



NEWS & NOTES

MUSIC IN THE AFTERNOON

Women's Musical Club of Toronto

FROM THE VICE-PRESIDENT: BUILDING AN AUDIENCE

By Kathleen McMorrow

In the previous newsletter, #57 April 2018, President Diane Martello answered a question frequently asked of *Music in the Afternoon* volunteers “How do you choose the musicians for your concerts?” The short answer was “with attention to quality, variety and balance”.

“Who is the audience for your concerts?” is perhaps less often asked, but engaged listeners are as much a requirement for the satisfying outcome of an afternoon as the performers on stage.

Artists and audience members together create a unique event, an unrepeatable common moment for all participants. An extreme example was the last concert of the Tragically Hip, broadcast to all Canadians, with thousands singing along with Gord Downie and raising their phones. A quieter one was a recent Faculty of Music event, with Phil Nimmons at 95 offering heartfelt thanks to the audience, for being equal partners in the experience of his improvisations

on clarinet, with pianist David Braid.

The first WMCT programmes in the 1890s were cooperative endeavours:



A Music in the Afternoon audience (photo: James Kippen)

local amateurs and professionals enjoyed playing for each other in studios and various halls. The

repertoire was mixed: art songs and parlour songs, Chopin etudes, pieces by contemporary European composers, and Bach in arrangements for the available instrumentalists.

By the 1950s concerts had become fully professionalized, attracting exclusive audiences of club members to hear “fine music” in the Art Moderne Eaton Auditorium at Bay and College, then the centre of Toronto cultural life. Among the artists were two at the beginning of their careers: Glenn Gould playing Bach and Schönberg; and Dietrich Fischer-Dieskau singing *Dichterliebe*.



November 14, 2016: Scott St. John, violin, Vivian Fung, composer, Peter Longworth, piano, James Sommerville, horn, and students from Riverdale Collegiate.
(photo: James Kippen)

The current audience of club members, high-school groups, university students, new Canadian citizens, and regular ticket-buyers, reflects the variety of Toronto now, as we assemble in Toronto’s best hall for chamber music. For a couple of hours a distinct community forms, as individual responses — to eight cellists from across Canada, or to a woodwind and piano trio from New York — somehow mingle and cohere. The sensitive individuals on stage reflect and heighten the audience feedback to construct a singular musical reality, and at the best of times a deeply satisfying one for all.

Generating an audience in these days of unlimited choice is still based on people telling their friends about these wonderful afternoons, but also requires e-blasts, social media posts, print advertising, exchanges with similar presenters, outreach to schools and universities, and for the WMCT, partnering with the Institute for Canadian Citizenship, in fact the same criteria as required for artists selection: quality, variety and balance.

Kathleen McMorrow is Vice-President of the WMCT, Co-Chair of the Media Relations Subcommittee and the WMCT's Website Administrator.

IN DEPTH: POULENC TRIO

By Julia Smith

On October 27, devotees of CBC Radio Two's *Saturday Afternoon at the Opera* heard a 1987 recording of *Dialogues of the Carmelites*, a mainstay of the opera stage composed by Francis Poulenc in 1956. Six years earlier on January 24, 1950, this famous composer had teamed on the piano with French baritone Pierre Bernac at a WMCT concert in Eaton Auditorium. How fitting that the Poulenc Trio, named in his honour, opened our 121st season on October 4th.

Co-founders bassoonist Bryan Young and pianist



Poulenc Trio, October 4, 2018 (Photo: James Kippen)

Irina Kaplan Lande met by chance at the Peabody Institute where Irina was on faculty. At the

last minute a student cancelled a lesson and Irina, with time on her hands, sat in on a competition won by Bryan. They became astounding collaborators and chose the oboe to complete their trio. The oboe is related to the bassoon by a double E and there is more repertoire for this unusual combination than people would expect. Since its founding in 2003 the Poulenc Trio has commissioned twenty-two new compositions and enjoys working with composers using visual arts, animation, and poetry.

