

MUSIC IN THE
AFTERNOON

MUSIC IN THE AFTERNOON

NEWS & NOTES

NUMBER 46 | OCTOBER 2012

ANOTHER WMCT
CAREER DEVELOPMENT AWARD
WINNER

by Annette Sanger

Over the years, the WMCT's Career Development Award has been presented every three years to an outstanding young professional Canadian musician embarking on his or her career in the national and international classical music arena. In the past, award winners have typically been performers on some of the most cherished and familiar instruments in classical music – piano, violin, cello, and voice. This year, however, the WMCT is breaking new ground by conferring the award on an exceptional young recorder player, Vincent Lauzer.

Born in Saint-Constant, just south of Montreal, Vincent started to learn the recorder at the young age of five and, despite some pressure from his school principal to change to the violin, he remained with the instrument he really loved, learning with the same teacher – Sophie Larivière – until he was nineteen. Next, he attended McGill University where he completed his bachelor's and master's degrees under the tutelage of Matthias Maute.

Vincent performs both early and contemporary recorder music, though his three favourite composers are all from the Baroque era – J.S. Bach, Corelli, and Vivaldi. He plays solo, with harpsichord, and as a member of several ensembles including the recorder quintet, Flûte Alors!, which was awarded First Prize in the chamber music category at the National Music Festival in Saskatoon in August 2009. Subsequently Vincent has garnered several additional prestigious awards including First Prize and Audience Appreciation Prize in the third Montreal International Recorder Competition in 2011 and, in June this year, First Prize in the Stepping Stone of the Canada Music Competition. It is no wonder that he has an extraordinarily hectic concert schedule over the next year! (Full details can be found on his web



Vincent Lauzer, winner of the Ninth WMCT Career Development Award

site www.vincentlauzer.com) When not practicing and performing, Vincent is an avid fan of tennis and player of badminton.

As always, the WMCT extends its enormous appreciation to the many individuals and organizations that donate their help and expertise to this project. Particular thanks go to the CBC music producers from across Canada who nominated the candidates, as well as to our distinguished panel of jurors who selected the winner – not easy tasks given the large pool of talented young Canadian musicians! The award is presented in partnership with CBC Radio Two and Espace musique de Radio-Canada.

The value of the Career Development Award is \$15,000, generously funded by the WMCT's sister organization, the WMCT Foundation. The award

includes a cash prize as well as the opportunity to perform in the WMCT's *Music in the Afternoon* chamber music concert series. We look forward with great enthusiasm to Vincent Lauzer's concert on February 27, 2014.

Annette Sanger is president of the WMCT and chairs the Career Development Award Committee.

"I MIGHT AS WELL SING EVERY DAY NOW": SCHUBERT'S LATE PIANO SONATAS

by Roseen Giles

"He has sounds to express the most delicate of feelings, of thoughts, indeed even for the events and conditions of human life. However manifold are the thoughts and desires of men, all their thousand facets are to be found in the music of Schubert."

Robert Schumann

Following his award-winning recording of Beethoven's complete piano concertos, the British pianist Paul Lewis turned his attention to the music of Franz Schubert. Described as one of the finest Schubert interpreters of his generation, Mr. Lewis began a two-year international tour in 2011, focusing on the composer's solo piano works written during the final years of his life – from the time he fell ill (1822) to his death (November 1828). The centrepieces of Mr. Lewis's tour, Schubert's three last great piano sonatas, open the WMCT's 115th anniversary season on October 18, 2012.



Although Schubert was 27 years Beethoven's junior, the two composers died within two years of each other. Beethoven's impressive career, as one of the most famous and influential composers of the classical era, overshadowed that of Schubert, who died of syphilis and typhoid fever in the prime of life, at the age of 31. Schubert composed an incredible amount of music during his short life, and his works are now considered some of the most profound of the early romantic era. He was undoubtedly an intriguing character, but what sort of man was Franz Schubert and what can this tell us about his music?

