

# Noteworthy

## *A Year in Review*

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Faculty of Music University of Toronto Summer 1994

## MacMillan Remembered

**Ernest Alexander Campbell MacMillan**

1893 - 1973



The year 1993 was the hundredth anniversary of the birth of **Ernest MacMillan**, one of the most remarkable and influential of all Canadian musicians. To mark the occasion, the Faculty of Music, through the auspices of the Institute for Canadian Music and its Director, Professor Carl Morey, presented a three-day MacMillan celebration.

MacMillan was born August 18, 1893, in Mimico, a community now absorbed into the western part of Metropolitan Toronto. He studied organ in Toronto, music in Edinburgh and Oxford, and graduated in modern history at the University of Toronto. In the rapid development of his career after the first World War, he became Principal of the Toronto (Royal) Conservatory in 1926, Dean of the Faculty of Music in 1927, conductor of the Toronto Symphony Orchestra in 1931, and conductor of the Toronto Mendelssohn Choir in 1942. He was knighted in 1935.

As a member of many musical organizations, and as an indefatigable writer about music, he touched virtually every aspect of the development of music in Canada over more than forty years. He died in Toronto in 1973 in his eightieth year.

In his early years, MacMillan was also a composer, although lack of both time and a strong

creative urge limited his output. Nevertheless, he wrote a number of finely crafted and attractive pieces, and it is in them that can be recalled something of MacMillan's extraordinary musicianship.

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L-R. William Littler, Ezra Schabas, Lois Marshall (front), Carl Morey, Victor Feldbrill



The Faculty celebration began with an afternoon of reminiscences with Victor Feldbrill, William Littler, Lois Marshall, and Ezra Schabas, with Carl Morey as moderator. On Friday, October 29, in the MacMillan Theatre, Professor Doreen Rao conducted the massed forces of the U of T Symphony Orchestra with members of the Toronto Sym-

phony Youth Orchestra, the U of T Symphony Chorus, and the MacMillan Singers. The main work on the program was MacMillan's *England*, for chorus, orchestra and two soloists - Teri Dunn, soprano, and James Westman, baritone. Sir Ernest himself had conducted the first two parts of *England* at the official opening of the Edward Johnson Build-

ing in 1964.

A Saturday evening concert was devoted to chamber music of MacMillan performed by Faculty students, staff and graduates and ranged from the *Cortège académique* for organ, played by John Tuttle, through two brass Fanfares conducted by Jeffrey Reynolds, to a brilliant performance of MacMillan's fine string quartet by the St. Lawrence String Quartet. Also heard was the seldom performed but effective *Six Bergerettes du bas Canada*, with soloists Rosemarie Landry, Norine Burgess and Russell Braun, and instrumentalists Lawrence Cherney, Rennie Regehr, Marianne Pack and Nicolas Tulliez, conducted by Carl Morey. Violinists Erika Raum and Corey Gemmell were heard in other of MacMillan's vocal and instrumental settings of French Canadian folk songs.

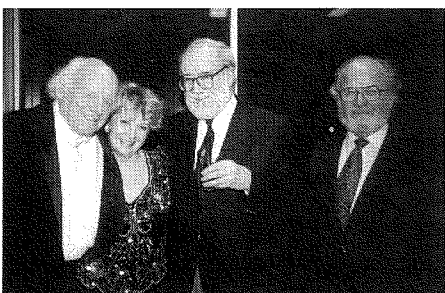
The MacMillan celebration was generously supported by the Sir Ernest MacMillan Memorial Foundation with a grant to the Institute; and by the CBC, which broadcast the chamber music concert and parts of the other events on both the FM and AM networks.



The SOCAN Foundation in association with the Faculty of Music revived the MacMillan Lectures by naming renowned composer/lyricist/playwright **Stephen Sondheim** as the speaker for the October lecture at the Faculty. In homage to Sir Ernest MacMillan, an informal discussion took place with composer Gary

Kulesha and director/librettist/broadcaster Richard Ouzounian. A reception was held at the Park Plaza following the sold out event.

Pictured left to right: Paul Spurgeon, legal counsel, SOCAN; Stephen Sondheim; Michael Rock, General Manager, SOCAN; and Dean Paul Pedersen. *Picture supplied by SOCAN*



L-R. Elmer Iseler, Doreen Rao, Derek Holman and James Maben

To further celebrate the legacy of Sir Ernest MacMillan, a concert was given by the MacMillan Singers in the MacMillan Theatre Lobby. The director, Doreen Rao, honoured guests Elmer Iseler, Derek Holman and James Maben.

Elmer Iseler has established himself as an international musical celebrity. He is the Artistic Director of the Toronto Mendelssohn Choir and founder of the Elmer Iseler Singers who will be Artists-in-Residence this com-

ing year at the Faculty of Music.

Selections from the work, *The Present Time*, by Derek Holman, an organist, choir conductor, composer and professor at the Faculty were heard.

James Maben was co-ordinator of Music for the Toronto Board of Education until his retirement in 1992. He was an active member of the Ontario Music Educators' Association and has since formed a choir for retired teachers.

# The Faculty's First Seventy-Five Years

by John Beckwith

On 7 March 1918 the Senate of the University of Toronto approved a resolution inaugurating a Faculty of Music. The first meeting of the Faculty Council took place on 25 June that year, and in September the first students were enrolled. In the academic season 1993-4, several events marked the completion of the institution's first three-quarters of a century. As a former dean (1970-77) and a musician whose student and professorial connections with the Faculty span more than half of its history, I presented in a Thursday Noon Lecture (21 October 1993) what I called "a personal view" of the years 1918 through 1969. In the same series on 13 October 1994, I will offer a sequel covering the later years.

The minute book, now in the University Archives, records that the meeting of 25 June 1918 was held in the Croft Chapter House of University College. Seven persons attended: The President of the University, Sir Robert Falconer; the Faculty's dean-designate, Dr. A. S. Vogt; four academic members -- Herbert A. Fricker, Albert Ham, Ferdinand Albert Mouré, and Healey Willan; and the President's secretary, Annie Patterson.

The degree program was different in character and quite differently administered from that of today. The Council set standards and rules. Members drew up exam papers, and mounted a series of six or eight lectures in the Spring term each year; candidates could attend, as could anyone else who was interested, for a fee. But many candidates lived in other parts of the country and came to Toronto just to write their exams. The high failure rate -- 60 to 75 per cent was not uncommon -- seemed to alarm no one. The curriculum mirrored the bachelor-of-music programs of British universities -- not surprisingly, since all of the

original Faculty members save Vogt were British immigrant church organists and composers.

Music had established a presence at the University well before 1918. Bachelor degrees in music were granted steadily in the nineteenth century, beginning as far back as 1846 (some of the earliest on this continent). Even the term "faculty of music," I discovered, was not new in 1918: it was used -- informally and unofficially, perhaps, but quite frequently -- as a heading on the annual music examinations set by the University in the years 1904 through 1917 -- that is, prior to the Faculty's actual creation.

Towards the end of the school's first decade a new member joined the academic ranks -- the Canadian-born and Oxford-educated Ernest Campbell MacMillan. He was soon to succeed Vogt as dean, a position he retained until 1952. He oversaw the two main changes in the nature of music studies which the seventy-five years have witnessed: namely, the tutorials begun in the '30s and the lecture and laboratory class instruction established in the late '40s, by which time the degree could no longer be obtained extramurally.

While MacMillan expanded on the model of British organist-composer education, the '50s and '60s transformed the Faculty's outlook into a more North-American one. Arnold Walter, director 1952-68, took his model from the great U.S. school-music and performance programs, and from the humanist graduate schools of the U.S. and Germany. Most of his ideas were new for Canada. The time was ripe for their implementation, and during this period staff, enrolment, library holdings, and curricula all grew as never before or since. The institution became recognized as a Canadian centre for education and performance studies, for composition,

for historical research; the country's first curricular accreditation standards for music were in fact based on the Toronto program in the mid-60s. By that time, thanks largely to persistent propagandizing on the Faculty's behalf by Boyd Neel, dean 1953-70, the school had moved into its present home, the first building in Canada designed specifically for professional music studies.

On completing my term as dean I remarked in a "farewell" talk that ours is "a great institution." Given the frequent tense clashes between subdisciplines, viewpoints, and personalities which have marked its history, and which my two TNL presentations have not ignored, this may appear odd, or even hypocritical. The word "great" is one I employ rather seldom. But in this case I meant it -- and still do.

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In celebration of the Faculty of Music's 75th Anniversary, the **Faculty Artist Series** presented chamber works composed by professors emeriti John Beckwith, Talivaldis Kenins, Oskar Morawetz and John Weinzweig. The event took place in Walter Hall on November 20, 1993.

Morawetz's work *The Weaver* was sung by Mark Dubois, tenor with Joaquin Valdepeñas, clarinet and Patricia Parr, piano in accompaniment. Patricia Parr then played *Impromptus* by Weinzweig. Barbara Hannigan, soprano, Ameene Shishakly, clarinet and Stephen Clarke, piano performed *Synthetic Trios* by Beckwith. *Piano Quartet no. 2 for piano and strings* (1979) by Kenins was the closing piece of the evening with performers Paul Meyer, violin, Steven Dann, viola, David Hetherington, cello and William Aide, piano.

# Students

Twenty-six year old saxophonist **Antony Roberts** graduated from the Faculty of Music with the highest standing in the Performance Program for which he has been awarded the *Eaton Graduating Scholarship*.

Originally from Surrey, England, Antony began his music studies at Mohawk College, Hamilton in 1987. His teachers included Don Englert, Dave McMurdo and Mike Malone. In his final year Antony received the Mohawk Teaching Assistanceship Award and a subsequent entrance scholarship offer to McMaster University.

Upon completion of Mohawk College, Antony enrolled in the new Jazz Studies program at the University of Toronto in 1991, where he studied saxophone with Alex Dean.

Antony has played professionally on cruise ships throughout the Caribbean and has sailed to South America, Puerto Rico, Mexico, Jamaica, Grenada, Martinique and Curacao.

He has taught as a Faculty Assistant at the Jazz Camp in Manitou-Wabing and a participant at the Scarborough Board of Education Music Camp. He has been a saxophone instructor at the Claude Watson School of the Arts in Toronto and has also been teaching privately for several years.



*Antony Roberts*

Antony's future plans include attending the Faculty of Education, University of Toronto, where he has been accepted for the 1994-95 academic year. He also plans to pursue a Master's degree and work on material for his first jazz recording.

The Pilot Tavern was host to the **U of T 10 o'clock Jazz Ensemble** directed by Paul Read in April. They plan to make several more appearances in the upcoming season.

**Bruce Nicol**, graduate student, premiered his work *Trojan Women* at Victoria College Chapel, Sunday, April 10, 1994. It is a chamber opera in one act with text by Euripides adapted by Gwendolyn MacEwen. This concert version included performers Lori Klassen (MusBac Perf 1990), Patricia O'Callaghan (MusBac Perf 1991), Curtis Sullivan (OpDip 1994), The University of Toronto Chamber Ensemble and a chorus of nine women.

