

MUSIC IN THE  
AFTERNOON

MUSIC IN THE AFTERNOON

## NEWS &amp; NOTES

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A LOOK FORWARD TO THE WMCT'S 119<sup>TH</sup> SEASON

By Simon Fryer, WMCT Artistic Director

It is my distinct pleasure to share with you the results of the Artists Selection Committee's efforts over the past months. Planning for 2016/17 has been particularly interesting as this season includes the winner of the WMCT Career Development Award. Always a wonderful addition - and this year, the result of the much-heralded 10th anniversary public final round - the presence of our CDA winner adds a special touch to the process.

It is always important to remind ourselves that in our evaluation of artists' materials, first and foremost remains the principle of the WMCT's role as the introducer of talent. Searching for a satisfying program balance we seek Canadian artists of the highest calibre, and foreign artists well-established at home and primed for recognition here in Canada. I am sure you will agree that the 119th season demonstrates attention to the values that have nurtured *Music in the Afternoon* for so long, and that we have been successful in reaching new heights in our concert experience.

Our series opens on October 6, 2016 with dramatic tenor Issachah Savage. If you witnessed his debut as Siegmund on February 7, 2015, as cover for the role of Siegmund in *Die Walküre* at the Canadian Opera Company, you will know how fortunate we are to open our season with this extraordinary artist. Mr. Savage excels on the concert stage and is garnering acclaim as a 'heldentenor par excellence', a voice with both dramatic and lyrical qualities. Praised for his 'trumpet-like, clear, open-throated, powerful' singing (*San Francisco Examiner*) and



Issachah Savage

'impressive natural instrument' (*Opera News*), Mr. Savage was the winner of the 2014 Seattle International Wagner Competition, earning not only the main prize, but also the audience favourite prize and orchestra favourite prize. Mr. Savage made his Metropolitan Opera debut in 2015 as Don Riccardo in Verdi's *Ernani* under James Levine.

On November 24, 2016 we welcome James Sommerville, French horn, with Scott St. John, violin, and Peter Longworth, piano, performing a WMCT-commissioned work by Canadian composer Vivian Fung. Mr. Sommerville is principal horn of the Boston Symphony Orchestra, a position he has held since 1998, and was until recently, music director of the Hamilton Philharmonic Orchestra. The winner of the highest prizes at the Munich, Toulon, and CBC competitions, Mr. Sommerville has pursued a solo career that has spanned 25 years, and has made critically acclaimed appearances with major orchestras throughout North America and Europe. His disc of the Mozart horn concertos with the CBC Vancouver Orchestra won the JUNO Award for Best Classical Recording in Canada.

Violinist Scott St. John, a member of the St. Lawrence String Quartet from 2006-2013, continues an intense touring schedule. While maintaining an ongoing relationship with the Marlboro Music Festival, Scott plays an enormous variety of concerts across North America, including solo appearances with orchestras, recitals and chamber music.

Pianist Peter Longworth performs as soloist and chamber musician in major venues around the world and with orchestras such as the Chicago Symphony Orchestra, the Fairbanks Symphony, and the Vancouver Symphony. Peter is a founding member of the Duke Piano Trio and regularly collaborates with many of today's finest instrumentalists.

JUNO Award-winning Canadian composer Vivian Fung has a talent for combining idiosyncratic textures and styles into large-scale works, often including influences such as non-Western folk music, gamelan touches, Tibetan chant, and tango music, sometimes in the same composition. Ms. Fung's most recent première was *The Voices Inside My Head* for percussion, commissioned by the Bowdoin International Music Festival for its 50th anniversary. Her recent commissions include the Violin Concerto No. 2, commissioned by the Toronto Symphony Orchestra, and premiered during the TSO's New Creations Festival in February, 2015 with Jonathan Crow, violin. In 2012, Naxos Canadian Classics released the world première recording of Ms. Fung's Violin Concerto, Piano Concerto, *"Dreamscapes"*, and *Glimpses* for prepared piano. The Violin Concerto

earned Ms. Fung a 2013 JUNO Award for Classical Composition of the Year. Born in Edmonton, Alberta, Ms. Fung began her composition studies with composer Violet Archer and later studied with Narcis Bonet in Paris, France. She received her doctorate from the Juilliard School in New York and was a Juilliard faculty member from 2002 to 2010. She currently lives in San Francisco.



