

MUSIC IN THE
AFTERNOON

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NEWS & NOTES

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A LOOK FORWARD TO THE WMCT'S 115TH ANNIVERSARY SEASONBy *Simon Fryer, WMCT Artistic Director*

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

Maintaining our careful attention to the balance created for the 2011-2012 season and its predecessors, our process began as it has each year, by addressing the various components that we felt should constitute the series. First and foremost is the WMCT's role as the introducer of talent: we seek Canadian artists of the highest calibre and foreign artists well-established at home but less known in Canada.

To create a satisfying programme, we evaluated the accomplishments and talents of many musicians. We each suggested artists who had attracted our attention and discussed the appropriateness of each potential artist for the series given our parameters above. As a team we have now been approaching this task together for a few years and as the WMCT is a well known and respected presenting organisation potential performers are happily responsive to our overtures. Thus once the Artists Selection Committee members have arrived at a consensus on what we believe to be a stimulating and fascinating selection of artists, the act of assembling everyone into a coherent season of events is a pleasurable one!

I think you will agree that the 2012-2013 series demonstrates attention to the values that have allowed *Music in the Afternoon* to thrive for so long, and that we continue the tradition of excellence for which the WMCT's concert experience is renowned.

The remarkable **Paul Lewis**, one of the leading pianist of his generation, opens the 115th season on **October 18, 2012**, in his Toronto debut. Lewis became the first pianist in the history of the BBC Proms to play all five Beethoven



Piano Concertos in a single Proms season. His many awards include the Royal Philharmonic Society's Instrumentalist of the Year Award, the South Bank Show Classical Music Award, the Diapason d'Or de l'Année in France, two successive Edison awards in The Netherlands, the 25th Premio Internazionale Accademia Musicale Chigiana in Siena, the Preis der deutschen Schallplattenkritik, and three *Gramophone* awards, including Record of the Year in 2008. His complete set of the Beethoven Piano Concertos with Jiří Bělohlávek and the BBC Symphony Orchestra was chosen as Recording of the Month in both *Gramophone* and *Classic FM Magazine* in 2010.

Paul Lewis has presented solo recitals in major cities across the globe including London, Tokyo, Chicago, Amsterdam, Madrid, and Vienna. He has appeared on more than fifty occasions at London's Wigmore Hall and is also a regular guest at prestigious festivals such as the Schubertiade Schwarzenberg.

In 2011 he embarked upon a two year Schubert project, performing all the mature piano works from the *Wandererfantasie* onwards.

"There are many prized recordings of the Beethoven sonatas from past masters and current artists. But if I had to recommend a single complete set, I would suggest Mr. Lewis's distinguished recordings."

The New York Times

www.paullewispiano.com.uk

On November 29 the WMCT presents **Duo Concertante**: Nancy Dahn, violin, and Timothy Steeves, piano. The two maintain a busy touring schedule, with frequent performances across North America, as well as in Europe and China. Duo Concertante has received the Touring Performers Award (Contact East), as well as Memorial University's prestigious President's Award for Outstanding Research, and was named Newfoundland and Labrador Arts Council

Artist of the Year in May 2010.

Of five acclaimed recordings, the most recent, *Wild Bird*, includes works written especially for the duo by Canadian composers R. Murray Schafer, Chan Ka Nin, and Kati Agócs, and includes Schafer's *Duo for Violin and Piano* which won the 2011 JUNO Award for Classical Composition of the Year. Duo Concertante's recording *It Takes Two* features encore pieces and was described as "spectacular" by the *American Record Guide*. The duo's first three CDs – *À Deux*, *Of Heart and Homeland*, and *Wild Honey* – all received nominations for Best Classical Recording at the East Coast Music Awards.

Based at Memorial University in St. John's, Nancy Dahn and Timothy Steeves have given hundreds of master classes and workshops across Canada, the United States, and China, and their commitment to working with young musicians has given rise to the annual Tuckamore Chamber Music Festival. As artistic directors of the festival, they continue to present and collaborate with international artists such as the Shanghai Quartet, the Lafayette String Quartet, Mark Fewer, the Borromeo String Quartet, the Miro Quartet, Suzie Leblanc, and Louis Lortie.