**Andrew M. Zinck**, 29, a Ph. D. candidate in musicology, was a recipient of the annual Award of the Sir Ernest MacMillan Memorial Foundation. Andrew is working on a critical study of the six operas of the Canadian composer Harry Somers. He was a joint recipient with Karen Pegley, a Ph. D. candidate at York University.

**Ramona Luengen** (MusDoc programme) composed *O Lacrimosa*, an eleven minute a cappella commissioned by the CBC. It was premiered by the American male voice ensemble Chanticleer August 3 at the 1993 World Symposium on Choral Music held in Vancouver. The piece was also performed by the same artists in Germany in the fall of 1993. Ramona was again commissioned to write a work for the 1993 National Youth Choir which assembled in Saskatoon under the auspices of the Association of Canadian Choral Conductors.

# World Music Ensembles

Each year, during the last week of regular classes, the concert of the World Music Ensembles draws one of the largest and most enthusiastic gatherings for an evening of exciting and exotic musical entertainment provided by our students. The 1994 concert was a particularly special occasion, for it saw the first performance in Canada by a Balinese Gamelan Semar Pegulingan. A second successful debut performance was given by our Persian vocal and instrumental ensemble. They were joined by two well-established groups that traditionally have opened and concluded the show: the Balkan Women's Chorus and the West African Drum and Dance Ensemble.

The Faculty of Music's association with the performance practices of non-Western musics began many years ago under my predecessor, Professor Timothy Rice. The Folk Music Ensembles, as they were known then, were established in order to offer students an opportunity to experience first-hand the different ways in which people create

and perform music. This was seen as complementary to a training in Western music, for it meant that in our increasingly pluralistic society those who participated would have a better understanding of alternative principles of musical thought and technique. It would also perhaps allow them to understand and appreciate more fully and objectively the achievements of Western music.

Over the years the Faculty of Music has witnessed great musical diversity in the Ensembles: Latin American, Celtic, Macedonian, Japanese, Tibetan, Greek, Croatian, Chinese, Turkish, and North Indian, to name but a few. For many years this program was unique in Canada. Of course, being in a city as vibrant and varied as Toronto has made it easy to find experts in nearly every musical tradition imaginable, and so in many senses the Ensembles are reflective of the socio-cultural environment of which the University of Toronto is part.

The Balinese gamelan has become

the centrepiece of many world music programs in American and British universities, but is still relatively uncommon in Canada. With the help of the Provost's Ethno-Cultural Academic Initiatives Fund, we purchased a gamelan from a maker in Bali in early 1993. We chose a mid-sized orchestra of metallophones, gongs, and cymbals called Semar Pegulingan ("god of love"). The instruments took about three months to forge and carve. Visually spectacular (bright red, blue, and gold) and aurally exotic (a shimmering scale that is quite unlike anything we have in the West), they present a highly compelling audiovisual experience that both fascinates and entertains. Although any single part looks and sounds simple, those who learn to play gamelan quickly realise the challenges: learning without notation and thus having to develop aural skills and a good memory; learning to watch or listen for signals, since these indicate when to change to a new section; learning to co-ordinate with the rest of the group, because much of what is played interlocks with other parts. The nature of the gamelan is such that it caters to different levels of ability from the simple to the complex and technically difficult. Yet all players are conceptually equal in importance, since it is the group that is important, not individuals.

We are always searching for new ideas and new ensembles. The future is very bright, but it ultimately depends upon the enthusiasm and commitment of our students. They are all to be congratulated on making the World Music Ensembles one of the most successful and exciting programs in the Faculty of Music.

- Professor James Kippen



*Ethnomusicology students perform on the Balinese gamelan*



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# Percussion Ensemble

The **University of Toronto Percussion Ensemble**, directed by Robin Engelman, performed at the 1993 Percussive Arts Society International Convention in Columbus, Ohio. The U of T Percussion Ensemble and a percussion ensemble from the Eastman School of Music were chosen from seventy-five university percussion ensembles to take part in the convention. The U of T ensemble performed a program of John Cage, Toru Takemitsu, Bob Becker, Daniel Levitan and a new work by a member of the group, Che-Ming Tsai. The four-day convention, attended by 3,858 people, featured performances, clinics and masterclasses from many distinguished artists. Nexus, one of the resident ensembles at the Faculty of Music, performed Takemitsu's *From me flows what you call Time* with the Columbus Symphony Orchestra during the convention. Other features included a twelve-hour marathon of performances of new European percussion music.

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## Chalmers Performing Arts Training Grants

Toronto, June, 1994 — The Ontario Arts Council (OAC) awarded Chalmers Performing Arts Training Grants to 19 artists. The grants will enable these performing artists to continue their professional development with a master teacher or at a recognized institution in their field. Seven of the nineteen are associated with or graduates of the Faculty of Music, University of Toronto. They are:

- Rachel Andrist, accompanist with the Opera Division from 1992-94 (coach, performance, voice) to study Italian language and diction in Florence, Italy at Centro Linguistico Sperimentale.
- Rob Clutton, bass (MusBac Perf 1991) to study jazz bass technique with Dave Holland in New York and Joel Quarrington in Toronto.
- Jeremy Findlay, cello (MusBac Perf 1991) to continue studying cello with Wolfgang Boettcher at the Musik Hochschule in Berlin, Germany.
- Barbara Hannigan, voice (MusBac Perf 1993) to attend the Guildhall School of Music and Drama in London, England, as a member of the Guildhall Ensemble, resulting in an advanced certificate in Performance and Communication.
- Linda Maguire, voice (MusBac Perf 1984) to study specific operatic roles with Henry Lewis in New York.
- Steven Thachuk, guitar (MusBac Perf 1993) to study classical guitar under Hubert Kappell at the Hochschule für Musik in Köln, Germany.
- Steven Wassmansdorf, percussion (MusBac Perf 1990) to continue studying the orchestral literature for percussion and timpani with Alan Abel in Philadelphia.

# Educational Showcase

The University of Toronto, Faculty of Music hosted the Avedis Zildjian Cymbal Company's first Canadian educational showcase in December, 1993. Featured participants were big band drummer and composer Louie Bellson, popular drummer Steve Smith, formally of Journey, and educator, author and performer Steve Houghton.

Hour-long workshops by each artist were offered in the afternoon and an evening grand concert was performed in front of a capacity crowd in MacMillan Theatre.

Master-of-Ceremonies Paul Read introduced a program which included a performance by the University of Toronto African Drumming Ensemble. Steve Houghton and Louie Bellson performed pieces with the University's Percussion Ensemble under the direction of Robin Engelman. Steve Smith performed with a small jazz ensemble composed of students from the Faculty's Jazz Division to demonstrate his sizeable talents. The finale was the performance of each drummer with the 10 O'Clock Jazz Big Band under the direction of Paul Read.

# Faculty

*the Animals* by Saint-Saens. This was presented at the 15th season of the *Festival of The Sound* in Parry Sound in July 1994. In January 1994, Artistic Director Richard Bradshaw announced that *La Bohème* will open the COC's 1994/95 season conducted by Richard Bradshaw and directed by Michael Patrick Albano. The cast will feature **Kathy Terrell** (DipOpPerf 1979) and **Sally Dibblee** (DipOpPerf 1992) as Musetta, **Adrienne Pieczonka** (DipOpPerf 1988) as Mimi, and **Robert Milne** (DipOpPerf 1987) as Colline.

The chamber group **Amici** had a successful concert series at the Glenn Gould Studio this year. This series coincided with a fine new CD release on the Summit label. Chan Ka Nin's work *Among Friends* was especially composed for clarinetist **Joaquin Valdepeñas**, cellist **David Hetherington** and pianist **Patricia Parr** (see Juno Awards). They also performed at Walter Hall with guest violinist Erica Raum (MusBac Perf 1993) as part of the Faculty Artist Series. The group toured parts of Ontario and Quebec during the season and made its Washington debut in April 1994. **Patricia Parr** performed as a soloist with the Toronto Symphony in Beethoven's *Choral Fantasy* as part of the 100th Anniversary celebration of Massey Hall in June 1994.

Professor **Lee Bartel** was on sabbatical leave this past year. He began his leave with a trip to Moscow from September 20-27 on invitation of the Russian Ministry of Culture. Dr. Bartel specializes in research in social psychology of music and was asked to present a lecture to the Russian Institute of Research in Culturology on aspects of his research in cultural differences in response to music. He also gave a lecture at the Moscow State Pedagogical Institute, Orechovo-Zuevo Branch on aspects of his research and overview of Canadian music education. In addition to the formal lectures he met, exchanged papers, and discussed research and pedagogical problems with the head of the Academy of Arts and Sciences and

members of the Pedagogical Research Institutes of the Moscow Conservatory named after Tchaikovsky and the Moscow Conservatory named after Gnessin. Visits to an elementary school and a community music conservatory enhanced the learning opportunities. Arrangements were made for research data gathering from students in the schools. A highlight was a concert of new music by several Moscow composers at the Tchaikovsky Conservatory. The week was made more eventful by the political problems between President Yeltsin and the parliament that erupted on the second day of his visit. This led to a stay in the small town of Drezna and insight into the everyday lives of the people. Visits to the art and architecture rich towns of Zagorsk and Suzdal rounded out the week packed with excitement and stress.

During the rest of the sabbatical year Prof. Bartel has been busy working on a book prospectus, collaborating with a colleague in Newfoundland on the continuation of his research in the selfassessment of musical ability, adjudicating, and guest lecturing at Guelph University and McMaster University. In April he presented a lecture to the Toronto Psychoanalytic Society on the Role of Music in Grieving. His article, *Cognitive-Affective Response Test-Music: Questions of Validity* was published in the Bulletin of the Council for Research in Music Education, Spring 1994. In addition he assumed two new positions this year: Chair of the Research Commission of the Canadian Music Educators' Association and Editor of the Canadian Journal of Research in Music Education.

The Baroque Orchestra, Tafelmusik presented what was probably the first public performance of *Lucas et Cécile* by Joseph Quesnel. Restored by Prof. Emeritus **John Beckwith**, it was premiered in Toronto in January 1994. *Eight Miniatures from the Allen Ash Manuscript*, arranged for violin and piano by Professor Emeritus John Beckwith was published by the Frederick Harris Music Co., Oakville, in 1993.

Professor **William Aide** performed a piano recital as part of the Faculty Recital Series this past season. He played the four Chopin *Ballades* and Ravel's *Gaspard de la Nuit*. Walter Buczynski's *XI* (1990) was also premiered and recorded for CBC-Stereo. He performed Chopin's *D flat nocturne* and the *G minor ballade* at the National Learned Societies' gala concert in Calgary in June. Besides making many appearances throughout the year in Toronto, such as in the Encounter '94 series, he participated in the Sharon Festival retrospective concert in June and has also written reviews for the Globe and Mail.

