

MUSIC IN THE
AFTERNOON

MUSIC IN THE AFTERNOON

NEWS & NOTES

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A LOOK FORWARD TO THE WMCT'S 118TH SEASON

By Simon Fryer, WMCT Artistic Director

It is my very great pleasure to share some background and detail with you concerning the artists appearing on the 118th *Music in the Afternoon* season. My thanks go to the members of the Artists Selection Committee for their hard work, excellent judgement and open-mindedness. It is a veritable tonic to work with this wonderful group of people and I am sure you will agree that work has resulted in a superb series of concerts for the 118th.

Our series opens October 15, 2015 with harpist, Caroline Léonardelli, joined by the Afiara Quartet: Valerie Li and Timothy Kantor, violins; Eric Wong, viola; and Adrian Fung, cello; with Joseph Phillips, doublebass.

Caroline is known for her passionate and bold interpretations of French and 20th century repertoire. Born in France, Caroline graduated with first prize from the Paris Conservatoire at the age of 18 and was later awarded an Artist's Diploma by McGill University. Besides her solo performances, Caroline appears regularly in recital with mezzo-soprano Julie Nesrallah - co-incidentally the host for the WMCT 10th Anniversary Career Development Award in April - and will shortly be performing for the American Harp Society, and at Carnegie Hall, as well as being featured in a PBS/NPR live radio presentation. Caroline has several recordings to her credit. Her *El Dorado* received a JUNO Award nomination and the latest: *Impressions de France*, has received considerable critical acclaim.

The Afiara Quartet is a dynamic and award-winning ensemble, described as 'a revelation' by *La Presse*. Currently Fellowship Quartet at the Royal Conservatory of Music, the ensemble is a multiple competition winner probably best known in Canada for their success at the Banff International String Quartet Competition, where they were awarded the Szekely Prize for their interpretation of Beethoven. The Afiara has performed in leading venues around the world such as Carnegie Hall and London's Wigmore

Hall, and their wide range of musical motivation is documented in commissions of new music, educational outreach initiatives, and projects with jazz and Latin musicians, as well as scratch DJ, Kid Koala.

Joseph Phillips is a multi-faceted artist. Principal Double Bassist with Orchestra London, he appears regularly in the Via Salzburg chamber music series and in concerts with the Art of Time Ensemble and the Sweetwater Music Festival.

Together this magnificent group of artists present a program featuring Caroline in solo harp repertoire in the grand French tradition, the Afiara Quartet in Beethoven's last quartet: Op.135, and all the forces together in works by Grandjany, Tournier and Canada's own Marjan Mozetich.

We continue on November 19, 2015 with spectacular mezzo-soprano Isabel Leonard accompanied by pianist Vlad Iftinca.

Acclaimed for her 'passionate intensity and remarkable vocal beauty,' Grammy Award winner Isabel Leonard thrills audiences both in the opera house and on the concert stage. In repertoire spanning Vivaldi to Mozart to Thomas Adès, she has graced the stages of the world's major opera houses in significant roles.

You may remember the stir she caused recently in the trouser role of Sesto in *La Clemenza di Tito* at the Canadian Opera Company. Ms. Leonard appears with the foremost conductors - Valery Gergiev, Gustavo Dudamel, and Andris Nelsons to name but three - and with the world's great orchestras. She is also in constant demand as a recitalist and is on the Board of Trustees at Carnegie Hall. She won her Grammy Award for Thomas Adès's *The Tempest* (Best Opera Recording) and was the recipient of the 2013 Richard Tucker Award.



Isabel Leonard

Collaborating with Ms. Leonard, in a program of American and Spanish song, is Romanian pianist Vlad Iftinca, first pianist in charge of promoting young talents at the Metropolitan Opera.

We begin our new year on March 3, 2016 with the Daedalus String Quartet: Min-Young Kim and Matilda Kaul, violins; Jessica Thompson, viola; and Thomas Kraines, cello; with Romie de Guise-Langlois, clarinet.



