

MUSIC IN THE  
AFTERNOON

MUSIC IN THE AFTERNOON

## NEWS &amp; NOTES

NUMBER 49 | FEBRUARY 2014

A LOOK FORWARD TO THE WMCT'S 117<sup>TH</sup> SEASONBy *Simon Fryer*, WMCT Artistic Director

With great pleasure I am able to share the results of the Artists Selection Committee's deliberations over the past months. I thank all the members of the committee for their hard work, excellent judgement, and open-mindedness. It is an enlightening and gratifying experience to work with this wonderful group of people and I am sure you will agree that the 117<sup>th</sup> is a superb series of concerts.

The 117<sup>th</sup> season line-up reflects the Women's Musical Club of Toronto's ongoing support for the winners of the Banff International String Quartet Competition (BISQC). BISQC always adds a wonderful presence to the series, and the 2013 BISQC winner, the Dover Quartet, caused an exceptional stir, sweeping the board for the competition's awards. Several WMCT members were in attendance and report high levels of excitement over this young quartet.

One of the priorities of the WMCT as a concert presenter is to showcase young and emerging talent – this is evident in the 117<sup>th</sup> season, not only through its support of the BISQC but also in the choice of composer for its annual commission. I am extremely proud that this year the WMCT is able to commission a new work from one of Canada's most original young creators: Christopher Mayo. Christopher Mayo is teamed up with the delightful Ensemble Made in Canada and the group will première his work at the end of the season.

I think you will agree that the 2014-2015 *Music in the Afternoon* series demonstrates the values for which the WMCT is renowned, continuing its long-established tradition of excellence in classical chamber music programming.



The 117<sup>th</sup> season opens on October 2, 2014, with the Toronto debut of **Trio Wanderer**: Vincent Coq,

piano, Jean-Marc Phillips-Varjabédián, violin, and Raphaël Pidoux, cello. This much lauded piano trio celebrates its 27th anniversary in 2014 and is one of the world's foremost chamber ensembles, acclaimed for extraordinarily sensitive style, almost telepathic mutual understanding, and technical mastery. Called a "wandering star" by the *Strad Magazine*, the Trio has performed on the most prestigious stages from Berlin to Paris to London and from Washington to Beijing to Rio de Janeiro. The trio members are regulars at major festivals such as Edinburgh, Montreux, and Salzburg, and have an extensive catalogue of recordings including the complete piano trios of Beethoven, Schubert, and Brahms. The group's recordings have been awarded several prizes including Choc du Monde de la Musique, Gramophone Critic's Choice, BBC Music Magazine CD of the Month, and the Diapason d'Or de l'Année.

The Trio holds residency in Germany for the Aachen's Accordate concert society, as well as in Denmark for Copenhagen's Mogens Dahl Koncertsal. With a particular affection for contemporary



music, Trio Wanderer has premiered several works by Thierry Escaich, Bruno Mantovani, Frank Michael Beyer, and Marco Francescini, and in spring 2014, the trio premieres Philippe Hersant's *Triple Concerto*.

Trio Wanderer has won the prestigious Victoires de la musique award for Best Instrumental Ensemble of the Year three times. Previously winner of the ARD International Music Competition in Munich and the Fischoff Chamber Music Competition in the United States, the Trio members took master classes in chamber music at the Festival de La Roque-d'Anthéron – classes which they now teach.

Jean-Marc Phillips-Varjabédian plays a violin by Petrus Guarnerius (Venezia 1748) and Raphaël Pidoux plays a violoncello by Goffredo Cappa (Saluzzo 1680).

“...not only one of the finest trios around today but also three remarkable personalities in their own right.” *The Gramophone*

[www.triowanderer.fr](http://www.triowanderer.fr)

Next, on November 13, 2014, the WMCT presents the **Dover Quartet**: Joel Link, violin, Bryan Lee, violin, Milena Pajaro-van de Stadt, viola, and Camden Shaw, cello.