The composer Anselm Hüttenbrenner noted in 1820 that Schubert "used to sit down at his writing desk every morning at 6 o'clock and compose straight through until 1 o'clock in the afternoon. Meanwhile, many a pipe was smoked." Unlike the heroic and revered figure of Beethoven, Schubert was introverted and somewhat overlooked during his lifetime. Scarcely ever heard in public performances, Schubert's music was more often confined to domestic quarters – private gatherings of the composer's close social circle which came to be known as "Schubertiads." Since only a relatively small percentage of Schubert's music was published during his lifetime, he did not achieve the fame or financial success that wide distribution of his music may otherwise have afforded him, as was the case with Beethoven. Instead, Schubert's musical lifestyle foreshadowed the activities of the romantics and bohemians of nineteenth century Europe. In 1827 Eduard von Bauernfeld wrote to Schubert's biographer Ferdinand Luib that "Schubert had, so to speak, a double nature, a Viennese gaiety being interwoven and ennobled by a trait of deep melancholy. Inwardly a poet and outwardly a kind of hedonist."

Born in 1797 in the Viennese district of Himmelpfortgrund, Schubert was seven years old when he was sent for an audition with Antonio Salieri, Mozart's famed rival, then still the musical director for the imperial court. Even in his earliest compositions Schubert distinguished himself from his predecessors, both with his unique harmonic language, and also in his choice of genre, favouring the German Lied, or song. In his eighteenth year Schubert wrote almost 150 lieder, averaging more than one song every three days. Although Schubert was setting the greatest German poets of the age, collections of art songs at that time were not considered to hold the same kind of aesthetic legitimacy as a symphony or opera for example. In 1816, Schubert's colleague and friend Josef von Spaun sent a volume of the composer's lieder with texts by Goethe to the poet himself, presumably to secure his permission for a dedication. Evidently unmoved, the great poet returned the package without comment, even when offered a

copy of *Der Erlkönig*, arguably one of Schubert's finest Goethe settings.

By 1824, having been ill for some time, Schubert may have realized that he was not long for the world. He wrote in that year, "My peace is gone, my heart is sore, I shall find it nevermore. I might as well sing every day now, for upon retiring to bed every night I hope that I may not wake again, and each morning only recalls yesterday's grief." And sing he did. Although Schubert's final months were by all accounts isolated, bleak, and full of bitter suffering, they were some of the most productive months of his whole career. His three final piano sonatas, No. 19 in C Minor, D. 958, No. 20 in A Major, D. 959, and No. 21 in B-flat Major, D. 960, are true masterpieces composed in the fall of 1828, less than two months before the composer's death. The C minor sonata has most often been compared to Beethoven's bold and brilliant style. No wonder, since the sonata opens with a direct quotation of the theme of Beethoven's *Thirty-two Variations in C Minor* of 1806. Reaching far deeper than a simple gesture of homage, Schubert's musical relationship with his monumental predecessor is quite complex. Although hints of Beethoven are heard in many of his pieces, Schubert's compositions are always communicated in his own unique voice, heard here in the almost haunting memories of his late song cycle *Winterreise* (Winter Journey). As Mr. Lewis's mentor, the Austrian pianist Alfred Brendel, wrote, "Schubert relates to Beethoven, he reacts to him, but follows him hardly at all. Similarities of motif, texture, or formal pattern never obscure Schubert's own voice. Models are concealed, transformed, surpassed."