Vivian Fung

Trio Shaham Erez Wallfisch was founded in 2009 and comprises three of the finest international instrumentalists performing today. Playing chamber music together at the Pablo Casals Prades Festival, Hagai Shaham and Raphael Wallfisch recognised an immediate musical synergy. Arnon Erez joined them for trio concerts in Lucerne and the Netherlands later that year and the Trio Shaham Erez Wallfisch was established. Since 2009 the Trio has performed, broadcast and recorded widely throughout Europe and Israel. For the 2016 season the Trio will perform at Wigmore Hall as well as in Belgium, Holland, Germany, Poland and Canada. Trio Shaham Erez Wallfisch enjoys a longstanding relationship with Nimbus Records with whom, to date, they have recorded the Mendelssohn piano trios, a disc of French repertoire and a disc of Russian repertoire. They will soon release an all-Brahms disc, which will include the piano trios and the Double Concerto.

We continue with the Aizuri Quartet on April 6, 2017. Praised by the Philadelphia Inquirer as being "in full possession of that most elusive of string quartet qualities: the

balance between individual charisma and collective cohesion", the Aizuri Quartet was a top prizewinner in the 2015 Wigmore Hall International String Quartet Competition in London. Currently Quartet-in-Residence at the Curtis Institute of Music, the Aizuri Quartet performs throughout Europe and the Americas. They are passionate about creating diverse points of entry for audiences into the string quartet repertoire through its engaging and thought-provoking programs. The Aizuri Quartet has garnered critical acclaim for its explosive combination of depth, refinement and vigour. Graduates of the Juilliard School and Curtis Institute of Music, the Aizuri Quartet draws its name from "aizuri-e," a style of predominantly blue Japanese woodblock printing that is noted for its vibrancy and incredible detail. Members of the Quartet have appeared worldwide with a diverse range of ensembles including Musicians from Marlboro, Musicians from Ravinia's Steans Music Institute, Orpheus Chamber Orchestra, St. Paul Chamber Orchestra, A Far Cry, The Knights, IRIS Orchestra, and the Chamber Orchestra of Philadelphia.

The final concert of the 119th season will take place on May 5, 2017. Pianist Charles Richard-Hamelin was awarded the prestigious Career Development Award offered by the Women's Musical Club of Toronto in April 2015. Also Silver medalist, and laureate of the Krystian Zimerman award for the best sonata performance at the International Chopin Piano Competition in 2015, M. Richard-Hamelin is rapidly becoming one of the most important pianists of his generation. Previously M. Richard-Hamelin was a prizewinner at the Montreal International Musical Competition and at the Seoul International Music Competition in South Korea, where he also received the special award for the performance of a Beethoven sonata. Charles Richard-Hamelin has performed as soloist with orchestras including the Warsaw Philharmonic, Montreal Symphony, Toronto Symphony, Poznan Philharmonic, Orchestre Métropolitain de Montréal and the Korean Symphony. His first solo CD, which features late works by Chopin, was recently released on the Analekta label.



Charles Richard-Hamelin

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

next season

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*Artists and dates subject to change without notice*

## MUSIC IN THE AFTERNOON - IT'S FOR EVERYONE! *By Diane Martello*

Have you heard of the Montreal Women's Symphony Orchestra (MWSO)? I didn't think so. It folded in 1965. As documented in the book *From Kitchen to Carnegie Hall*, written by Maria Noriega Rachwal and published in 2015, the MWSO began in 1940 as a place for women to play symphonic music. In those years there were few women performing in orchestras and some instruments were even deemed "too masculine" for a woman's touch. But by 1947 the MWSO was fully professional and was the first Canadian orchestra, male or female, to perform in New York at Carnegie Hall. Times changed. Orchestras opened up to women but the MWSO did not open up to men. It couldn't last.



Montreal Women's Symphony Orchestra in Montreal, 1945

These past few months at WMCT meetings we have been talking about audience growth and retention; and all that that involves: excellence in programming, stellar performances, brand recognition, publicity, concert timing, subscriber/member benefits... At our Board of Directors' half-day retreat in January we discussed the ideal evolution of an audience member from someone who is "brand aware" to someone who is a one-time ticket purchaser, then a subscriber and finally an advocate for the organization. You are already a subscriber to *Music in the Afternoon*. Could you be an advocate as well? Your subscription is your membership in the WMCT, an organization which not only welcomed men as performers and guests from its earliest days but also gave them full voting privileges more than 25 years ago. We have excellent programmes, memorable performances and a strong, recognizable brand. We support composers through commissions, students through scholarships and emerging artists through our Career Development Award. Help us to grow our audience; bring a friend. *Music in the Afternoon* - its for everyone!