Considered one of the most remarkably talented string quartets ever to emerge at such a young age, the Dover Quartet swept the 2013 Banff International String Quartet Competition, winning the Grand Prize as well as all three Special Prizes: the R.S. Williams & Sons Haydn Prize for the best performance of Haydn; the Székely Prize for the best performance of Schubert; and the Canadian Commission Prize for the best performance of a newly commissioned work. In addition, the Quartet was named the first Quartet-in-Residence at the venerated Curtis Institute of Music, Philadelphia, and the Ernst Stiefel String Quartet-In-Residence at the Caramoor Festival for the 2013-2014 season. Grand Prize-winner of the 2010 Fischoff Competition, the Dover formed at the Curtis in 2008, when its members were just 19 years old. *The Strad* recently raved that the Quartet is “already pulling away from their peers with their exceptional interpretative maturity [and] tonal refinement...”



The Dover Quartet won prizes at the Wigmore Hall International String Quartet Competition, and has participated in festivals such as the Heidelberg Festival, Chamber Music Northwest, Artosphere, La Jolla SummerFest, Amelia Island Chamber Music Festival, Bard Festival, and Lincoln Center's *Mostly Mozart*. The Quartet conducted an extensive 2013 European tour, including performances throughout Germany, Austria, Spain, and the United Kingdom.

The Quartet members studied with renowned chamber musicians including Shmuel Ashkenasi, Arnold Steinhardt, Joseph Silverstein, and Peter Wiley. The Quartet is an active member of Music for Food, an initiative by musicians to help fight hunger in their home communities and is the Quartet-in-Residence at Rice University's Shepherd School of Music.

“...a muscular affair, full of subtle details of phrasing and pacing...” *The Strad*

[www.doverquartet.com](http://www.doverquartet.com)

On March 12, 2015, the WMCT presents master trumpeter Jens Lindemann, who brings a programme titled *Brassfire*, an eclectic mixture of musical genres and styles in keeping



with this amazing artist's wide-ranging tastes, and exemplifying the capabilities of the modern trumpet. A piano/bass/drumset trio of Jens Lindemann's favorite collaborators provide support in what will surely be an unusual and spectacular performance. Named Personality of the Year in 2006 by the British magazine *The Brass Herald*, Jens Lindemann is hailed as one of the most celebrated soloists in his instrument's history. Jens has played major concert venues all over the world, as well as the Great Wall of China. A former lead trumpet with the renowned Canadian Brass, his career has ranged from London's *Last Night of the Proms* and recording with the Mormon Tabernacle Choir, to a solo Royal Command Performance for the Queen of England. He has been nominated for Grammy and JUNO awards and won Germany's prestigious Echo Klassik.

Trained at the Juilliard School, Jens Lindemann's proven ability to perform a diverse repertoire places him at the front of a new generation of musicians. Classically, he has performed with Sir Neville Marriner, Sir Angel Romero, Charles Dutoit, Bramwell Tovey, and Jukka Pekka Saraste and recorded for BMG, EMI, CBC, and the BBC. Jens Lindemann is also dedicated to the redefining of the concert artist by transcending stylistic genres and the very stereotype of his instrument.

Heralded internationally as an outstanding artist, *The New York Times* raved over his "golden timbre and virtuosic flair" and following his premiere of Bernd Alois Zimmermann's Concerto with the Toronto Symphony Orchestra, the *Toronto Star* stated simply "he performed brilliantly."

"The trumpet is capable of being played with the virtuosity of a violin, the tenderness of the human voice and the stylistic flexibility of the piano. It allows me an endless range of communication with audiences." Jens Lindemann

[www.trumpsolo.com](http://www.trumpsolo.com)



On April 16, 2015, the WMCT warmly welcomes Dutch mezzo-soprano Christianne Stotijn in her Toronto debut, with pianist Julius Drake. Christianne Stotijn will perform a strikingly beautiful programme of works by

Shubert, Britten, Tchaikovsky, and Shostakovich.

Christianne Stotijn studied violin until 2000, after which she pursued an intensive vocal course at the Amsterdam Conservatory. She furthered her vocal studies with Noelle Barker and Dame Janet Baker and has won numerous awards, including the prestigious ECHO Rising Stars Award, the Borletti-Buitoni Trust Award, and the Nederlands Muziekprijs. She was selected as BBC New Generation Artist in 2007.

