The June 3, 2021, concert is supported by

Julia Smith

Artist supporter

Holde Gerlach

The WMCT also gratefully acknowledges

Dianne Henderson

for her support of the WMCT Student Outreach Program

and the City of Toronto through the Toronto Arts Council

for assistance in presenting Music in the Afternoon.

The Career Development Award (CDA) is a project in partnership with CBC Radio 2 and Espace musique de Radio-Canada

For more information on the WMCT’s Career Development Award,
visit: wmct.on.ca/awards/career-development-award/
ABOUT THE ARTISTS

Michael Bridge, accordion (2021), Jeanie Chung, piano (1997),
Yegor Dyachkov, cello (2000), James Ehnes, violin (1992),
Francine Kay, piano (1990), Vincent Lauzer, recorder (2012),
Shannon Mercer, soprano (2006), Blake Pouliot, violin (2018),

A “wizard of the accordion” (CBC), Michael Bridge is internationally-renowned for his warm stage personality and striking musical versatility. He tours in Europe, across the USA and Canada, giving over one hundred concerts annually as a soloist, with orchestra, and with his two groups, Bridge & Wolak and Ladom Ensemble. A recipient of the Lieutenant Governor of Alberta’s Emerging Artist Medal, he is invested in the future of the accordion and performs almost exclusively his own transcriptions of concert music or new contemporary works, including over 50 world premiers.

Off stage, he is the first Canadian to pursue a doctorate in accordion performance, studying at the University of Toronto with Joseph Macerollo. While on tour, frequently he gives masterclasses at universities and plays school shows for all ages. Bridge’s first accordion was purchased at a garage sale for $5 when he was five, and two decades later, he is redefining the perception of his traditional instrument.

Pianist Jeanie Chung enjoys a rewarding performing and teaching life. She has given solo recitals, concerto performances and chamber music concerts throughout North America, Central America, Europe, Asia, and Africa. Recent and long term collaborations include projects with Barry Shiffman, Andres Diaz, Colin Carr, Rachel Mercer, Ian Swensen, Yehonatan Berick, Mayumi Seiler, Susan Hoeppner, Ian Clarke, Frank Morelli, Shalom Bard, YaoGuang Zhai, William Vermeulen, Michael Sachs, Alexander Dobson, Laurence Lemieux, Margie Gillis, and Ted Robinson. Ms. Chung was the recipient of the Career Development Award from the Women’s Musical Club of Toronto and numerous grants from the Canada Council and the Chalmers Fund. She is a faculty member of the Royal Conservatory of Music’s Glenn Gould School and the Taylor Academy for Young Artists.

Since being named Artist of the Year by the CBC / WMCT’s CDA winner in 2000, cellist Yegor Dyachkov has gone on to perform throughout Europe, Latin America, Asia, Canada and the United States. He has appeared with major orchestras in Antwerp, Geneva, Montreal, Rio de Janeiro, Toronto and Vancouver, and has performed at international festivals in Evian, Kronberg, Lanaudiere, Ottawa, and Tanglewood. A champion of new music, he took part in Yo-Yo Ma’s Silk Road Project, and premiered works by Jacques Hetu, Christos Hatzis, Andre Prevost and Ana Sokolovic. He has recorded extensively for Chandos, Analekta and Atma. Deeply committed to chamber music, Dyachkov has partnered with the Arditti, Borromeo and St. Lawrence quartets, pianists Anton Kuerti, Marc-Andre Hamelin and Jean Saulnier, violinists.
James Clark, Scott St. John, Axel Strauss and Antje Weithaas, cellist Steven Isserlis, and clarinetists James Campbell and Todd Palmer. Founding member of the Magellan Ensemble and of the Montreal Piano Trio, he teaches at the Schulich School of Music of McGill University and is professor of cello and head of strings at l’Université de Montreal.

