

MUSIC IN THE
AFTERNOON

MUSIC IN THE AFTERNOON

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A MARVELLOUS STRING OF CULTURED PEARLS: Women's Musical Organizations in Canadian Musical Life

by Annette Sanger

Conductor Victor Feldbrill, OC, OOnt, was the guest speaker at the WMCT's "fun raising" lunch at the Donalda Club on May 10, 2013. The luncheon was also attended by Walter Pitman, OC, OOnt, author of a superb biography, Victor Feldbrill: Canadian Conductor Extraordinaire. The following is based on the talk Maestro Feldbrill gave at the luncheon, as well as an interview WMCT president Annette Sanger conducted at his home in Toronto in July 2013.

I was quite surprised, but delighted, when Victor Feldbrill announced the subject of his talk – the importance of women in his musical life and that of Canada. Victor Feldbrill is an internationally renowned conductor, with a career spanning over seventy years in places as far apart as Winnipeg, Tokyo, and London. It is clear that women and women's organizations have a truly special place in his heart, and they have played a most significant role in his musical career, particularly in the area of musical education and outreach to young people.

One hundred years ago there were dozens of women's musical organizations in Canada. Some of the best-known and time-honoured which survive today include the Montreal Ladies' Morning Musical Club (from 1892), the Women's Musical Club of Winnipeg (1894), the Women's Musical Club of Toronto (1899), and the Vancouver Women's Musical Society (1905). Mr. Feldbrill pointed out that all of these clubs were up and running long before women first had the vote in Canada (which was in 1917, except for Quebec where it wasn't until 1940).

In his role as conductor of a number of orchestras in Canada, Victor Feldbrill explained that the associated women's committees were much more receptive to, and supportive of, many of his programming ideas, especially those connected with outreach and educa-

tion. They believed, as does Mr. Feldbrill, that classical music would not survive without younger audiences. Generally, the boards of directors were exclusively male and Victor Feldbrill had a much tougher time convincing them of the importance of bringing in younger audiences to concerts as well as taking concerts into the schools. Women's committees facilitated these liaisons, helping with all the organizational aspects, as well as providing a friendly welcoming environment for these young people.

Victor Feldbrill's first exposure to the Women's Association of the Toronto Symphony Orchestra was when he was a teenager. At that time the women wanted to establish a junior committee with representatives from high schools – needless to say, the first president of this youth group was Victor Feldbrill. After graduating from high school, he became the conductor of the University of Toronto Symphony Orchestra (with students from across the university), and his first concert was attended by Sir Ernest MacMillan. The very next morning he received an invitation from Sir Ernest (conveyed through the TSO manager) to conduct a piece for the Toronto Symphony Orchestra.



Victor Feldbrill (centre) with Walter & Emmy Homberger at the Donalda Club luncheon on May 10, 2013.

He noted that the Canadian Opera Company, too, always had women helping out – holding the hands of singers having tantrums, or serving tea and cookies at long rehearsals. The same was true of the National Youth Orchestra of Canada where women even opened up their homes to visiting youth and helped them feel more at home in a strange city.

The WMCT and other women's musical organizations led the way in introducing internationally known artists to the Canadian stage as well as encouraging outstanding Canadian artists. There were, and still are, many superb concert series across the country presented by women's organizations that are, even in this day and age, largely volunteer-run.

Victor Feldbrill related one story about the WMCT and its Career Development Award (CDA). In 1991 Mr. Feldbrill was invited to be chair of the CDA jury. As he listened to the recordings of the various candidates, without knowing their identities, he was literally knocked off his feet by one particular violinist whom he felt had a unique and outstanding talent. He immediately contacted Esther McNeil, the WMCT's president, to ask if she could possibly reveal the name of the violinist as Feldbrill was at that time seeking a young soloist to play with the Hamilton Philharmonic Orchestra. It turned out to be none other than James Ehnes, who won the CDA award that year and has since become an internationally renowned performer. According to Victor Feldbrill, the discovery of and early support for the young James Ehnes was one of the most important things that has come out of the WMCT.

Musical life in Canada would be very different if it weren't for the women's clubs who were very forward thinking, knowledgeable, and kind-hearted. Victor Feldbrill encapsulated his gratitude and appreciation by saying "I'd like to give a big bouquet of flowers to these women. I think of them as a marvellous string of cultured pearls."

FROM THE PRESIDENT

Awarm welcome to the 116th season of *Music in the Afternoon*, which promises to be musically exciting and fulfilling. In some ways it is a little different from the WMCT's regular musical fare, with



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.*

its first ever solo recorder concert (to be given by Vincent Lauzer, the WMCT's 2012 Career Development Award winner) as well as a consort of viols that will be accompanying soprano Suzie LeBlanc. But the series remains grounded in tradition, with the piano duo, string quartet and cello recital that are featured in the other three concerts of the season. As always, the WMCT seeks musical excellence and variety, with a blend of the tried and true along with some new music or new performers on the Toronto stage. Subscriptions are still available and it is not too late to purchase tickets for the remaining concerts of the season. Please let your friends and family know!