Christianne Stotijn is a passionate interpreter of art songs. She performs regularly in the world's leading concert venues, including Wigmore Hall, Carnegie Hall, Kennedy Center, Théâtre des Champs-Elysées, Amsterdam Concertgebouw, Vienna Musikverein,

and the Salzburg Mozarteum. Christianne Stotijn made her Berlin Philharmonie debut accompanied by pianist Mitsuko Uchida.

Although Christianne Stotijn has also worked with significant conductors including Claudio Abbado, Gustavo Dudamel, Yannick Nézet-Séguin, Charles Dutoit, and Andris Nelsons, it is Bernard Haitink who she credits with the most profound influence on her career. After successful performances of Mahler's *Ruckert Lieder* with the Orchestre National de France and the Concertgebouw Orchestra, Bernard Haitink invited her to perform at the BBC Proms, the Lucerne Festival, and with the Chicago and Boston Symphony Orchestras. She now also appears regularly on opera stages in Paris, The Netherlands, Brussels, and at the Royal Opera House Covent Garden.

Christianne Stotijn's discography to date includes music by Schubert, Berg, Wolf, and Mahler. Her recording of Tchaikovsky songs, with pianist Julius Drake, received the BBC Music Magazine Award for voice. Her recording of *Die Weise von Liebe und Tod des Cornets Christoph Rilke* by Frank Martin earned her the ECHO Award *Liedeinspielung des Jahres 2008*.

"Stotijn's soft-edged but always luminous, deeply-felt singing, had sprinkled beauty, and the finest sense of phrasing and colour, on everything she touched." *The Herald Scotland*

[www.christianne-stotijn.com](http://www.christianne-stotijn.com)

The final concert of the season on May 7, 2015, features **Ensemble Made in Canada** performing piano quartets by Beethoven, Brahms (the A major Op.26), and a WMCT commission from Christopher Mayo.

Ensemble Made in Canada is rapidly gaining recognition as one of Canada's première chamber ensembles. Awarded the 2006 CBC Galaxie Stars Award from The Banff Centre for the Arts, the quartet was also featured in 2008 *Chatelaine Magazine's*



eighty women to watch, as an ensemble that is leading the next generation of classical musicians. The members of the group, Elissa Lee, violin, Sharon Wei, viola, past WMCT scholarship winner Rachel Mercer, cello, and Angela Park, piano, have been forging outstanding individual careers. They bring together a shared love of chamber music and a wealth of international experience, having participated in such festivals as Marlboro, Ravinia, Orford, Verbier, Prussia Cove, Pablo Casals, and Evian.

Ensemble Made in Canada is a regular performer for the Ottawa Chamber Music Festival, Festival of the Sound, and the Stratford Music Festival and recently performed for Montreal Pro Musica, SUNY New Paltz, New York, and Toronto's Syrinx. The Ensemble has provided master classes, chamber music coaching, and lectures at universities across Canada and in the United States, and has participated in outreach programmes for public schools in Ontario. Ensemble Made in Canada is a recent recipient of grants from the Ontario Arts Council, Canada Council for the Arts, and Queen's University to record the music of JUNO-winning Canadian composer John Burge.

"The Made in Canada piano quartet may be new, but its young members...already have excellent reputations." *Toronto Star*

[www.ensemblemadeincanada.com](http://www.ensemblemadeincanada.com)

#### WMCT Commissioned Composer 2014-2015

I am very happy that **Christopher Mayo** accepted the commission from the WMCT to write a work for Ensemble Made in Canada. Not only is Christopher Mayo one of Canada's most original voices in contemporary composition, his father is John Mayo, most erudite writer of the WMCT programme notes. I felt that Christopher Mayo's current path and circumstance matched well with Ensemble Made in Canada's and look forward to the result of this collaboration with great anticipation.

Born in Toronto, and currently living in London, England, Christopher Mayo is a composer of "poignant" and "persuasive" music (*The Independent*), whose "attractive and intelligent compositional voice" (*Musicworks Magazine*) has brought him recognition not only in his native Canada, but also across Europe and the United States. Christopher Mayo's notable projects have included commissions for the London Symphony Orchestra, Carnegie Hall, English National Ballet, the MATA Festival, Ensemble Contemporain de Montreal, and Rambert Dance Company, and performances by the BBC Symphony Orchestra, the BBC National Orchestra of Wales, the Nouvel

Ensemble Moderne, and the London Sinfonietta.