Daedalus String Quartet

Acclaimed by *The New Yorker* as 'a fresh and vital young participant in what is a golden age of American string quartets,' the Daedalus Quartet has established itself as a leader among the new generation of string ensembles, receiving plaudits for the security, technical finish, interpretive unity, and sheer gusto of its performances. Banff International String Quartet Competition 2001 winner, the Daedalus performs regularly in the world's leading musical venues, and is acclaimed for its adventurous exploration of contemporary music. The Quartet has built a discography ranging from the seminal works of Haydn to those of Joan Tower, and its most recent recording, featuring the music of George Perle, has been praised by *Strad Magazine* for the quartet's 'exemplary intonation and balance.' They will be joined by special guest Canadian clarinetist Romie de Guise-Langlois. Praised as 'a formidable clarinetist' by *The New York Times*, Romie has appeared, as soloist and chamber musician, on major concert stages throughout the U.S.A., Canada, Europe, and Asia. She captured top prizes in the Canadian Music Competition and at Yale and McGill Universities, and is the recipient of the Canadian Broadcasting Corporation award.

Together these wonderful artists bring a program to the WMCT of the seldom heard string quartet by Sibelius, a new work for clarinet and string quartet by Canadian composer Vivian Fung, and the king-pin of the repertoire for clarinet and strings: Brahms's Quintet Op. 115.

On April 7th, 2016 we present *Dannthology*. This event features violist Steven Dann and a group of his favorite people and

collaborators. Steven Dann has been a member of the Smithsonian Chamber Players in Washington D.C. and the Axelrod String Quartet, and is currently violist of both the Zebra Trio and the twice Grammy-nominated ARC Ensemble. Mr. Dann has served as Principal Viola of the National Arts Centre Orchestra in Ottawa, the Tonhalle Orchestra in Zurich, the Royal Concertgebouw Orchestra in Amsterdam, and the Vancouver and Toronto Symphonies and collaborated as soloist with such Maestri as Sir Andrew Davis, Rudolph Barshai, and Sir John Elliott Gardiner. His extensive discography includes his recording of the viola works of Brahms, described by *The Stereo Record Review* as 'without doubt, one of the most beautiful viola recordings I have ever heard'. For this most eclectic program Steven Dann brings together members of his family: percussionist Nico, vocalist Robin, and pianist Lucas - all accomplished musicians in their own rights and genres - with soprano Ilana Zarankin and favourite Canadian musicians Joel Quarrington and James Parker. The WMCT has commissioned a new work from Canadian composer Zosha Di Castri to be premiered at this concert alongside familiar works by Heinrich Biber, Johannes Brahms, and the brilliant trio *Rumble* by the late Peter Lieberman. Schumann's *Märchenbilder* appears in unusual form(!) completing an event of significant connections and departures.

Zosha Di Castri, Canadian composer and pianist living in New York, is the 118th season's commissioned composer. Her compositions have been performed by major ensembles in Canada, the US, and Europe and she has participated in notable residencies at the Banff Center, Domaine Forget, and the Nouvel Ensemble Moderne's Forum. She was named a laureate of the 3rd International Composer's Competition for the Hamburger Klangwerkstage Festival, won two SOCAN Foundation awards, tied for the John Weinzweig Grand Prize and most recently was awarded the Jules Léger Prize for New Chamber Music.

The final concert in the series takes place on May 5th, 2016 and presents the extraordinary pianist Pavel Kolesnikov. Following this young Russian pianist's Wigmore Hall debut in January 2014, *The Telegraph* gave his recital a rare five-star review and called it 'one of the most memorable of such occasions London has witnessed in a while.' Since becoming Prize Laureate of the Honens Prize for Piano in 2012, significant recital and festival appearances have taken him to the world's most prestigious concert halls and he has been named one of BBC Radio



Pavel Kolesnikov

3's New Generation Artists for 2014 to 2016, a program that provides opportunities to develop live and recorded performances, including broadcasts with the BBC orchestras.

Simon Fryer, Artistic Director of the Women's Musical Club of Toronto

Women's Musical Club of Toronto
Career Development Award
Live Competition

With guest host Julie Nezrallah, CBC Radio Two

Sunday, April 26, 2015 1.30 - 4.30 p.m.

Walter Hall, Edward Johnson Building
80 Queen's Park, Toronto

Prizes:

\$20,000

\$10,000

\$5,000

Tickets \$25 each

Call 416-923-7052

FROM THE PRESIDENT

By Annette Sanger

Hopefully, by the time you read this newsletter spring will be well on the way. It has been another bitter winter this year and I am reminded of a change the WMCT made a few years ago with regard to the timing of concerts – avoiding the cold winter months of December, January and February as much as possible. What a smart move, and testament to the WMCT's ongoing efforts to accommodate, as much as possible, the requests and suggestions of its members.