*Diane Martello, WMCT President.*



## WMCT SURVEY

Many thanks to those members who completed our survey last fall – either online or at the November 19th concert. In all, 283 responses were collected. The survey indicated that most of our audience is over the age of seventy, female, highly educated and retired. We were gratified to learn that the vast majority of you are very happy with our programming and overall concert experience, though many indicated they viewed Koerner Hall as a favourable alternative to Walter Hall for one concert each season.

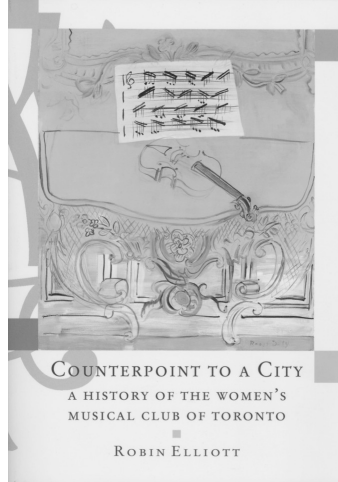
This survey is part of a larger strategic review being conducted by the WMCT at this time. The Board of Directors is involved in ongoing discussions around future planning and directions to ensure that the Club and the *Music in the Afternoon* concert series maintain a reputation for excellence while reaching out to an ever-wider audience base.

We will update you with more information later this year.

# ONE HUNDRED AND EIGHTEEN YEARS OF HISTORY SNIPPETS – PART ONE

By Kathy Halliday

Robin Elliott's book *Counterpoint to a City: The First One Hundred Years of the Women's Musical Club of Toronto* is a wonderful stroll through our club's musical memories. If you enjoy your Women's Musical Club of Toronto experience but have not yet read the book, it is well worth perusing. In this and future newsletters, we'll be plucking some of the most interesting historical notes from the pages of "*Counterpoint*" for your edification and interest – a kind of "amuse-bouche musicale."



Robin Elliott's *Counterpoint to a City*

The Women's Musical Club of Toronto came into being in 1899, at a time when women were beginning to seek outlets for their talents, both musical and in other arenas. It was an ambitious project from the start, offering "musicales" every other Monday morning, soon switched to Thursday mornings.

Let's take a look at one of the most interesting early performers: Margaret Huston.

While not a founder of the WMCT in 1899 – at least, not an organizing founder – Margaret Huston was at the meeting on January 23 the year when the club came into existence, but as one of the musicians who closed the meeting with a recital after the business of founding had been concluded. Born in Toronto in 1878, Margaret was the elder sister of the screen and stage actor Walter Huston (one of the stars of *The Treasure of the Sierra Madre*, directed by his son and Margaret's nephew, actor-director John Huston), and great aunt of actress Angelica Huston. She was a well-regarded mezzo-soprano whose life is touched upon, thanks to her family connections, in Lawrence Grobel's *The Hustons: The Life and Times of a Hollywood Dynasty*. According to Grobel, Walter Huston in his youth remembered his sister taping a reminder to herself on her mirror: "I'm going to be a Millionaire!"

Supported by an earlier unnamed women's music group in Toronto, at 18 Margaret went to study voice

in Europe. Upon her return to Toronto she sang several times for the WMCT gatherings and by 1903 had established herself as a recitalist, particularly popular in England for her interpretation of Wolf and Debussy. There was apparently a mysterious glitch with an early performance Margaret gave for the Toronto Chamber Music Association on October 4, 1899. As Robin Elliott tells us in *Counterpoint to a City*, a critic at *Saturday Night* noted that she "acquitted herself, despite an accidental break-down, quite admirably." We don't know what happened to poor Margaret, but as Robin notes, this is "as close as a critic of that day would come to saying that her performance was an utter disaster."

Margaret came to be acknowledged as one of the finest singers of contemporary music, hailed for her remarkably majestic voice. She eventually attracted the admiration of William Carrington, a successful grain merchant, also from Toronto, who was fond of the arts. In 1915 she married him and "finally became the millionaire she always knew she would be," according to Grobel. Her husband showered her with beautiful homes and luxuries and was a supporter of the American Opera Society as both a financial backer and its president.

Unfortunately, Margaret and William had not been married long before tragedy struck. William was thrown from a horse and was thereafter confined to a wheelchair. Margaret swallowed a fishbone and so severely damaged her vocal chords that continuing her career as a singer was impossible.

