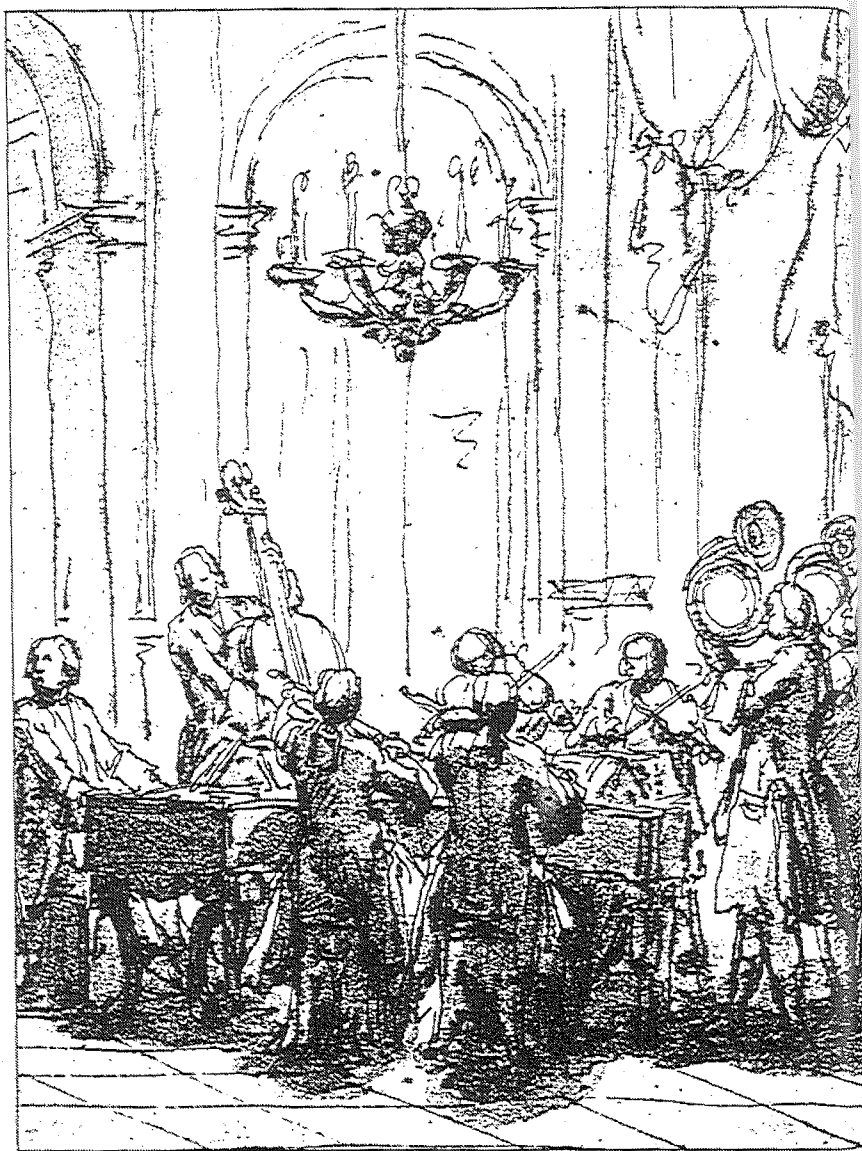
Baroque Orchestra

Rehearsals begin in September, 1993 for the Faculty of Music's newest ensemble: The University of Toronto Baroque Orchestra. The formation of a baroque orchestra is a logical response to the unqualified success of orchestral workshops over the past few years under the auspices of the Faculty's Historical Performance Ensembles program. Significantly, the U of T Baroque Orchestra is the first of its kind at any Canadian university, and the close ties between the Faculty of Music and the Tafelmusik Baroque Orchestra make it unique in North America. With a professional baroque orchestra rehearsing virtually next door, an academic staff with expertise in period performance practices, and the almost limitless resources of the University libraries, the UTBO will quickly become one of the premiere professional training programs for musicians specializing on period instruments.

The UTBO, playing on period instruments and focusing on music composed before 1800, will be directed by the dynamic baroque violinist, Kevin Mallon. A native of Ireland, Mr Mallon recently took up residence Canada and the position of principal second violin in Toronto's *Tafelmusik*. He has performed and recorded extensively as soloist and ensemble player — previously as concertmaster of the well-known French ensemble *Les Arts Florissants* and most recently on the *Tafelmusik* recordings of the Haydn symphonies — making him eminently qualified to direct the orchestra.