**James Ehnes** has established himself as one of the most sought-after violinists on the international stage. Gifted with a rare combination of stunning virtuosity, serene lyricism and an unfaltering musicality, Ehnes is a favorite guest at the world’s most celebrated concert halls. Recent orchestral highlights include the MET Orchestra at Carnegie Hall, Gewandhausorchester Leipzig, San Francisco Symphony, New York Philharmonic, Frankfurt Radio Symphony, London Symphony, Philadelphia Orchestra, and Munich Philharmonic.

His extensive discography of more than 50 releases has won many awards including two GRAMMY awards, a Gramophone award, and 11 Junos. Recent releases include the complete Beethoven Sonatas with pianist Andrew Armstrong, the 6 Solo Sonatas by Ysaÿe, and concerti by Kernis, Howard, Strauss, and Beethoven.

Ehnes is a fellow of the Royal Society of Canada and a member of both the Order of Manitoba and the Order of Canada. He plays the “Marsick” Stradivarius of 1715.

Noted for “an extraordinary range of colour” (*Montreal Gazette*), and “poetic brilliance” (*Toronto Star*), New York-based Canadian pianist **Francine Kay** has performed extensively as a soloist and chamber musician in Europe, North America, and Asia. Since making her debut with the Toronto Symphony, she has performed with major orchestras across North America under conductors Georg Tintner, Mark Laycock, Nurhan Arman, Agnes Grossman, Kevin Mallon, Jonathan Yates, and Simon Streatfeild. Amongst her many acclaimed recordings, *Debussy* was nominated for a JUNO award and chosen as Disc of the Month by the German publication, *Fono Forum*. Francine’s performances have been broadcast on NPR, the BBC, WFMT, Radio France, and the CBC.

Francine Kay made her debut at the Carnegie Recital Hall as winner of the Pro Piano Competition. Ms. Kay is on the piano faculty at Princeton University, and at the Zodiac Academy and Festival in France.

Révélation Radio-Canada 2013-2014 and Breakthrough Artist of the Year (2012 Opus Awards), **Vincent Lauzer** graduated from McGill University where he studied with Matthias Maute. In October 2018, his recording of Vivaldi’s concertos with Arion Baroque Orchestra and Alexander Weimann was awarded a Diapason d’Or by the French magazine *Diapason*. Winner of several prizes in national and international competitions, he has been awarded the 2015 Fernand Lindsay Career Award and the First Prize at the Stepping Stone of the Canadian Music Competition in 2012. In 2009, he was awarded the First Prize and the Audience Appreciation Prize in the Montreal International Recorder
Competition.

Vincent is a member of Flûte Alors! and Les Songes and performs as a soloist with Arion Baroque Orchestra, La Bande Montréal Baroque, the Pacific Baroque Orchestra and Les Violons du Roy.

Recognized for the luminosity and effortless agility of her voice, as well as her commanding stage presence and profound acting ability, Canadian soprano Shannon Mercer enthusiastically embraces a range of repertoire from early to contemporary music, from Francesca Caccini and Monteverdi to John Beckwith and Ana Sokolovic. Shannon has performed and specialized in many genres of the classical idiom including concert and recital engagements throughout North America and Europe all while sustaining an active recording presence, capturing some rarely performed works. Ms. Mercer also takes great pride in passing on her knowledge of singing to the next generation. Her passion for the artform and her talent translates into engaged and inspired students.

Violinist Blake Pouliot has joined the upper echelons of brilliant soloists, establishing himself as a consummate 21st century artist with the rigor and passion to shine for a lifetime. He has been praised by the Toronto Star as, “one of those special talents that comes along once in a lifetime.” Pouliot has performed with the Detroit, Dallas, Milwaukee, Montreal, San Francisco, Seattle, and Toronto symphonies, among others. His debut album earned a five-star rating from BBC Music Magazine and a 2019 Juno Award nomination for Best Classical Album. Pouliot was named Grand Prize winner of the 2016 Orchestre symphonique de Montréal Manulife Competition. Pouliot performs on the 1729 Guarneri del Gesù, on generous loan from the Canada Council for the Arts Musical Instrument Bank as First Laureate of both their 2018 and 2015 Competition.