Schubert's final three piano sonatas were undoubtedly conceived together and represent an ingeniously woven tapestry of self-referential musical material. Individual movements foreshadow and reflect upon one another, citing, developing and continuing melodic fragments and rhythmic gestures. Schubert's mature understanding of form lends itself to a creative looseness that defines his personal style. In these sonatas we hear that Schubert anticipates the spinning out of musical material, which normally follows the clear exposition of themes, thus blurring the boundaries between traditional divisions in classical sonata form. Schubert's original and daring musical language, now full, now barren, now familiar, now strange, moves seamlessly between remote key areas, exploiting transitions for their expressive potential and using the range of the piano for its colours and tone quality. Schubert's style implies alienation and melancholy in all respects; formally, he prefers to vary and colour transitional passages instead of defining their structural function, and harmonically, his sonatas meander from key to key, spinning out their almost improvisatory structure as

they go. Even in the decidedly instrumental genre of the piano sonata, Schubert confirms his individuality with his lyrical and melodic style of piano writing, a sensibility that reminds us of his final, and deeply moving, song cycles. Unlike many of his contemporaries, Schubert was immediately drawn to the literary as well as to the abstract. By uniting the lyricism of the *lied* with the broad palette of the piano sonata, Schubert extended the possibilities for music to share in the expressive power of poetry and, likewise, for words to communicate fully through their musicality.

References

Bell Young, John. *Schubert: A Survey of His Symphonic, Piano and Chamber Music*. New York: Amadeus Press, 2009.

Brendel, Alfred. "Schubert's Last Sonatas," in *Music Sounded Out*. New York: Farrar Straus Giroux, 1991.

Fisk, Charles. *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas*. Berkeley: University of California Press, 2001.

Winter, Robert, et al. "Schubert, Franz." In *Grove Music Online*. Oxford Music Online (accessed August 24, 2012).

Roseen Giles is a graduate student in musicology at the University of Toronto.

FROM THE PRESIDENT

It is a tremendous honour to have recently been elected president of such a revered and respected organization as the WMCT. As some of you know, I have been a volunteer for the past eight years or so, initially as a member of the Artists Selection Committee (of which I am still a member) and then, from 2005, as chair of the Career Development Award. During the past year I have also joined a number of other committees, as well as the WMCT Foundation board of directors, to give me more familiarity with all aspects of the WMCT in preparation for my role as president.

It is not easy to follow in the footsteps of the outstanding past president Julia Smith, who has overseen the WMCT's continued presentation of high calibre chamber music concerts, educational outreach to school children, the awarding of various scholarships to music students, and, of course, the Career Development Award. Julia has worked tirelessly to maintain the highest of standards and prudent financial management. As well, she has been a most patient and generous mentor to me, for which I thank her very much! Indeed, appreciation should be extended to all our wonderful volunteers, as well as to the WMCT's superb arts administrator, Susan Corrigan.

It is my pleasure to welcome you to the 115th Anniversary season, which is starting off on a musical high-note with a complete concert devoted to the piano sonatas of Schubert performed by the highly acclaimed British pianist Paul Lewis, in his Toronto debut. Equally alluring are the concerts that comprise the rest of the series: Duo Concertante on November 29, The Duke Piano Trio on February 14, the Tippett Quartet (Canadian debut) on March 28, and the WMCT's grande finale in Koerner Hall on May 2 with Canadian stars James Ehnes, Russell Braun, and Carolyn Maule. WMCT members have demonstrated their strong support for and endorsement of this fabulous concert series; to date there are 464 subscriptions and the single seats that are available at the Koerner Hall concert are selling out fast!

The board of directors has gained considerable insight into the members' preferences and opinions about all aspects of the WMCT concerts in the survey conducted at the December 1 concert last year. Your participation is much appreciated, and I would like to share the results with you below:

- Over 70% (299 of a total attendance of approximately 430) filled out a survey form. An excellent response is considered to be 66%, so these results are statistically valid.
- Over half (54%) of members have belonged to the WMCT for six or more years.
- Most (83%) live in the GTA.
- Most (82%) are female.
- Audience satisfaction is very high: rating of concerts on a scale of 1 to 7, with seven being the highest, 80% rated the concerts 6 and 7 and 90% rated them 5 to 7.
- Nearly two-thirds donate to the WMCT, while only 36% have never given a donation.
- Over two-thirds (68%) were in favour of adding a sixth concert to the season.
- Of those who voted "no" (32%) to a six-concert series, many indicated that it was because they are too busy (including other concert series), away in the winter, and/or could not afford the increased cost.