While the U of T Baroque Orchestra is principally designed to serve the educational and professional needs of the students in the Faculty of Music, interested alumni and members of the community are also warmly encouraged to audition in the Fall. Additional information may be obtained at from Professor Gregory Johnston, Coordinator of the UTBO and Director of the Historical Performance Ensembles (Tel. 978-3750).

Gregory Johnston



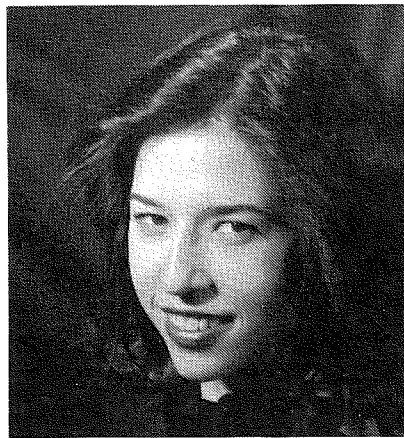
Students

On September 11, 1992, Erika Raum, fourth year violin student of Lorand Fenyes at the Faculty of Music, University of Toronto, was awarded first prize at the 28th International Music Competition Budapest. The competition involved fifty musicians from ten countries around the world. This year's competition was dedicated to the world famous Hungarian violinist and initiator of this competition, Jozsef Szigeti, to commemorate the 100th anniversary of his birth. The prize included US\$4000 and concerts with orchestras in Hungary, France, Portugal and Vienna. In addition, she won "Best Interpretation of Mozart" which awarded her a performance of the *Mozart Violin Concerto in A major No. 5, K.219* with the Franz Liszt Chamber Orchestra in Budapest, Hungary on February 7, 1993. In October, 1992,

Erika Raum performed the Bartok *Violin Concerto No. 2*, from her competition program, with the University of Toronto Symphony Orchestra.

Erika Raum is from Regina, Saskatchewan and has just graduated from the Faculty of Music with the highest standing in the Performance program for which she has been awarded Faculty of Music's prestigious Eaton Graduating Scholarship.

Ms. Raum also recently won the Edmonton Symphony Orchestra's 1991-92 Concerto Competition and was a prize winner of the 1991/92 Women's Musical Club Competition. Both her parents are professional musicians in the Regina Symphony. Her father plays trombone and is a musicologist at the University of Regina and her mother, Elizabeth Raum plays oboe and is a composer. In April 1993, Erika Raum premiered a violin concerto written for her by her mother with the Regina Symphony.



Erika Raum

Twenty-one year old guitarist Alvin Tung won second prize at the prestigious 35th Tokyo International Guitar Competition in December, 1992. He competed against an international field of 72 competitors. The jury consisted of various leading instrumentalists, composers and critics from around the world. The finals were held in the Tokyo Bunka-Kaikan concert hall. Tung received prizes of \$2000.00, a



Alvin Tung

new concert guitar built by Masaji Nobe and various trophies. Alvin Tung's award winning program included *Fantasy Op. 7* by Sor, *Etude 12* by Villa-Lobos, *Invocation Et Danse* by Rodrigo and *The Miller's Dance* by de Falla.

Alvin Tung began lessons with Trevor Burt at the age of eight and is now a Master degree student of Norbert Kraft at the Faculty of Music, with whom he has studied for five years. He recently played his debut recital at Roy Thompson Hall in their noon series. In addition, he has appeared twice as guest soloist with the University of Toronto's Guitar Orchestra, Eli Kassner, artistic director. Additional honours he has won include first prizes in the 1991 Canadian Music Competition at the National Arts Centre and the 12th New Celebrity Competition hosted by the Kamloops Symphony Orchestra in British Columbia.

Tung plans to finish his Masters degree and then pursue a doctorate and combine teaching with performing, both as a soloist and in orchestras.

With financial assistance, the National Youth Orchestra has commissioned Omar Daniel to compose a work for large orchestra. *Black Dogs* will receive three performances during July and August, 1993. He also received Toronto Arts Council funding through the "Grants to Composers" program to write *Glauben Sie es wird sich aufklaren*, which the Esprit Orchestra will premiere during the 1993-94 season.

Faculty

In February, March and April, Professor **William Aide** performed solo recitals in Aix-en-Provence, at Hart House, the McMichael Art Gallery and Sault Ste. Marie to highly favourable reviews: "Le retour de William Aide s'impose" (*Le Meridional*, Marseille); "Possibly the best musical moment experienced this winter in Aix-en-Provence." (*La Marseillaise*, Provence). His former student David Buechner has just released his third CD under the Connoisseur Society label. It is devoted to the piano music of Joaquin Turina and entitled *Mujeres Españolas* (Women of Spain).