As well as busy international touring careers with the trio, Bryan is the upcoming President and Irina

is the Artistic Director of a well-recognized chamber music organization not dissimilar to the WMCT. The Candlelight Concert Society in Columbia, Maryland, presents eight concerts a year and is heavily involved in student outreach. In his spare time, Bryan designs state-of-the-art medical software and is an ardent sailor.

The most recent oboist on the team, James Austin Smith, an outstanding musician in his own right, charmed us with his tale of Toronto connections. Not only was his mother born in Scarborough, but also his younger brother Ben played for four years with the Toronto Maple Leafs and Marlies. James modestly did not mention that Peter Oundjian, recently retired well-loved Maestro of the Toronto Symphony Orchestra, is his uncle. Small world indeed.

Julia Smith is the WMCT's Fundraising Chair, Nominating & Governance Chair, and a former President of the WMCT.

WMCT AT QUEEN'S PARK

By Shannon Perreault

Did you know that the Lieutenant Governor of Ontario, The Honourable Elizabeth Dowdeswell, is the WMCT's honorary patron? In a longstanding tradition dating back to the 1800s, the Lieutenant Governor grants honorary patronage to deserving organizations in the province.

On May 8, 2018, the WMCT was a guest at the Viceregal Patronage Reception at Queen's Park, where organizations and initiatives that are making important contributions to civil society were recognized. Along with meeting many interesting people working in various fields, such as education, environmental protection, and the arts, we were lucky to meet the Lieutenant Governor herself, and discuss the illustrious history of the WMCT. It was an honour to be in attendance.

Shannon Perreault is the WMCT's Arts Administrator.



(L to R) Kathleen McMorrow, Diane Martello, The Honourable Elizabeth Dowdeswell, May 8, 2018 (Photo: LGOntario)

CAP IS ONE-OF-A-KIND

By Bonnie O'Dacre

CAP is the only program of its kind in the world.

It offers members free admission to museums, historic sites, cultural events, and even national parks right across Canada with the goal of introducing new Canadian citizens to their country and its culture, promoting inclusion, and fostering a sense of belonging.

CAP is short for the Cultural Access Pass and is run by the Institute for Canadian Citizenship (ICC); it is available to new Canadians for one year after their Canadian Citizenship ceremony and offers members free admission to more than 1,400 of Canada's premier cultural attractions. Discounts on travel, so they can get around and explore, are also part of the program.

The Women's Musical Club of Toronto became one of those "premier cultural attractions" a year ago, joining the ICC as a performing arts partner organization.



CAP member David Langley, WMCT Artistic Director Simon Fryer, and the Poulenc Trio, October 4, 2018
(Photo: James Kippen)

Since then, 20 new Canadian citizens have signed on to enjoy each concert in the *Music in the Afternoon* series. "The WMCT is

thrilled to play a part in encouraging new Canadians to participate in the rich cultural life of Toronto", says WMCT president Diane Martello. "Hats off to the Institute for Canadian Citizenship for establishing the CAP programme."

The ICC is a national charity co-founded and co-chaired by The Right Honourable Adrienne Clarkson and John Ralston Saul. The Rt. Hon. Adrienne Clarkson is also a patron of the WMCT.

Some of the attractions available to CAP members include The Art Gallery of Greater Victoria; Squamish Lil'wat Cultural Centre, in Whistler B.C.; Head Smashed-in Buffalo Jump Interpretive Centre in Fort MacLeod Alberta, a World Heritage Site;

Canadian Museum of History in Gatineau, Quebec; the Canadian Museum of Immigration at Pier 21 Halifax and the Suncor Energy Fluvarium in St. John's Newfoundland. Or really adventurous new Canadians can head north to Quttinirpaaq National Park on Ellesmere Island, the most remote, fragile, rugged and northerly lands in North America.

