

MUSIC IN THE
AFTERNOON

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NEWS & NOTES

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A LOOK AHEAD TO THE 114TH SEASONBy *Simon Fryer*, WMCT Artistic Director

It is my distinct pleasure to share the results of the Artists Selection Committee's efforts over the past months with you. I thank Annette Sanger, Penelope Cookson, Peter Goulding, Hanna Feuerriegel, Emmy Homburger, and Julia Smith for their hard work, excellent judgement, and open-mindedness. It has been both fascinating and a great pleasure to work with this wonderful group of people to put together the 2011-2012 season.

Our process began, as it has each year, by addressing the various components that we felt should constitute the series. We were still careful to maintain the balance created for the 2010-2011 season and its predecessors, and as this particular season includes the winner of the Banff International String Quartet Competition (BISQC), one concert was effectively spoken for in advance. First and foremost remains the principle of the WMCT's role as the introducer of talent: seeking Canadian artists of the highest caliber and foreign artists well-established at home and primed for recognition here in Canada.

To accomplish a satisfying programme balance, we evaluated materials referencing many musicians. We each suggested artists who had attracted our attention and discussed the appropriateness of each potential artist for the series given our above parameters. As a team we have now been approaching this task together for a few years. Each season, arrangements with certain desired artists that we would like to present fail to come to fruition for all sorts of reasons. It was therefore a great pleasure to readdress those artists and construct the season

around them. The WMCT is well known and respected as a presenting organization so potential performers are happily responsive to our overtures. Once the ASC has arrived at a consensus on what we believe to be a balanced, stimulating, and fascinating selection of artists, the act of assembling the components into a coherent season of events is a pleasurable one!

I think you will agree that the 2011-2012 series demonstrates attention to the values that have allowed *Music in the Afternoon* to thrive for so long and that we have succeeded in reaching new heights in our concert experience.



Donald, Alisa, and Vivian Weilerstein.

The 114th season opens on September 29, 2011, with the amazing Weilerstein Trio. Donald, Vivian, and their daughter Alisa gave their first performance when Alisa was but six years old. Since then the trio has gained a wide and diverse following performing at the major venues in the United States and making its London debut in 2004 at the Royal Academy of Mu-

sic. Performances are frequently broadcast and recordings of Dvorak, Janacek/Coxe, and Schumann trios have received rave reviews. The parents are senior figures in the American musical establishment: both hold faculty positions at the New England Conservatory in Boston and as performers are welcomed around the world. Alisa is one of the most sought after soloists of her generation. The results of this combination of familial understanding and generational perspective are spectacular.

“...passion is the hallmark of the Weilersteins’ playing.”

The Boston Globe

www.weilersteintrio.com



Robert Aitken

Next, on October 27, the WMCT presents Robert Aitken – a senior figure in, and driving force behind, the development of Canadian music. He is artistic director of Toronto’s New Music Concerts, an organization he founded 40 years ago, and is known internationally as performer, professor, and composer. Early in his career he received support from the WMCT, and since has received a dazzling array of awards including the Order of Canada, The Canada Music Citation, the Wm. Harold Moon Award, the Canadian Music Medal, The Jean A. Chalmers National Music Award, the Chevalier de l’Ordre des Arts et des Lettres (France), and most recently the Walter Carsen Prize for Excellence in the Performing Arts. Although perhaps best known at home for his dedication to the creation and performance of new music, Bob possesses a repertoire of unusual breadth and this is demon-

strated beautifully by his choice of programme for the WMCT.

Bob brings with him long-time collaborator pianist Walter Delahunt – a wonderful artist of broad and distinguished experience – and me. Yes, your humble artistic director is honoured to be invited to perform with these tremendous musicians in a programme including works by Haydn, Weber, Alice Ho, and a specially commissioned work for flute and cello by the dynamic Chris Paul Harman.