Professor **Michael Patrick Albano** along with Mary-Lou Fallis wrote new Canadianized text for *The Carnival of*

In February 1994, Prof. Beckwith completed the vocal score of *Taptool*, a two-act opera to James Reaney's libretto. This was their fourth opera collaboration. The public was invited to an open reading in the Glenn Gould Studio in June. The reading marked the final step of a ten-day workshop, a process in which the music and text was developed with a cast of 15 Canadian opera singers many of whom were graduates of the Faculty of Music. This reading honoured both the Toronto Historical Board and the Faculty of Music. A full production will be presented in Toronto in the summer of 1995.

Prof. Beckwith was an invited participant in the Colloquium on Sound Ecology at Laval University, Quebec City, in April 1994. His paper was entitled *Hearing and Context*.

Professor **William Bowen** is continuing as co-editor of *Confraternitas*, a publication of the Society for Confraternity Studies, and as co-editor of *Ficino*, an electronic seminar supported by the CRRS. He was also appointed General Editor of CRRS Publications. Dr. Bowen presented two papers: *Music as Medicine: Marsilio Ficino on the Therapeutic Power of Music* for a conference held at the Centre for Medieval and Renaissance Studies, the Ohio State University, Columbus, Ohio, February 1994, and *Health and Harmonia* for the Medieval and Renaissance Conference at the University of Glasgow, Scotland in July. He also began developing an interactive computer programme (with CD-Rom), entitled *Music in the Renaissance*, using projects by students at Scarborough College and the Faculty of Music. Prof. Bowen was the Musical Director and Executive Producer for *Into the Woods* by Stephen Sondheim presented at Scarborough College in January and February of 1994. He will be on research leave for 1994-95.

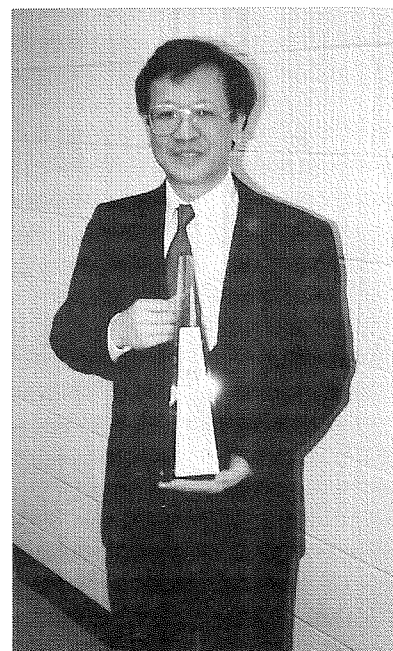
Sudbury guitarist Phillip Dent-Candelaria released a CD in October 1993 that celebrates the panorama of 20th-century classical guitar music. Included on the recording was **Walter**

**Buczynski's** *Four Corners of Gregory* and *Six Pieces for Guitar* by **John Weinzwieg**. *The Eight-Day Week Series*; an evening-long group of pieces for various combinations of soprano and five instruments written by **Walter Buczynski**, was premiered at the Glenn Gould Studio in December to mark the composer's 60th birthday.

Independent filmmaker Edmond Chan's short film *The Critique* aired on CBC's Canadian Reflections in January. The film is a surreal tale with evocative music by composer **Chan Ka Nin**. Chan Ka Nin's *Ecstasy*, a study in orchestral textures, was performed by the Victoria Symphony under guest conductor Wingsie Yip also in January. The Ontario Arts Council and Canadian Broadcasting Corporation commissioned the composition *Among Friends* (See Juno Awards). This was recorded on CD by the **Amici** ensemble. His Laidlaw Foundation commissioned piece, *Glimpses of the Moon*, was premiered by soprano Jackalyn Pipher and harpist Erica Goodman in a Classical Cabaret concert in March. His *Four Seasons Suite*, version for orchestra, was premiered by the Etobicoke Symphony in April. Another work commissioned for trumpet and organ by the Toronto Arts Council was premiered at the Convocation Hall during the music graduating ceremony in June 1994. *Rise* is addressed to the graduating class: 'rise' as in 'rise to the occasion', 'career rise' and 'rise up and be counted'. He has been asked to serve on juries for Canada Council, the Municipality of Metropolitan Toronto and Manitoba Arts Council. Last November, he was asked by the Chinese University of Hong Kong to present a lecture to accompany the performance of some of his works.

Many associated with the Faculty were honoured at the **Juno Awards** this year. The Best Classical Album: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment was awarded to **Tafelmusik; Jeanne Lamon, director** for Handel's *Concerti Grossi Op. 3*,

No. 1-6. The Best Classical Composition was awarded to **Chan Ka Nin** for *Among Friends* performed by **Amici**, Joaquin Valdepeñas, clarinet; David Hetherington, cello; Patricia Parr, piano. The award for the Best Mainstream Jazz Album went to *Fables And Dreams* featuring **Dave Young**, bass and the Phil Dwyer Quartet.



*Chan Ka Nin and Friend*

Professor **Gustav Ciamaga's** recent composition, *Quartets*, received its first performance in a concert of electroacoustic music, Walter Hall, March 1994. His *Microclips* have been released on the CD anthology, *The Devil's Staircase* (Soundprints). The recording of *Microclips* was featured on recent new music programs by the BBC and Berlin Radio. Professor Ciamaga retired after 31 years of teaching at the Faculty on July 1, 1994. There will be a special concert and reception to honour him on November 25, 1994.

Professor **Caryl Clark** gave a paper entitled *The Last Laugh: Goldoni's and Haydn's Il mondo della luna* at a conference, "Goldoni and the Musical Theatre", held in November 1993 at the Graduate Centre for the Study of Drama. Conference organizer Professor



Domenico Pietropaulo of the Department of Italian Studies plans to publish the proceedings of the conference, which focus on the libretto output of the celebrated eighteenth-century Venetian playwright Carlo Goldoni. At the annual CUMS conference held at Carleton University in May 1993, Prof. Clark spoke on *Quest in Haydn's 'La chasse' Symphony*. She was awarded a SSHRC travel grant to study late eighteenth-century opera buffa collections in Vienna and Budapest during the summer of 1994.

**Alex Dean** was the organizer of the third annual Jazz for Easter Seals night at the Pilot Tavern held in March of this year. The event was a great success!

During 1993-94, **David Elliott** presented guest lectures on music education philosophy, curriculum development, and multicultural music education at the University of Kentucky, Northern Illinois University, the State University of New York, the Calgary Teachers' Conference, the New York State Council of Music Education, and the MENC national convention. He published articles in *Philosophy of Music Education Review*, the *Choral Journal*, and *Contributions to Music Education* and contributed the keynote chapter to the book *Winds of Change: A Colloquium in Music Education* with Charles Fowles and David J. Elliott (American Council for the Arts). In addition, his new jazz suite, *Kentucky Jazz Jam* (Boosey and Hawkes), received its world premiere by the Louisville Youth Chorus at the MENC convention.

From June 12-16, Prof. Elliott hosted the second international symposium on music education philosophy at the Faculty of Music which featured presentations by twenty-eight international scholars. In addition to teaching in the United States and England this summer, he delivered a plenary address to the 21st World Conference of the International Society for Music Education. His book *Music Matters: A New Philosophy of Music Education* will be published by Oxford University Press in December.

Drummer **Barry Elmes** was again named jazz musician of the year in May 1994 in the second annual **Jazz Report Awards**. He was also named drummer of the year and won a third award as co-leader of the group Time Warp.

The jazz album of the year, *Kaitlyn's Waltz* featured saxophonist **Alex Dean**. A majority of the instrumental awards went to Toronto musicians among them **Kevin Turcotte** (trumpet) and **Phil Nimmons** (clarinet). **The Barry Elmes Quintet** were among the first artists to record on the newly established Cornerstone Records. Elmes is a partner in the new label, along with saxophonist **Mike Murley** and bassist Al Henderson. Released in January of this year, the CD is titled *East/West*. Time Warp recorded *There And Back* on the same label.

Percussionist **Robin Engelman** performed solo concerts at the Singapore Festival and in Hong Kong this June. Along with **Nexus**, Robin will have a busy 1994-95 season. Their world tour includes visits to the United States, Taiwan, Japan, England, and other parts of Canada. This year, they will be celebrating 20 years at the Faculty of Music in a concert in Walter Hall as part of the Faculty Artist Series in September.

The Canadian Opera Company brought a production of Bartok's *Bluebeard's Castle* to audiences in Edinburgh in September 1993. Chamber music and string coach **Bryan Epperson** played first cello in the superb orchestra conducted by Richard Bradshaw.

**Lorand Fenyves** played a guest recital at the Cleveland Institute of Music in January 1994 with former pupil and pianist **Carolyn Gadiel Warner** (MusBac Perf 1971, MusM 1972). Carolyn is a member of the Cleveland Orchestra's violin section, but she uses her pianistic abilities as well. Although they worked together at the University, this was the first time they made music as partners. Prof. Fenyves was also a guest of the Symphony Nova Scotia in April 1993 where he played Beethoven's

two violin *Romances*. During the summer of 1994, he gave masterclasses in Cornwall, England.

**Nicholas Goldschmidt**, conductor, administrator, teacher, baritone, and pianist was recognized for his career by being awarded the Order of Ontario by Lieutenant-Governor Hal Jackman in April of this year. A native of Czechoslovakia, Dr. Goldschmidt emigrated to the United States in 1937. At an invitation from Arnold Walter, he arrived in Toronto in 1946 to become music director of the Opera School. In his twelve years with the School, Dr. Goldschmidt conducted nearly all of the School's productions and excerpt programs. He left the school in 1957, but was honoured by the Faculty in 1988 by receiving an Honourary Doctorate. He is a co-founder of Guelph's annual music festival that celebrated its 27th season this May. An evening of operatic excerpts were presented by Opera Atelier as part of the 17-day festival as well as a performance by the chamber ensemble Amici.

Kevin McMillan, baritone joined **John Greer**, piano to premiere Greer's work *Sing Me at Midnight* at the North York Recital Hall in March 1994.

**Mary Enid Haines** performed extensively, both as a soloist and with chamber groups in the 1993-94 season. As a member of the Baroque ensemble, Musick Fyne, Ms. Haines toured British Columbia and Ontario. Several of the ensemble's concerts were broadcast on CBC radio and their recording, *Music Fyne Plays Music of the Italian Baroque* was released on ebs label in the fall of 1993. Over the past year Mary Enid Haines, soprano and John Greer, piano recorded a CD of folksongs from the British Isles, *The Road to the Isles*, which will be released on the ebs label in the fall of 1994.