AMICI, Joaquin Valdepeñas, clarinet, David Hetherington, cello and Patricia Parr, piano, Ensemble-in-Residence at the Faculty of Music performed three concerts at Walter Hall this past season. At the third concert in April they premiered **Chan Ka Nin's** *I think that I shall never see...*, a CBC commission. The work was enthusiastically received. This summer AMICI will release their first CD for Summit Records. The repertoire

includes Beethoven: *Trio, Op. 11*, Zemlinsky: *Trio, Op. 3* and Chan: *Among Friends*.

Professor **Lee Bartel's** and Professor Edward Thompson's from the School of Physical and Health Education research on levels of stress in musicians proved that professional orchestral musicians experience a much higher degree of job-related stress than the general population. The research results were received with interest across Canada and led to a number of feature articles, radio interviews and a symposium. In May, 1993, they presented *Coping with Performance Stress: A Study of Professional Orchestra Musicians in Canada* at the Indiana Symposium on Research in Social Psychology of Music, and *Coping with Performance Stress in Canadian Orchestras* at the CMEA conference. In addition, Professor Bartel edited and published the first book, *Research Perspectives on Music Education* in **Lori-Anne Dolloff's** monograph series entitled *Das Schulwerk: A Foundation for the Cognitive, Musical and Artistic Development of Children*.

Published by the Centre for Canadian Studies, Mount Allison University, Professor Emeritus **John Beckwith's** lecture "The Canadian Musical Repertoire" was one of three Winthrop Packard Bell Lectures delivered at Mount Allison in 1991-92. In July he participated as speaker, pianist and composer in the weekend symposium "The MacMillan Era, 1900-1950," which marked the centenary of Sir Ernest MacMillan, at the Festival of the Sound, Parry Sound, Ontario. Professor Beckwith's early composition for solo harpsichord and string ensemble *Circle, with Tangents* was performed by **Colin Tilney** and the CBC Vancouver Orchestra in the "Music at Sharon" concert series in July, and later this year will be recorded by the same artists for a forthcoming compact disc by CBC Records.

Lynn Blaser sang "Songs of England" with the Oriana Singers in May and

Zelenka's *Missa dei Patris* with the Orpheus Choir as part of the International Choral Festival in June, 1993. This summer she will be a vocal coach for the Ontario Youth Choir.

In February, 1993, **Helena Bowkun** received a standing ovation after her performance of the complete Chopin Waltzes at the Lynnwood Arts Centre in Simcoe, Ontario.

In November, 1992, **Pandora Bryce** performed Jacques Hétu's *Flute Concerto, Op. 51* with the Oshawa Symphony Orchestra. In addition, she continues in her position as an editor for the *American Suzuki Journal* in which she has published five articles on flute-related topics.

Professor **Chan Ka Nin's** recent CBC commissions include *A Fantastic Journey*, premiered by the Calgary Philharmonic Orchestra under Derrick Inouyi and for AMICI, *I Think that I Shall Never See...* In addition, the Canadian Music Competition commissioned him to write *I'm Ready for Love Once More* for voice and piano and *Spring Nest* for solo flute. The University of Toronto Symphony Orchestra performed his *Ecstasy* which was recorded and later broadcast on CJRT 91.1 FM.

Professor **Gustav Ciamaga's** recent composition *Where the Wild Things Are* received its first performance in the CBC's series "Music in the Virtual World", Glenn Gould Studio, January, 1993. The performance was broadcast on CBC-FM's *Two New Hours* in February. His work *It's About Time* was recently released in a CD anthology (DISContact 1).

The NEXUS percussion ensemble, with founding member **Robin Engelman**, performed at the Royal Albert Hall in London, England in August, 1993 for the B.B.C. "Proms" series. The U of T Percussion Ensemble, Robin Engelman, conductor will perform in the 1993 Percussive Arts Society Convention in Columbus, Ohio in November, 1993.

To honour her contribution to music, Prof. **Lois Marshall** was awarded the Order of Ontario in April, 1993.

Cellist **Daniel Domb's** latest CD release, entitled *Meditations* for the Pro Arte label, is a collection of favorite melodies accompanied by harpist **Judy Loman**. He also plans to release the first Canadian recording of the complete Bach *Suites*, issued on the Fanfare Mastersound label. In conjunction with this recording, he hopes to publish his own edition of the *Suites*. This summer, he plans to record Kodaly's *Sonata for Solo Cello* and Glick's *Suite Hebraique*.