"two packages of musical dynamite"
The Halifax Chronicle-Herald

www.duoconcertante.com

The WMCT begins 2013 on February 14 with a special Valentine's Day performance by **The Duke Piano Trio**. Since the trio's formation and Toronto debut in 1995, it has performed throughout North America in recitals and radio broadcasts.

While each member of The Duke Piano Trio enjoys prominence in his own right, as a group the trio has been hailed for its attention to ensemble-playing detail. Violinist Mark Fewer is one of Canada's most important and most popular artists and currently Chair of the String Area at the Schulich School of Music at McGill University.

Cello Thomas Wiebe is Professor of Cello at the University of Western Ontario in London. Pianist Peter Longworth is on the faculty of The Glenn Gould School and has a notable career as a chamber music collaborator and as a soloist both in recital and with orchestras.

The Duke Piano Trio brings a wide ranging programme and demonstrates the ease with which these three remarkable musicians move between performing classics, forgotten masterpieces, and groundbreaking contemporary works. In addition to the piano trio repertoire, the trio regularly collaborates with Canada's leading artists in the performance of chamber music for larger ensembles.

"Bravo isn't enough ... Try a good lusty Bravissimo..."
The Buffalo News

On March 28, 2013, the **Tippett Quartet** makes its Canadian debut on the WMCT stage.

Being conducted by Sir Michael Tippett dressed in a powder-blue suit and bright yellow shoes made a big impression on four young English musicians. When they formed a quartet the week after Tippett's death in 1998 they honoured their mentor by adopting his name to become the Tippett Quartet.



The quartet made its Wigmore Hall debut in 1998, and has since performed at the BBC Proms, Cheltenham Festival, Three Choirs Festival, King's Place, Purcell Room, Queen Elizabeth Hall, Bridgewater Hall, and The Sage, Gateshead. The quartet regularly returns to Wigmore Hall and frequently broadcasts for BBC Radio.

The Tippett Quartet prides itself on clarity of execution and total commitment to the performance. Interpretations are stylistically varied and informed with great breadth of repertoire. The quartet has recorded the complete Tippett string quartets for NAXOS and premiered works by composers including John Adams, Simon Holt, and Howard Goodall. In 2011 the Tippett Quartet began celebrating the centenary of the birth of Bernard Hermann with an extensive tour and the release of *Bernard Herrmann: Psycho Suite* on Signum. This project has enabled collaboration with renowned film studies professor Neil Sinyard and with Norma Hermann, who granted special permission for the recording. Residencies at the Perth Festival and York St. John University have ensued.

"...their intent is serious, their execution compelling, their ensemble immaculate".

The Times

www.tippettquartet.co.uk

The final concert of the season on May 2, 2013, brings together two giants of the Canadian and international performing stages. Violinist **James Ehnes** and baritone **Russell Braun** perform together for the first time in an extraordinary programme of music celebrating their individual talents and collaborative brilliance.



James Ehnes is one of the most dynamic and exciting performers in classical music. He has performed in over 30 countries on five continents, appearing regularly with the world's most respected orchestras and conductors. Born in Brandon, Manitoba, he began violin studies at the age of four, made his orchestral debut at thirteen, and won the

WMCT's Career Development Award in 1992 at sixteen. He moved on to the The Juilliard School, winning the Peter Mennin Prize for Outstanding Achievement and Leadership

in Music. James Ehnes has won numerous awards and prizes, including the first-ever Ivan Galamian Memorial Award, the Canada Council for the Arts' Virginia Parker Prize, an Avery Fisher Career Grant, and, of course, the WMCT's Career Development Award. In 2007 he became the youngest Fellow ever elected to the Royal Society of Canada and on July 1, 2010, the Governor General of Canada appointed James Ehnes a Member of the Order of Canada.

James Ehnes plays the "Marsick" Stradivarius of 1715. He lives in Bradenton, Florida, with his wife Kate.

"Effusively lyrical ...hair-raisingly virtuosic."

The Guardian

www.jamesehnes.com

Despite his fame in the opera world, concerts and recitals always have a major place on Russell Braun's calendar. In addition to an extensive recital tour of Western Canada, in the past few seasons he has appeared with the New York Philharmonic in the world première



of *The World in Flower* a new work by Peter Lieberzon and in a special 2010 Olympics performance of Mahler's *Symphony No. 8* with the Vancouver Symphony Orchestra and Bramwell Tovey. He has also appeared at the BBC Proms, the Salzburg Festival, the Tanglewood Festival, and with the St. Louis Symphony, City of Birmingham Symphony Orchestra, the Toronto Symphony Orchestra, and with Les Violons du Roy in Québec City. His performance in Britten's *War Requiem* in Toronto continues to stand out in the city's musical memory.