**Russell Hartenberger** performed in the world premiere of the multi-media theatre piece by Steve Reich, *The Cave* in Vienna last May. Subsequent

performances were held in Berlin, Amsterdam, London, Paris and New York. Along with **Nexus**, Russell performed with Andrew Davis and the BBC Orchestra at a Proms Concert in Royal Albert Hall, London in August, 1993. **Nexus** had a busy season performing with the Buffalo Philharmonic, Jacksonville Symphony, Indianapolis Symphony, Columbus Symphony and the United States Air Force Band. In addition, **Nexus** toured extensively in the United States and performed at the new North York Performing Arts Centre in Toronto. **Nexus** and the Faculty of Music Percussion Ensemble were both invited to play at the Percussive Arts Society International Convention in Columbus, Ohio in November.

Soprano, Opera Stage Director and Coordinator of the Opera Division **Nancy Hermiston** was presented the *Golden Funnel Prize* in Nuremburg, Germany, September 1993. The prize, donated by the Department of Arts and Education, goes to sponsors and patrons of the Nuremburg culture scene. **Nancy Hermiston's Ladies' Club** (Musikalischen Damen-Club) was honoured, a club whose benefit concerts have financed new acquisitions for the city's opera house. **Nancy** has been with the Nuremburg opera house for ten years and was honoured for her initiatives.

**Dwight Bennett** will be the conductor of the University of Toronto Symphony Orchestra this coming year. Mr. Bennett is currently an assistant conductor with the Canadian Opera Company and Artistic Director with the Mississauga City Center Opera.

Flautist **Susan Hoepfner** has performed concertos, solo and chamber recitals around the world and is broadcast frequently on radio and television. As a Canadian performing artist for Yamaha Canada, she gives masterclasses at universities and high schools in Canada and Japan. For the fifth year in a row, Ms. Hoepfner returned to Japan for a three week solo concert tour this summer.

She will be performing two concertos with the Edmonton Symphony Orchestra in February 1995 and will join in the upcoming 1994 Faculty Artist Series. In 1993 - 94 she released 3 CD's on the Marquis Classics label: *The Chinook Trio* (flute, cello and piano), *Toward the Sea* (flute and guitar), and *The Romantic Flute*.

The Mendelssohn Choir of Toronto was founded 100 years ago in August 1894 by Dr. A. S. Vogt. **Elmer Iseler** has been the conductor since 1964. Fifty members of the ensemble can be heard in the background of key scenes of Steven Spielberg's Oscar-winning *Schindler's List*. This century-old choir also joined in Massey Hall's centennial celebration in June. This coming year Mr. Iseler will conduct the Faculty of Music MacMillan Chamber Singers who will join The Elmer Iseler Singers in two concerts.

The Toronto Latvian Concert Association held a concert at the Jane Mallett Theatre in March to mark their 35th anniversary season and to honour the 75th birthday of the Association's Founder, Composer **Talivaldis Kenins**. Two world premieres of his works were performed at this event. The first was *Quintet for piano and strings* (1994) with the composer at the piano. The second was *Nonet for oboe, clarinet, French horn, two violins, viola, cello, double bass and piano* (1985-1993). This concert was recorded for broadcast in May by CBC's *Two New Hours*.

A Festival of Talivaldis Kenins' Music honouring his 75th Anniversary was held in Riga, Latvia in May of this year. Three concerts encompassing many of Kenin's works were performed at the Riga Dom Cathedral, the Great Hall of the Academy of Music of Latvia and the Richard Wagner Theatre. Various artists took part including the "Sonore" Choir, The Latvian Academic State Choir, The Latvian National Chamber Orchestra and the Philharmonic Chamber Ensemble. All three concerts were

recorded and broadcast by Radio Latvia. As part of the festival, an official presentation was made at the Museum of Literature, Castle of Riga, of the newly published book by Dr. Ingrida Zemzare: *Talivaldis Kenins - Between two Worlds* (Gara Pupa Publishers).

**Norbert Kraft** made his first CD release for the new Naxos label in November 1993. The recording is called *Guitar Concertos* and contains three popular concertos written for the guitar by Rodrigo, Villa-Lobos and Castelnuovo-Tedesco. Kraft will record 3 CDs per year for Naxos. Kraft was also one of the artists to perform for the first season of the North York Recital Hall in May, 1994.

**Gary Kulesha** was conductor of the Encounters '94 series presented by *Soundstreams Canada* and *Two New Hours* at the Glenn Gould Studio in May. The series featured **Chan Ka Nin's** works *The Disquiet*; *Glimpses of the Moon* and the world premiere of *The Charmer*. **William Aide**, piano and **Lawrence Cherney** (MusM 1978), oboe (and artistic director of *Soundstreams*) joined together to perform the world premiere of Harry Somers' *11 Miniatures for Oboe and Piano*. Other artists **Shauna Rolston**, cello; **Barbara Hannigan** (MusBac Perf 1993), soprano; **Marianne Bindig** (MusBac Perf 1988, OpDip 1992), mezzo soprano and **Benoit Boutet** (DipOpPerf 1986), tenor performed in the series.

Soprano **Rosemarie Landry** became a new appointee of the board of directors of the Ontario Arts Council in November 1993. OAC's twelve board members are volunteers and serve a three-year term. Mme Landry, a Francophone who has performed and taught around the world, plans to assist in the board's advocacy work.

Professor **Edward Laufer** was Chairman of the session entitled *Schenkerian Perspectives on Schubert and Beethoven* at a Joint Meeting of the American Musicological Society and the Society for Music Theory, held in Montreal in November, 1993. He presented the following papers at scholarly meetings:

*On Linear Analysis of Some Atonal Compositions.* (Canadian University Music Society, Carleton University, Ottawa, May 30, 1993)

*A Different Reading for the Same Music.* (Music Theory Society of New York, Queen's College, New York, Oct. 9, 1993)

*Various Schenkerian Techniques.* (McGill Univ., Montreal, Mar. 24, 1994)

*A Schenkerian Study of the Adagio of Bruckner's Ninth Symphony.* (McGill University, Montreal, Mar. 25, 1994)

**Lois Marshall** was presented the Governor-General's Performing Arts Award in Ottawa November, 1994. A gala to honour her for her international career as a soprano was held the next night at the National Arts Centre and was later broadcast on CBC-TV and Radio-Canada.

Mme Marshall accepted an invitation to become the Honorary Patron of the Ontario Choral Federation in June. She also made a special appearance at the Massey Hall Centennial Celebration in June.

During the past year **Timothy McGee** was visiting Professor at the Harvard Research Centre in Florence, Italy. This year he has received a Connaught Research Grant to study musicians of the Renaissance..

**Suzanne Meyers Sawa**, Assistant Librarian in the Faculty of Music Library, continues to perform regularly as percussionist and vocalist with the Traditional Arabic Music Ensemble, directed by Dr. George Sawa. They appeared in May 1993 with the Ensemble Ben Trobar in a concert of medieval Spanish music, *On the Road to Santiago*, as part of the Baroque Music beside the

Grange series. In February of 1994, she performed with the Traditional Arabic Music Ensemble at the University of Toronto, in a concert entitled *Return to Andalusia*, was sponsored by the Centre for Medieval Studies. The concert featured the singing of the Arabic poetic genre Muwashshah, that was developed in Andalusia in the 12th century, and revived in Syria in the 19th century.

In addition, her article on the Middle Eastern dancer Dahlia Obadia, "The Odyssey of Dahlia Obadia: Morocco, Israel, Canada," originally published in the *Canadian Folk Music Journal/Revue de musique folklorique canadienne*, has been reprinted in the 1994 publication *Canadian Music: Issues of Hegemony and Identity*, published by Canadian Scholars' Press.

The Canada Council commissioned **Oskar Morawetz** to write *Prayer for Freedom* to commemorate the Elmer Iseler Singers' debut at the North York Performing Arts Centre in April 1994. *Prayer for Freedom* is based on two anti-slavery poems by the 19th-century black American writer Frances E. W. Harper. Other works on the program included *Houses in heaven* by John Beckwith and Derek Holman's *The Abbot of Angers*.

In September of 1993, Oskar Morawetz was commissioned by SONY Classics to transcribe and orchestrate for Yo Yo Ma and Itzhak Perlman two compositions by Dvorák that were performed in Prague by the Boston Symphony under the baton of Seiji Ozawa. This performance was part of a Dvorák gala concert to celebrate the 100th anniversary of the New World Symphony. This concert was televised throughout Europe and also on the PBS Network in March 1994. A recording of this concert is now available in all record stores on video, CD or cassette. *Memorial to Martin Luther King* was performed 28 times during the 1993 season including seven performances by Yo Yo Ma in New York and Toronto. It was also performed by orchestras in United States and Brazil and broadcast

internationally. It is now in the repertoire of 21 cellists. The *Concerto for Bassoon and Chamber Orchestra*, commissioned by principal bassoonist of the Cleveland Symphony, David McGill, was premiered by him in St. John, New Brunswick in March and will have several encore performances in the 94-95 season.

**Phil Nimmons** was among 23 Officers Governor-General Ray Hnatyshyn appointed to the Order of Canada in January, 1994. In April, he also joined the few people that have received the Order of Ontario. The Order was established in 1986 and other faculty recipients include Oskar Morawetz (1987), John Weinzwieg (1988), Greta Kraus (1991), and Lois Marshall (1993). He is the recipient of many awards; among them the first Juno Award for Jazz in 1976 and the first Toronto Arts Award for music in 1986. He also received an instrumental award (clarinet) from the Jazz Report Awards held in May of this year.



Phil is known as a composer, arranger, bandleader, clarinetist and teacher. He has excelled in his achievement and service. He has worked to further the interests of Canadian composers and continues to have a powerful and positive influence on Canadian culture. His performing career spans forty years, successfully bridging the gap between

jazz and classical music. His most recent work, *Moods and Contrasts*, a sound poem, was premiered by the Esprit Orchestra in early 1994.

Phil joined the University of Toronto in 1973 as instructor in jazz techniques and is now Director Emeritus of Jazz Studies. He is a tireless proponent for the development of educational facilities for jazz and related music.

Professor **Dennis Patrick** has composed music for adaptations of Michael Ondaatje's novels *In the Skin of the Lion* and *The English Patient* for CBC Radio Drama. The two three-part dramas will begin the 1994-95 season commencing in September. In February Mr. Patrick gave a lecture, *Composition with Computers*, for the Thursday Noon Series in Walter Hall. In March at the annual Electroacoustic Music concert at the Faculty of Music, he presented a new work, *spring song / tango close* performed by soprano Mari Hahn, and featuring poems of Barbara Patrick.

Dean of the Faculty of Music **Paul Pedersen** was elected to SOCAN's board of directors (Society of Composers, Authors and Music Publishers of Canada) in June 1994.