Though Grobel describes Margaret as "autocratic and arrogant," he notes that she accepted her changed circumstances with good grace and dignity. No longer able to perform, she went to Paris, London, and Berlin to study the physiology of the voice and its projection, and arrived at a system of phonetics and elocution which made her a respected voice coach. She trained many fine actors, among them John Barrymore, Lillian Gish, Alfred Lunt, Orson Welles, and her own brother, Walter.

William Carrington died in 1931. Margaret remarried, to Robert Edmund Jones, the famed scenic designer who had been a good friend to them both. She died in Connecticut in 1942.

WMCT history is rich in fascinating detail. And in important lessons, too...always carefully debone your fish!

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

# THE CANADIAN MUSIC CENTRE CELEBRATES THE WMCT'S COMMITMENT TO COMMISSIONING CANADIAN CHAMBER MUSIC

*By Christopher Minnes*

On April 7, 2016, composer/pianist Zosha Di Castri will have a newly commissioned work premiered by violist Steven Dann, friends and family.



Zosha Di Castri

Since 2005, the WMCT has shown extraordinary leadership and a deep commitment to introducing new works to the repertoire by important Canadian creators performed by talented musicians.

Artistic Director Simon Fryer, commented: "The support of new creations is a vital endeavour for any responsible cultural entity. For the WMCT commissioning is an entirely logical component of our commitment to encourage all our artists to pursue their creative aspirations, through every available means."

All of these WMCT commissions over the past ten years were written by Associate Composer members of the Canadian Music Centre:

Christopher Mayo – *Twentieth Century Ikon*, premiered by Ensemble Made in Canada on May 7, 2015

Christos Hatzis – *Atonement*, premiered by Yegor Dyachkov, cello, and Jean Saulnier, piano on March 20, 2014

John Estacio – Song cycle *Away and Awake in the Night* for baritone, violin, and piano, premiered by James Ehnes, violin, Russell Braun, baritone, & Carolyn Maule, piano on May 2, 2013

Chris Paul Harman – *Sonatine*, premiered by Robert Aitken, flute, and Simon Fryer, cello on October 27, 2011

Timothy Corlis – *Raven and the First Man* Quintet for clarinet, strings, and images, premiered by James Campbell, clarinet, and the New Zealand String Quartet on October 14, 2010

Glenn Buhr – *String Quartet* No.4, premiered by the Penderecki String Quartet on March 25, 2010

Larysa Kuzmenko – *Fantasy for Solo Cello*, premiered by Kaori Yamagami November 20, 2008

Barbara Croall – *Bigiiwe (She is Coming Home)*, premiered by Marion Newman, mezzo-soprano, and Gregory Oh, piano on April 26, 2007

Alexander Rapoport – *Variationen ohne Worte*, premiered by Meredith Hall, soprano, and Bernard Farley, guitar on April 20, 2006

Chan Ka Nin – *Rhythm of Life*, premiered by Sonia Chan, piano on February 3, 2005

Representing over 850 Canadian composers, the Canadian Music Centre is a catalyst that connects you to the ever-evolving world of Canadian musical creation through performance, education, and promotion. For over half a century, the CMC has been passionate about nurturing a musical community that honours this legacy and supports the professional development of Canadian musicians and performers.

The CMC also champions artistic diversity and celebrates our rich cultural heritage in creative centres across the country and internationally. In addition, it also makes an extensive collection of music and recordings, music rental and publishing services available for 24,000 scores. Its recording label, Centrediscs, features over 200 recordings by Canadian composers. We hope you'll visit the CMC to enjoy our concerts, explore the music library or find great musical gifts in our store.

*Christopher Minnes, Director of Development  
Canadian Music Centre, Toronto*



## NORA WILSON IS "RELUCTANT PIONEER" *by Bonnie O'Dacre*

Her recently published book is titled *Reluctant Pioneer*, but the author is definitely not a reluctant writer. "My happiest mornings are spent writing stories", says WMCT volunteer Nora Wilson. "It is challenging but I love finding the right words." "*Reluctant Pioneer*" is Nora's story. It moves from family life in 1930s Ontario to her exciting life in Nairobi. Student days at U of T led to her first job as an assistant editor with

a Toronto publisher. "They rejected one of Robertson Davies' titles: "Big mistake there", she says with a smile.