“A masterly force in the world of contemporary Canadian music”

Walter Carsen Prize for Excellence
in the Performing Arts

www.bobaitken.ca

The WMCT closes 2011 on December 1 with the stunning and dramatic Canadian soprano Adrienne Pieczonka. Adrienne needs no introduction to the WMCT: hailed by the *Daily Telegraph* for her beauty of “tone that can bloom into radiance or shrink to

a whisper”, she performs on leading opera and concert stages throughout Europe, North America, and Asia. A consummate concert and recital artist, her debut at Roy Thomson Hall had *The Globe and Mail* proclaiming: “Adrienne Pieczonka’s pearly soprano is as lustrous a sound as anyone could imagine”. She has appeared in recital in Great Britain, Austria, France, and Canada. In 2007 she became an Officer of the Order of Canada in recognition of a lifetime of outstanding achievement, dedication to the community, and service to the nation. Earlier in the same year, she was named a Kammersängerin by the Austrian government. The title, originally bestowed by the royal courts, is awarded to distinguished singers who have made a significant contribution to the arts in Austria.



Adrienne Pieczonka

Adrianne Pieczonka began her career at the Canadian Opera Company, later joined the Vienna Volksoper and the Vienna Staatsoper, firmly establishing her career in Europe. Her debut at the Glyndebourne Festival Opera in the United Kingdom elicited an immediate return invitation. Adrianne Pieczonka now makes her home in Toronto. She will be accompanied by distinguished pianist Stephen Ralls in a programme of art song and opera arias.

"The luminous Adrianne Pieczonka..."
l'Unità
www.adriannepieczonka.com

The WMCT begins 2012 on February 23 with violist Roger Chase in duo recital with pianist Michiko Otaki. The programme this brilliant duo offers has grown out of Roger's "Tertis Project" – a determination to perform and record the enormous wealth of music commissioned, or adapted, for the instrument, by the great Lionel Tertis. Sonatas by Delius commemorate the 150th anniversary of his birth. Sonatas by Ireland commemorate the 50th anniversary of his death. Music by Brahms is included, ensuring that this recital will be a significant and spectacular event.



Roger Chase performing with Michiko Otaki

Tertis himself, whose famed Montagnana viola Roger now plays. He has appeared as soloist at the Proms in London and as soloist or chamber musician in most of the world's major cities. A member of many ensembles including the Nash Ensemble, the London Sinfonietta, and Hausmusik of London, he has been invited to perform as principal violist with every major British orchestra and with many others in North America and Europe, not least the Berlin Philharmonic. Roger has performed and taught at numerous festivals in the United States, as well as in Japan, Italy, France, and The Netherlands and has recorded for EMI, CRD, Hyperion, Cala,

Roger's been busy: studies at the Royal College of Music with Bernard Shore and in Canada with Steven Staryk, led to work with the legendary

Virgin, and Floating Earth Records. He currently teaches at the Chicago College of Performing Arts at Roosevelt University.

Roger's regular duo partner Michiko Otaki is Director of Keyboard Studies at Clayton State University in Atlanta and has performed at major venues in the United States and around the world.

"The music was brought to life by the outstanding expressive eloquence of Roger Chase's playing."

The Sunday Times, London

www.rogerchase.com

The season concludes with one of Canada's most exciting young ensembles. The Cecilia String Quartet won First Prize at the 2010 Banff International String Quartet Competition (BISQC), the first Canadian group to do so since the St. Lawrence Quartet in 1992. The group is at present Graduate Resident String



Cecilia String Quartet

Quartet at The Royal Conservatory of Music in Toronto and also Quartet in Residence of Jeunesse Musicales Canada. Cellist Rachel Desoer won the WMCT/WMCT Centennial Foundation Summer Music Scholarship at The Banff Centre in 2009. These four young women have been praised for "extraordinary commitment and maturity" (*Montréal Gazette*). Devoted to teaching and outreach they have presented educational programmes at elementary and high schools across the United States, Canada, and France. In 2009 the ensemble began a large scale project *BLiM - Breathing Life into Music*, a month long Odyssee residency in France which culminated in the performance of two quartets by Théodore Dubois that had been lost for the past century, as well as a new piece written for them by American composer Liam Wade. This is a stunning group with a very bright future.

"How these four women played was nothing short of amazing... one of those rare performances that announces the presence of great talent."

St.Petersburg Times

www.ceciliastringquartet.com

I hope the above excites you as much as it does me and that you will agree that this looks like a wonderful season. I am already looking forward to planning the next one!