Another example is the recent installation of railings on the walls of Walter Hall. In response to our members, we made a request to the Faculty of Music last year and we are delighted to report that this expensive wish was granted. Many thanks go to Dean Don McLean and his staff for their continued support. The railings will make it much safer and easier for audience members to negotiate the steps in Walter Hall.

I am sure you all enjoyed the extraordinary concert of fabulous trumpet virtuoso Jens Lindemann on March 12 (please see the WMCT blog and page 8

here for reviews), and the two remaining concerts of the season hold great promise: the Toronto debut of Dutch mezzo-soprano Christianne Stotijn with recent JUNO award winning pianist Julius Drake on April 16, and our homegrown Ensemble Made in Canada piano quartet on May 7 with the annual WMCT commissioned composition by Christopher Mayo (son of John, the WMCT's wonderful writer of program notes). Our 117th season is remarkable for featuring three Toronto debuts! Added to that is the Live Competition for the three finalists in the WMCT's 10th presentation of its Career Development Award on Sunday afternoon of April 26 in Walter Hall. (You can read more about this on page 5 of this newsletter)

Looking forward, I am eagerly anticipating five excellent concerts in our upcoming 118th *Music in the Afternoon* series, so well described by our eloquent Artistic Director, Simon Fryer, at the season launch on March 12 as well as in his article on pages 1 and 2 of this newsletter. By now, all members should have received next season's brochure and subscription form. We encourage you to return the form to the WMCT as soon as possible. I would also like to remind you that the subscriptions cover less than half the cost of running the Club, and we rely heavily on the donation you make along with your subscription. We hope you will consider giving, and all donations are of course eligible for a receipt for income tax purposes.

On a sad note, we lost one of our very loyal members and volunteers last fall, Michael Smith – husband of Past-President, Julia Smith. Michael was a great lover of chamber music and attended all our concerts until his declining health made it too difficult. We are touched that Julia and the Smith family decided to set up a memorial fund for donations in Michael's name following his passing. The \$4500 in that fund will be used to support the upcoming Career Development Award live competition.

Julia Smith has continued to provide me with much advice and help. As well, I warmly welcome our new Vice-President, Diane Martello. A retired school-teacher, Diane has been a volunteer with the Club and Green Room Attendant for three years and is currently chair of the Membership and Marketing Committee. The WMCT board works incredibly hard, and I would like to thank all its members for their tremendous contributions. Our most recent addition to the board is Kathleen McMorow, recently-retired Librarian at the Faculty of Music, University of Toronto and member of the WMCT's Artists Selection Committee. There are a myriad of other volunteers who make an invaluable contribution, ranging from ushers at our concerts to a telephone committee (calling members to assess their satisfaction with the Club) and helpers with "envelope stuffing" prior to our mailings to members. Finally, the WMCT would not be able to function without its

capable Arts Administrator, Neva Peykova, who has quickly learned the many aspects of her complex job over the past ten months.

In closing, I once again encourage you to join us at the **WMCT's Career Development Award live competition on Sunday, April 26, 1:30pm to 4:30pm**, to witness history in the making. It is something I feel very passionate about, having chaired the CDA committee since 2005 (for award winners Shannon Mercer, 2006, Darrett Zusko, 2009 and Vincent Lauzer, 2012). I know that these awards have been incredibly important for the careers of the winning performers. This tenth anniversary presentation is on an even higher level, with added prize money and a live competition between the three finalists. Tickets are \$25 each or five for \$100 – just call the WMCT at 416-923-7052. I look forward to seeing you there!

Annette Sanger is the President of the Women's Musical Club of Toronto, a position she has held since 2012.

THE SINGER'S BREATH

By Catherine Robbin

"Technique is the messenger, but it is the breath that gives both message and human purpose to what you do as a musician."