**Stephen Ralls** remains very active with the Aldeburgh Connection. The 93-94 series included a program in honour of Greta Kraus, that showcased her favourite songs, performed by artists among which were Monica Whicher (MusBac Perf 1988, OpDip 1990), Russell Braun (MusBac Perf 1989, OpDip 1991) and Lois Marshall. One other concert featured the premiere of *A Magic Casement* by Timothy Sullivan (MusBac Comp 1979; MusM Comp 1980) in which mezzo Linda Maguire (MusBac Perf 1984) took part. In October 1993 Ralls recorded Benjamin Britten's *Song-Cycles*, a CD with Glyn Evans (OpDip 1973) tenor, for CBC for future release. A CD with the Aldeburgh Connection was released in August for CBC featuring

Stephen Ralls, pianist and Russell Braun, baritone. John Greer's composition *All Around the Circle* is one of the recorded pieces.

**Doreen Rao** conducted the Toronto Symphony Orchestra in the Shell educational concert series at Roy Thomson Hall in March. These concerts included a large chorus of students from the North York Board of Education's choral music education project that Prof. Rao has been developing during the last three years and which she also presented in concert at the North York Performing Arts Centre in April. Prof. Rao also prepared the chorus for the TSO's *Prom Concerts* in June conducted by Erich Kunzel. Prof. Rao's new book, *We Will Sing!* (published by Boosey and Hawkes), is an innovative choral music education curriculum that is being adopted by school boards across Canada, the United States, and the United Kingdom. In July, Dr. Rao conducted the first All-World Children's Chorus at the ISME international conference in Tampa before embarking on a conducting tour with orchestras and choruses in Europe, the UK, and Scandinavia.

**Paul Read**, director of the Jazz Division, was awarded the Senior Alumni Teaching Award in May 1993 for innovations in teaching. He was also appointed Chairman of the jazz instrumental division of Music Fest, Canada held in Toronto this year.

Professor Emeritus **Ezra Schabas** spoke on Sir Ernest MacMillan for the University Arts Women's Club, the Toronto Symphony Women's Committee, the Lyceum Club and Women's Art Association of Canada during the past year. He also participated in panels on Sir Ernest at the Parry Sound Music Festival, the Faculty of Music and the Toronto Symphony at Roy Thomson Hall. His biography, *Sir Ernest MacMillan: The Importance of Being Canadian*, will be published by the University of Toronto Press in October 1994. It will coincide with the

opening of a special MacMillan exhibit at the National Library of Canada on 17 October. Prof. Schabas continues to supervise the mobility program for Canadian orchestral players through the Association of Canadian Orchestras and serves on the Association's Board. He also is an advisor to the Ontario Choral Federation. (He was a founder of both organizations.)

**Patricia Shand**, chair of the Graduate Department, received the CMEA Jubilate Award of merit for her significant contribution to Music Education in Canada through the John Adaskin Project. Dr. Shand is Director of the John Adaskin Project on Canadian music for student performers. In June, 1994, she presented a paper on music teacher education at the Canadian University Music Society conference in Calgary. Prof. Shand's *Guide to Published Canadian Violin Music Suitable for Student Performers* was published in 1993 by the Canadian Music Centre in co-operation with the Canadian Music Educators' Association.

Clarinetist and faculty instructor **Peter Stoll** (MusBac Perf 1989) had a busy season: solo recitals for the CBC and CJRT-FM, chamber music for several CBC concerts as well as the contemporary music group Continuum, and performances with the Thunder Bay Symphony. He adjudicated music festivals in Thunder Bay, Oshawa and in the Toronto region, as well as doing several school concerts and the Boris Brott Summer Music Festival in Hamilton. His clarinet mastery is featured on an Audio Ideas CD: *John Gladwell, Open Passage* released in October, 1993. Perhaps the most exciting thing was playing in *Miss Saigon*, the multi-million dollar production at the Princess of Wales Theatre in Toronto.

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

The Mozart Society of Toronto celebrated its 10th anniversary in March 1994 with a 'bonus' concert featuring Colin Tilney, fortepiano. He also took part in the 1993 Sharon Music Festival. He recorded a CD with Julianne Baird entitled *Songs of Mozart* on the Dorian label, October 1993.

University Organist **John Tuttle** is Music Director of the Canadian Children's Opera Chorus, which premiered two new Canadian works during the 1992-1993 season: *Dandelion Parachutes* by B.C. composer Stephen Chatman is a suite of three pieces for multi-voice treble choir based on poetry by Canadian writers. A CD was released of the work, along with other repertoire. *The Snow Queen* was commissioned by the CCOC from Toronto composer John Greer, who worked with English librettist Jeremy James Taylor to adapt Hans Christian Andersen's fairy tale. It was so well received at the International Children's Festival at Harbourfront last year that the CCOC mounted its own week of performances in May of 1994 at the DuMaurier Theatre. The Chorus performed *The Snow Queen* and other choral repertoire on a tour of British Columbia which included the International Choral Symposium in Vancouver in August, 1994.

This December the CCOC will premier *Creatures Great and Small* by U of T Professor Derek Holman, featuring poetry about animals.

John Tuttle is organist and choirmaster of Saint Thomas's Church on Huron Street where one can hear the Durufle *Requiem* sung liturgically at the Mass for All Souls' Day on November 2, 1994. He also conducts the Hart House Chorus and the Exultate Chamber Singers.

The Ballet Suite, *Red Ear of Corn*, a work by Professor Emeritus **John Weinzwieg** was performed by the Toronto Symphony as part of the 100th Anniversary celebration of Massey Hall in June 1994. *Songs from Private Collections* were performed during the vocal workshops in Ottawa and Montreal by the National Association of Teachers of Singing also in June. Prof. Weinzwieg was invited to be a jury member for the USA International Harp Competition to be held at the University of Indiana in July 1995.

Scarecrow Press has just released the 15th volume of the series, *Composers of North America*. The book is entitled *John Weinzwieg and his Music: The*

*Radical Romantic of Canada*, written by Elaine Keillor. (337 pp. photos 1994 ISBN 0-8108-2849-9 \$39.50 US)

\*A reminder that two copies of the limited edition *Sounds and Reflections* by John Weinzwieg can purchased from the Faculty. These numbered copies are handset in Goudy Old Style, printed on Antique Book Paper and handbound. The book contains a collection of 15 essays and lectures on musical themes with fragments from the score of *Impromptus for Piano* in the background. They are priced at \$150 each and the proceeds will go towards the Weinzwieg Scholarship. Please call (416) 978-3750 for more details.\*

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## Faculty Publications, continued . . .

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## No More Joe Jobs



**Joseph Calleya**, the caretaker who made his office in the cave of the lobby of MacMillan Theatre, retired this July. Joe worked at the University for 34 1/2 years, 20 years as caretaker for both the Faculty of Music and the Faculty of Law.

A small reception was held in his honour by both faculties at Falconer Hall; speeches were made by Dean Robert J. Sharpe and Dean Paul Pedersen. Joe was then presented with a 10" bench band saw. Joe's future plans include cabinet-making, visiting two brothers in Sydney, Australia, and generally taking it easy. In attendance was Joe's wife, Mary who claimed that all the time that Joe worked at the University, he never complained about his job. Good luck in the future!

# New Appointments

**Lori-Anne Dolloff** was appointed to the position of Lecturer in music education. She is currently completing a Ph. D. in Education from the University where she has also received a Mus. M. and Mus. Bac./Ed. in Music Education. She is proficient in piano, bassoon and recorder and also holds Associate and Licentiate degrees in organ performance. Lori-Anne has taught both choral and instrumental programs at the pre-school, elementary and intermediate levels. She is very involved in community choir and church musical activities and has held the position of music director with the Mississauga Festival Choir, an eighty-voice mixed choir, for the past ten seasons. This year Ms. Dolloff will conduct the University of Toronto Symphony Community Chorus.



**Lorna MacDonald** has been appointed Associate Professor of Voice. A native of Nova Scotia, Miss MacDonald is a graduate of Dalhousie University and the New England Conservatory of Music in Boston. She comes to the University of Toronto from Princeton, New Jersey, where she was on the voice faculty of Westminster Choir College. As a soprano, she has been the

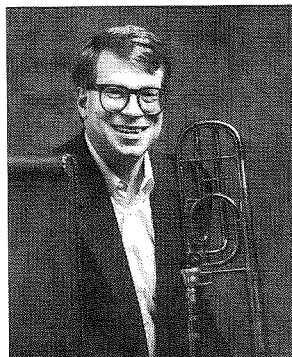
recipient of many musical awards including prizes and honours from the Metropolitan Opera National Council, the National Opera Association, the National Association of Teachers of Singing and the Festival of Music in Canada. Her singing has been praised for its "honesty and refreshing musical clarity". Miss MacDonald has recorded for CBC and her most recent recordings include a solo song recital with French pianist Gait Sirguy, the Edmonton Symphony and a recording of works for soprano and organ with organist David MacDonald. She is also a frequent recitalist of French repertoire. Lorna has served as a judge for many vocal competitions and has been an Artist-in-Residence with the Fort Worth Opera and the National Music Festival in Colorado.



**Shauna Rolston** was appointed Assistant Professor of cello at the Faculty of Music. She began playing the cello at the age of two. Her major influences have been her parents, Thomas Rolston, violinist, and Isobel Moore Rolston, pianist, both artistic directors of music at the

illustrious Banff Centre for the Arts in Canada. At a very young age, Shauna developed artistic affiliations with many of the world's leading artists, including cellist Aldo Parisot, Zara Nelsova, Janos Starker, Claude Kenneson, and the late Leonard Rose and Pierre Fournier. Ms. Rolston earned a B.A. in History of Art from Yale University and a Master's Degree in music from the Yale School of Music where she studied with the renowned pedagogue and performer Aldo Parisot. While at Yale, Shauna was the teaching assistant of Aldo Parisot and the Artistic Director of Music at the Yale Club in New York City.

Though still in her twenties, Shauna Rolston has achieved an enviable international reputation, hailed by musicians, audiences and critics wherever she performs. She is also a prolific recording artist.



**Cam Walter** was recently appointed Assistant Professor of Music Education and Performance at the Faculty of Music. He will conduct the Concert Band, coach brass chamber ensembles, teach applied trombone and euphonium and courses in instrumental music education and jazz education. A graduate of the Faculty (MusBac 1975,

MusM 1976) he studied at Yale University, the Aspen Music School and New York University before completing his Ed.D at the Ontario Institute for Studies in Education in 1994 with a focus in jazz education and curriculum. During the 1993-94 academic year, he performed as a trombonist with the National Ballet Orchestra, the Kitchener-Waterloo Symphony and the Roy Thomson Hall Orchestra, recorded a CD of Canadian repertoire with the Amadeus Brass Quintet and Choir, and participated in several CBC broadcasts with the Hannaford Street Silver Band and the Toronto Chamber Society. With the Toronto Winds, he conducted the world premiere of Walter Buczynski's *Taking the 2238*, and the Canadian premiere of *Sea, Sky and Golden Hill* by David Bedford. The Adaskin Project of the Canadian Music Centre published his *Guidelist of Unpublished Jazz Band Repertoire for Secondary Schools* in June 1994. The Canadian Music Education Research Centre published his *Sources of Canadian Repertoire for University Jazz Ensembles* in July 1994.

