

MUSIC IN THE
AFTERNOON

MUSIC IN THE AFTERNOON

NEWS & NOTES

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CAREER DEVELOPMENT AWARD SUCCESS!

By Annette Sanger

A highlight of the WMCT's past season was the tenth anniversary presentation of the Career Development Award (CDA). Inaugurated some 30 years ago, the CDA assists young, talented classical musicians embarking on their performing careers. Past winners of note include James Ehnes, Francine Kay and Shannon Mercer. Many of you will remember the fantastic concert in February 2014 by the 2012 winner, recorder player Vincent Lauzer, who amply demonstrated his virtuosity and charisma performing works from the Baroque to the 21st century.

The WMCT marked the tenth presentation of its prestigious award by increasing the prize money and including a live competition for the three finalists. That exciting event took place in Walter Hall on April 26 with guest host Julie Nesrallah of CBC Radio 2 and a prestigious jury: Midori Koga (professor of piano/piano pedagogy, U of T); Kerry Stratton (96.3 Radio host/conductor) and Winona Zelenka (assistant principal cellist, TSO). Their task was far from easy, as all three finalists performed with great technical and musical mastery. The audience was truly captivated, and during the intermission while the judges conferred there was much animated discussion to be heard by the refreshments table!

In the end the jury decided to award the first prize of \$20,000 to pianist Charles Richard-Hamelin, whose renditions of Bach and Chopin were truly outstanding. His exquisite beauty of tone and graceful interpretation won him the day. We are truly lucky that Charles will perform again in the WMCT's *Music in the Afternoon* series in 2016-17 as part of his prize. In the meantime, he is preparing for the second round of the International Chopin Competition in Warsaw this October. Charles is one of 84 pianists performing in the second round of this competition, selected from an initial 160 entrants. Good luck Charles!

Second and third prizewinners for the CDA were cellist Stéphane Tétreault (\$10,000) and pianist Pierre-André Doucet (\$5,000). Like Charles, they are both based in Montreal and have busy and promising performing careers: Stéphane played Elgar's Cello Concerto with the Orchestre Métropolitain at Koerner Hall just two days before the CDA competition, and this summer he performed at many festivals, including Orford; Pierre André-Doucet presents Grieg's Piano Concerto in Johannesburg this November, and he is also an award-winning author.



Annette Sanger with Charles Richard-Hamelin, winner of the 2015 Career Development Award Live Competition

I would like to extend thanks to the CDA committee, the CBC (who recorded and have subsequently broadcast the competition), the jurors, everyone who attended the event, and the many volunteers who assisted with its organization. Funding was provided by the WMCT, the WMCT Foundation, and the Michael Smith Memorial Fund.

The WMCT is strongly committed to supporting and promoting young and talented Canadian musicians through scholarships and awards, and we eagerly look forward to continuing this tradition with the 11th presentation of the CDA in 2018

Annette Sanger is the Past President of the Women's Musical Club of Toronto and Chair of the Career Development Award Committee.

A REMEMBRANCE OF PATRICIA K. BRODIE

By Tom Lewis

Pat was great at "friends" as many WMCT members can attest. All through her life she tended her "garden of friends" – some were childhood friends, some were classmates, some were colleagues, some shared a common interest and others she just met along the way. She nurtured these relationships. She wrote letters, she sent cards, she hosted dinners and, when email came along, she embraced it enthusiastically. She always had time for a chat and, when needed, a compassionate ear.

She was born in Montreal, the only child of Vi and Jim. As a teenager she moved with her parents to Toronto and went on to graduate with a diploma in Physiotherapy and Occupational Therapy from the University of Toronto. Subsequently she earned her degree in the same field from the University of Manitoba. Following graduation she went to Montreal where she worked as a therapist for several years and then she went to the UK for a year to work. Pat returned to Toronto and joined the Workers Compensation Board, first as a hands-on therapist at the centre in Downsview, and then as an educator and ergonomics specialist. It was as a trainer/ergonomist that she descended into the deepest mine in the world in Sudbury.