FROM THE PRESIDENT

The trial run of intermission refreshments at the October 14 concert was a resounding success thanks to the efforts of Hospitality Coordinator, Nancy Lofft, her husband Tom, and other volunteers. Marlene Preiss has kindly donated her schoolhouse handbell, a retirement gift, to signal the end of intermission at future concerts. Please be assured that you are very welcome to stay and meet the artists after each concert.

November 25 was a banner day for the WMCT with two world premières featured on the concert programme. Jazz great, Phil Nimmons, composed a stunningly sophisticated tribute to his late wife Noreen and their life together for his friend clarinetist James Campbell, who played it beautifully accompanied by pianist Paul Stewart. Then, the young Vancouver composer, Timothy Corlis, commissioned by the WMCT to compose a new piece for clarinet and string quartet, received a spontaneous standing ovation for his brilliant composition "Raven and the First Men." James Campbell and the New Zealand String Quartet performed this piece accompanied by visuals of sculptor Bill Reid's work of the same name. Sadly, and too often, new compositions are performed only once. However, Mr. Corlis in his note of thanks says that this performance has "kick-started my career". The New Zealand String Quartet plans to feature "Raven and the First Men" in two of its upcoming concerts. All WMCT donors should feel proud of this direct effect of their generosity on the career of a very talented musician and composer whose earliest musical roots were in Waterloo, Ontario.

Unfortunately, also at the November 25 concert, a friend of one of the composers missed the performance entirely. She suffered respiratory distress due to her sensitivity to the perfume worn by someone near her and had to sit in the lobby. Two years ago a similar incident occurred and the gentleman concerned had to go home. For health and safety reasons the WMCT implores concert goers to refrain from using perfume or perfumed soap before the concerts.

On February 10, 2011, Garrett Zusko, the eighth recipient of the WMCT's Career Development Award, presents the performance segment of the award which is worth \$15,000 in total. CDA chair Annette Sanger works in concert with CBC Radio 2 to organize the juried competition.

Looking ahead, the WMCT celebrates its 115th anniversary in 2012-2013 with a second celebrity concert at Koerner Hall, date and artists to be announced. The Isabel Bayrakdarian concert at Koerner Hall a year ago was a splendid sold-out success thanks to the help of members who purchased close to two hundred extra tickets. We hope that once again members will purchase these special price tickets for family and friends. I can guarantee that the Artists Selection Committee, spearheaded by artistic director Simon Fryer, who has his own secure place in the world of music performance, will engage top-flight talent for this performance. The acoustical wonders of Koerner Hall are also well-known.

Long-time WMCT subscribers will receive awards at the Annual General Meeting on September 20, 2011. Alice Frey and Frances Friskin, members of the Membership & Marketing Committee, are in

charge of this new project which was suggested by Barbara Gory. The awards will be inscribed pens and pins. The new WMCT Treble Clef pin, hand-crafted by acclaimed silversmith Heather Bell Denison, will be reserved primarily for retiring board members of the WMCT and The



Recently retired WMCT board member Hélène Hunt, wearing her Treble Clef pin.

WMCT Centennial Foundation. However, subscribers who, like Marianne Weil, have belonged to the WMCT family for fifty years or more are entitled to receive this very special award.

Sometimes confusion arises around the terms "member" and "subscriber" because of the word "club" in the name, and the nature of the organization. Each subscriber is a member of the WMCT. In other words, your subscription is your membership.

Archivist and Membership & Marketing member, Susan Johnston, and WMCT & WMCT Centennial Foundation member, Nora Wilson, recently completed their laborious and time-consuming project of finding all available information about WMCT award and scholarship winners from past years. The WMCT and the Foundation are proud to have played a part in the life stories of these talented musicians who will be contacted and urged to communicate with the WMCT.

Susan and her predecessor, Grace Heggie, have the WMCT archives stored in the Toronto Reference Library in such perfect order that members of the WMCT Website Committee were easily able to retrieve and scan photos of past performers which can be enjoyed by all on the WMCT's web site. Gail McNiven, also a member of the Membership & Marketing Committee, is in the process of writing descriptions and brief histories beneath each photo.