# Alumni

## 1940's

**Dr. Elmer Arne Hovdesven** (MusBac 1943, MusDoc 1948) celebrated his 100th birthday in 1993 at the Kare Centre in Biloxi, Mississippi with his two sons, their wives and six grandchildren. He entertained everyone by playing the piano. He has been interviewed by the Biloxi news—playing the piano on television.

## 1950's

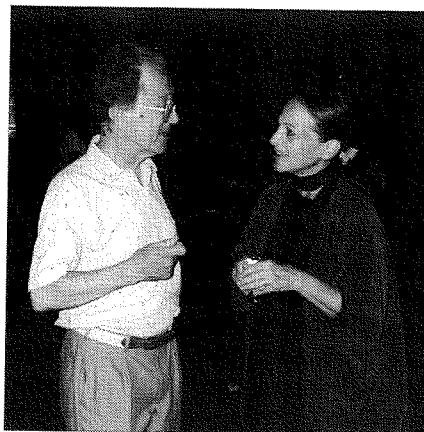
The Archbishop of Canterbury, The Right Hon. and Most Rev'd George Carey, conferred the Lambeth degree of Doctor of Music (D. Mus) on **Robert Hunter Bell** (MusBac 1953) in June 1994. Robert Bell is only the sixth Canadian musician to have received the degree in over a century, and is the first recipient to have been born in Canada. He is recognized for his 45 years of distinguished service to the Church and church music as a teacher, composer,

adjudicator, organist and choirmaster.

After a career of fifteen years teaching in public and high schools in Ontario and teaching privately for twenty-four years, **Lloyd Werner** (MusBac/Ed 1953) is now President of the Etobicoke-Mississauga Branch of the Ontario Registered Music Teachers Assoc. for 1993-95. A member since 1969, he formally held offices as secretary and programme convenor.

After retiring from teaching in June, 1992, **Rev. George A.C. Dunkley** (MusBac 1959) was ordained an Anglican Deacon in February 1993. He has been spending his summers in North-western British Columbia representing a pastoral, musical and medical team ministry along with his wife, **Dr. Colleen Dunkey** (Ph.D 1965).

Renowned opera singer **Teresa Stratas** (ArtDipMus 1959) gave the convocation address to the 1994 graduating students of the faculties of music, forestry, architecture and education at the University of Toronto. She also received an honorary Doctor of Laws degree as part of the university's convocation exercises. Stratas has performed on most of the world's great stages and is currently with New York's Metropolitan Opera Company.



*Teresa Stratas (R) with John Beckwith*

## 1960's

**Robert Aitken** (MusBac 1961; MusM composition 1964) was named a Member of the Order of Canada for his contribution to music and the arts. He is a composer, artistic director and prominent flute player.

**Bruce Bellingham** (MusBac 1961, MusM 1964, Ph.D. 1971) ended a twelve-year project in late 1992 with the publishing of *Musica Britannica* volume 62. He is on the faculty of the University of Connecticut.

In the summer of 1993, **Mary Wilma McCool-Salzman** (MusBac 1963) formed Table Top Publishing. This endeavour is publishing *Big Books for Little Children* and *Little Books for Little Children*. These books are a pre-reading aid that integrate language and music in a fun experience for children. Mrs. Salzman was influenced by Prof. Doreen Hall and is a part of the American Orff Schulwerk Association.

**Bruce M. (Suds) Sutherland** (MusBac 1968) composed, conducted and played in a new Canadian musical, *Wildwood Summer*. It was published by Hal Leonard in October 1993. He also formed the Orillia "All-Star Jazz Band" with members from the Universities of Toronto, Guelph, Western, Laurentian, Queen's and York who are all former graduates of Orillia's High School music programs.

## 1970's

Pianist **Jane Coop** (ArtDipMus 1971, MusBac Perf 1972) was a solo pianist in a CD recording released by CBC in September 1993. *Bartok, Prokofiev, Forstyth Piano Concertos* - Jane Coop; Mario Bernardi; Calgary Philharmonic Orchestra CBC SMCD 5124.

**Dr. Bernard W. Andrews** (MusBac 1972, MusM Ed 1975) has been appointed a professor of education at the University of Ottawa where he is

responsible for administering the Arts program and undertaking research in music education and curriculum development. He has developed interactive teaching strategies for music instruction and he is also active as a performer and conductor. He is author of many resource books for teachers, research articles and professional papers. His works include several compositions and arrangements for orchestra and chamber ensembles.

**Katharine Smithrim** (MusBac Perf 1972, ArtDip 1977) completed her Ph.D in Music Education at the Eastman School of Music in Rochester, New York in May, 1993. Katharine is an assistant professor at the Faculty of Education at Queen's University in Kingston, Ontario.

**Hilary Apfelstadt** (nee Everett) (MusBac Perf 1974) became Associate Professor of Choral Studies at the Ohio State University in the Fall 1993 where she conducts the OSU Chorale, the Women's Glee Club and co-ordinates the graduate conducting program. Prior to this she received the Lara Hoggard Award for distinguished service to choral music for the North Carolina chapter of the American Choral Directors Association.

**Christina Britton Conroy** (nee Christopher Czukor) (MusBac Perf 1974) is now supervisor of educational and recreational services of the Isaacs Center in New York. She is a music therapist working with geriatrics.

Many graduates of the Faculty's Opera Division took part in the Canadian Opera Company's production of *Carmen* at the O'Keefe Centre in September 1993. **Russell Braun's** (MusBac Perf 1989, DipOpPerf 1991) rich voice made Morales stand out. **Sally Dibblee** (DipOpPerf 1992) and **Pamela MacDonald** (DipOpPerf 1992) made COC debuts as Frasquita and Mercedes. **Guillermo Silva-Marin** (DipOpPerf 1974) and **Brian Nickel** (DipOpPerf 1992) played smugglers.

**Mrs. Beverley J. Heard** (nee Burch) (MusM 1975) is teaching piano and theory privately and is a member of the Ontario Regional Music Teacher's Association.

**Dr. Naomi J. Oliphant** (MusBac Perf 1975, MusM 1976) has been named the 1994 Distinguished Teaching Professor for the School of Music at the University of Louisville where she is Chair of the Keyboard Department. This is the second time she has received this award. She is still very active as the pianist of the McHugh-Oliphant Duo; they received two Kentucky Arts Council Project Grants and tour annually through the USA.

**Elizabeth Volpé** (MusBac Perf 1975), harpist with the Vancouver Symphony arranged for Christine Zaza, epidemiologist, to come to Vancouver in January 1994 from the University of Waterloo to give three workshops on musicians' health problems. Elizabeth is also featured on a new recording with the Vancouver Chamber Choir on the Grouse label.

**Colleen Athparia** (MusBac Perf 1976) recently returned from a tour of Singapore, Malaysia, India and Japan. She played a recital in Kobe, Japan in December 1993 as well as giving a Master Class and Concert at Kodaikanal International School in South India in January 1994. Concerts featured some Canadian works by Alexina Louie and Jean Papineau-Couture. Colleen is featured on a recently released CD *e-motion* by Calgary composers Hope Lee and David Eagle.

**Marilyn Heatley** (nee Bush) (MusBac/Ed 1976) has been teaching High School music for the Peel Board for twelve years. She is also the proud mother of two girls.

**Douglas McEachen** (DipOpPerf 1976) is singing in his sixteenth year in the chorus of Oldenburg's State Theatre with solo obligations. In past years he has done several solo concerts for the Cana-

dian Embassy in various German centres.

**Robert A. Mee** (MusBac/Ed 1976) received his Ph.D. in Music Education from the Eastman School of Music in 1988. This year he was on leave from Upper Canada College (Director of Studies/Music Dept.) to be a Visiting Associate Professor in Music Education at the Eastman School of Music in Rochester, New York to teach graduate courses in Curriculum, Measurement and Evaluation.

A new English-language production of *Orpheus in the Underworld* by the Toronto Operetta Theatre (at the St. Lawrence Centre's Bluma Appel Theatre) updates and Canadianizes Offenbach's original. Tenor **Torin Chiles** (MusBacPerf 1988, OpDip 1993) sang Orpheus, **Sally Dibblee** (OpDip 1992) was a delightful Eurydice and **Rosalba Lamanna** (OpDip 1994) sang Diana. **Mark DuBois** (ArtDipMus 1977, OpDip 1979) conducted the orchestra. The production took place in December 1993.

**Lorenz Hasler** (MusBac Perf 1977, MusM Perf 1978) organized an evening concert for the ESTA-Congress (European String Teachers Association) in October 1993 that took place in the Laudinessa Concert Hall in St. Moritz, Switzerland. Lorand Fenyves took part in this concert along with an orchestra of young professional musicians, students and enthusiastic amateurs.

The Chalmers Awards are given each year to artists across the nation whose work has enriched our lives. Funding for the Awards comes from a trust fund established at the Ontario Arts Council in 1978 by Floyd Chalmers and his daughter Joan. The ceremony was held in Toronto this year and fourteen people received a coveted Chalmers Award. Among them were **Jennifer Waring** (MusM Perf 1987) and **Hillar Liitoja** (MusBac Perf 1977).

**Paul G. Woodford** (MusBac/Ed 1977) was appointed Assistant Professor of Music Instruction at the University of New Brunswick, Fredericton in 1992. He is the co-founder and director of Eastern Music Camp, Newfoundland (1986 -); co-founder and director of U.N.B. Summer Music Camp (1993 -). He is currently completing Ph.D. studies at Northwestern University, Illinois.

**David Fallis** (MA 1979) was music director of Opera Atelier's production of *Actéon* which took place at the Glenn Gould studio in October 1993. Soprano **Meredith Hall** (MusBac Perf 1989, MusM Perf 1992) made her acting debut as the nymph Arthébuze.

**Suzanne Vanstone** (MusBac/Ed 1979) and **Rosalba Lamanna** (OpDip 1994) took part in the Opera in Concert production *Der Vampyr* at the Jane Mallett Theatre in February 1994.

## 1980's

**Robert Dirstein** (MusBac Perf 1985) played 'The Great One', **Paul Jenkins** (MusBac Perf 1986, MusM Perf 1988) sang Venus and Custom, and **David James** (Mus Bac Hist/Lit 1980) sang the role of Mama Gretzky in Brad Walton's baroque opera *The Loves of Wayne Gretzky*. **Michael Downie** (ArtDipMus 89, OpDip 1994) sang the role of Coach. Symptom Hall's audience warmly received this opera in February 1994.

*Mothers of the World*, a unique album drawn from the deep well of international lullabies comprising both traditional and new original compositions sung by **Jennifer Mason** (ArtDipMus 1980) was released in January 1994 and is available across Canada on the A&M label.