Patricia Brodie

Pat had many interests – she loved to travel, she was an enthusiastic hiker (she hiked the Bruce Trail from end to end), she loved a game of bridge and she attended the arts from music to dance to theatre to the AGO. Particular pleasures were going to the Festival of the Sound and to Stratford. She was a wonderful cook (her shortbreads were to die for!) and a gracious hostess. Her church, first Eglinton United, and subsequently Eglinton St. George's, was an important part of her life.

When the opportunity came to take early retirement, Pat grabbed it with alacrity. She now had more time to indulge her interests. She now could attend afternoon concerts and joined the WMCT. Soon she was volunteering at concerts, enjoying the lectures and loving the concerts. As Green Room Assistant, Pat was thrilled to meet the artists who gave us all such pleasure.

Over the last several years Pat faced some health challenges, never complaining but quietly coping. And suddenly, she left us. Left us with wonderful memories and for the Club, a tangible remembrance of the immense pleasure she drew from the music and the people.

Pat Brodie was a member and a volunteer with the WMCT for many years.

Tom Lewis is a former Treasurer of the WMCT Foundation and was a close friend of Pat Brodie.

FROM THE PRESIDENT

By Diane Martello

It is with great pleasure that I offer my sincere thanks to Annette Sanger, our outstanding President for the past three years. Dr. Sanger is an ethnomusicologist who teaches at the University of Toronto. She has been a WMCT volunteer for 12 years, on many committees and on the board. As chair of the Career Development Award she organized and oversaw the very successful Live Competition celebrating the award's 10th anniversary last April. She has spearheaded many other initiatives for the Club and does not have a procrastinating bone in her body! A quotation attributed to John Kennedy describes Annette aptly: "Only those who dare greatly move the world forward". Thank you Annette for all that you do for the WMCT, for your friendship and for agreeing to stay on as Past President.

From the time I was a little girl music motivated me. Following along in the Grade 2 Song Book helped me improve my reading skills. Singing

in a church choir taught me musical and social harmony. Singing at home while washing dishes brought my family closer together and piano lessons taught me discipline.

Music gave me love. In high school I lived for music class! I played double bass in the school orchestra and it was there that I met Don, my husband of 40 years. Our first date was to hear the Toronto Symphony Orchestra, Karel Ancerl conducting. We danced in our seats during the Presto movement of Beethoven's Seventh Symphony. In university I studied music history and together Don and I performed in the Toronto Doctors' Orchestra, he as conductor and me as a cellist.

Music gave me a career. I taught elementary school music for 32 years, the first 12 in Peel District. In 1989, when our family moved to Montreal, I was hired by the Lester B. Pearson School Board because I could teach music. As an educator I learned to work with teachers, administrators, parents and the community to ensure that there was money in the budget and time in the curriculum for a quality music programme

And now music gives me purpose. I am very honoured to be the new President of the WMCT. For 118 years this organization has supported classical chamber music through its superb concerts and its outreach to music students. Did you know that as well as hosting high school students at our *Music In The Afternoon* series we also offer free admittance to music students from the University of Toronto, York University and The Royal Conservatory? Did you know that every year we sponsor Master Classes for these students, presented by one or more of our performing artists? Did you know that the WMCT Foundation gives yearly scholarship money to outstanding university music students? And that every third year, in partnership with the CBC, the WMCT Foundation sponsors the Career Development Award Competition, open to music graduates from coast to coast?

Approaching our 120th anniversary, the WMCT is proactively searching for ways to remain relevant for future audiences. In order to set priorities for the next 3-5 years we have hired CS Arts Consulting to help us gather current perceptions, build internal consensus and set a vision for the future. We are asking you, our members, to be a part of the consultation process through an audience survey. An e-mail version of the survey will be sent to you the week of November 16th. For those who prefer a paper copy, the survey will also be distributed at the November 19th concert. We hope that you will complete the survey (only once) and be part of a dynamic WMCT future!