The earned income of the WMCT comes from membership fees and ticket sales which cover 100% of operating costs and 28% of concert production costs. The remaining 72% of concert production costs is covered by donations. The WMCT and the WMCT Centennial Foundation are proud to be efficient, entirely volunteer-run organizations, with the exception of indispensable part-time arts administrator, Susan Corrigan. The WMCT uses donations for concert production, commissions, and student outreach. In the case of the Foundation, donations are used for concert sponsorships, awards, scholarships, and long-term investments which assure the stability of the WMCT.

Don't miss Bonnie O'Dacre's profile of Foundation president Bartley Bull in this issue. Bonnie, current chair of the Membership & Marketing Committee, is a talented journalist who in her

early career worked for the *Aurora Banner*, the *Calgary Herald*, and *The Hamilton Spectator*.

As always, members and their friends look forward to the annual 'fun-raising' luncheon at the Donalda Club on May 31 with guest speaker Mary Lou Fallis. On June 23 the WMCT and the WMCT Centennial Foundation host the annual Volunteer Appreciation luncheon to thank all the wonderful people who give so generously of their time and talents because of their love of and loyalty to this venerable and historic organization. The WMCT is exceedingly grateful to all its members who for the fourth year in a row have sold out the house and who year after year support this thriving organization, enjoy the concerts and applaud all the WMCT's worthy causes.

Julia Smith, President

VOLUNTEER PROFILE: BARTLEY BULL

By Bonnie O'Dacre

For Bartley Bull it's all about giving back – and he has given five years to the WMCT Centennial Foundation board, most recently as president. Specifically, giving back means offering the benefits of his 30-plus years experience in corporate Canada. He's reluctant to be singled out however, because he says it's not about him. The Foundation is not his story to tell.



Bartley Bull (left) with clarinetist James Campbell, at James' concert with the New Zealand String Quartet and Paul Stewart, piano, November 25, 2010, at Walter Hall.

As Bart leaves the president's post, Peter Goulding picks it up. "We're not co-chairs," explains Bart. He and Peter split the job with each person serving separately. His half ends in March, but he'll stay involved doing whatever needs to be done.

Unlike the Women's Musical Club of Toronto – thriving in its 113th year – the Foundation is a child of the millennium. Established in 2000, it was a responsible way of managing the WMCT's financial assets. In the 1930s a three-concert series grossed \$772.37 – the root of today's scholarship fund. The accumulated funds plus the proceeds of the 1998 Centennial Celebration Concert were transferred from the WMCT to the Foundation for professional management. Its mandate includes fund raising for the WMCT.

Bart extends the mandate further, past the purely financial. He sees the Foundation's role as "the long term health of the club." To ensure that requires several initiatives: attracting good people, people with passion to the organization; team work; and he extends his own belief in giving back, to others. Those who have benefited from the WMCT – scholarship and award winners, and concert goers – all can help provide long-term health for the WMCT.

He mentions the Foundation's Legacy Circle as one method for WMCT members to contribute. People may feel they can't give away their wealth now, because they're not sure how long they will need it. But adding a codicil to a will, leaving a gift to the Foundation helps ensure the WMCT's future.

Wisdom, wealth, and work; this is his formula for building a strong, vibrant long-lasting organization.

And wisdom involves looking ahead. "It's important to 'start the discussion' – where does the WMCT and the Foundation want to be 20 years from now? Who will be the audience?" Again the involvement of good people ensures that these questions will be answered and preparations made. "We need to be respectful of history but mindful of the future," says Bart.

He believes the story of the WMCT Centennial Foundation really belongs to Esther McNeil who with John Caldwell and Barbara Gory created the Foundation. Esther served as president for

ten years. "She built a great team," Bart says, "with men, women, and young professionals. The next group can carry on that tradition."

His involvement with the WMCT Centennial Foundation began when a friend asked him to join the board just as he was easing off from a 30-year career in corporate finance, sales and marketing. It's these skills he brought to the Foundation's board, citing corporate governance, as particular interest.

He was born on a farm in Brampton. In fact Googling Bartley Bull brings up a screen full of Toronto street addresses. "That's the original family farm," he explains. "It was sold, but the names remain." Bartley Bull Parkway is named for his great uncle.

As a child he lived in New York City but attended Appleby College in Ottawa. After securing a Bachelor of Commerce degree from Queen's University, Bart bought a VW bus and took off for a year's travel in Europe and Africa.