On reviewing the detailed survey results, together with the early 2012-2013 subscription results, the WMCT board took the decision to delay implementing a six-concert season. When membership renewals, new subscriptions, and membership support are more robust, the idea will be re-opened.

Looking back over the summer, I am delighted to report that the annual Donalda Club "fun raising" luncheon on May 22 was a great success, attended by some seventy members and guests, who

enjoyed an informative and entertaining talk given by guest speaker, Don McLean, dean of the Faculty of Music, University of Toronto. Many thanks go to Danuta Buczynski for arranging this event. And, just a month or so later, on June 21, the directors of the WMCT and WMCT Foundation hosted another luncheon celebration, this time a more informal pot-luck, in honour of all volunteers, past and present, expertly organized by Jerri Merritt Jones and the Events Committee.

Also over the summer, the WMCT has created a brand new web site. It now has a much more modern look, is easy to navigate, and includes many new features. Please take a look when you have a moment (www.wmct.on.ca). Needless to say, this was a major job that took many, many hours, and particular thanks go to Bonnie O'Dacre and the Web Site Sub-Committee, who spearheaded the project and oversaw it from start to finish.

In closing, I would like to thank each and every one of the membership for supporting the WMCT. I hope that we will all enjoy the upcoming season and year ahead, once again sharing fine music and friendships as part of this unique and very special organization.

Annette Sanger, President

VOLUNTEER PROFILE: Bonnie O'Dacre & Julia Smith

Bonnie O'Dacre grew up in a small family-run hotel in Oak Ridges where she learned from an early age to be a "people person" – "I was a waitress in the dining room when I was 12", she says, "and we regularly had 60 people for dinner." Julia Smith was raised in an apartment over the bank in King (now King City) where her father was manager, the phone number was "14 upstairs," and summer employment very handy. Their paths first crossed in Grade 9 at Aurora District High School. It was 1952, poodle skirts and saddle shoes were in, and Bill Haley and the Comets were just about to happen.

Bonnie, who is six days older than Julia, was and still is somewhat of an athlete, played on the school volleyball team, and was an enthusiastic cheerleader. "Rah Rah Sis Boom Bah." Friends dubbed her 'the philosopher' and art was a passion. Julia leaned towards the Glee Club and more passive pursuits. When a boy she liked coaxed her to play *Bumble Boogie* at a school talent night, her piano teacher was not amused.

In this small school setting their interests converged in a tremendous regard for their English teacher, Mary Fletcher, who opened a wider world to them. "Her single lifestyle, exuberance, humour, and love of all things literary were a powerful example for us as young women," says Julia. Their friendship cemented when Fletcher sent them each a record of the then popular song *Seventeen* for the surprise birthday party given by their friends.



Julia and Bonnie, August 1956...

mented when Fletcher sent them each a record of the then popular song *Seventeen* for the surprise birthday party given by their friends.

*Seventeen, she's the queen
Cutest gal you've ever seen
All the boys are really keen
On the hep-cat doll of
seventeen*

After high school they went their separate ways, Bonnie into journalism at Ryerson and Julia into nursing at Women's College Hospital, a Toronto institution, like the WMCT, founded by strong, talented women with a purpose.

Bonnie worked at various newspapers: *The Aurora Banner*, *The Calgary Herald*, and *The Hamilton Spectator* before marrying Ed, also in the newspaper business. When her three children were old enough, she joined the North York Board of Education welcoming in the computer age. "We unpacked and set up a lab of the first Apple computers in 1984," she recalls. Later moving into Home Instruction she linked chronically ill students at home into their classrooms via telecommunications, "way before we knew what the Internet was." Through all this, Bonnie completed a Communications degree at York University. She has always loved classical music, (Mahler makes her cry) and she and Ed are regular concert goers.