He has also performed in duo recital with Michael Schade in London, Edinburgh, Toronto, San Diego, Graz, Berlin, Hamburg, Vienna, and Strasbourg, and in solo recital in Montréal, Toronto, New York, Paris, Winnipeg and Ottawa. His interpretations of German Lieder in particular have won him international acclaim.

"He brings a poet's soul and a young man's bewildered grief to Schubert's shattering cycle of solitude and loss."

New York Newsday

www.russellbraun.com



Canadian pianist Carolyn Maule is much in demand as a vocal accompanist. She has accompanied such renowned artists as Michael Schade, Monica Whicher, Patricia Racette, Isabel Bayrakdarian, Norine Burgess, Elizabeth Turnbull, and is often heard in recital with her husband, baritone Russell Braun.



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!



Note: 115th season subscribers may purchase extra tickets for family and friends at the special price of \$40 each for the May 2, 2013, concert at Koerner Hall before the tickets go on sale to the general public.

FROM THE PRESIDENT

Recent notes of praise were received from WMCT members. "What a wonderful concert on October 27 [with Robert Aitken, Walter Delahunt, and Simon Fryer]. Congratulations on the inspired choice of players and programme. It was delightful and fresh and beautifully played. The house was full and everybody raved about the concert." Following the December 1 concert with Adrienne Pieczonka and Stephen Ralls a member wrote succinctly, "A perfect day."

I wish to thank all members/subscribers for their patience and the WMCT volunteers for their extra assistance at the October 27 concert when the Walter Hall elevator was not functioning. On December 1, with the lower level washrooms under renovation and out of service, it was short term pain for long term gain, I hope.

Thanks also to the 299 members who participated in the December 1 survey. WMCT Foundation director Eva Innes and Charlie Graves from EKOS Research Associates, who both provided expert advice pro bono, had predicted a 50% participation rate if the survey were conducted in a concert setting. In fact, 70% participation was achieved of the approximately 430 members who were actually present at the concert. Eva and Charlie tell the WMCT that this outstanding response can be extrapolated over the entire membership with about 97% accuracy.

The survey results are still being studied. However, I can tell you that in response to Question 10 – "Overall, how would you rate recent WMCT concerts?" – 80.7% rated them "excellent." This was an immensely gratifying revelation for the WMCT's artistic director Simon Fryer, the members of the Artists Selection Committee, the board of directors, and all the committees of dedicated volunteers who work so hard to make WMCT concerts of high quality, yet affordable.

Many of you will also be glad to know that in accordance with your wishes, there will be no winter concerts in January and February, beginning in 2013-2014, the 116th season.

One survey comment in particular praised the WMCT for "presenting a series that is one of the very best concert series in Toronto, Canada, and the United States." The *Tuning Your Mind* pre-concert lectures, refreshments at intermission, and a chance to meet and greet the artists are also features that were appreciated. Other perks are the semi-annual newsletter, the joy of sharing the concert experience with GTA high school students, and the annual master class. This year the master class will be led by the Cecilia String Quartet from 11 a.m. to 1 p.m. on March 23,



Cecilia String Quartet

2012, at 90 Wellesley St. West, and all members are welcome to attend. All these features, as well as the concert expenses not covered by subscription and ticket sales, are made possible by the generous and much appreciated Bel Canto Supporters donations to the WMCT that 42.8% of members attach to their subscription renewal forms each year. If you do not already do so, please consider a donation to this worthy cause.

As well as being responsible volunteer-run organizations (with the part time assistance of indispensable arts administrator Susan Corrigan), the WMCT and its sister organization, the WMCT Foundation, are unique for their size in that they provide financial

assistance to young Canadian musicians in a variety of ways. In the next academic year the WMCT, through the WMCT Foundation, will award merit-based scholarships of \$12,000 each, one to a student at the Faculty of Music, University of Toronto, and one to a student at The Glenn Gould School of The Royal Conservatory of Music. The WMCT/WMCT Foundation Graduate Fellowship continues to be awarded annually to a student in performance at the Faculty of Music, University of Toronto. The ninth Career Development Award, worth \$15,000, will be announced and presented in October 2012, with the winner appearing in the 2013-2014 WMCT season as part of the award. These outstanding awards are made possible by your generous donations to the Friends of the Foundation fund raising appeal.