Returning to Canada in 1978 he joined the audit group at Coopers & Lybrand, obtained a chartered accountant designation and became manager of the Financial Advisory Service Group.

In 1986 he joined Inscape Corporation (formerly Office Specialty) a leading manufacturer and designer of office furniture and served for almost twenty years as Vice President Finance, operations, sales, and marketing and Chief Financial Officer.

He left Inscape in 2005 but continues as an active member of its board of directors and a major shareholder. At present he's with Basilua Investments Ltd, a private holding company. He's involved in a number of projects in both the for-profit and not-for-profit sectors. In addition to the WMCT Centennial Foundation, he is on the board of Sterling Hall School Foundation – the school his son attended – currently serving as its chair.

Travel remains a passion. Just after Christmas this year Bart, his wife Ann, and their two children, 18-year-old daughter Diana and 20-year-old son Duncan, visited Morocco, as he thinks Marrakech one of the most interesting cities in the world. As a family they've also traveled to

the Galapagos Islands and Machu Picchu, Thailand, Cambodia, and Vietnam.

As if completing the circle, Bart's gone back to the farm, but not the one on Bartley Bull Parkway which is now covered with office towers. He owns a place in Caledon and can be found on his tractor, mending fences, or nurturing vegetables in the garden.

Coming from the business world he notes a difference working with people in the not-for-profit sector. "You have to be more inclusive working with volunteers," he smiles, "everyone is giving their time." So why volunteer? There's pay back. He truly enjoyed being part of the Foundation team and working closely with the strong group of board members. "I was never a corporate guy, I'm not interested in adding another line to the resume." And, it comes up again; "There's a time to give back."

COMPARE + CONTRAST THE WMCT CENTENNIAL FOUNDATION AND THE WMCT



When you became a WMCT member, you began an association with not only the WMCT, but also with its sister organization, the WMCT Centennial Foundation. But what exactly does the Foundation do, and how does it affect you as a WMCT member?

The WMCT is, of course, the older organization, dating back to 1899. When the WMCT Centennial Foundation was established in 2000, its name was chosen to commemorate the recently celebrated centennial year of the WMCT. On the occasion of the WMCT's 100th anniversary, in conjunction with a special celebration concert, there was a spectacularly successful fundraising effort. These funds, together with other funds not immediately required for the WMCT's day-to-day operations (the Career Development Award Fund and the Scholarship Fund) became the seed capital for the Foundation.

The Foundation was established by women and men who were members of the WMCT, and ten

years on, most of the members of the Foundation are also members of the WMCT. The relationship continues at the board level. There are 14 directors of the WMCT, two of whom are appointed by the WMCT Centennial Foundation. Similarly there are 14 directors of the WMCT Centennial Foundation, two of whom are appointed by the WMCT.

So that's the structure – but what is the purpose of having these two organizations?

It is probably easiest to think of the WMCT as the "operations manager" and the WMCT Centennial Foundation as the "banker". Both organizations are much more than that, of course, but bearing in mind these short-hand labels will help you navigate the differences.

The WMCT's primary activity is the presentation of chamber music for its members – this includes artist selection, programming, recital presentations, and audience development. In addition, the WMCT has a proud history of seeking and supporting emerging talent, through its recital series, the scholarships and fellowships, and the Career Development Award.

The WMCT Centennial Foundation's primary activity is the stewardship of the Foundation assets, which includes the investment of these assets, fundraising to augment the assets, and disbursement of the earnings generated by the assets.

The Foundation has a number of programmes which it supports through disbursement of its earnings:

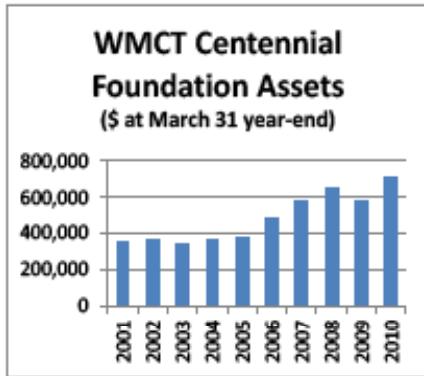
- Sponsorship of a WMCT concert – usually one per season;
- Funding of pre-existing WMCT scholarships, fellowships, and awards, including the Career Development Award;
- Establishing new scholarships and awards as funds permit;
- Sponsoring other WMCT initiatives as needed.