In 1961 Julia married Michael, a high school English teacher, and they raised two children. Julia worked in nursing for forty years, the last eighteen as the Employee Health Nurse at a Toronto hospital, where her strengths were multi-tasking, advocacy, and facilitation. She served on the board of the Mississauga Red Cross for several years and after retiring she volunteered at the Toronto Symphony Orchestra and the Canadian Opera Company where she and Michael are long-time subscribers.

This is where Betty Gray enters the picture. A long time WMCT member and president, Betty and Bonnie's sister lived together as young teachers and remain close friends. When Bonnie retired Betty gave

her two tickets to the WMCT's Eve Egoyan concert on April 14, 2005. Coincidentally the day of that concert a mutual friend had organized lunch and Julia and Bonnie reconnected after many years separation. The mutual friend returned to work and Bonnie took Julia to the concert. Thrilled by this performance presented by an organization they hadn't known existed, they were hooked and soon were guests at a Membership Committee meeting and the rest, as the cliché goes, is history.

In an interesting turn of events, Julia, the nurse, initiated a media kit to elicit more media coverage, while Bonnie, the journalist, produced the *Emergency Procedures Protocol* to make Walter Hall a safer venue for WMCT audiences. Julia, as WMCT president and an ex officio member of all committees, brought on board the policy of receipts for income tax purposes for returned tickets, the Treble Clef Club to honour retiring WMCT and Foundation board directors, the expansion of the Volunteer Appreciation Luncheon, now hosted by both boards and assisted by the Events Committee, and the master class and new season launch events with *Legacy Circle* members. During her four years as president Julia has overseen the preparations for two Koerner Hall concerts.



...and at the WMCT Annual General Meeting, October 3, 2012.

As chair of the Membership & Marketing Committee, Bonnie initiated the popular tribute pens for 20-year subscribers and the "Bring a Friend" lucky draws to introduce the WMCT to a wider audience. This year she chaired the Web Site Sub-Committee resulting in the much applauded fresh and zippy new WMCT internet presence. She also chairs the Joint Marketing Committee and spearheaded the new brochure project.

This fall the two completed the sixth marathon session which produces the media kit. "In the begin-

ning it took two days," they note, "now we're down to six hours, one lunch, and just a little wine."

As their heyday with the WMCT concludes – Julia stepped down after four years as President at the AGM on October 3 and Bonnie plans to leave the board when her term of office ends at the AGM in 2013 – both plan to remain active with the WMCT. They reflect on the last very busy years as a wonderful experience where they worked hand-in-hand on many projects in the spirit of friendship born so many years ago in high school.

WMCT FOUNDATION: Catching up with Sonia Chan

In the continuation of a series of articles about former Career Development Awards (CDA) winners, the WMCT Foundation recently had the pleasure to speak to pianist Sonia Chan about the very positive effect that the WMCT's CDA had on her musical development.



Ms Chan was effusive in her gratitude towards the WMCT. She remarked upon how special the WMCT audience was and stressed how wonderful it had been for her to perform Chan Ka Nin's *Rhythm of Life* for such an audience in 2005. In her words, the performance will "always be a career highlight."

Buoyed by the CDA, Ms Chan went on to study at the prestigious International Piano Academy of Lake Como in Italy, an opportunity that only seven pianists (chosen from a worldwide field of over 1000 applicants) are afforded each year. At the Academy her principal teachers included Dmitri Bashkirov, Claude Frank, Fou Ts'ong, Leon Fleisher, Charles Rosen, William Grant Nabore, Menahem Pressler, and Andreas Staier. The Lake Como experience, set amidst sublime mountains, uniquely shaped Ms Chan as a musician. For Ms Chan, the experience was "incredible, challenging and inspiring." In 2007,

she was also featured in a documentary film about the Academy, *The Piano is the World*. It was shown both in Italy and China.

The CDA also supported Ms Chan as she played concerts throughout North America and Europe over a three year period upon receiving the award.