**Jeffrey J. Mason** (MusBac Cond 1981) has received an Arts Management Certificate from Humber College and is completing a Business Administration Certificate from St. Clair College. He has accepted the position of Operations

Manager/Artistic Administrator with the Windsor Symphony.

**Kimberly Barber** (MusBac Perf 1983, OpDip 1985) sang to great acclaim as the page Isolier in COC's production of Rossini's *Le Comte Ory* held at the Elgin Theatre in January, 1994. Ms. Barber has been a first mezzo soloist with the Frankfurt Opera since January, 1989 and has sung many operatic roles. She made débuts at Marseille and Geneva and at the English National Opera. She recently sang Lazuli in Chabrier's *l'Etoile* with Opéra Français in New York. Married to Markus Philipp in 1990, she now has a daughter, Jana Maria Philipp born in 1991.

Soprano **Constance Novis** (MusBac Perf 1983) appeared as Fiordiligi in *Così fan Tutte* at Holland Park Theatre, London, England in June. In 1993, she created the role of Amy Fleurs in British composer Geoffry Hanson's newly-written opera *The Virgin Crown*, conducted by Rhonda Kess with the London Ripieno Society Chorus and Orchestra. She also appeared as Cora Bellinger, an opera singer in P.G. Wodehouse's *Jeeves and Wooster* series starring Stephen Fry and Hugh Laurie broadcast on PBS.

**Claudio Vena**, violin, accordion (MusBac Perf 1983) is a member of the Toronto classical combo *Quartetto Gelato*. A CD titled after the group's name was released in early April, 1994. Vena is also a conductor and prominent arranger on this recording which has sparked hot sales.

The Evergreen Club Gamelan Ensemble performed in the Glenn Gould Studio at the CBC Broadcasting Centre in February 1994. Members of the ensemble include **Paul Ormandy** (MusBac Perf 1987), **Mark Duggan** (Mus Bac Perf 1984) and **Blair MacKay** (MusBac Perf 1988). A work was performed by composer **Trevor Tureski** (MusBac Perf 1985). Eight members of the Ensemble performed at the Jane Mallett Theatre in March 1994, in a

concert honouring R. Murray Schafer with the 1993 Canada Council Molson Prize for distinguished lifetime achievement in the arts.

**Michael Bakan** (MusBac Perf 1985) is now assistant professor of Ethnomusicology at Bowling Green State University in Ohio, where he is also the director of the BGSU Balinese Gamelan Ensemble. Dr. Bakan received his Ph.D. in Ethnomusicology from UCLA in 1993.

**Benoit Boutet** (OpDip 1986) made a convincing Vanya Kudryas in the COC's production of *Katya Kabanova* performed at the Elgin Theatre in January of this year.

**Gabrielle Prata** (OpDip 1986) has been singing in Canada and with many regional U.S. opera companies and orchestras. Her son, Nicholas is doing well and husband **Bob Longo** (OpDip 1988) is singing in *Forever Plaid*.

**Ron Korb** (MusBac Perf 1987) made the album, *Tear of the Sun* released world wide on Oasis Productions and EMI in 1990. Between 1991 and 1993, Ron lived in Japan studying Japanese transverse bamboo flute with master-artist, Michiko Akao. Ron's latest release is entitled *Japanese Mysteries* which combines western and Japanese traditional instruments.

**Andrew James McKenna** (MusBac/Ed 1987) is presently Music Production Director with Paramount Parks, a division of Paramount Communications Inc., overseeing Stage/Record/Vocal arranging and productions for five theme parks in North America (including Canada's Wonderland in Toronto).

The **St. Lawrence String Quartet** is assembling rave reviews in Canada, the United States, South America and Europe. First violin, **Geoff Nuttal** (MusBac Perf 1988) was a former student of Prof. Lorand Fenyves and second violin, **Barry Shiffman** (MusBac Perf



1988) is a former student of Prof. Leo Wigdorichik. Along with Marina Hoover, cello and Lesley Robertson, viola, the quartet was featured in the article, *100 Canadians to Watch*, in Maclean's Magazine in July 1993. The quartet performed close to 80 concerts this season and in just three seasons, the St. Lawrence has earned itself a reputation as an important new ensemble. The quartet was "Graduate String Quartet-in-Residence" at The Juilliard School, an honour that included duties as teaching assistants to the members of the Juilliard String Quartet.

They will become "Artists -in-Residence" at the Faculty of Music, University of Toronto this coming year.

**John Gladwell** (MusBac/MusEd 1989) has composed and produced a CD of contemporary instrumental music, entitled *Open Passage* (AI-CD-004), which was released last summer on the Toronto based independent Audio Ideas label. Featured on several of the tracks is clarinetist **Peter Stoll** (MusBac Perf 1989), and on one track, guitarist **Alan Shoesmith** (MusBac/MusEd 1988). The album has been receiving frequent commercial radio airplay in the Toronto area and has aired on CBC-FM's 'Disc Drive'. It is available through Andrew Marshall's Audio Ideas Guide magazine and at selected record stores, including downtown Sam's and HMV.

**Stéphanie Martin** (MusM 1989) was a cast member of the premier production of *Napoleon* held at the Elgin theatre in Toronto. She sang two beautiful songs — *A Soldier's Wife* and the heart-rending *Waiting and Hoping*.

## 1990's

**Grace E. Kim** (MusBac Perf 1990) has graduated from the Juilliard School of Music completing her Master of Music, May 1993, under Herbert Stessin.

Toronto classical guitarist, **Alvise Migotto** (MusBac Perf 1990), fresh from his Carnegie Hall debut, has been in-

vited to be the first Canadian ever to play at the 16th Estate Musicale di Castagno d'Andrea, Italy in August 1994.

Soprano **Barbara Hannigan** (MusBac Perf 1993) and her colleagues gave a dramatic performance of James Rolfe's *Fêtes de la faim* and its companion song *Plainte* as part of the *Continuum* season at the Music Gallery in October, 1993. Faculty instructor **Peter Stoll** (MusBac Perf 1989), clarinet made his Music Gallery début along with conductor **Rosemary Thomson** (MusBac/Ed 1990). Barbara also took part in the Encounters '94 concert series.

**Angela M. Jones** (MusBac/Ed 1990) has now acquired permanent status teaching elementary instrumental and vocal music with the Elgin County Roman Catholic Separate School Board. She is teaching privately and is continuing to study piano with Gerald Vreman.

**Guy Lalime** (MusBac Perf 1991) made his solo recital début at the Concertgebouw of Amsterdam, August 1993 and performed Tschaikowsky's *First piano concerto* with the North York Symphony Orchestra, October 1993. He completed the Artist Diploma program at the Royal Conservatory of Music, Toronto with Leon Fleisher and John Perry. He is now studying at the Université de Montréal for his masters degree.

**Jeffrey McFadden** (MusM 1991) is living and working as a guitarist in Toronto. He has won prizes in North America's two most important guitar competitions: the *Guitar Foundation of America* and the *Great Lakes* guitar competitions. He is also teaching on the faculty of McMaster University and at the Royal Conservatory of Music, Toronto.

**S. Jeannette Hirasawa Moore** (MusM Perf 1991) recently married bassoonist Kent Moore who is finishing a DMA at Temple University. Jeannette commutes to Philadelphia, where she is continuing her studies in flute with Kazuo Tokito and David Cramer.

Soprano **Maria Antonakos** (MusBac Perf 1992) was a featured artist of the Boris Brott Summer Music Festival held in the summer of 1993. She is now living in New York City, where she is pursuing a Master of Arts degree at New York University.

**Vanessa Grant** (MusBac Perf 1992) is part of a Queen's University team that won the right to represent Canada for the first time in the world's largest moot court competition. The Jessup International Moot Court Competition, a simulated court event involving 1,000 students from 250 law faculties in 85 countries, was held in Washington, D.C. in April 1994.

Canadian conductor **Charles Olivieri-Munroe** (MusBac Perf 1992), a recipient of two consecutive Chalmers Awards from the Ontario Arts Council, was recently named Assistant Conductor of the Czech State Philharmonic of Brno, Europe's third oldest orchestra. He will work simultaneously in Brno, with the Carlsbad Symphony Orchestra and with the Brno Chamber Opera.

**Ian Riddell** (MusBac/Ed 1992) has become the co-conductor of *Mosaic*, Victoria's chorus of lesbians, gay men and their allies. Their first public performance was in June, 1994.

Conductor **Oksana Rodak** (MusBac/Ed 1990, MusM/Ed 1993) won the 1994 Leslie Bell Prize for choral conductors at a competition held at the University of Toronto in May 1994. She is currently working as Associate Conductor of the Glen Ellyn Children's Chorus in Chicago, Illinois.

**Carmen Wiebe** (MusBac Perf 1993) is now attending medical school at Dalhousie University, Halifax.

# In Memory

## Edith Ann Binnie (1928 - 1994)

Edith Binnie died at her Toronto home on March 3 after a long and heroic battle with cancer. She had been director of concerts and publicity at the Faculty of Music from 1963 until 1984.

Edith was born in Espanola and raised in Kirkland Lake, Ontario. An outstanding pianist and singer, she entered the Royal Conservatory of Music in Toronto in 1948 and subsequently earned her Associateship (ARCT) in both disciplines.

Soon after arriving in Toronto she met the brilliant young baritone James Milligan. They married, and for a number of years she was his accompanist on his concert tours in Canada, and later, abroad. Milligan's outstanding career--the Wanderer in *Siegfried* at Bayreuth, other leading roles in major European opera houses, oratorio performances and recordings--was cut short by his sudden death in Basel, Switzerland in 1961.

Edith returned to Toronto with her young son Scott and was appointed concerts and publicity head at the Faculty of Music in 1963. Her musical training and professional experience on two continents proved invaluable to the growing Faculty which had recently moved to the Edward Johnson Building. The year of her appointment was doubly important for her and Scott--she met and married the personable Bob Binnie, an avid young music-lover; his record collection was one of the most complete and important in the city.

The prestige of the Faculty grew, in great part due to the excellent operas and concerts given at the Edward Johnson Building's two halls, the MacMillan Theatre and Walter Hall. Edith's impeccable taste and sense of occasion helped make school presentations in those years major Toronto events. At her urging, the Canada Council funded a programme which enabled her to arrange European auditions for Canadian singers. When the programme drew to a close, Edith had placed some fifty-eight in European opera houses.

After retiring, Edith and Bob devoted much time to raising--and giving--funds for the Opera Division. Her love for our students remained constant until the end. She had many friends in the musical world who will miss her very much.