Silver medalist and laureate of the Krystian Zimerman Prize at the 2015 International Chopin Piano Competition in Warsaw, Canadian pianist Charles Richard-Hamelin is standing out today as one of the most important musicians of his generation. Charles is the recipient of the Order of Arts and Letters of Quebec and the Career Development Award offered by the Women’s Musical Club of Toronto.

Richard-Hamelin has appeared in various prestigious festivals including La Roque d’Anthéron in France, the Prague Spring Festival, the “Chopin and his Europe” Festival in Warsaw and the Lanaudière Festival in Canada. As a soloist, he has performed with more than fifty ensembles including the main symphony orchestras of Canada, among others. He has recorded eight albums to this day, all published on the Analekta label. Most recently, the second volume of his complete Beethoven sonatas for violin and piano with Andrew Wan was released, as well as a new Chopin recital featuring the 24 Preludes, the Andante spianato and the Grande polonaise brillante, Op. 22.
(1990) Francine Kay, piano

*Jeux d’eau*  
Maurice Ravel  
(1875-1937)

(1992) James Ehnes, violin

*Fantasia No. 1 in B-flat major*  
Georg Philipp Telemann  
(1681-1767)

1. Largo  
2. Allegro  
3. Grave  
4. Allegro

*Caprice No. 10: Klage*  
Sophie-Carmen Eckhardt-Gramatté  
(1899-1974)

(1997) Jeanie Chung, piano

*Sonata No. 21 in B flat major, D.960*  
Franz Schubert  
(1797-1828)

1. Molto moderato

(2000) Yegor Dyachkov, cello

*Sonata, Op. 25, No. 3*  
Paul Hindemith  
(1895-1963)

(2006) Shannon Mercer, soprano  
with Steven Philcox, piano

*Music for a while from Oedipus*  
Henry Purcell  
(1659-1695)

*Y Gog Lwydlas = The Grey Cuckoo*  
arr. Mervyn Roberts  
(1906-1990)

*Codiad yr Hedydd = The Rising of the Lark*  
arr. Joseph Haydn  
(1732-1809)

*I could have danced all night,*  
from *My Fair Lady*  
Frederick Loewe  
(1901-1988)

*song translations from Welsh on pages 9-10*
(2012) Vincent Lauzer, recorder

*L’arte del arco*: Variations on a theme of Corelli

Giuseppe Tartini (1692-1770)


Preludes, Op. 28

Frédéric Chopin (1810-1849)

No. 15 in D flat major
No. 16 in B flat minor
No. 17 in A flat major

(2018) Blake Pouliot, violin

with Hsin-I Huang, piano

*Aucassin and Nicolette*

Syncopation

Fritz Kreisler (1875-1962)

(2021) Michael Bridge, accordion

*Tango-Toccata*

Petri Makkonen (b. 1967)

**NOTES**

Those of you with long memories may recall a time before the pandemic when restaurants offered tasting menus: a single meal made up of small portions of a lot of different dishes. Wikipedia usefully tells us that these may be used “to provide a sample of a house specialty.” Today’s concert surely provides wonderful samples of WMCT’s house specialties. The following are my tasting notes. Bon appetit!

Ravel: *Jeux d’eau*

Partly inspired by Liszt’s earlier piece, *Les jeux d’eaux à la Villa d’Este*, Ravel wished to conjure up the “noise of water and … the musical sounds which make one hear the sprays of water, the cascades, and the brooks.” On the manuscript he added a quotation from the French symbolist poet, Henri de Régnier: “Dieu fluvial riant de l’eau qui le chatouille…” [“River god laughing as the water tickles him ...”]. The work was dedicated to Fauré and given its first outing in 1901 for the informal group of Parisian musicians, artists, and writers known as Les Apaches and later publically by Ricardo Viñes.
Telemann: Fantasia No 1 in B flat major
Telemann is not exactly an unknown name, especially if your tastes incline towards the baroque, but we probably hear a very small part of his output. And that is because he wrote such an incredible amount of music; one authoritative source calls him “the most prolific composer of his time.” In this regard he had the advantage of living a very long time for an eighteenth century man – 86 years. The 12 Fantasias for solo violin were published in Hamburg in 1735 and follow in a long tradition of German works for solo string instruments that nevertheless explore ways to suggest complex textures.