In the midst of her tremendous success as a concertizing pianist, Ms Chan also overcame great personal adversity. She was badly bitten by a neglected German Shepherd dog and also suffered frostbite to three of her fingers. What followed was a dark period involving multiple surgeries and the terrible fear that she might never regain complete control over her fingers. Today, however, Ms Chan has made great strides in her recovery, for which she is most grateful and she has returned to her concert performance career.

Ms Chan's 2012-2013 performance season will include return recital engagements for the Virtuosi Series in Winnipeg and the Pro Musicis performance series in New York.

MEMBERSHIP RECOGNITION

At the 2011 Annual General Meeting, the WMCT recognized long time members who have been attending concerts for 20 years or more with a gift of a pen embossed with the WMCT's name and *Music in the Afternoon*.

At this year's AGM on October 3, 2012, new 20-year members were recognized:

Elizabeth Black
Mary Kate Bull
Theresa & John Caldwell
Edna Landstrom
Carol MacNicol
Doris McLeman
Vodrie McOuat
Joyce Saunders
Ruth Sax

LUCKY DRAW WINNERS

Because its members are the best advertisers of the WMCT's *Music in the Afternoon* concert series, several lucky draws for complimentary single tickets to bring a friend to a WMCT concert were held in the spring. The lucky winners to date are Bunny Jackson and Erna Neufeldt (Donald Club Luncheon draw) and Frances & Bill Frisken, Betty & John Mayo, and Nora Wilson (Volunteer Appreciation Luncheon draw).

ANNUAL GENERAL MEETING 2012

The Women's Musical Club of Toronto held its Annual General Meeting on October 3, 2012.

The business portion of the meeting featured a review of the achievements of the 114th season of the WMCT, both artistic and financial. The WMCT annual report is available on the WMCT web site or on request to the office to those who were not able to attend.

Treasurer Janet Murray reviewed the financials. The WMCT changed its fiscal year-end from April 30 in 2011 to June 30 in 2012, in order to better reflect the performing season. Janet led the members through the numbers, which showed that the WMCT closed the 114th year with a small operating surplus. The bequest from the Estates of Miriam & Irving Steinberg increased the revenue line, and also the expenses, as the WMCT gave a specified gift to the WMCT Foundation of the same amount. Janet reported that the auditor had been very pleased with the professional manner in which arts administrator Susan Corrigan had maintained and prepared the financial reports.

President Julia Smith reviewed the accomplishments of the past year. While fairly strong, attendance numbers were slightly below the peak levels of 2009-2010, but still resulted in a well-filled hall once students and single-ticket purchasers were accommodated. Julia reported on the results of the member survey taken last year, and reported that the decision of the board was to defer implementation of a six-concert series until member support and subscriber numbers are more robust. Julia thanked the volunteers for their support and hard work in making the season a success. A new web site was launched, the season brochure was redesigned, and a lucky draw programme was held to enable winning subscribers to bring a friend to a concert. Julia thanked all of the volunteers, donors, and board members for their support over the past four years. And she particularly thanks Susan Corrigan, arts administrator, for all of her help during the four years of her presidency. As she noted, "once Susan and I started completing one another's sentences, I knew it was time to retire."

The members voted to elect new board members. Julia Smith retired as president but remains on the board, and Annette Sanger will replace her as president. The board members, also listed on the web site, are Annette Sanger, president, Janet Murray, secretary-treasurer, Julia Smith, past president, Jennifer Browne, Danuta Buczynski, Peter Goulding, Patricia Hausner, Susan Johnston, Jerri Merritt Jones, Diane Martello, Bonnie O'Dacre, Marlene Preiss, and Jackie Wood. Julia presented retiring board member

Dianne Henderson with a hand-made silver treble clef pin in recognition of her years of service to the WMCT.

A report on the WMCT Foundation was presented by Foundation board member and vice chair Jennifer Browne, reviewing achievements in fund raising, *Legacy Circle* initiatives, and scholarship awards. Jennifer presented a treble clef pin to retiring board member Ina van Berkel.