Drummer **Barry Elmes** was named jazz musician of the year in the first annual Jazz Report Awards held in Toronto in May. The Barry Elmes Quintet, which is beginning a Canadian tour in June, was nominated for "Best Jazz Recording" in the 1992 Juno Awards. The Quintet includes Jazz faculty member **Kevin Turcotte**, trumpet and flugelhorn.

Professor Emeritus **Lorand Fenyves** has had a busy year. In September, 1992, he was President of the International Jozef Szigeti Competition in Budapest where his fourth year student Erika Raum won first prize. Celebrating his 75th birthday on February 20, 1993, he performed a concert in

Walter Hall with **Patricia Parr**, piano, and the University of Toronto Chamber Orchestra, **David Zafer**, conductor. The program included Bartók's *Sonata No. 2 for violin and piano*, Patricia Parr, piano, Mozart's *Violin Concerto No. 4 in D major, K. 218* and Schoenberg's *Verklärte Nacht*. In March he returned to Hungary for the Spring Festival in Budapest, featuring Canadian music and musicians, where he gave masterclasses and performed as soloist in the Liszt Chamber Orchestra's 30th anniversary celebration concert. While on tour with the Liszt Chamber Orchestra in April, he travelled to Spain. During the summer he will give masterclasses at the Banff School of Fine Arts and at the Centre of Arts at Mt. Orford. In September he will be making a recording with Andras Schiff of Bartók's *Sonata No. 2* for violin and piano for the Decca label.

In honour of its 25th Anniversary Season, the Canadian Children's Opera Chorus commissioned a new children's opera, *The Snow Queen*, which is based on the fairy tale by Hans Christian Andersen. Faculty of Music lecturer **John Greer** composed the music with libretto by Jeremy James Taylor, Artistic Director of the National Youth Music Theatre in London, England. The world premiere of *The Snow Queen* took place in Toronto at the Toronto Milk International Children's Festival at Harbourfront, May, 1993.

Soprano **Mary Enid Haines** inspired and was featured on IBS Recording's first Canadian production of A.A. Milne's *The Hums of Pooh* with accompanist Don Tarnawski. She continues to be a member of Musick Fyne with Alison Melville, recorders and baroque flute (MusBac/Perf - 1977 & MusM/Perf - 1983), Valerie Weeks, harpsichord (MusBac/Perf - 1978) and faculty member **Terry McKenna**, lute and Colin Savage, recorders. The ensemble toured Nova Scotia with Musique Royale and performed at the Festival de Musique Ancienne. Musick Fyne will release a

video and a recording of Italian Baroque Music on the EBS label.

Professor Emeritus **Doreen Hall's** *Orff-Schulwerk in Canada. A Collection of Articles and Lectures from the Early Years (1954-62)* has been published by Schott. This work is Schott's first Canadian publication.

Professor **Russell Hartenberger**, member of the percussion ensemble NEXUS, has been appointed to the rank of Full Professor at the Faculty of Music. Professors **Lee Bartel**, **Jim Kippen** and **Doreen Rao** have been promoted to Associate Professors with tenure.

Buffalo Jump, a 30 minute ballet with music by Professor **John Hawkins** premiered in March at St. Lawrence Centre in Toronto. Commissioned by Chamber Concerts Canada through the Ontario Arts Council and based on a Blackfoot Indian legend, the ballet was choreographed by Randy Glynn and conducted by **John Greer**. **Ameene Shishakly**, clarinet (MusBac/Perf - 1989) and Warren Jones, piano performed Hawkins' *Dance, Improvisation and Song* at a Music Umbrella Chamber concert in April.

Professor **Derek Holman** and renowned Canadian author Robertson Davies collaborated in the world premiere of their oratorio *Jezebel*, which was premiered by The Toronto Mendelssohn Choir, Elmer Isler, conductor and the Toronto Symphony. Performed as part of the International Joy of Singing Festival, the work was received enthusiastically. The soloists were Rebecca Caine, Jezebel, Jean Stillwell, Narrator, **Gary Relyea**, Elijah, Denis Giesbrecht, Naboth, André Clouthier, Jehu and a son of Belial and John Haley-Relyea, a son of Belial.