Because of the financial support provided by the WMCT Centennial Foundation, the WMCT is able to undertake some projects which might otherwise be out of its reach. For example, the February 2010 Isabel Bayrakdarian concert at Koerner Hall was a large undertaking which was made possible by the financial backing of the Foundation.

During the first decade of its existence, the Foundation has grown through a number of means:

- Donations from the WMCT (funds not needed for annual operating activities);
- Investment returns;
- Fund raising.

The year-end assets have grown steadily, as follows:



The increase in assets has enabled the Foundation to support a larger level of disbursements. For example, a new scholarship was added in 2008 for a student at The Royal Conservatory of Music's Glenn Gould School. The value of scholarships at the University of Toronto's Faculty of Music and at the RCM's Glenn Gould School was raised from \$2,000 per student in 2007-2008 to the current level of \$5,000 per student in 2009-2010, and a top-up has been provided for the WMCT's fellowship at the University of Toronto.

The WMCT Centennial Foundation is proud to support the projects of the WMCT when needed, and looks forward to being able to add to the projects as assets grow. As a member of the WMCT, when you support the WMCT Centennial Foundation, you are supporting the future of the WMCT.

RUSSELL BRAUN CD WINNERS

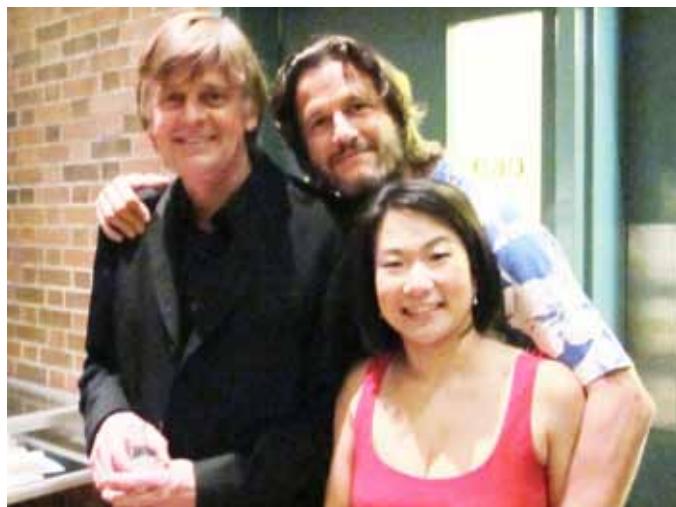
Congratulations to WMCT members Margaret Davidson, Elizabeth Jocz, and Pearl Wong, who won Russell Braun CDs and DVD at the November 25 concert. Russell was the author of this year's Friends of the Foundation appeal letter. It's not too late to send in your reply card to donate to this year's appeal.

COMPLIMENTS TO JULIA SMITH FROM A NEW MEMBER

I write belatedly but with sincere thanks for the wonderful concert you and the WMCT put on for the fortunate Toronto public on October 14. I'm a newcomer, of course, but I have been thrilled by the quality of the WMCT concerts I've attended thus far. You bring us such remarkable talent, and yet this world-class vision is balanced by the wonderful feeling of an event run by WMCT's dedicated volunteers, all of whom I've thoroughly enjoyed meeting.

The beauty of the music given us on October 14 by Livia Sohn, Geoff Nuttall, and Stephen Prutsman was truly exceptional. Thanks for a wonderful opportunity to enjoy it on an otherwise mundane Thursday! I hope such a concert makes you feel that all your hard work is well worth it.

*All the best and with many thanks,
Kathy Halliday*



Stephen Prutsman (left), Geoff Nuttall, and Livia Sohn, following their October 14 recital at Walter Hall.

SAVE THE DATES

Mark your calendar for the following WMCT events:

Tuesday, May 31, 2011: Donalda Club annual "fun-raising luncheon, with guest speaker Mary Lou Fallis, "Canada's foremost musical comedienne" (William Littler, *Toronto Star*)

Tuesday, September 20, 2011: Annual General Meeting at the Women's Art Association of Canada