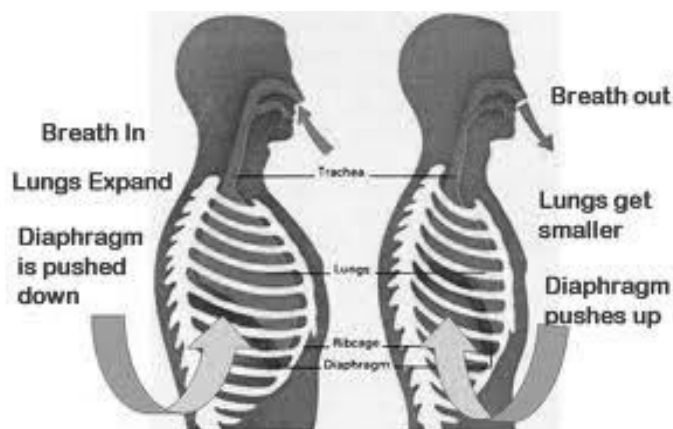
James Jordon, *The Musician's Breath*

Having spent a lifetime in pursuit of technical mastery of my own art, and now of the pedagogy of vocal technique, I initially found this statement somewhat simplistic. If we are speaking of the great song literature, it is certainly true that a performing artist must lay the foundation of technical mastery in order to be able to communicate effectively the intentions of composers and poets. And yet, the most technically proficient performer will not capture the minds or hearts of her listeners without mastering the essence of human communication – the breath.

Anyone who has taken voice lessons knows that learning to manage the breath is a central consideration. All singers recognize the need for a breathing strategy in order to maximize the potential of their voices in terms of projection, phrase length, range, intonation, quality and comfort. Of course, the "in breath" is the easy part, once one learns not to raise the shoulders, but rather to relax the abdominal muscles while maintaining an open and aligned posture and to allow the breath to fall into the lungs.

The real work of breath for singing begins at the moment of vocal onset, the moment when breath is transformed into sound as the vocal cords come together and begin to vibrate. This is the moment when the physical apparatus needs to assume its equilibrium, the balance of the muscles of inhalation

and exhalation, and to manage the struggle between them that accomplishes what we call breath support. A new generation of voice teachers is much more likely to have had training that included study of the anatomy and physics of the vocal mechanism and to teach it to their own students. There surely cannot be a voice studio in which the word "diaphragm" has not been bandied about; however, there are many students who have not understood with any precision quite what and where their diaphragms might be. The second largest muscle in the body (after gluteus maximus), it sits right up under the heart and lungs and has attachments in front to the lower ribs, and in back to the lumbar spine, making it much lower in back than in front. It is shaped somewhat like a parachute. When we inhale, its lowering presses on the abdominal organs, causing them to move out of the way and producing a bulge in the abdominal wall. The muscles of the abdominal wall are relaxed during inhalation, but engaged in serious work when the direction of the breath turns around and we begin to sing. This is the "breath support" one has heard about, the dynamic muscular balance that controls the rise of the diaphragm and allows singers to provide a stable supply of air at the correct pressure for the desired pitch and loudness at any given moment.



Diaphragmatic breathing

Most of us do not give much thought to the management of our breath. However, each of us uses it every day to communicate with our fellow human beings. Our speech, our daily converse, requires management of our breath without even our awareness. Think about the differences in the ways you take your breath, according to what you are about to communicate: Pass the salt, please; I love you; Call 911!; I've won the lottery!; We had to put our cat down today; Can you believe that sunset?! ... In many cases your listener would be able to discern the nature of your utterance before you actually said a word, just from the quality of your inhalation. How much more true would this be for a singer?

One of my favourite vocal aphorisms is this: Imagine – Breathe – Sing. Have the thought first, fully formed, the whole musical phrase through, and then breathe

that thought into your body. The character of the breath must match the emotion of the poetic text and the musical phrase that follows it. Indeed, the musical, vocal utterance is born of the breath, as well as borne by it. If the inhalation is not infused with the idea of the phrase that follows, the performance will suffer from a lack of truth, a failure to engage the listener. Physically, the act of breathing must open the body; the ribcage expands, the diaphragm lowers, the lungs inflate, the heart has more room in the expanded torso. The inward journey of the breath parallels the inward reflection of the artist and the opening of her inner self. Opening in such a way is an act of vulnerability and honesty. It is this act that engenders the musical intimacy that all of us crave in the concert hall.

The simplest things are the hardest to teach, they say. Voice students find it difficult to open themselves fully to honest communication in performance because they are still struggling with technical considerations, and it's very difficult, try as one might, to leave all that at the stage door and just "tell your stories." The simplicity we seek with the breath and human communication is one that can only be possible when freedom of the singing instrument has been achieved with well-habituated technical foundations. Only then is the artistic imagination free to imbue the breath with the idea and allow the vibrant tone, energetic diction, legato line, and easy range of the voice to deliver all that one wishes to communicate.