About twelve years ago when a friend asked her to join a writers' group, Nora didn't imagine becoming a published author. It was a big surprise that so many people were interested in her story once published and wanted to buy copies. "I really wrote it mainly for family and friends; I didn't anticipate a wider readership." The book covers her life and career working in Toronto, then ten years in London, U.K., four years in Nairobi and back to Toronto. But it also tells the story of feminism and how women's lives have changed in the past 60 years. Her story presents a paradox, describing the young woman who was shy and uncomfortable whenever she was in the limelight who later became the professional who learned to take risks and to face personal challenges in pioneering new ideas and practices. The book's title refers to her career as a psychiatric social worker in Toronto when, in the mid-1960s, she was one of the first to be trained in family therapy, a counselling method that was very new in both child and adult psychiatry. In 1970 she moved to London, a city she loved and never wanted to leave. She took a position at a large teaching hospital for six months and ended up staying for ten years. While at the Maudsley hospital, she helped pioneer family therapy, a method still unknown there.

The Third World had always been a magnet, and when she was offered a job as a lecturer at the University of Nairobi's Faculty of Medicine, Department of Psychiatry, she accepted with alacrity, and there again, she introduced and taught family therapy.

Everywhere she went, Nora found music. "I grew up in a home filled with music", she says. "Both my parents loved to sing, Saturday night it was popular songs and Sunday it was hymns. We listened to classical music all the time." Childhood piano lessons led to high school music courses and singing in choirs. In London, she could afford the cheap seats at Covent Garden and "I really became an opera nut!" In Kenya she learned the music of most of the great requiems singing in the Nairobi Choral Society.

Music for her funeral - well yes, Nora has planned that. It will include an aria from Brahms's Requiem, at least one Strauss song, and some lieder. "I would love to have a live string quartet playing late Beethoven but that is pretty unrealistic. To me, this is not morbid; it would be a celebration of music in my life." It sounds like an event not to be missed.

Membership in the WMCT came naturally, as her mother had joined the group in the 1930s and told Nora about Maureen Forrester's first thrilling concert. Nora has been a member of the Foundation

Board and is on the Events Committee with Jerri Merritt Jones. Since 1998 when she joined the Club after retirement, there have been many memorable concerts, but the one she recalls most vividly is Measha Bruggersman's in 2000. "She was a magnificent new talent and after the concert she talked to us in such a natural, easy way." She also thought it was pretty amazing that Johannes Debus brought his baby to last year's Ensemble Made in Canada concert. Nora subscribes to the COC and Toronto Consort and she loves chamber music and small ensembles. "No other series has the variety of the WMCT!" she enthuses like the devoted supporter she is.

*Bonnie O'Dacre is the WMCT's Vice-President and she writes many of the WMCT's blog posts.*



## THE MEMBERS OF THE WMCT FOUNDATION

The Women's Musical Club of Toronto Foundation accumulates, invests, and administers the long-term funds of the WMCT. These funds are used to support the various student awards and scholarships, sponsor WMCT concerts, finance the Career Development Award, and provide financial stability to the WMCT as needed.

The Foundation is a registered charitable foundation, but it is also a membership organization. Like the WMCT which it supports, the Foundation relies on its members to carry out its mission. The Foundation membership is made up of three key groups.

The first group is the board of directors, responsible for the operations of the Foundation. The Foundation board is made up of fourteen Foundation members, which includes two board members appointed by the WMCT board. Board members chair and/or serve on at least one Foundation committee, in addition to attending four to five board meetings per year. Many Foundation board members are also members of the Women's Musical Club of Toronto.

The next group is made up of nine honorary advisers, most of whom have served on the board in the past and continue to play a vital role in the Foundation.

The third group is the Foundation's members-at-large. The more than twenty members-at-large are involved

in various aspects of the Foundation, including serving on Foundation committees and volunteering at Foundation events.

Whether directors, honorary advisers, or members-at-large, many members bring financial and/or investment expertise to the Foundation. The members help ensure the goals of the Foundation are carried out, thereby ensuring a robust future for the Women's Musical Club of Toronto itself.

## 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 the Foundation welcomed three new members: Dianne Henderson, Julia Smith, and Nora Wilson.

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!



## REFRESHMENTS

Please welcome Christine Chatten, *Music in the Afternoon's* new Refreshment Coordinator. Christine, for a modest honorarium, plans, purchases, and presents the WMCT's complimentary refreshments at intermission. Contributions to the donation boxes on the tables are gratefully accepted to maintain this long-standing and unique treat for our concert audiences.