The February 23 concert is sponsored by the Estates of Miriam and Irving Steinberg. Their generous bequest will also be recognized in the naming of one of next year's scholarships. World famous violinist Steven Staryk will join the audience as a guest of the WMCT at this concert, as a huge surprise for his protégé, Roger Chase.

A joint donor appreciation reception to honour Bel Canto Supporters, Friends of the Foundation, *Legacy Circle* members, and other donors is planned for March 29, following the Cecilia String Quartet concert. This concert is sponsored by the WMCT Foundation and includes cellist Rachel Desoer, winner of the WMCT/WMCT Foundation Summer Music Scholarship at the Banff Centre in 2009.

You should receive your 115th Anniversary season brochure and subscription renewal form in the mail around the middle of March. Members and their friends will occupy the best seats, allotted on a "first come, first served" basis for the May 2, 2013 concert in Koerner Hall. Please help celebrate this amazing 115-year milestone for Ontario's oldest musical organization by offering specially priced tickets of \$40 to your family and friends. Violinist James Ehnes and baritone Russell Braun will perform together for the first time at this concert. They both received assistance from the WMCT at the beginning of their careers and they are now Canadian superstars of world renown.

I am pleased to tell you that energetic and popular WMCT volunteer Marlene Preiss has been appointed to the WMCT board of directors to finish the term recently vacated by Marilyn Genovese Brown. In her letter of resignation, Marilyn said "I would never have imagined such a wonderful personal and professional experience." The WMCT thanks Marilyn for her expertise and hard work on behalf of the WMCT since 2005. Happily, she remains a member of the WMCT Foundation.

I am sad to report several deaths in the WMCT "family." Patricia Wardrop, a former member and honorary adviser to the WMCT; Gene Farley, long-time WMCT member, whose wife Donnie is secretary of the WMCT Membership & Marketing Committee; Evie Magill, WMCT Foundation member; and Ruth Thib, a WMCT member since the 2006-2007 season all passed away recently. Condolences are extended to all their families.

Finally, I offer sincere thanks to all of you and especially to the WMCT volunteers for your ongoing enthusiasm and support for the historic, yet very modern and up-to-date Women's Musical Club of Toronto.

Julia Smith, President

THE CINDERELLA STRING

by Jeremy Strachan

The viola is somewhat of a late bloomer as a solo instrument and has long been waylaid by a lingering inferiority complex. No wonder: in 1742, the eminent German flute maker and composer J.J. Quantz wrote that the viola was regarded as being "of little importance" to the musical establishment, played largely by amateurs, beginners, and by persons with "no particular gifts" to distinguish themselves on the violin. Like other so-called instruments of the middle – the much-maligned alto clarinet ("the ill wind that blows no good"), or the alto horn (the "Cinderella" of the wind band, hiding between the cornets and trombones) – the viola has been disparaged for its subdued, introverted character and inability to distinguish itself as a solo voice in larger instrumental settings.

Despite its status as a lowly middle instrument during the eras of Baroque and classical Enlightenment, there are speculations that the viola's early history might be of nobler provenance. Historians know that the word viola was used interchangeably for a variety of bowed string instruments built in Italy until sometime in the late sixteenth century. Some even contend that it emerged as the parent instrument of the violin family, predominating over the violin itself precisely for its alto-tenor register and resemblance to the human voice, which would have satisfied the demands of Renaissance musical aesthetics. Such qualities fell out of fashion in musical practice as ideals of contrast and soloistic individualism began to emerge as hallmarks of refined taste.

Even by the mid-eighteenth century, composers began experimenting with the viola's unique timbral

palette. Georg Philipp Telemann's concerto for viola and orchestra (before 1740) remains one of his most famous, and is still considered a cornerstone of the instrument's repertoire today. The Concerto in D (1770) by the violist-composer Carl Stamitz masterfully paired the viola's dark, intimate tone with an orchestra featuring divisi viola and clarinets, but also showcased the virtuosic possibilities of the instrument in dazzling cadenza sections. Even Mozart gave it a shot at proving its mettle in the Sinfonia concertante for violin and viola from 1779, writing to the particular sensitivity of the viola's tone.