Professor **Holman's** work *Choral Prelude on "Away in a Manger"*, *Postlude on a Melody by Melchior Vulpuius*, *The Strife is O'er*, *Chan's Reflection and Promenade*, Professor Emeritus **Talivaldis Kenins' Ex Mari: Episodes from Georgian Bay** and **Larysa Kuzmenko's Atlantis** are among the works included in



Lorand Fenyves

a recent project of the Toronto Centre of the Royal Canadian College of Organists entitled *The Toronto Organ Series*. Suitable for church or concert use, this publication will feature compositions by a variety of organists who reflect Toronto's cultural diversity.

Professor Emeritus **Talivaldis Kenins** has had a street named after him in Ottawa's neighbouring Kanata, a unique place in Canada where the streets are named after members of the Canadian Arts Community. He is one of only two living Canadian composers to receive this distinction.

In November, 1992, the University of Toronto Symphony Orchestra, **Pierre Hétu**, conductor, gave the Toronto premiere of Professor **Lothar Klein's** *Festive Partita for Orchestra* while the U of T Concert Band, **Stephen Chenette**, conductor, performed *Centre-Stage, A Symphonic Suite for Wind Orchestra* in January, 1993. In September, 1993, the CD *Musics Ancient and Modern* will be released and will feature three orchestral works by Professor Klein.

In January 1993, Mme **Greta Kraus** was appointed a Member of the Order of Canada. A long time teacher at the Faculty of Music, her ability to illuminate the musical life in a work, as well as the uncommon intensity of her performances, have made her a remarkable teacher and player.

In April, 1993, the Sibelius Academy in Helsinki, Finland, invited Professor **Edward Laufer** to give a special graduate seminar on Schenkerian Analysis.

In addition to attending conferences in Helsinki, Finland (August '92) and Castelfidardo, Italy (October '92) where he presented papers and discussions on the standardization of construction of free bass accordion, Professor **Joseph Macerollo** was artistic director for the successful International Accordion Celebration (March 22 - April 4, 1993). Highlights of the Celebration included his performance of the world premiere of

R. Murray Schafer's *Concerto for Accordion and Orchestra* with the Toronto Symphony, Gunther Herbig, conductor. In July Professor Macerollo will perform Schafer's *La Testa d'Adriane* at the Sharon Festival.

During the 15th Congress of the International Musicological Society in Madrid in March 1992, Professor **Maria Rika Maniates** presented a paper, "Nicola Vicentino's Reconstruction of the Ancient Greek Genera," at the Study Session, *Ancient Greek Elements in Late Musical Traditions*. Her presentation included a tape of some of Vincentino's microtonal compositions, prepared by U of T graduate student **Durrell Bowman**.

Professor **Timothy McGee** has been appointed Visiting Professor at the Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, in Florence, Italy for 1993-94. During the year

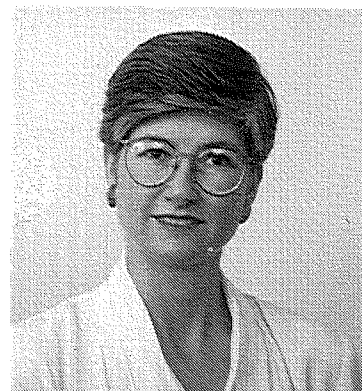
he will research musicians' lives in the Renaissance, address the meeting of the European Dance Historians in Turin, Italy, the Medieval Conference in Leeds, England and deliver scholarly addresses in Rome, Cologne and Athens.

There was a total of 19 performances of Professor Emeritus **Oskar Morawetz's** *Memorial to Martin Luther King* in 1992-93, including performances by the New York Philharmonic under Kurt Masur with Yo-Yo Ma, cello, and the Toronto Symphony under Hugo Wolff with Shauna Rolston, cello. His other works that were performed include *Five Poetic Sketches: China* (May, 1993), *Clarinet Concerto: Prague* with Julian Milkis, clarinet (October, 1992), *Passacaglia: Vancouver Symphony* (February, 1993), *Whale's Lament: Toronto* with Anton Kuerti (March 1993) and *Crucifixion: Prague Philharmonic Choir* in Toronto (June 1993).

New Appointments

This summer, Caryl Clark joins the History and Culture faculty as an Assistant Professor. Her affiliation with U of T began in 1991 when she was awarded a postdoctoral fellowship from the Social Sciences and Humanities Research Council of Canada. The fellowship followed completion of a Ph.D. in musicology at Cornell University where she wrote a dissertation on Haydn's operatic finales. Before completing her undergraduate music degree at the University of Western Ontario in 1978, she studied piano and pedagogy in London, England, earning a Licentiate diploma from the Guildhall School of Music and Drama and an Associate diploma from the Royal College of Music. After receiving an M.A. from McGill University, she taught for a year at Wilfrid Laurier University. She has published articles on historical and performing aspects of Haydn's operas, and her current research concentrates on the Viennese operas of Mozart's

contemporaries and cross-overs between operatic and instrumental repertoires in the late eighteenth century. Professor Clark is a board member of Opera Atelier and looks forward to greater involvement in the musical community where she and her husband and two children have recently relocated.