Eckhardt-Gramatté: Caprice No. 10: Klage
Eckhardt-Gramatté was born in Russia where her mother was a music teacher to the Tolstoy family and she spent some years in an English Tolstoyan colony run on utopian socialist ideas. Study at the Paris Conservatoire on piano and violin, at both of which she excelled, was followed by a career as a performer, sometimes on piano and violin in the same concert. She performed with Stokowski and with his encouragement studied composition in Berlin with Max Trapp and finally moved to Winnipeg with her art historian husband in 1953. The ten Caprices for solo violin were written in the decade after 1924 and demonstrate her intimate knowledge of both the classics of this repertory and the possibilities of the instrument.

Schubert: Sonata No. 21 in B flat major
This is the last of the three sonatas that Schubert wrote in 1828. The context of these works has been discussed recently in previous notes: the miraculous compositional output of his final two years and the rapid decline in his health, followed by his very early death. Perhaps it is enough here to quote Alfred Brendel, one of the most vigorous modern champions of Schubert’s piano music: “Of Schubert’s last three sonatas … one could call the one in B flat the most beautiful and moving, the most resigned and harmoniously balanced … everything in [this] sonata seems controlled and considered.”

Hindemith: Sonata, Op. 25, No. 3
Paul Hindemith began his performing career at an early age; you can find a photo online of the three young Hindemith children - Paul, Toni, and Rudolf - billed as the Frankfurt Children’s Trio. Both Paul the violinist and Rudolf the cellist went on to have careers as performing musicians, and in Paul’s case this overlapped with a growing portfolio of compositions He was closely associated with the early years of the Donaueschingen Music Festival, where he appeared both as a performer – the violist in the Amar Quartet – and as a composer. The Op 25 sonata was written there in 1922 for the quartet’s cellist, Maurits Frank. “We had,” the composer wrote later, “a competition in writing cello sonatas; I wrote four movements that evening.”

Purcell: Music for a While from Oedipus
This aria is part of the incidental music Purcell supplied for a revival of John Dryden and Nathaniel Lee’s popular play Oedipus: A Tragedy. It occurs as an
interlude in Act 3 and is set “In a Grove.” Here a bunch of pagan priests led by the blind Tiresius attempt to conjure up the ghost of Oedipus’s father, Lajus, in order to ask him who it was that killed him. Dryden’s preface makes it quite clear why this scene is introduced: “[O]ur treat is what your palates relish most/Charm! song! and show! a murder and a ghost!”

Mervyn Roberts (arr.): *Y Gog Lwydlas - The Grey Cuckoo*
Joseph Haydn (arr.): *Codiad yr Hedydd - The Rising of the Lark*

You may be surprised to see Haydn’s name associated with Welsh songs. The important figure here is George Thomson, a Scottish amateur musician and folk-song collector, who had the magnificent title of Clerk to the Board of Trustees for the Encouragement of Art and Manufactures in Scotland. He published a substantial number of folk songs and commissioned well-known composers to provide “Symphonies and Accompaniments … and to render them, in all respects, as interesting as possible.” Haydn did exactly this for a large group of Scottish and later, Welsh songs.

Lerner and Loewe: *I Could have Danced all Night from My FairLady*

This song, sung by the cockney flower girl Eliza Doolittle, occurs just after her successful negotiation of the tricky English upper-class vowels of “The rain in Spain falls mainly in the plain.” Henry Higgins, the phonetics professor who is trying to transform her into a society lady, dances delightedly round the room with her. When the housekeeper suggests that it is getting late, Eliza responds with this song.