Christopher Mayo was the 2012-2013 Sound and Music "Embedded" Composer in Residence with the Manchester Camerata, for whom he composed three new works. Future projects include commissions for Crash Ensemble, Opera Erratica, and Esprit Orchestra and the development of a new work with Tal Rosner for the Royal Opera House.

Christopher Mayo holds a Master's degree from the Royal College of Music, a PhD from the Royal Academy of Music, and is the winner of a SOCAN Award for Young Composers and the Royal Philharmonic Society Composition Prize. He is currently Teaching Fellow in Composition at Royal Holloway, University of London.

"...his music is robust, lively, witty, colourful but never light: his spitting image." CBC Radio-Canada

[www.christophermayo.net](http://www.christophermayo.net)



I am confident 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 enjoying planning the next one!

## FROM THE PRESIDENT

Welcome to the second part of the WMCT's *Music in the Afternoon* concert series which promises, as always, to be an exciting blend of younger and more experienced musicians, Canadians and Europeans, different instruments, and a variety of repertoire ranging from the Baroque to the première of a new composition by eminent Toronto composer Christos Hatzis.

One notable feature of this year's programme is the inclusion of two of the WMCT's Career Development Award (CDA) winners – recorder player Vincent Lauzer (2012 winner) on February 27, and then cellist Yegor Dyachkov (2000 winner) on March 20. It is always interesting and gratifying to hear these award winners in performance, tracking their development

and progress as their careers unfold, and maintaining a meaningful connection with them over the years. The 2013-2014 season ends in splendid style on April 10, 2014, with the Czech Pavel Haas Quartet making its Toronto debut.

As mentioned in the last issue of *News & Notes*, the WMCT and the WMCT Foundation are eagerly preparing for a landmark in the history of the Career Development Award – the tenth presentation in 2015. The CDA was originally awarded every two years, beginning in 1990, then every three years since 1997. So 2015 is a double celebration – the 10<sup>th</sup> award, and the 25<sup>th</sup> anniversary. The WMCT certainly has a lot to celebrate and good reason to build upon and strengthen this splendid legacy.

To that end in 2015 the WMCT will increase the value of the award from \$15,000 to \$20,000 and hold a live competition among the three finalists. The second and third place winners will receive \$10,000 and \$5,000 respectively so, in effect, all finalists are winners! The final competition will be held in Walter Hall on April 26, 2015, and it will be open to the public. I hope that many of you will be there to enjoy and support these young musicians.

To raise the extra money needed for the tenth celebration the WMCT has organized an exclusive fund raising concert featuring another of its CDA winners – the popular soprano Shannon Mercer, who won the award in 2006. She will be joined by collaborative pianist Steven Philcox, who is in great demand. With just 150 tickets available, this concert and reception with wine and light refreshments will be held on **Sunday, May 4, 2014, at 3.00 p.m.** in the spectacular Integral House, the Rosedale home of James Stewart, who has generously donated the space for this event.

All WMCT members have already received an invitation and another is included with this newsletter in case it was mislaid over the holidays. There are still tickets available, so be sure to purchase them as soon as possible.

Priced at \$150, each ticket comes with a \$75 official donation receipt for income tax purposes and also includes admission to the final CDA competition next year. I encourage you to come to this event not only for a lovely afternoon of music, wine and food shared with a small group of friends, but also to assist the WMCT in supporting young Canadian musical talent.

If you have any questions please feel free to phone the WMCT office at 416-923-7052.

Looking back, the WMCT hosted its second annual new members' reception at the home of Esther McNeil before the first concert of this season on October 17. It was a huge success with nineteen new WMCT members in attendance, including one extremely vivacious lady aged 90! Many thanks to Esther McNeil for her kind hospitality.