- Professor Emeritus Ezra Schabas

## Lloyd Bradshaw (1929 - 1994)

Lloyd Bradshaw was a well-known choral conductor, teacher, organist and adjudicator. Mr. Bradshaw studied music in Stratford and London, Ont., and intermittently at the University of Toronto from 1958 to 1961. After his graduation from Teachers' College, he taught in rural Ontario, Stratford and Toronto. Mr. Bradshaw was associated with the Toronto Festival Singers and he conducted several choirs, including St. George's Youth Choir. He was supervisor of music and assistant co-ordinator of musical education for North York schools in 1963-68. He was a special lecturer in choral music at the University of Toronto from 1968-73. In 1968, he was the founding conductor of the Canadian Children's Opera Chorus and founder in 1970 of the Toronto Youth Choir. He was music director at Toronto's Trinity United Church and the Orpheus Choir from 1975-80. Mr. Bradshaw led the Toronto Symphony Chorus in association with then-maestro Seiji Ozawa. In his memory, a prize will be awarded to a graduating choral conducting student at the Faculty of Music. Donations may be directed to the attention of Marnie Hare, details on page 22.

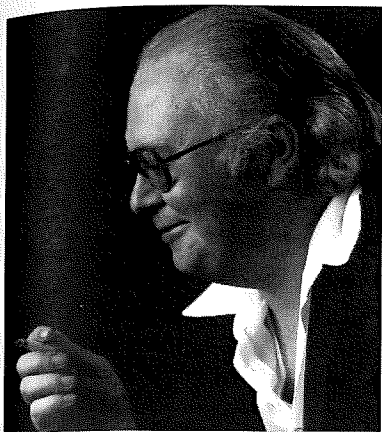


**Irene Jessner,**  
Professor Emeritus  
Soprano  
Teacher  
(1901 - 1994)

Irene Jessner, a former leading soprano of the Metropolitan Opera House, New York and appointee to the Voice Faculty of Music, University of Toronto since 1952, died in January at the age of 92.

Born in Vienna, Madame Jessner received her training with Professor Victor Fuchs at the Conservatory of Music in that city. Her reputation grew steadily. In 1936 Dr. Edward Johnson auditioned her and offered her a contract with the Metropolitan Opera Company and again on an invitation from Johnson, she joined the Faculty of Music in 1952. Her Canadian pupils have included Mark DuBois, Nancy Hermiston, Jean MacPhail, Lois McDonall, Teresa Stratas, Heather Thomson and Jeannette Zarou.

Jessner's retirement from the University of Toronto in the spring of 1986 was followed by a gala concert featuring many of her pupils. A scholarship fund, recognizing her influence on a whole generation of Canadian singers, has been established in her name by the Faculty of Music. Donations may be directed to the attention of Tina Orton, details on page 22.



**Thomas Monohan**  
bassist, teacher  
(1937 - 1994)

Thomas Monohan, bassist, teacher died in February at the age of 56. Born in Louisville, Kentucky, he later studied at the Curtis Institute with Roger Scott and received his Artist Diploma in 1958. He played with the St. Louis Symphony Orchestra, the Israel Philharmonic, the National and the Detroit Symphony Orchestras. In 1966 he became principal bass of the Toronto Symphony Orchestra, began to teach at the University of Toronto, Faculty of Music and became a naturalized Canadian in 1971. He was a coach 1966-73 for the National Youth Orchestra of Canada. Monohan retired as principal bass of the Toronto Symphony in 1991, but remained as a member of the section and continued teaching. Monohan's pupils hold positions in major orchestras throughout Canada and abroad.

Tom Artiss, a double-bass student and close friend to Mr. Monohan wrote the following:

I will never forget my first encounter with Thomas S. Monohan, Jr. I was seventeen years old and passing through Toronto on my way back to Newfoundland, my home. It was the summer before my last year of high school and I had made arrangements to play for Tom, having been encouraged to do so by my then-current teacher, Jim Vivian, who was a former Monohan student.

I was not a nervous or high-strung teenager by any stretch of the imagination, but having been fully briefed by my teacher in advance on the notorious Monohan abrasiveness, I found myself growing more and more uneasy as I approached the bass studio in the basement of the University of Toronto's music building. Perhaps the fear of the unknown is the greatest fear, but in hindsight I am grateful that I didn't fully know what to expect. For if I had, I probably would never have knocked on Thomas Monohan's studio door that fateful summer afternoon, and it is very likely that I would not be playing my graduating bachelor's recital this spring on the double bass.

In any case, totally oblivious to the future -- either immediate or long-term -- I knocked on Tom's door. Although I recall the following hour or so with the fuzziness with which

one might recall dream, I retain the basic plot. No one who knew Tom in his robust prime would deny the intimidating nature of his huge 300-pound, six-foot three-inch frame, not to mention his gruff, brutally honest manner. Before I could even open my mouth to introduce myself, Tom informed me that I was late for my appointment, and that I had kept him waiting. I know now that he was not really angry, in fact for him this was fairly cordial behavior, but I distinctly recall thinking that my life was in danger.

He stood in the doorway with me in his shadow, and proceeded to subject me to a barrage of complaints about his life in general, complaints which I felt I was supposed to be blamed for nevertheless: something about "the damned heat," about his having to take a leak, about his having to listen all day to a bunch of bass students "scratching and sawing," plus other grumblings about food, cigarettes, and beer. There I had it. In those five minutes Tom Monohan told me everything I'd ever need to know about him.

I did eventually get to play the bass for him that day -- I can't remember what, but Tom later told me I played only the first three notes of an F-Major scale -- and after my brief "sawing and scratching" he told me to go back to Newfoundland and come back when I had finished high school. I did, and I attribute most of my subsequent musical growth to him.

One could write a book on the countless ways in which Tom Monohan's teaching has contributed to the musical landscape of this country, but there are one or two things that stand out in my memory. He always insisted that he "didn't care," that he "could not afford to care," which is ironic because I don't think a teacher could ever care more about his students. His students are what he thought about for hours on end, sitting alone in his constant hangout, the Duke of York pub near the Park Plaza Hotel.

What technical study to give this one, what to say to help fix a crooked bow arm on that one. When to pour on the hot coals of criticism, and when to step back and allow himself the rare snippets of praise.

Teaching was Tom Monohan's passion and his art. He made each one of his students feel that we were the most important bass players in the world when we stood in front of him for that hour every week. Then once out the studio door, it was back to cold reality until next week, when hopefully we would be one step closer to our musical dreams.

The other day I went to the Toronto Symphony for the first time since Tom passed away. As I sat in the choir loft at Roy Thomson Hall watching each of a hundred or so players contort his or her body in what I know to be uncomfortable and often painful positions for the sake of an art, the phrase "meeting a standard" took on a whole new meaning for me.

*Continued on next page . . .*

It was one of Tom's favorite expressions, and he would employ it whenever his emotional attachment to a student's progress would accidentally surface. What this means to me I cannot put into words, except to say that it involves lots of hard work, a love for one's instrument, a love for music, and a dedication to the process or "journey" itself. Whether Tom had a way of instilling these values in his students or just an ability to bring them out is a subtle distinction that doesn't really matter.

The point is, if you went for the long haul with him, you'd come out on the other side with far more than you went in with. Dedication, discipline, and love were all made to seem inextricably connected: that's what he was about.

*There is a standard.  
It stands on its own,  
and I have no control over it.  
Either you'll do it or you won't,  
and that's why I cannot afford to  
care.*

- Thomas Artiss  
(MusBac Perf 1994)

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Donations to the **Lloyd Bradshaw Prize** may be sent to:

Faculty of Music, University of Toronto  
Edward Johnson Building  
80 Queen's Park  
Toronto, Ontario M5S 1A1  
**Attention: Marnie Hare**

Donations to the **Irene Jessner Scholarship Fund** may be sent to:

Faculty of Music, University of Toronto  
Edward Johnson Building  
80 Queen's Park  
Toronto, Ontario M5S 1A1  
**Attention: Tina Orton**

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# Library Update

## COLLECTIONS

- Professor Emeritus Talivaldis Kenins has begun the deposit of his archival materials with a gift of manuscripts of fifty-one works, plus thirty-five rare LP recordings, and over fifty open-reel tapes of his pieces.
- Earlier in 1993, the Library received a renewal grant of \$10,000 from SSHRC for the further purchase of early librettos.
- Through the influence of Sam Sniderman, the Recordings Archive continues to receive extensive donation of new releases from Canadian companies, especially EMI and WEA, but also SONY and Polygram. Donations of personal collections, from cylinders and 78 rpm discs, to CDs and laserdiscs are also pouring in: in 1993, individuals donated 14,619 LP recordings. The Library staff painstakingly (but gratefully) extract new or replacement titles required for the Archive, and the remainder go into semi-annual sales, generating funds to support further acquisitions.

## TECHNOLOGY

- The regular collection of nearly 200,000 volumes of printed materials is catalogued in the University of Toronto database and accessible on the Internet. Recordings in current formats (CDs, laserdiscs, etc.) are being added. Databases of special collections — the Performance Collection (choral, band and orchestra parts), the 78 rpm collection, and the sheet music and duplicates stored in-house — are rapidly being built up in the Library's local area network, using Inmagic software. These should be publicly accessible within the year.

## MILESTONES

- James Creighton retired at the end of 1993 after 30 years as Archivist. He has just published the second edition of his *Discopaedia of the violin*.

## CD's

## Notes

Chan Ka Nin. *Among Friends, Amici Trio*, Summit Records, 1993.

Gustav Ciamaga. *Microclips, The Devil's Staircase*, Soundprints, 1994.

Sue Hoepfner. *The Chinook Trio*, Marquis Classics, 1993.

Sue Hoepfner. *Toward the Sea*, Marquis Classics, 1993.

Sue Hoepfner. *The Romantic Flute*, Marquis Classics, 1994.

Norbert Kraft. *Guitar Concertos*, Naxos, 1993.

Antonin Kubalek. *Polkas Etudes and Preludes by Martinu and Buczynski*, CBC, 1993.

Che Anne Loewen (accompanist) with Guy Few, trumpet. *Exposures*, ibs, 1994.

Colin Tilney with Julianne Baird. *Songs of Mozart*, Dorian, 1993.

Time Warp. *East/West*, Cornerstone, 1994.

Time Warp. *There and Back*, Cornerstone, 1993.

John Tuttle with the Canadian Children's Opera Chorus. *Dandelion Parachutes* by Stephen Chatman, 1993.

Dave Young with the Phil Dwyer Quartet. *Fables and Dreams*, Justin Time, 1993.





The Opera Division staged a Major Production, Double Bill to celebrate the 75th Anniversary of the Faculty of Music and the 30th Anniversary of the MacMillan Theatre. Left: *The Goose of Cairo* by Mozart (L-R: Sharla Nafziger, Celidora and Debra Dent, Lavinia) Right: *The Breasts of Tirésias* by Poulenc (L-R: Olga Mychajluk, townspeople, Jennifer Chamandy, Thérèse and Christine Howlett, townspeople) photographer: Robert C. Ragsdale, f.r.p.s.

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