*Catherine Robbin, OC
WMCT Patron, Director of Classical Vocal Studies, York University*



\$35,000 PRIZE MONEY FOR THREE YOUNG MUSICIANS!

2015 marks the tenth presentation of the WMCT's Career Development Award (CDA), and to celebrate this important occasion we are offering three fabulous awards that amount to \$35,000 – among the highest for classical music in Canada. The last four CDAs (presented every three years – in 2003, 2006, 2009 and 2012) were each \$15,000, and the winners were chosen from audio and written materials. For the 10th anniversary we have added a live competition for the top three finalists, and increased the prize money with awards for the first, second and third place winners of \$20,000, \$10,000 and \$5000 respectively.

The first round of the competition took place in the fall of 2014 when materials for ten candidates selected by CBC producers were sent out to a jury of five classical music experts from across Canada. They then chose the three finalists who will be playing in our live competition, which takes place in Walter Hall on Sunday, April 26, 1:30pm to 4:30pm. The concert will be hosted by the vivacious mezzo-soprano and CBC radio personality, Julie Nesrallah, and will be adjudicated by a Toronto-based committee comprising Midori Koga (professor of piano and piano pedagogy at the University of Toronto), Kerry Stratton (internationally renowned conductor and 96.3 radio host) and Winona Zelenka (assistant principal cellist of the Toronto Symphony Orchestra). The WMCT is indeed fortunate to have secured musicians of such high calibre for this important task.

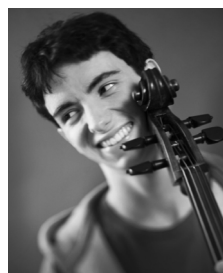
The WMCT's CDA Committee has worked hard to bring this big event to fruition (including a fundraising concert in May last year that raised \$11,600 to support this project). As chair of that committee, I extend warmest thanks to its members: Jackie Wood, Julia Smith, Alison Howard (CBC), and Tamar Nelson. Much appreciated financial support has also been provided by the WMCT Foundation and the Michael Smith Memorial Fund.

The three talented musicians who will perform for us on April 26 are all honoured to have been selected and they are eagerly looking forward to coming to Toronto in late April.

Pianist Pierre-André Doucet hails from New Brunswick, and holds a Master's degree in Performance from the Université de Montréal. Among his many awards, in 2013 he won the prestigious Knigge Piano Competition as well as the Best Performance of Contemporary Music prize at the Ibiza Piano Competition. His musical career has taken him to many cities in Europe, South Africa, and the United States. He is an avid performer of new compositions by Canadian composers, works hard to bring classical music to rural communities, and is also a published and prizewinning Francophone author.



Pierre-André Doucet



Stéphane Tétrault

Just 22 years of age, cellist Stéphane Tétrault studied with the late Yuli Turovsky, and is currently completing his Master's degree in Performance at the Université de Montréal. He has performed across Canada as well as in London, Kuala Lumpur and Mexico City, with a recent debut

at the Auditorium of the Louvre Museum in March 2015. Stéphane plays a cello dating from 1707, previously owned by the late Bernard Greenhouse (founding member of the Beaux Arts Trio) and now on generous loan from Mrs Jacqueline Desmarais.

One of Canada's most promising young pianists, Charles Richard-Hamelin holds a Master's degree from the Yale School of Music and is currently furthering his studies in Montreal with André Laplante. He has been a prizewinner at the Montreal International Music Competition, the Seoul International Music Competition and winner of the TSO National Piano Competition. As a soloist, Charles has performed with many Canadian orchestras, and he recently became the pianist with Montreal's celebrated Trio Hochelaga.



Charles Richard-Hamelin

What an exciting event this promises to be! The competition is open to the public (not just WMCT members) and tickets are just \$25 each or 5 for \$100. They can be purchased from the WMCT office at 416-923-7052. Please join us for an afternoon of beautiful music, and to support these brilliant young Canadian classical musicians.

Annette Sanger
Chair, CDA



FRANCINE KAY Career Development Award Winner, 1990 *by Kathy Halliday*

As the WMCT prepares for the Career Development Award's upcoming live competition on Sunday, April 26, it is worth wondering about the impact of the CDA for the previous winners. It is now 25 years since pianist Francine Kay won the inaugural Career Development Award mounted by the Women's Musical Club of Toronto in 1990. That first competition, for pianists only, attracted 43 entrants and was an important launching pad for the talented young musician.