And looking ahead, the annual Donald Club "fun-raising" luncheon this year will be held on Wednesday, June 4. I am thrilled to announce the guest speaker will be Sandra Horst, dynamic chorus master of the Canadian Opera Company and head coach, conductor, and chorus director at the University of Toronto's Opera School. More details will follow nearer the time.

I'd like to take a moment to recognize Walter Homberger, O.C., a long-time supporter of the WMCT and patron, who recently celebrated his 90<sup>th</sup> birthday. As well, renowned Canadian composer and former WMCT scholarship winner Walter Buczynski is turning 80 this year, with many special concerts being held this spring to celebrate the event. Congratulations to both Walters!

Finally, a few words about this publication, *News & Notes*, which is published twice yearly. It is always



**Women's Musical Club of Toronto  
Fund Raising Concert  
in support of the tenth presentation of  
the Career Development Award**

**Sunday, May 4, 2014, 3 - 5 p.m.  
Integral House  
194 Roxborough Drive, Toronto**

*Featuring*

**2006 CDA winner Shannon Mercer, soprano,  
& Steven Philcox, piano, in recital**

*Artists' Sponsors: Hélène & Peter Hunt*

*Venue Donor: James Stewart*

*Tickets: \$150 each*

*Ticket price includes:*

- light refreshments and wine
- a ticket to the live Career Development Award final competition on Sunday, April 26, 2015, 1.30 - 4.30 p.m., Walter Hall, U. of T., 80 Queen's Park
- an official donation receipt for income tax purposes for \$75

*To purchase tickets contact the WMCT office  
at 416-923-7052.*

interesting, topical, eloquently written, and serves as a very important vehicle of communication for everyone connected to the WMCT. It is important to recognize the hard work of the many individuals that contribute – either as writers or editors. Once materials have been submitted, the editorial committee spends many hours reading, noting errors (factual, grammar, spelling) and offering suggestions for improving the expression or content. The much-appreciated “behind the scenes” editorial committee includes Hanna Feuerriegel, Susan Johnston, Diane Martello, Bonnie O’Dacre, Julia Smith, and Ina van Berk. And, last but not least, sincere gratitude to editor Susan Corrigan, the WMCT’s arts administrator, who oversees all aspects of the newsletter’s production. Happy reading!

**Annette Sanger, President**

## BETWEEN THE CLASSROOM AND THE CONCERT STAGE: THE PARADOX OF THE RECORDER

*By Steven Vande Moortele*

The recorder is an instrument with a paradoxical reputation. Everyone knows it. It may very well be the instrument that the largest number of people in the Western world have learned to play at some point in their lives. Only relatively few, however, are familiar with any music that was written specifically for the recorder.

At the heart of this paradox lies the recorder’s popularity as a school instrument: year after year, entire classes of elementary or high school students with little training in music and even less love of learning the instrument are forced to learn the descant (or “soprano”) recorder in order to collectively perform unaccompanied transcriptions of well-known melodies (the “Ode to Joy” theme from the finale of Beethoven’s *Ninth Symphony* being a frequent choice). It is thus not surprising that for most music lovers, the recorder is nothing more than, at best, a stepping stone to another instrument or, at worst, a bad memory from childhood.

However, for a long time in Western music history, from the late Middle Ages until the Baroque, the recorder or *flauto dolce* (“soft” or “sweet” flute) was a serious instrument like any other, and especially the treble (or “alto”) recorder, one size up from the descant, was at times widely played. Only over the course of the eighteenth century did its popularity gradually decline, in part because of the rise of the

*flauto traverso*, the forerunner of the modern flute. By the early nineteenth century, the instrument had sunk into virtually complete oblivion. No new repertoire was composed for it, and what little original recorder music survived was performed on other instruments.

At the beginning of the twentieth century the recorder was rediscovered by the pioneers of the early music revival. An important early advocate was the instrument maker and performer Arnold Dolmetsch, who had first got to know the recorder at an experimental lecture at the Brussels Conservatoire in the 1880s.