Professor Caryl Clark

Patricia Parr will be performing, teaching and giving masterclasses this summer at the Courtney Youth Music Centre in BC.

Dennis Patrick's composition *Swing Shift* was performed at a concert of electroacoustic music in Walter Hall, March 1993. The following month, with assistance from the Ontario Arts Council "Artist in the School Program," he worked with students of Goderich Collegiate Institute creating compositions using computer technology. Mr. Patrick also wrote a score for the CBC Radio drama production of Timothy Findley's *The Stillborn Lover* which was broadcast in May.

Last summer the Aldeburgh Connection, **Stephen Ralls** and **Bruce Ubukata**, Artistic Directors, toured to the UK with **Kathleen Brett**, **Linda Maguire** (MusBac/Perf - 1984), **Benoit Boutet** (DipOpPerf - 1986) and **Erik Oland**. One of the two programs, "Journals of Susanna Moodie" included *Contrasts*, a work commissioned from Professor **Derek Holman**. A busy season followed with five concerts which involved many Faculty of Music alumni including **Mark Pedrotti** (DipOpPerf - 1977), **Marianne Bindig** (MusBac/Perf - 1988) (DipOpPerf - 1992), **Brett Polegato** (MusBac/Perf - 1991), **Russell Braun** (MusBac/Perf - 1989) (DipOpPerf - 1991), **Monica Whicher** (DipOpPerf - 1988) and faculty member **Rosemarie Landry**.

Effective October, 1992, Professor **Patricia Shand** assumed the position of Chair of the Graduate Department of Music. In May the Canadian Music Educators' Association selected her as the 1993 recipient of the Association's Jubilate Award for Merit for outstanding contribution to music education in Canada. During the past year she has collaborated with Professor **Lee Bartel** in several research projects sponsored by the Canadian Music Education Research Centre. Profs Shand and Bartel co-authored *A Guide to Provincial Music Curriculum Documents Since 1980* and have written papers analysing the Cana-

dian content of provincial music curriculum documents. These papers were presented at the Canadian University Music Society conference in Charlottetown, PEI in June, 1992 and at the CMEA conference in May, 1993. She also contributed an article to *Our Research in Music Education*, a festschrift in honour of **Allen Clingman**.

In April **Colin Tilney** was the guest artist at the Melbourne International Festival of Organ and Harpsichord, playing additional concerts in Sydney, Brisbane, Hong Kong and Tokyo. In June he gave a harpsichord recital and masterclass at the Boston International Festival. His chamber group, **Les Coucous Bénévoles**, concluded a series of four concerts at the Glenn Gould Studio with a program of specially commissioned Canadian works.

In October **Colin Tilney** will present a solo recital in Walter Hall to inaugurate the new double-manual harpsichord built for the Faculty by the Montreal harpsichord maker, **Yves Beaupré**.

In December, 1992 Professor Emeritus **John Weinzwieg** was awarded the Governor General's Award and Commemorative Medal for the 125th Anniversary of the Confederation of Canada in Recognition of Significant Contribution to Compatriots, Community and to Canada. In addition in October, 1992 he was awarded for "special recognition for contributions to performing rights in Canada." His work *Prime Time: A Music Theatre Media Satire* was broadcast on CBC Radio's Two New Hours in May, 1993.

Faculty Publications

Bartel, Lee. "Bees, Beets, & Brethren: The Development of a Researcher's Mindset", *Our Research in Music Education (Festschrift in honour of Allen Clingman)*, Binder's Press, 1993.

_____. "The Development of the Cognitive-Affective Response Test — Music", *Psychomusicology*, 40(1), 1992.

Bowen, William. "Ceruleo, Francesco", *The New Grove Dictionary of Opera*, Macmillan Press, 1992.

_____. "Maniates, (Maria) Rika", *Encyclopedia of Music in Canada*, U of T Press, 1992.

Elliott, David. "Music Education in the New South Africa", *Proceedings of the 1991 Conference of the South African Music Educators Society*, Capetown: SAMES, 1992.