Diane Martello, WMCT President.

WHAT DO YOU THINK OF THE WMCT?

Please let us know by completing a survey all members will receive in mid-November by email and at the November 19 concert.

We value your input!



A BRIEF HISTORY OF THE HARP AND ITS REPERTOIRE

By Angela Schwarzkopf

The first authenticated evidence of the harp seems to be from Mesopotamia, from the Royal Cemetery in Ur, dated c. 2600-2350 BCE. Throughout the eastern hemisphere the remains of harps, along with artistic renderings, have been found in Egypt, Israel, China, Japan, and India. As the harp developed in several locations and over thousands of years, the artistic representations of harps differ in each example. The first primitive harps are often thought to have come from a bow and arrow, and the harp's construction varied from one, two, or three pieces of wood joined together in an often-triangular shape.

In Europe (primarily Ireland and Scotland), harps began to appear in manuscript art and relief carvings in the late seventh to early ninth century. These harps were primarily composed of three parts: soundbox, string arm, and column. As the harp continued to evolve through to the sixteenth century, greater development of its structure is depicted in art.

In the seventeenth and eighteenth centuries, harps with one set of strings were diatonic, using the same eight-note scale repeated throughout the harp. Although this harp can be tuned to play in different keys, it cannot change key signatures within a piece, and cannot accommodate accidentals. This period saw the advancements of several different types of harps, including double and triple strung harps, with the common goal of allowing the harpist to be able to play in all the major and minor keys. The additional rows of strings provided an alternate tuning, which would allow the harpist to play many

more notes. During this time, we begin to see hook harps, which are somewhat comparable to the Celtic lever harps of today. These hooks, operated by the left hand, were located at the top of the strings where they connect to the neck, and when engaged, they shortened the string, thus raising the pitch of the note by a semi-tone.



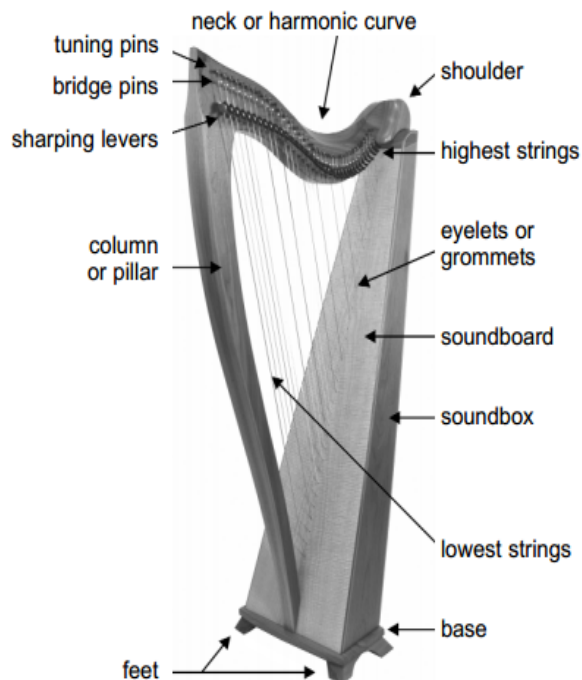
The Music Lesson by Michel Garnier, 1788

From 1720-1740, the harp mechanism, most often credited to Jacob Hochbrücker (c. 1673-1763), developed to include pedals that controlled the hook. The pedals, located at the base of the harp and controlled by the feet, connected a complex mechanism that ran through the column of the harp to the hooks at the top of the strings. Each pedal corresponded to a different note of the scale; when one pedal was depressed all the corresponding strings to that scale degree were sharpened. Sébastien Erard (1752-1831) obtained the first English patent for a harp with his two-pronged disc (the Fourchette), which pressed the string from either side. These single action harps varied in the number of strings from thirty to forty-three strings, and were coloured as harps are today, with the Cs as red and the Fs as black or blue, with the rest of the strings white.