From this point on, the recorder followed a double course. As the authentic performance practice movement grew from a highly specialized niche to a much more mainstream musical phenomenon, the recorder reasserted its place on the concert stage. High-profile professional players such as Frans Brüggen have even moved beyond the early music scene, venturing into the world of avant-garde music and attracting the attention of many contemporary composers. In addition, the twentieth century saw the emergence of the recorder quartet as a set ensemble comprising a descant, treble, tenor, and bass recorder (each one sounding a perfect fifth or perfect fourth lower than the previous) that also has given rise to a repertoire of its own.

On the other hand, the recorder quickly came to be used in a pedagogical context, because of the ease with which one can produce a basic sound on it in comparison to other wind instruments. It occupied a central position, for instance, in the influential method that Carl Orff developed in Germany in the 1920s and 1930s (the so-called “Orff-Schulwerk”). From there, it spread around the world.

The modern professional and pedagogical careers of the recorder have very little to do with each other. Strictly speaking, we aren’t even talking about the same instrument: the instruments children play are inexpensive, often made of plastic, and have their holes adjusted for easy fingering, which limits



the number of keys in which they can be played. Professional instruments do not have this limitation but are significantly harder to play.

While the recorder remained absent from the musical stage during those 150 to 200 years of music history from which we draw the bulk of our current-day classical concert repertoire, there still exists a wealth of original music for or with recorders that is worth discovering. For many music lovers the easiest way into this repertoire no doubt is recorder music from the Baroque era.

An often-used member of the Baroque orchestra, the recorder features prominently in countless operas from Monteverdi's *Orfeo* to those of Vivaldi and Handel, often in scenes having to do with the pastoral, funereal, or supernatural. J.S. Bach also used it in about twenty of his cantatas; one of the most glorious examples is the opening of the funeral cantata *Gottes Zeit ist die allerbeste Zeit* (the so-called "Actus tragicus" BWV106.)

The bulk of the repertoire for the recorder as a solo instrument consists of recorder sonatas, that is to say pieces in three or four sections or movements for recorder accompanied by basso continuo. The recorder sonata was an extremely popular genre between roughly 1690 and 1740, when hundreds of them were published, mostly for a market of skilled amateur performers. Handel wrote six of them, Telemann nine. Other notable composers who wrote recorder sonatas include Jean-Baptiste Loeillet, Tomasso Albinoni, Benedetto Marcello, and Marain Marais.

Finally, the recorder was also used as a solo instrument with orchestral accompaniment, either in a solo concerto or in a concerto grosso (that is, with multiple soloists). Among the best-known solo concertos are the two by Telemann as well as several by Vivaldi; and the repertoire of concerti grossi with recorders includes two of the best-known works of all time: Bach's Brandenburg concerti Nos. 2 and 4.

*Steven Vande Moortele is Assistant Professor of Music Theory, Faculty of Music, University of Toronto.*

## JAMES EHNES SPEAKS OUT AGAINST MUSICAL SNOBBERY

*By Helena Likwornik*

James Ehnes, one of the most successful recipients of the WMCT Career Development Award, recently published an article in the *Huffington Post Arts & Culture* section decrying the "musical snobbism"

that has found its way into music journalism: "In Defense of Violin Music," posted on December 2, 2013.

Ehnes writes of the current landscape for violinists who now tend to eschew the former mainstays of the performance repertoire such as the concertos by Paganini, Wieniawski, Vieuxtemps, and Lalo. Ehnes hypothesizes that this shift

can be attributed



James Ehnes performing for the WMCT at Koerner Hall on May 2, 2013.

in part to the violinists themselves. In a digital age in which "perfect" performances are expected and an unfortunate misfire may be recorded and disseminated in perpetuity, performers are inclined to shy away from the most virtuosic repertoire. Ehnes also lays some of the blame at the feet of music journalists who tend to disparage the violin showpieces as lacking the requisite substance. To support his point, Ehnes cites a review of his performance of Lalo's *Symphonie espagnole* with the San Francisco Symphony. Ehnes notes that this is "one of his favorite pieces" and that the San Francisco Symphony had not performed the work in a generation. After his performance, the review in the San Francisco Chronicle read as follows:

The *Symphonie espagnole*, Édouard Lalo's broad but tissue-thin 1874 concerto for violin and orchestra, is one of those pieces that gets pulled out of mothballs periodically just to see whether it's acquired any new substance or appeal in the interim....endless streams of light-footed banalities that would not be out of place (or even noticeable) in a candle-lit café. The poverty of Lalo's harmonic palette – he seems to have only a few basic tonalities at his disposal and clings to them relentlessly....