_____. "On Leonard B. Meyer." in *On the Nature of Musical Experience*, University Press of Colorado, 1992.

_____. "Rethinking Music Teacher Education", *Journal of Music Teacher Education*, 2(1), 1992.

_____. "When I Sing: The Nature and Value of Choral Music Education", *The Choral Journal*, 33(8), 1993.

Falck, Robert. "Ein glänzend symphonischer Geist: G.W. Fink and the Romantic Symphony", in *The Romantic Tradition: German Literature and Music in the Nineteenth Century*, University Press of America, 1992.

_____. "Marie Pappenheim, Schoenberg and the Studien ueber Hysterie", *Houston German Studies*, Vol. 8, 1992.

continued on page 11

Alumni

1992

Soprano **Meridith Hall** (MusM - 1992 & MusBac/Perf 1989) is the 1993 winner of the annual Award of the Sir Ernest MacMillan Memorial Foundation. She will use the \$10,000 prize for advanced studies in early music performance with Emma Kirkby and Nigel Rogers in London, England. **Clark Ross** (MusDoc - 1992, MusM/Comp - 1986 & ARTC - 1985) was a finalist in the du Maurier Arts Ltd. New Music Festival Canadian Composers Competition for his work *Passages 3*. The Winnipeg Symphony Orchestra performed the work which was recorded by CBC. He is presently Assistant Professor at the School of Music at Memorial University in Newfoundland where he teaches composition, electronic music and theory. With an award from the Ontario Arts Council **Charles Olivieri-Munroe** (MusBac/Perf) to study conducting at the Janacek Academy of Music and Dramatic Arts in Czechoslovakia. He has conducted the Hamilton Philharmonic Orchestra at the Young Conductors Festival and the

Czech State Philharmonic of Brno. Future engagements include conducting the Karlsbad Symphony Orchestra direct a new production of Handel's *Acis and Galatea* with the Brno Kammer Oper in November, 1993.

1991

Baritone **Brett Polegato** (MusBac/Perf) sang the role of Papageno in a Vancouver Opera production of Mozart's *Magic Flute*. "Of all the cast, young Canadian baritone Brett Polegato seems easiest with the period's graceful, sickle-shaped postures and quick-silver gestures. His Papageno is a refreshing presence, as musical as he is comic." *Vancouver Sun*.

1987

Adan Brown (MusBac/Perf) is head of the Piano Department at Varnamo City Music School and is organist and choirleader in Varnamo Covenant Church in Sweden. **Stan Klebanoff** (MusBac/Perf) has recently become a record producer and produced the debut album of Susan Hoepper, flute with the Movable Feast Strings and Judy Loman, harp. The album will be released on Marguis Classics Label and distributed by Denon. Members of the Moveable Feast include **Carol Fujino**, violin (MusBac/Perf - 1986), **Mary Carol Nugent**, viola (ArtDipMus - 1982) and **Lydia Wong**, piano (MusBac/Perf - 1982).

1986

Rachel Gauk (MusBac/Perf) has performed debut concerts with the Toronto Symphony and Ottawa's National Arts Centre Orchestra. She has just completed an album on the Marquis label entitled *Danzas y Canciones*.

1984

Richard Hornsby (MusM/Perf - 1984 & MusBac/Perf - 1979) was Assistant Artistic Director of the 1992 Festival of the Sound in Parry Sound and is Director of Music at the University of New Brunswick.

1982

Gianetta Baril (MusBac/Perf) is performing and freelancing in and around Essen, Germany. **Thomas Goerz** (DipOpPerf) performed as Savert in the Canadian production of *Les Misérables*, he has moved into a career which combines opera and music theatre. He made his Stratford Festival debut in 1992 as Dick Deadeye in *H.M.S. Pinafore* and in William Walton's concert narrative *Facade*.

1980

James McLean (MusBac/Perf) is employed full-time at the opera house in Essen as the Lyric tenor, singing primarily Mozart roles.

1979

Pianist **Dorothy Lawson** (MusBac/Perf) has lived in New York, NY for the past ten years. She performs annually in Toronto on the Les Amis concert series at the Royal Conservatory and has appeared with the Toronto Symphony, Ottawa's National Arts Centre Orchestra and the Toronto Chamber Players. In January 1993 she was presented in recital in New York's Merkin Concert Hall by Artists International. **Ashley W. Tidy** (MusM - 1979 & MusBac/Ed - 1966) teaches band and vocal music at Cosburn Middle School in East York. He is also Organist and Choirmaster at St. Timothy's Anglican Church, North Toronto. He performs recitals in Toronto and in the summers he regularly goes on recital tours throughout Canada and England.