Hardly any solo harp works by major composers exist from the Baroque and Classical periods of music. Johann Sebastian Bach (1685-1750) never wrote for the harp; however, George Frideric Handel (1685-1759) wrote a *Concerto for Harp in B flat Major* (1738) which remains in the current harp

repertoire. Wolfgang Amadeus Mozart (1756-1791) wrote the *Concerto in C Major for Flute and Harp* in the 1770s, which, like the Handel, is still in the modern harp repertoire. The musical function of the harp during this period was primarily that of a chordal instrument, a role similar to that of the piano in parlor music. Renowned harpist-composer, Marcel Grandjany (1891-1975), held the view that much of the music of this time was written for the harp, but when the music was published, the instrumentation was often changed to organ or harpsichord because those instruments were in much more common use. This can be seen with the Handel concerto, which was first printed for organ or harpsichord presumably because it would be more profitable, and then published for triple harp and later the pedal harp.

Sébastien Erard developed the double action pedal harp between 1801-1809, and in June of 1810 he patented the "double-action" mechanism, which allowed the harpist to play in all the major and minor keys. This new mechanism allowed each of the seven pedals to move between three positions (flat, natural, and sharp). In addition to the double action pedal harp, the chromatic harp created by Gustave Lyon of Pleyel, Wolff & Cie, was also in construction. This harp possessed two sets of strings that crossed in the middle and attached at either side of the neck and soundboard. The strings were laid out in a similar fashion to the white and black keys of a keyboard.



Harp elements

At the start of the twentieth century, the rivalry between the double action pedal harp and the chromatic harp resulted in the composition of two of the most cherished pieces in the harp repertoire. In an attempt to exploit the benefits of the chromatic

harp, Pleyel commissioned Claude Debussy (1862-1918) to write his *Danses Sacrée et Profane* (1904) for solo harp and string orchestra. Erard counteracted this by commissioning Maurice Ravel (1875-1937) to write his *Introduction et Allegro* (1905) for harp, flute, clarinet and string quartet, which was unplayable on the chromatic harp, in part due to its use of the harp glissandi. Shortly after the Debussy *Danses* were composed, they were transcribed for pedal harp and have remained in the current harp repertoire in that form.

Both the double action harp and the chromatic harp continued to be played in Europe at the start of the twentieth century. Erard harps continued to be made, and the company changed hands many times before being acquired by Victor Salvi in 1978. However, in the case of the Pleyel chromatic harp, it is unclear when their production ceased. Versions of chromatic harps still appear in both Europe and North America today, although with dramatically less frequency than the double action pedal harp.

Several manufacturers in North America further developed the double action pedal harp based on the Erard advancements. Today, the double action pedal harp is commonly seen as a solo instrument, in chamber music and in orchestras. Composers throughout the world continue to be inspired by the beauty of the instrument and include it in their compositional repertoire.

Angela Schwarzkopf, DMA, is the President of the Toronto Harp Society and a freelance harpist and teacher.



ESTHER McNEIL APPRECIATION

Over the course of her three decades of involvement, Esther McNeil's enthusiasm, energy, tenacity, and hard work have changed the Women's Musical Club of Toronto and the WMCT Foundation.

Although Esther attended some WMCT concerts in the 1970s, it wasn't until she and her family settled in Toronto for good in 1985 that she became actively involved, and, soon after, was elected to the board.

Upon joining the 90th Anniversary Concert Committee Esther immediately saw the need for fundraising, as ticket sales for the concert would not be sufficient to cover costs. Ten years later, at



Esther McNeil, founding president of the WMCT Foundation, is retiring from the board of directors after fifteen years of stellar service.

the time of the 100th anniversary activities – culminating in the gala Centennial Celebration Concert in 1998 – she co-chaired the Centennial Fundraising Committee. In both cases, funds raised were in excess of then current needs: the surplus from the 90th Anniversary concert led to the establishment of the Career Development Award, and the surplus from the Centennial concert to the establishment of the WMCT Foundation.