Membership & Marketing Committee chair Bonnie O'Dacre referred to the ten members who have achieved 20-year status as "WMCT ambassadors," in recognition of the large role played by existing members in encouraging friends to join. Frances Frisken read the names: Elizabeth Black, Mary Kate Bull, Theresa & John Caldwell, Edna Landstrom, Carol MacNicol, Doris McLeman, Vodrie McOuat, Joyce Saunders, and Ruth Sax. Bonnie pointed out that in their first year of attendance twenty years ago, those ten members would have heard James Ehnes, Russell Braun, and the St. Lawrence String Quartet all make their Toronto debuts on the WMCT stage (although not all together!). Continuing the tradition, this coming season will see a return of James Ehnes and Russell Braun to the WMCT stage, but performing together for the first time (May 2, 2013).

Following the business meeting, members were treated to performances from two scholarship winners. Soprano Claire Bellemare, a fourth year student at the University of Toronto's Faculty of Music, supported by pianist Suzy Smith, presented a diverse programme of four songs, which displayed to advantage her versatility and training. The second performer was Alyssa Ramsay, a cello student at The Glenn Gould School of The Royal Conservatory of Music. With Katy Felt on piano, Alyssa played Schubert's beautiful *Sonata in A Minor "Arpeggione"*, D. 821. The performances confirmed for the members in attendance that the WMCT/WMCT Foundation scholarships are indeed supporting the development of excellence in a new generation of chamber music performers.

This year's graduate fellowship recipient, University of Toronto student Lisa Tahara, piano, attended but was unable to perform due to an injury. Vladislav Kalinichenko, trombone, winner of the summer music scholarship while at the National Youth Orchestra of Canada this past summer, was unable to attend. The event concluded with members and performers enjoying a chat together over sandwiches and tea. The AGM was a gracious summary of the 114th season, and a warm-up for the excitement of the 115th.

WOMEN'S MUSICAL CLUB OF TORONTO/WMCT FOUNDATION 2012-2013 RECORD OF SCHOLARSHIPS, FELLOWSHIP, & AWARD

The Royal Conservatory of Music, The Glenn Gould School

The Women's Musical Club of Toronto and the Women's Musical Club of Toronto Foundation 110th Anniversary Scholarship - The Glenn Gould School (established 2008) - \$12,000

Awarded annually to a student who displays musical excellence and is entered in a performance degree programme at The Royal Conservatory. The student must be a Canadian citizen or landed immigrant.

2011-2012 Recipient: Alyssa Ramsay, cello

University of Toronto, Faculty of Music

Women's Musical Club of Toronto and the Women's Musical Club of Toronto Foundation Fellowship (established 2001) - interest on the \$50,000 endowment

Established 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.

2012-2013 Recipient: Lisa Tahara, piano

The Women's Musical Club of Toronto Centennial Scholarship- \$12,000

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 student 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.

2012-2013 Recipient: Claire Bellemare, soprano

National Youth Orchestra of Canada

Women's Musical Club of Toronto and Women's Musical Club of Toronto Foundation Summer Music Scholarship (2012) - \$2,500

Recipient: Vladislav Kalinichenko, trombone



A Note on the Scholarships:

During 2012, the Ottolie M. Gunning Memorial Scholarship at The Glenn Gould School, The Royal Conservatory of Music, and the Entrance Scholarship at the Faculty of Music, University of Toronto were not awarded. Instead, the monetary value of the other scholarships, one at each institution, was nearly doubled, in an effort to make the scholarship funding more meaningful and have more of an impact on the training of the student musicians. This change will be reviewed prior to the next award cycle.

Honorary Board Members Committee chair Danuta Buczynski (right) with scholarship winners Alyssa Ramsay, cello, Claire Bellemare, soprano, and Lisa Tahara, piano, at the WMCT Annual General Meeting, October 3 2012. Vladislav Kalinichenko was unable to attend the meeting.