Ehnes asks that critics and concert presenters "accept that music doesn't have to be by Mozart, Beethoven, or Brahms to be worthwhile and enjoyable."

The one group he leaves uncriticized is the concert attendees themselves. One wonders whether the concert attendees are not also contributing to the move away from light, but nonetheless highly

enjoyable violin repertoire. That would be a shame. In a time where the classical music audience is small and at risk of becoming smaller, it seems ill-advised to insist only on the performance of "important" works, at the expense of music that may be less profound but is equally delightful.

[www.huffingtonpost.com/james-ehnes/violin-music\\_b\\_4370163.html](http://www.huffingtonpost.com/james-ehnes/violin-music_b_4370163.html)

Note: James Ehnes was awarded the WMCT Career Development Award in 1992. The Career Development Award, presented every three years, assists exceptional young Canadian musicians who are already engaged in a professional performing career through a cash award and a recital in the *Music in the Afternoon* concert series. The CDA is a project of the WMCT in partnership with CBC Radio 2 and Espace musique de Radio-Canada, and is funded by the WMCT Foundation.

*Helena Likwornik is a director of the WMCT Foundation and a lawyer with the Ontario Court of Appeal, and also finds time to perform as a cellist in a string quartet.*

## LEGACY CIRCLE

Planned giving – by will and similar means – to the Women's Musical Club of Toronto Foundation is an effective, tax-efficient way of supporting the development of emerging Canadian performers of classical music. The *Legacy Circle* recognizes those who support the Foundation in this way.

A planned gift of any size will qualify you for the *Legacy Circle*.

If you have already planned a gift to 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 the Foundation can recognize your generosity. 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!

## NEWS & NOTES

**David Zucchi**, saxophone, was the 2013-2014 recipient of the WMCT/WMCT Foundation Centennial Scholarship at the Faculty of Music, University of Toronto. He performed for the WMCT members at the most recent Annual

General Meeting on October 3, 2013. He writes to the WMCT with the following news: "I'm thrilled to inform you that I've been accepted to the Royal College of Music in London, for a Master's degree in performance! I wish to express my sincere gratitude to the Women's Musical Club of Toronto in helping me achieve this - I doubt I could have done it without all your support."

Classical music lovers in Toronto were dismayed in January to hear that **John Terauds** is retiring from *Musical Toronto*, the blog he has run for the past two and a half years. A former classical music critic for the *Toronto Star*, John Terauds' blog became one of the "go to" spots for music lovers across the GTA. In addition to reviews, he posted comments and interviews with musicians. His weekly picks were must reading for concert attendees. He was a great supporter of the WMCT, reviewing many concerts both for the *Star* and the blog and last season gave one of the *Tuning Your Mind* pre-concert lectures.

The end of *Musical Toronto* blog leaves a great gap in the Toronto classical music scene.

*Bonnie O'Dacre writes items of interest on the WMCT and the classical music community for the blog on the WMCT website. Here is an excerpt from an upcoming blog post:*

### Remembering...ah...what was her name?

Solos were given by Miss Ethel Street and Miss Florence Taylor at the first ever WMCT performance when the WMCT was formed on January 26, 1899. Leontyne Price entertained on November 7, 1957. And big hair and bare footed, Measha Brueggergosman, soprano, sang Jules Massenet's aria *Rêve infini! Divine extase* (from "La Vierge") at Walter Hall on November 25, 2004.

All this information is available in the History section of the WMCT website. *History of Concerts and Performers of the Women's Musical Club of Toronto* – which began life as a book, moved into the digital age, and now exists on the WMCT website – is an indexed and searchable web-based file. Created by Hanna and Fred Feuerriegel, the document lists performers, repertoires, and concerts, currently to the end of the 115<sup>th</sup> season.

Find more news about the fascinating history of the WMCT at:

[www.wmct.on.ca/blog-media/wmct-news/](http://www.wmct.on.ca/blog-media/wmct-news/)