Francine remains grateful for the opportunities presented to her through the CDA – opportunities to perform, to meet other artists, make connections in

the industry, and to be heard on a national stage. The CDA affirmed her artistry, which helped Francine take her career to the next level.

Francine's background includes degrees from The Juilliard School, an Artist's Diploma from The Glenn Gould Studio in Toronto, where she studied with Leon Fleisher, and a doctorate earned under Gilbert Kalish. Oskar Morawetz, one of Canada's finest contemporary composers until his death in 2007, heard Francine play and asked her to premiere his *Four Contrasting Moods*; one of the first performances of this work was for the WMCT in 1990. Francine went on to make numerous recordings, she attended The Banff School, enjoyed debuts with the Toronto Symphony Orchestra and other major Canadian orchestras, and played at the Lincoln Center, Carnegie Hall, and other world-class venues. She is now a faculty lecturer at Princeton University, and continues to perform in North America and around the world. It is fair to say that her accomplishments since winning the CDA have been extraordinary.

But Francine is not one to rest on her laurels. Successfully launched into the classical world after the CDA, she continued to seek new avenues and foster new audiences for her art. She speaks passionately about the importance of musical education for every student, and about her membership in a group of New York musicians known as Associated Solo Artists. Through ASA, instrumentalists and vocalists tour elementary and high schools to play and to facilitate workshops, concentrating their efforts in centres where there is scant music on offer. For Francine, the rewards for this work are incalculable, largely thanks to the remarkable responses of the students. Another favourite outlet for her music is a café in Greenwich Village, where for many years Francine and, on occasion, her musical guests played an eclectic mix of musical styles; it was Francine's goal to expand her own horizons while introducing her audience to classical traditions of which they had little or no experience.

Young musicians face both age-old and new challenges today, such as dwindling audiences, multi-format availability for their music, and the need to cultivate broad-spectrum skills in various genres. Knowing that there are sympathetic music lovers out there, in the form of organizations who nurture and promote musical art forms, makes all the difference. Such support ensures that young musicians can continue to pursue their dreams and their art; in return the WMCT may expect to enjoy extraordinary new talent and the perpetuation of great traditions, musical integrity and, in Francine's words, artistic truths.

Kathy Halliday is a member of the WMCT and the WMCT Foundation.

A note to CANADAHELPS donors to the WMCT Foundation

The Foundation thanks all of its donors for their support in response to the letter from Angela Hewitt. We want to thank all of you, individually. Although all those making a donation through CanadaHelps receive their official donation receipt for income tax purposes from CanadaHelps, rather than the Foundation, we still want to thank you.

However, this year, many have ticked the "anonymous" box at CanadaHelps, and we don't know who to thank.

Please let us know who you are – we can still keep your name off the Foundation's donor listing if that is what you prefer, but we would like to have a record of the names of all donors.



In Remembrance of Michael Smith



Michael Smith

Ardent music lover and WMCT volunteer, Michael Smith, enjoyed many decades of Toronto Symphony Orchestra and Canadian Opera Company productions, and Tanglewood, Elora, Shaw and Stratford festivals, in the company of close friends. Discovering the historic Women's Musical Club of Toronto in 2004 added special lustre to his later years.

When he was eighteen Michael's status as a Crown Ward of the Children's Aid Society was extended to age twenty-one to enable him to attend university. However the CAS stipend did not run to tuition fees much less purchasing textbooks, and Michael spent most evenings studying in the University of Toronto library system, and laboriously hand-writing essays. When we met and fell in love in 1960, I was an operating-room nurse who fortunately knew how to type. We married in 1961, and Michael received a \$500 bursary from the Faculty of Education, an impressive

sum in those days, in return for a promise to teach at Parkdale Collegiate for 5 years after he earned his Type A certificate in English.

Parkdale C. I., Michael's home as Head of English for most of his teaching career, was a haven for each new wave of displaced immigrants, and his dedication to Beowulf and Chaucer faded somewhat in the face of the pressing educational and social needs of these young people. Over the years he received some lovely plaudits from his students: "...I'll always remember the way you would get really excited about certain ideas or passages in novels or whatever. This attitude is infectious and I have caught 'English sickness'..."; "...You were the toughest teacher I ever had...I truly learned a lot and I don't mean just English..."; "...you inspired me to love life, be realistic and at the same time, enjoy dreaming..."