Fast-forward to the twentieth century, after the instrument had found more solid footing in feature works by Mendelssohn, Brahms, and Beethoven, and gained a certain underdog respect among composers. Paul Hindemith was one, as was Milhaud, Dvorak, and Ralph Vaughan Williams. All were also violists themselves of professional calibre. The number of works in the instrument's repertoire has grown exponentially in the last hundred years and, thanks largely to improvements and standardization in instrument design and construction, we now have a great many viola soloists of international renown, including several Canadians: Steven Dann, Scott St. John, and Rivka Golani, for whom the brilliant minimalist piece *Re-tuning* was written by Canadian composer Ann Southam.



Lionel Tertis

he took up the viola in 1896. Tertis' name is attached to several hundreds of works for viola, variously as a composer, commissioner, dedicatee, premier performer, editor, or most significantly, transcriber

But it has been due to the pioneering work of the Englishman Lionel Tertis (1876-1975), recognized widely as the world's first virtuoso violist, that the instrument's profile and prominence has flourished. Tertis was virtually self-taught, because, as biographer John White describes, there "simply was no one capable of teaching it" when

and arranger. Diminutive in stature with a powerful and magnetic personality, Tertis toured widely during the first four decades of the twentieth century, and brought the instrument to concert stages across Europe and the United States.

Indeed, the WMCT's afternoon concert on February 23, 2012, bears several direct connections to the Tertis legacy. The Sonata No. 2 in A Minor by John Ireland was first performed by Tertis in 1918 at Wigmore Hall in London, with the composer himself at the piano; Tertis toured his transcription of the Delius Sonata No. 3 through Europe in 1933. And, after retiring suddenly from the stage in 1937, Tertis gave his beloved Montagnana viola dating from 1717 to Bernard Shore of the BBC Orchestra, who in turn passed it on to his student, violist Roger Chase, who shall perform with it here in Toronto this winter.

Jeremy Strachan is a Ph.D. candidate in Musicology at the University of Toronto.

Volunteer Profile: JOHN CALDWELL by Esther McNeil

Many of you will have noticed the smiling gentleman who sits at the desk outside Walter Hall before the concerts, selling tickets and CDs with Susan Corrigan, arts administrator.

Let me introduce you to John Caldwell, WMCT member extraordinaire. For over more than 20 years John has given generously of his time, energy, and skills to the WMCT and the Foundation.

John enjoys his present job as it gives him the opportunity to greet his old WMCT friends with whom he laboured during the busy years leading up to the WMCT's 100th Anniversary in 1997-1998. During those years he was swept along with many other WMCT members organizing the festivities and, in particular, raising the money to pay for the Centennial Concert at Weston Recital Hall in North York.

But how did it all start, you may well ask!

As a boy growing up in Haileybury, Ontario, John took piano lessons until the moment he realized that he could play all the pop songs by ear. Then, he stopped...at least for the next 50 years. The years went by, John became a chartered account, married Theresa, and moved to Toronto where they began

attending concerts, usually sitting up in the gods in Massey Hall and Maple Leaf Gardens when the Metropolitan Opera came to town.

After retiring in 1991 as a partner of KPMG, John enrolled in piano lessons at The Royal Conservatory of Music. It came as a surprise to him to learn how difficult it was to master the instrument. He says, "The experience gave me a new appreciation of the piano and added greatly to my appreciation of the concert medium." Although no longer taking lessons, John continues in his condo to play on his keyboard with earphones!

At about the same time his good friend Dagmar Stafl invited him to a WMCT concert and he quickly became a fan. Not long after, he was elected to the board and became involved in activities leading up to the WMCT's Centennial. The great success of these activities enabled the WMCT to substantially enhance its funds for scholarships and awards. Upon Dagmar's retirement from the WMCT board in 1997, John replaced her as treasurer, serving in that position until he retired from the board in September 2000.



John & Theresa Caldwell outside the Edward Johnson Building

John and others came to realize that the WMCT was fully engaged in presenting the annual concert series and that few directors had the time or the professional skills needed to manage these funds. He proceeded to spearhead the creation of the WMCT Foundation, even enlisting his lawyer son, Tony, to do the legal work required *pro bono*. In the year 2000 the Foundation was created with its mandate to exercise careful stewardship of the investment funds. This project was very important because from his experience at The Royal Conservatory of Music John had gained a great respect for the dedication and hard work required of his fellow music students and their need for financial support.