1978

Oboist **Lawrence Cherney** (MusM/Perf) and promoter **Shannon Peet** (MusBac/Perf - 1981) were among three Ontario musicians who won the inaugural offerings of awards sponsored by the Chalmers family. Cherney received \$20,000 and was cited for his national contributions to music as a performer and impresario. Peet won \$10,000 for "her tireless risk-taking commitment to the development of Canadian repertoire".

1976

Jane Solose's (MusBac/Perf) career combines a position as head of Piano Studies at the Department of Music, University of North Dakota with performing and adjudicating. She recently completed her Doctor of Musical Arts at the Eastman School of Music.

1974

Mark Altman (MusBac/Ed) was elected President of SOCAN (Society of Composers, Authors and Music Publishers of Canada) in June, 1992. **Bruce Pennycook** (MusM/Comp - 1974 & MusBac/Comp - 1973) is Associate Professor of Music at McGill University in Montreal and is both Director of Graduate Studies and Chair of Computer Applications in Music

1972

Nicholas Deutsch (MA) was recently appointed as co-ordinator of the music faculty at Mohawk College in Hamilton. In addition to teaching he remains active in Toronto as a professional musician.

1955

Mary Jane MacPherson (MusBac/Ed) teaches piano and theory privately and is a member of the Ontario Regional Music Teacher's Association and is on the Music Selection Committee and co-chair of the York Region Music Festival.

Faculty Publications (continued)

Kippen, James. "Bol Processor Grammars," in *Understanding AI with Music*, AAAI Press, 1992.

_____. "From Word-Processing to Automatic Knowledge Acquisition: A Pragmatic Application for Computers in Experimental Ethnomusicology," in *Research in Humanities Computing I: Papers from the ACH-ALLC Conference*, Oxford U. Press, 1991.

_____. "Identifying Improvisation Schemata with QAVAI," in *Computing in Musicology: An International Directory of Applications, Volume 8*. Center for Computer Assisted Research in the Humanities, 1992.

_____. "Music and the Computer: some Anthropological Considerations," *Interface*, 21, 1992.

_____. "Where Does the End Begin? Problems in Musico-Cognitive Modelling," *Minds & Machines*, 2(4), 1992.

Laufer, Edward. "Motivic Continuity and Transformations in the Piano Sonatas," *Mozart-Jahrbuch 1991*, Salzburg, 1991.

Maniates, Maria Rika. "Bottrigari Versus Sigonio: On Vicentino and His Ancient Music Adapted to Modern Practice," in *Musical Humanism and Its Legacy: Essays in Honor of Claude V. Palisca*, Pendragon Press, 1992.

McGee, Timothy. "An Elegant Band of Music: Music in Canada in the 18th Century," *International Journal of Canadian Studies*, 5 (1992).

_____. "Music Notation and its Influence on Music in the Middle Ages," *Scripta Mediterranea*, 12-13 (1991/2).

_____. "Once Again, the Faenza Codex: A Reply to Roland Eberlein," *Early Music*, 20 (1992).

_____. "Singing Without Text," *Performance Practice Review*, 6 (1993).

Rao, Doreen. "Choral Music Education in North America," *International Choral Bulletin*, Vol. 12, No. 3, April 1993.

Doreen Rao Choral Music Experience Series, Boosey & Hawkes, 13 newly arranged works published in 1992/3.

_____. "Thomas Clifton on Musical Experience," in *Toward a Description of Musical Experience*. Edited by B. Reimer. Northern Colorado Press, 1992.

_____. *We Will Sing! Choral Music Experience for Classroom Choirs*. Boosey & Hawkes, 1992.

Read, Paul. *I've Never Been In Love Before*, (arr. for Jazz Vocal Choir), UNC Press

Shand, Patricia. "Reflections on My Research," *Our Research in Music Education (Festschrift in honour of Allen Clingman)*, Binder's Press, 1993.

_____. *A Guide to Provincial Music Curriculum Documents Since 1980*, The Canadian Music Education Research Centre, 1993.



The Opera Division's production of Gianni Schicchi, March 1993. From left to right: Peter Wiens as Simone, Celia James as Ceisca, Marc Sottile as Marco, Michael Downie as Gianni Schicchi, Shauna Still as Zita, Nathalie Morais as Nella and John Jay Hebert as Gherardo

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!

Name _____ Degree & Grad Year _____

New Address _____

News _____

Return: *Noteworthy*, Faculty of Music, University of Toronto
80 Queen's Park, Toronto, Ontario, M5S 1A1