Most of all in life Michael wanted his own family, and this wish was granted with the births of our daughter Erin and son Craig who were his pride and joy and who in turn produced four wonderful granddaughters who adored him.

Over the lengthy incubation period of insidious and incurable asbestos-related mesothelioma Michael pursued his hobbies and interests with gusto - geology and rock-hounding, composing on the piano, weather-watching, astronomy, Old English, camping and canoeing, researching flora and fauna in his 'back of beyond' in the Beaver Valley and, of course, music. His chronic chest problems were put down to allergies and life was always interesting. In 2013 he faced his diagnosis and certain mortality bravely and died peacefully at home on October 13, 2014.

Michael loved the WMCT and the people he met there. When I retired from the WMCT presidency in 2012 a friend noted how Michael had also served, "...How often has Michael picked up or dropped off not just you, but guests, food, instruments and various lost souls. How many chairs delivered, forgotten this and that recovered, Tuning Your Mind speakers announced. Michael was always there..." He would have been amazed and honoured to know that fully one-quarter of the kind and generous donors to the Michael Smith Memorial Fund were friends from the WMCT.

Submitted by Julia Smith, WMCT Past President



next season

Early-Bird Price: Five Concerts for \$165

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Artists and dates subject to change without notice

LEGACY CIRCLE

Planned giving – by will and similar means – to the Women’s Musical Club of Toronto Foundation is an effective, tax-efficient way of supporting the development of emerging Canadian performers of classical music. The *Legacy Circle* recognizes those who support the Foundation in this way.

A planned gift of any size will qualify you for the *Legacy Circle*. This year we welcome two new members: Dianne Henderson and Julia Smith.

If you have already planned a gift or bequest to the Foundation, you may of course keep this confidential. The Foundation asks, however, that you consider informing it of your gift so that your generosity can be recognized. By honouring its supporters, others will be encouraged to make planned gifts to the Foundation. *Legacy Circle* members receive recognition in all WMCT concert programmes and in the Foundation’s annual report. Thank you for your support!



JENS LINDEMANN TRIUMPH!

by Annette Sanger

The following is a personal response to the March 12 concert in the WMCT’s current *Music in the Afternoon* series featuring trumpet virtuoso Jens Lindemann. It was so memorable and unusual I felt compelled to share my excitement with others through the following short piece.

As the concert opened and I sat down in Walter Hall following my introductory remarks, I hadn’t known exactly what to expect, though Simon Fryer, our superb Artistic Director, had assured us that it would be a wonderful event, if a little different from the usual WMCT concert fare. However, with a concert not just on trumpet but accompanied by drum set and even electric guitar, we certainly seemed to be testing the waters, to put it mildly. Moreover, when I saw the musical program I didn’t see a lot of tried-and-true “classical” composers in the mix – other than two very short pieces by J.S. Bach and Debussy.

It turned out to be absolutely mesmerizing from start to finish! Not only a brilliant musician, Jens is a consummate performer who draws in his audience from the moment he walks onto the stage. He was warm and very funny in his introductions (for example, noting that this was the first time in 117 years a drum set had graced the WMCT concert stage). His pacing and timing – in music and speech – were just perfect, not to mention his landing into the splits on the climactic last note of the piece before intermission, *Suite Hellenique* by Pedro Iturralde, with Jens’s arrangements.



Jens Lindemann, Neva Peykova, Annette Sanger, Bonnie O’Dacre, and Simon Fryer at the concert on March 12, 2015

In fact, this concert was full of surprises: his initial entry from the back of the hall as he played *La fille aux cheveux de lin*; positioning the Earl Haig Secondary School students around the hall as additional “sound” with long, brightly coloured whirly tubes in Gilliland’s piece; and the very touching final piece *Prayer* by Kristian Alexandrov that segued into Louis Armstrong’s signature song *What a Wonderful World*, which I know brought tears to the eyes of a few WMCT members.

Most importantly, this concert was a resounding success for its superb musicianship and delightful choice of repertoire. Jens’s collaborators were first class, and all worked together as a tightly-knit team smoothly transitioning in and out of composed and improvised musical zones. In particular, I was impressed by the young (41 seems young to me!) pianist/composer/percussionist Kristian Alexandrov who was featured in nearly every piece.

All in all it was a musically joyous occasion led by the stunning musicianship and personality of Jens Lindemann. The title of the concert, *Brassfire*, was certainly no exaggeration!

Annette Sanger, WMCT President