Tartini: *L’arte del arco: Variations on a theme of Corelli*

In 1727, the Italian violinist and composer Giuseppe Tartini set up a violin school in the city of Padua. He already had an international reputation as a performer and composer and this attracted students from all over Europe. In his teaching he was particularly concerned with control of the bow which he likened to the singer’s control of breathing. When he composed a set of variations on a theme from Corelli’s Op. 5 sonatas, he used them to explore the complete art of the bow – *L’arte del arco*. In a transcription for recorder one supposes that this must be translated back into the art of breathing, Tartini’s starting point.

Chopin: *Preludes Op. 28 Nos 15, 16 and 17*

The circumstances surrounding the composition of Chopin’s Preludes on the island of Mallorca have also been discussed recently in this season’s notes. It is a romantic story, if you’re looking through the right sort of glasses, with its old monk’s cell as study and a locally made piano, but in reality, I suspect, rather uncomfortable. The word Prelude in this context has troubled many. Chopin’s lover, George Sand, thought he was merely being modest, Schumann tried to explain them as sketches, or the beginnings of Etudes. Liszt got it right; they are, he said, “compositions of an order entirely apart: they are not merely … introductions to other *morceaux*.”
Kreisler: Aucassin and Nicolette; Syncopation
As a composer the renowned violinist, Fritz Kreisler frequently presented his compositions as newly discovered works by well-known 18th century composer, a joke to save his name appearing too often on the program, he said. Other compositions he issued under his own name, and Aucassin and Nicolette appears to be one of those. Although it has the sub-title Medieval Canzonetta, there is nothing remotely medieval about the music. Syncopation is a very mild homage to the popular music of the Roaring Twenties when it was written.

Makkonen: Tango-Toccata
Like all good specialists, accordionists have an international confederation (CIA) and their annual competition (World Cup/Coupe Mondiale) is truly global. The 2011 competition was held in Shanghai and the Finnish accordionist-composer Petri Makkonen won the prize for the Best New Original Work – the composition on today’s program. The title says all that you need to know: the mood and stylised gestures of the popular dance, overlain with the complex figuration we associate with the toccata – the quintessential virtuoso showpiece.

- John Mayo

SONG TRANSLATIONS

Y Gog Lwydlas (The Grey Cuckoo)

As I o’er the mountain Was making my way Alone, heavy hearted, One morning in May, I heard the grey cuckoo In glorious glee Confessing its story Upon a birch tree. “My season for singing Is April, May, And so to the middle Of June, as you say; Ere daylight be waning And dusk shall come on, My lay will be ended And I shall be gone”.

Fel ‘roeddwn y’n rhodio A’m calon yn brudd Ar ddydd Liun y bore Ar doriad y dydd; Mi glywn y gog Iwydlas Yn tiwnio mor lwyn Ar ochor bryn uchel Ar gangen o lwyn. “Fy amser i ganu Yw Ebrill a Mai, A hanner Mehefin, Chwi wyddoch bob rhai; I ffwrdd af oddiyma Fy adar sydd fan, A chym Dygwyll Ifan Fe dderfydd fynghan “.

As I o’er the mountain Was making my way Alone, heavy hearted, One morning in May,
I heard the grey cuckoo
In glorious glee
Confessing its story
Upon a birch tree.
“The days of the cuckoo
Are April and May,
And so to the middle
Of June, as you say;
Then I shall go seeking
The days that are long,
In climes where I revel
In sunshine and song”.

Hark, Hark, at the morning tide
The lark’s pure song ring far and wide
To greet celestial choirs.
Up to the radiant skies,
Where faint and far those notes arise
The enraptured soul aspires.
All enchanted ‘neath the spell
In dreams and meads and moun-
tains dwell
Winds and waters silent stay
In cloudless air, in caverns deep,
Their restless music charm’d to sleep
By song so wondrous fair.

Rise, rise, O singing sprite,
Till you are one with heavenly light,
And faded from our eyes.
But thrilling loud and clear
Still enchanted notes we hear
A peon of paradise.
Sing until thy soaring song
Mounts up to join the angel throng;
Fain our souls would follow thee,
Where sin and sorrow fade away
In glory of immortal day
To reach Eternity.