Today John serves as an honorary adviser to the WMCT Foundation and continues to unstintingly offer advice and assistance to its affairs. He is also a newly appointed member of the WMCT's Honorary Board Members Committee. It is safe to say that John Caldwell's contribution to the WMCT and Foundation for over twenty years has been critical to the vibrant organizations we have today.

NOW, when you see him slipping quickly into his seat just before the concert begins with his cash box safely tucked under his arm, please give John a grateful smile!

THE WMCT FOUNDATION CATCHES UP WITH 2000 CDA WINNER YEGOR DYACHKOV

Cellist Yegor Dyachkov has gone on to an international career of great acclaim since winning the WMCT's Career Development Award in 2000. The Women's Musical Club of Toronto Foundation asked Yegor to talk about the impact winning the award had on his career. Here are some excerpts from his enthusiastic response:

As the WMCT award winner is chosen among many deserving candidates by professionals in the music field, the award was a tremendous honour for me. It brought recognition, extra credibility, and offered me encouragement and opportunity. I was elated to receive the award since it was the first one underlining my efforts and work in general: on stage, on the radio, and on CD. This achievement was especially heartwarming because, unlike a competition prize that can reflect but a single performance, it rewarded my work as a whole.

The award allowed me to step back a little from day to day survival, concentrate on developing my art, and devote more time to new repertoire. A musician never stops learning. The months that followed were particularly enriching and formative for me. I feel that I was given an opportunity to establish my true voice in that period.

On a practical level, my management company noticed a fair boost to bookings in the following months. Several doors opened soon afterward. I was invited to perform with the Montréal, Québec, and Toronto symphony orchestras as well as the Royal Philharmonic of Flanders. I also signed a multi-album contract with the Analekta label. To play a recital for the WMCT – one of my first important concerts in Toronto – was also a fantastic opportunity and the concert itself was a joyous event for me.



Yegor Dyachkov

There are diverse ways to make a living in music. Perhaps one unifying feature is that none are easy. Culture and the arts (as the readers of this newsletter will undoubtedly agree) are essential to the human experience. Many people are unaware of this or take art for granted.

Luckily there are individuals and organizations who realize just how important supporting creativity and expression is. For an artist, grants and awards are important at different career stages. Obviously, they are a necessity for encouraging young talent, but they may also be very useful later on. At the time the WMCT award allowed me to get some nice promotional materials developed.

With recitals, concertos, and chamber music with three different groups, many projects occupy my time. I have also developed a taste for teaching: I have a number of cello students and coach chamber groups at two universities in Montréal. I must say that teaching helps me spend a little less time touring and allows me to spend more time closer to home (with my boys aged 11 and 6).

A decade later, the WMCT award is still proudly included in my biographical notes.

Please visit <http://yegordyachkov.com/> to follow Yegor Dyachkov's career. He will be performing for the WMCT in the 116th season in 2013-2014.

SAVE THE DATES

Tuesday, May 22, 2012, 12.30 p.m.: Donalda Club annual "fun-raising" luncheon, with guest speaker **Don McLean**, the dean at the Faculty of Music, University of Toronto. Look for more details which will be mailed to members in April.

Wednesday, October 3, 2012 (new date), 10.30 a.m.: The Women's Musical Club of Toronto Annual General Meeting at the Women's Art Association of Canada, 23 Prince Arthur Avenue.

LUCKY DRAW WINNERS

The WMCT's best advertisers are its members. With that in mind, several lucky draws for complimentary single tickets to "Bring a Friend" to a WMCT concert have been held recently. Lucky winners are Barbara Byers, Nancy Byers, Anne van Egmond, and Eleanor Kunycia.

PHOTOS FROM RECENT CONCERTS

October 27, 2011:



Simon Fryer, cello and WMCT artistic director (left), performed at the October 27 concert with Robert Aitken, flute (right). The concert included the world première of *Sonatine*, commissioned by the WMCT from Chris Paul Harman (centre left) and sponsored by Roger D. Moore (centre right).

December 1, 2011:



Canadian composer John Greer (left) with Adrienne Pieczonka, soprano, and Stephen Ralls, piano. Greer's work *Allegory of Sweet Desire* was performed at the December 1 concert.