## WOMEN'S MUSICAL CLUB OF TORONTO/WMCT FOUNDATION 2015-2016 RECORD OF AWARDS

The Women's Musical Club of Toronto and Women's Musical Club of Toronto Foundation Centennial Scholarship – \$10,000

*Established in 1997-1998 as part of the WMCT Centennial Celebrations, it is awarded annually to a student in the Performance Program of the Faculty of Music, University of Toronto. The recipient must have attained an annual grade point average of 3.5 or above, have the intention to pursue a career as a concert musician, and be a Canadian citizen or landed immigrant.*

**2015-2016 Recipient: Emily D'Angelo, mezzo-soprano**

The Women's Musical Club of Toronto and Women's Musical Club of Toronto Foundation Graduate Fellowship – interest on the \$50,000 endowment

*Established in 2001 with a gift of \$25,000 from the WMCT and the WMCT Foundation, and matched by the University of Toronto, to create an endowment that will sustain an annual award in perpetuity for an outstanding graduate student in Performance in the Faculty of Music. The recipient must be a Canadian citizen or landed immigrant.*

**2015-2016 Recipient: Braden Young, piano**

The Women's Musical Club of Toronto and Women's Musical Club of Toronto Foundation 110th Anniversary Scholarship – \$10,000

*Established in 2008 and awarded annually to a student who displays musical excellence and is enrolled in the Artist Diploma Program or Performance Diploma Program at The Glenn Gould School of The Royal Conservatory of Music. The recipient must be a Canadian citizen or landed immigrant.*

**2015-2016 Recipient: Michaela Kleer, viola**

All scholarship winners were invited to perform at the WMCT Annual General Meeting on September 29, 2016.

## EMILY D'ANGELO



Emily D'Angelo

Our undergraduate scholarship winner Emily D'Angelo has had a spectacularly successful year! She won the Canadian Opera Company's Ensemble Studio competition (and the audience favourite award as well); she was chosen as the winner of the Norcop Prize for vocal students at the University of Toronto's Faculty of Music; and has now been selected as one of five winners of the Metropolitan Opera auditions, which includes a \$15,000 prize. She joins the COC's Ensemble this fall, so Toronto audiences will have a chance to hear her before future engagements take her elsewhere. We wish her all the best in the successful career that undoubtedly awaits her!



WMCT's Artistic director Simon Fryer with the Daedalus Quartet and Romie de Guise-Langlois, clarinet

WMCT's Artistic Director Simon Fryer announced the 2016/2017 *Music in the Afternoon* season on March 3, 2016 at the Daedalus Quartet concert.

## NEXT SEASON

October 6, 2016 1.30 PM

Issachah Savage, tenor  
Piano TBA

*Program:*

Schumann - *Dichterliebe*  
Beethoven - *An die ferne Geliebte*  
Songs by Richard Strauss and Roger Quilter  
Spirituals

November 24, 2016, 1.30 PM

James Sommerville, French horn\*  
with Scott St. John, violin,  
and Peter Longworth, piano

*Program:*

20th Century French recital works for Horn and Piano  
Vivian Fung - WMCT Commission  
for Horn, Violin and Piano  
Brahms Horn Trio Op.40

March 9, 2017, 1.30 PM

Trio Shaham Erez Wallfisch  
Hagai Shaham, violin; Arnon Erez, piano;  
Raphael Wallfisch, cello

*Program:*

Rachmaninov - Trio Élégiaque in G minor  
Schumann - Piano Trio op.63 in D minor  
Shostakovich - Piano Trio no.2 in E minor

April 6, 2017, 1.30 PM

Aizuri Quartet

Miho Saegusa, violin; Ariana Kim, violin;  
Ayane Kozasa, viola; Karen Ouzounian, piano

*Program:*

Beethoven: String Quartet in B-flat Major, Op. 18 No. 6  
Caroline Shaw: *Blueprint*  
Webern: Langsamer Satz  
Mendelssohn: String Quartet in A Minor, Op. 13

May 4, 2017, 1.30 PM

Charles Richard-Hamelin, piano\*

*Program:*

Schubert - Sonata no. 7, D. 568 in E-flat major  
Chopin - Impromptus  
Scriabin - Prelude and Nocturne for the Left Hand op. 9  
Scriabin - 12 Études op. 8

Concerts take place at Walter Hall,  
Edward Johnson Building  
Faculty of Music  
80 Queen's Park

\*Concert sponsor: WMCT Foundation