Clyw! Clyw! for eu ol glod,
O! fwyn ed yw’r defn yn nau n dod,
O wyn fa lan i lawr.
Ai man ddefn yn nau can,
An ei rif lu ryw dyr fa lan,
Ddi hangodd gyd a r wawr?
Mud yw’r aw el ar y waun,
A brig y grug, yn esmyth gryn.
Gwran do mae yr ab er gain,
Ac yn y brwyn ymguddia’i hun.
Mor nefol serch ol ydw’r sain,
Sy’n dod i swyn o dyn.
Cwyd, cwyd eheyddd, cwyd,
O le i le ar aden lwyd.
Yn uchw, yn uchw o hyd:
Can, can dy nodau cu,
A dos yn nes at lawen lu
Adawodd boen y byd.
Canu mae, a’r byd a glyw
Ei alaw lon o uchel le:
Cyfyd hiraeth dynolryw,
Ar ol eiiais i froydd ne’:
Yn nes at Ddydd, yn nes at Dduw
I fyny fel efe!
The WMCT gratefully acknowledges the following sponsors

2020-2021 Concert Series

Concert/Artist Sponsor $7,500 +
Valarie Koziol
The Mary-Margaret Webb Foundation
Kathleen Mc Morrow

Concert Supporter $1,000 - $2,999
Dianne Henderson
The McLean Foundation
The Michael Smith Memorial Fund
Julia Smith
Toronto Arts Council

Artist Supporter $1,000 - $2,999
Holde Gerlach
Betty and Joe Gray
The Catherine and Maxwell Meighen Foundation
Preiss-Boughtflower Family

Supporter up to $999
IBM Canada Ltd./Matching Grants Program
The Henry White Kinnear Foundation

Other Partners and Supporters

CONNECT WITH THE WMCT

WomensMusicalClubofToronto
@WMCT120
Vivace Supporter  
($1,000+)
Jennifer Ackland  
Elizabeth Black  
Adair & Ian Hope  
Helene Hunt  
Eva Innes &  
David Medhurst  
William A. Lambert  
Lorna Marsden  
Kathleen McMorrow  
Esther McNeil  
Joan Sinclair  

Allegro Supporter  
($500-$999)
Beverley Chernos  
Ted Dawson  
Janne Farias  
Leila Fiouzi  
Sonita Horvitch  
Susan & Don Johnston  
Jerri Merritt Jones  
Dorothea Manson  
Diane Martello  
Tamar Nelson  
Margaret Procter  
Annette Sanger &  
James Kippen  
Sylvia Sarkus  
Mary Anne Sigal  
Julia Smith  
Kathryn Tamaki &  
Thomas A. Bogart  
Daniel Weinzweig  

Andante Supporter  
($150-$499)
Jeanne Armstrong  
John Beckwith  
Elizabeth Black  
Cathy & Terry Boak  
Lily & Raymond Breton  
Susan Corrigan  

Barry Critchley  
Anne & Michael Delaney  
Simone Desilets  
Jean Edwards  
Hanna & Fred  
Feuerriegel  
Elinor Fillion  
Alice Frey  
Sudhir Gandhi  
Phyllis Goodfellow  
Janet Greenbank  
Kathy Halliday  
George Hamilton  
Nancy Hardy  
Susan Hayes  
Mary Henderson  
Barbara Hopkins  
Dennis James  
Doris & Alvin Jantzi  
Judy Korthals  
Laura Lane  
Sheila Larmer  
Ruth Mesbur &  
Harlan Schonfeld  
Lynda Moon  
Janet Murray  
Kathryn O’Neill  
Marilyn Ortiz  
Lynn & Darrel Pearson  
Catherine Peer  
Catherine Robbin  
Cornelia Schuh  
Daphne Stapleton  
Christina Duff Stewart  
Harry Tonogai  
Earle Toppings  
Mary VanderVennen  
Jan Whyte  