The idea for the Career Development Award, rather than another scholarship, came from the music community: there was need for an award to a musician whose student days were done, but whose fledgling career needed a boost in its early years. Seeing that the 90th Anniversary surplus made this possible, and working with Mary Dennys, Elizabeth Newton, Nora Dawson, and Hanna Feuerriegel, among others, Esther helped launch the Career Development Award, first awarded in 1989 (and continuing today).

Ten years later the centennial surplus made it possible to establish a charitable foundation to provide financial stability to the WMCT, to provide expertise in investing the assets, and to fund awards and scholarships, thereby freeing the WMCT to concentrate on its concert series. Esther worked with John Caldwell, Barbara Gory, and others, to establish the WMCT Foundation. From its initial seed money of \$350,000, aided by further donations from the WMCT, careful stewardship, solid investment performance, and its own fundraising efforts, the Foundation assets now top \$1.2 million. And along the way the Foundation has paid out over \$320,000 in awards and scholarships and assisted the WMCT through concert sponsorships.

Esther did not do these things alone: her talent lies in building a team to accomplish a goal, determining who is most likely and able to help in a project, and then persisting and working with the group until the goal is achieved.

For the WMCT she always sought those with a passion for music, and preferably well-connected in the music community; on the Foundation board she pulled in those from the investment and finance community, as the different focus requires a different set of skills.

Esther has given a lot to the WMCT and the WMCT Foundation. She always says she has received

a lot in return – friendship with a diverse set of people being top of that list. “Every WMCT member experiences the pleasure of the concerts and volunteering to help becomes irresistible. Working toward common goals with compatible men and women develops deep friendships and a sense of accomplishment. My life took on a whole new dimension when I became involved with the WMCT.” And the WMCT and the WMCT Foundation were forever changed by you, Esther.

Esther McNeil served as president of the WMCT in 1991-1993 and again in 1997-1998, and was a WMCT board member from 1989-2000, and again from 2004-2011 as a representative of the WMCT Foundation. Esther was a board member of the WMCT Foundation from its founding in 2000, and served as its first president, retiring from the presidency in 2010 and from the board in September 2015.

PROFILE: BETTY GRAY

by Kathy Halliday

Betty Gray’s is the sort of face that makes you smile. She comes across as friendly, knowledgeable, and kind, and she has certainly been all those things to the Women’s Musical Club of Toronto and to the WMCT Foundation.



Betty Gray

Some 25 years ago Betty came to know Esther McNeil, then president of the Women’s Musical Club of Toronto and an indefatigable recruiter. Esther invited Betty to a concert with predictable results: the quality of the music and the WMCT’s mission of supporting young Canadian artists captured Betty’s interest and she soon became a subscriber to the concert series. Before long

an invitation to a coffee party at Elizabeth Newton’s home led to a position on the WMCT board of directors, where Betty directed fundraising efforts.

Betty felt keenly that she lacked board experience, but was relatively comfortable in agreeing to a low-profile third vice president position on the WMCT board. The tradition was that the first vice president succeeded the president at the appropriate time; Betty felt that third in line was a comfortable distance from that role. Unfortunately, the two vices ahead of her resigned in succession and Betty rather suddenly and unexpectedly found herself in the president’s chair!

Her career as a teacher in elementary school hadn’t really prepared Betty for this position, but she rose to the challenges. Under her watch as president the WMCT worked toward the Centennial Celebrations for its 100th anniversary, and soon after that milestone (and its highly successful fundraising effort) the Women’s Musical Club of Toronto Foundation was established with Esther McNeil as the first president of the new organization. The Foundation’s goal was to ensure the effective management and ongoing health of the Women’s Musical Club of Toronto, its concert series, and various scholarships and funding for music organizations.

Betty reluctantly resigned from her most time-consuming duties with the WMCT when she began to spend more time away from Toronto. She remained involved in several aspects of both the WMCT and the Foundation, as chair of the WMCT’s Honorary Board Members Committee and as a member of the WMCT Foundation board from 2008 to 2011. She continues her involvement as an honorary adviser to the Foundation.