CAP isn't the only program offered by the ICC. The organization's goal is to deliver programs and special projects that inspire inclusion, create opportunities to connect, and encourage active citizenship. Partnering with community volunteers and iconic cultural institutions, the ICC celebrates new Canadian citizens at more than 75 community citizenship ceremonies each year. Ideas & Insights is a leading source of research on citizenship and inclusion, publishing reports such as *Ballots & Belonging - New Citizens on Political Participation*, a national study that explores Canadian democracy through the eyes of more than 2,300 of Canada's newest citizens. 6 Degrees extends the reach of the ICC's work through a global conversation on inclusion and belonging in the 21st century.

For more information, visit the [ICC website](#).

Bonnie O'Dacre is Chair of the WMCT Advertising Subcommittee and Co-Chair of the WMCT Media Relations Subcommittee.

BLAKE POULIOT HAS JOINED "THE CLUB"

After a week of concerts in Los Angeles, Washington DC, and Toronto, the 2018 Career Development Winner paused on April 16th, before flying off to Ottawa to performances with the National Arts Centre Orchestra, for a lunch with some WMCT and WMCT Foundation Board members, and the CDA Committee.

Those attending enjoyed cupcakes made by WMCT Foundation board member Kathy Halliday, each with



(L to R) CDA Chair Annette Sanger, Blake Pouliot, CBC Producer Alison Howard, and those cupcakes.
(Photo: WMCT)

a spun-sugar musical motif.

Blake will be performing in *Music in the Afternoon's* 122nd season, (2019-20). Until then, follow his performances on his [website](#).

STUDENT AWARD WINNERS

By Susan Johnston

At the WMCT's Annual General Meeting in September, we were entertained by the student recipients of the WMCT's awards and scholarships for 2018. For those who were unable to attend, here is a summary of the concert they gave us.

Frances Armstrong is in her second year of UofT's graduate programme in collaborative piano. She provided the accompaniment for Alex Hetherington, a mezzo-soprano in her fourth year at UofT's Faculty of Music, and they presented a selection of songs by Rebecca Clarke, Francis Poulenc, Edvard Grieg and Roger Quilter.

The recipient of the Club's scholarship for a graduate student at the UofT's Faculty of Music was Katherine Moffat, a trumpeter. She and her collaborator Jared Tehse (piano) played a movement from a trumpet concerto by Oskar Böhme. The recital was concluded by Abigail Bachelor, a harpist, who played an Impromptu by Gabriel Fauré.

So you can see that we were treated to great musical variety and our award winners hailed from different parts of Canada, with Frances from British Columbia and Katherine from Newfoundland. We also provided entertainment to the neighbourhood as Abigail wheeled her harp (on a dolly) from the Conservatory to the Women's Art Association building.

As someone commented last year, "the students get better every year", and it's hard to disagree. The recital was followed by a light lunch and a chance to chat with our performers – a pleasing end to an enjoyable morning.

Susan Johnston is the WMCT's Archivist and Scholarship Winners' Recital Liaison.

THE WMCT AND WMCT FOUNDATION 2018-2019 AWARDS

Womens Musical Club of Toronto
& WMCT Foundation
Centennial Scholarship – \$8,000
(Faculty of Music, University of Toronto)

2018-2019 Recipient:
Alex Hetherington, mezzo-soprano

Women's Musical Club of Toronto
& WMCT Foundation
Graduate Fellowship – interest on \$50,000 endowment
(Faculty of Music, University of Toronto)

2018-2019 Recipient:
Katherine Moffatt, trumpet

Women's Musical Club of Toronto
& WMCT Foundation
110th Anniversary Scholarship – \$13,000
(The Glenn Gould School, RCM)

2018-2019 Recipient:
Abigail Bachelor, harp

Women's Musical Club of Toronto
& WMCT Foundation
Academy Fellowship – \$5,000
(Toronto Summer Music Festival)

2018-2019 Recipient:
Frances Armstrong, piano



(L to R) Katherine Moffatt, Frances Armstrong, Alex Hetherington, Abigail Bachelor
September 27, 2018 AGM Recital (Photo: James Kippen)