Adagio Supporter  
(up to $149)
Robert Aitken  
Marlene Baker  
Patricia Baker  
Peter Barton  
Jennifer & Sandy Browne  
Catherine Buck  
Barbara & Martin  
Buckspan  
Anne Bullock  
Dianne Clipsham  
Kathleen Close  
Carol Cormier  
Patricia Crawford  
Margaret Davidson  
Beatrice De Montmollin  
Laura & Denis Farbstein  
Bill Fleury  
Beverley & George Flint  
Jennifer & Frank Flower  
Judith Gelber  
Alison Gibson  
Anne Gordon  
Barbara Gory  
Doreen Gryfe  
Helen Gurofsky  
Joan Harvey  
Patricia Hausner  
Mary Heather  
Linda Heron  
Avril Hill  
Susan E. Houston  
Margaret Kelch  
Marika Kemeny  
Agnes Kerr  
Marion Kinch  
Moragh Kusy  
Pauline Laing  
Sandra Lind  
Susan Lumley  
Dorothy & Ian Macdonald  
Mandy Macrae  
Eileen Malik  
Blondina Matheson  
Lois McDonald  
Ruth Miller  

Thank you to the following members and friends for your generosity:
Barbara Mitchell  
Beryl Moller  
Christine Muranyi  
Grace Olds  
Lena Ouzounian  
Margaret Pinkerton  
Gloria Pollock  
Marjan Pouran  
Mercedes Richards  
Marvi Ricker  
Trudy Rising  
Allison Roach  
Heather Robertson  
Carol Rosenthal  
Diana Rowan  
Helen Savage  
Marguerite Savidant  
Alexandra Semeniuk  
Renee Simmons  
Rhoda Sion  
John Stanley

Margaret Treloar  
Mary Janet Van Den Bergh  
Willbert Ward  
Alisa Weyman  
Margaret White  
Diana J. Wurtzburg  
Marina Yoshida

**Honorary & Memorial Donations**

*In Honour of*

Marcy Fish

*In Memory of*

John Brummer  
Barbara Keith  
Margaret Leduc  
Pamela Mackenzie  
Alice Rosemary Sewell  
Dorothy A. Walter

**WMCT Foundation**

**Legacy Circle Members**

Hanna Feuerriegel  
Barbara Gory  
Peter A. Goulding & Frank (Barry) White  
Betty Gray  
Dianne Henderson  
Esther McNeil  
Julia Smith  
Mary VanderVennen  
Marianne Weil  
Nora R. Wilson

**WMCT**

**Honorary Patron**
The Honourable Elizabeth Dowdeswell, OC, OOnt

**Patrons**
The Right Honourable Adrienne Clarkson, PC, CC, CMM, COM, CD  
Sir Andrew Davis, CBE, Music Director & Principal Conductor, Lyric Opera of Chicago  
Catherine Robbin, OC, Professor Emeritus, Department of Music, York University

**Board of Directors**

Kathleen Mc Morrow, President  
Annette Sanger, Vice-president  
Janet Murray, CPA, CA, Secretary-Treasurer  
Diane Martello, Past President  
Jennifer Ackland  
Kathy Halliday  
Eva Innes  
Susan Johnston  
Jerri Merritt Jones  
Tamar Adaskin Nelson  
Bonnie O’Dacre  
Julia Smith

**Artistic Director**

Simon Fryer

**Arts Administrator**

Shannon Perreault

**Honorary Advisers**

J. Anthony Caldwell  
Susan V. Corrigan, former Arts Administrator, WMCT  
John B. Lawson, CM, QC  
Louis Lortie, OC, CQ, Pianist  
Don McLean, Dean, Faculty of Music, UofT  
Esther McNeil, Founding Chair CDA, Founding Chair WMCT Foundation  
Peter Simon, President, The Royal Conservatory of Music

**Honorary Board Members**

Danuta Buczynski  
John K. Caldwell  
Hanna Feuerriegel  
Betty Gray  
Ann Hughson  
Mandy Macrae  
Marianne Weil