When asked what appealed to her about the WMCT and why she remained so involved with the WMCT and the Foundation for so many years, Betty’s answer was simple: the music and the people. “Those who give so much time to the WMCT are really interesting, not self-interested. They are dedicated to furthering the music and the artistic success of Canada’s young artists. I really joined the WMCT for selfish reasons, to expand my own interests and because I so enjoyed the people I met through the club.”

Recognizing the importance of the ongoing work of the WMCT Foundation, Betty was one of the early members of the WMCT Foundation’s Legacy Circle, making a bequest to the Foundation in her will. Thank you, Betty, for your years of service to the both the WMCT and the Foundation and for your ongoing support of their missions to support Canadian artists.

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

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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.



New Legacy Circle members Nora Wilson, Julia Smith, and Dianne Henderson with composer Christopher Mayo and Ensemble Made In Canada.

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!



BACK STAGE BASICS – THE LOST QUARTET

by Kathleen McMorrow

It was my first time assisting with the “Green Room”, behind the scenes with the performers at a WMCT *Music in the Afternoon* concert. Evelyn O’Doherty, with years of experience, was in charge, and described the routine. The Pavel Haas Quartet would arrive at the Edward Johnson Building around 10, and have a couple of hours to rehearse in Walter Hall before the Tuning Your Mind lecture.

We waited in the lobby, scanning every entrant with a string instrument and a professional air. No appropriate group had arrived by 10:15, or even 10:30, and by 10:45, anxiety kicked in. A flurry of phone calls, from us to the WMCT office, from the office to Simon Fryer, our Artistic Director, in Regina, between the Czech quartet and Simon, and finally back to us, pinpointed their location – at Hart House!

After a dead run down Philosopher’s Walk, through the side door, and up to the Hart House desk, I breathlessly announced I was looking for a string quartet, actually four people carrying instruments. No help there, but flying out the House front doors, I spotted them, heading tentatively towards Queen’s Park Crescent. They were on the right track then, so we all hustled up to the Faculty of Music entrance, and down the elevator to the Walter Hall lobby. I pointed out the portrait of Arnold Walter, a compatriot of theirs: they had other things on their minds. Evelyn unlocked the Green Room door for them, they had a little time to familiarize themselves with the hall, and their brilliant performance revealed nothing of the earlier little drama.



Pavel Haas Quartet

Protocols for communication between performers and the WMCT volunteers meeting them at Walter Hall have since been revised.

Kathleen McMorrow is a WMCT Board member and a member of the Artistic Selection and Marketing Committees, as well as a Green Room volunteer.



TUNING YOUR MIND LECTURE SERIES 2015-2016 SEASON so far...



*Presented by Professor Robin Elliott,
Professor, History & Culture, and Jean A.
Chalmers Chair in Canadian Music.*



October 15th, 2015: Erica Goodman

A native of Toronto, Erica Goodman is acclaimed as one of the world's outstanding solo harpists. Already a concert performer in her teens, she played under the baton of Igor Stravinsky when he recorded in Toronto. She has appeared as a soloist at numerous international festivals, as well as with leading orchestras and ensembles in Canada, the United States and Europe, and has made numerous recordings. Ms. Goodman has appeared as a performer with the Women's Musical Club of Toronto three times in the past, in recitals with the flutist Robert Aitken.



November 19th, 2015: Iain Scott

Iain Scott is one of Canada's leading experts on opera and the singing voice. He grew up in a small village in Scotland and came to Canada 45 years ago; he now lives in Toronto with his wife, Barbara. After a 30-year career working with engineers in Shell, chartered accountants in Deloitte, and consulting actuaries in Mercer, he founded his own company "OPERA-IS" (the IS is for "Iain Scott") in 2002 to develop opera appreciation courses, lead opera tours and offer opera guides. He is much in demand as a writer, lecturer, and broadcaster about opera.



March 3rd, 2016: Simon Fryer

The WMCT Artistic Director Simon Fryer will introduce the 2016-2017 season.

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 October 1, 2015.