One of the WMCT's particular mandates is to seek out and support young Canadian musicians – since 1950 the WMCT has provided more than 150 scholarships to music students at the Faculty of Music, University of Toronto, and at The Royal Conservatory of Music. There is also the Career Development Award (CDA), currently \$15,000, which is presented every third year to an outstanding young Canadian musician who has already embarked on a professional performing career. Two past winners are performing in the current season: Vincent Lauzer (2012), as noted above, and cellist Yegor Dyachkov (2000). As well, many of you were at the superb Koerner Hall concert last May with James Ehnes, who won the CDA in 1991 when he was just 16 years old!

The next presentation of the Career Development Award, in 2015, will be the tenth, and the WMCT is celebrating this milestone with a live competition for the three finalists, along with increased prize money. To this end, during the next couple of years the fund raising efforts of the WMCT will focus on raising the extra required for this event, while the marketing effort will focus on raising the profile of the award. This is no easy task, but the WMCT has already made one big step forward by organizing a fund raising concert, the proceeds from which will go towards the tenth presentation of the Career Development Award.

This exclusive fund raising concert, with just 150 tickets available, will be held on Sunday afternoon, May 4, 2014, from 3.00 - 5.00 p.m. in an architecturally stunning private home in Rosedale, Integral House, and will feature past CDA winner soprano Shannon Mercer, joined by Steven Philcox on piano. Attendees will be welcomed with drinks and finger food, followed by a one-hour concert in the beautiful living room overlooking the Rosedale ravine. Tickets are \$150, which includes an official donations receipt for income tax purposes in the amount of \$75 and free admission (valued at \$25) to the final competition between the three finalists on April 26, 2015, in Walter Hall. All members should have received an invitation by now. Tickets for the fund raiser are already selling fast so be sure to get yours in time – you are guaranteed a most memorable afternoon, and at the same time you will be supporting young Canadian musical talent.

While there are no concerts scheduled during the summer months, the WMCT still has some notable events that bring the members together socially as a club. In early May the WMCT hosted the annual "fun raising" luncheon at the Donalda Club with guest speaker Maestro Victor Feldbrill. As always, this event was impeccably organized by Danuta Buczynski. Then there was a delightful volunteer appreciation pot-luck luncheon in late June attended by many current and past volunteers. The Events Committee, led by Jerri Merritt Jones, deserves a big thank you for bringing this together, and I also extend appreciation to Julia & Michael Smith for hosting the event in the party room with a spectacular view at the top of their condominium building on Toronto's Esplanade.

At that luncheon the WMCT honoured two long-time volunteers who have been helping with front of house at the concerts over many years: Carol MacNicol and Johanna Morgan. Carol and Johanna are now taking a break from their duties, though everyone looks forward to seeing them at the concerts – maybe looking more relaxed and able to really enjoy the music! Board member Danuta Buczynski also recently stepped down due to her many other commitments. In September, the board arranged a lunch to honour

Danuta, a long-time volunteer and former WMCT president, for her exceptional contribution to the organization over many years. We will miss Danuta's friendship and wisdom, and we offer her our heartfelt thanks as well as best wishes for her future endeavours.

Thanks also go to The Estates of Miriam & Irving Steinberg for a further donation to the WMCT, received earlier this year. And, on a sad note, two supporters of the WMCT have passed away in recent months – Marcia Beach, former Artists Selection Committee member (and wife of honorary adviser, Professor David Beach) and Maestro Mario Bernardi, an honorary adviser. Our condolences go to their friends and families.

All members are welcome to attend the WMCT's annual master class. In fact, this year there are two, both at the Faculty of Music: one by Suzie LeBlanc on Wednesday, November 20, 2013, 1.00 p.m., in Room 116; and one by Susie Napper and Margaret Little of Les Voix Humaines, on Friday, November 22, 2013, 1.00 p.m., in Room 330.

And, don't miss the 2014-2015 Season Launch for the upcoming 117th season – also open to all members – on Thursday, February 27, 2014, at 12.15 p.m. in Walter Hall (in place of the *Tuning Your Mind* lecture on that day).

As you can see, we have a busy year ahead, continuing the WMCT's 116-year legacy of presenting and promoting fine classical music and musicians in Canada. But, it can't be done without you, the members. Thank you all for joining the Women's Musical Club of Toronto on this year's musical journey and for your invaluable support!

Annette Sanger, President

MEMBERSHIP RECOGNITION

Since the 2011 Annual General Meeting the WMCT has 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, 2013, new 20-year members were recognized:

Irene Bradshaw Poole
Barbara Byers
Nancy Byers
Shirley Gregg
Philippa Hunter
John B. Lawson
Grace Olds
Barbara Walker

THE SUM OF THE PARTS: LUCILLE CHUNG AND ALESSIO BAX IN CONCERT

by Midori Koga

"The whole is greater than the sum of the parts."
— Aristotle

Aristotle's words ring true for me at a very basic level whenever I am engaged in one of my favourite family traditions. Each December, an inter-generational group of aunts, uncles, cousins, grandparents, and grandchildren play holiday carols on violin, cello, recorder, piano, and toy piano. There is something extremely fulfilling and joyful about creating music together, even when the end product is often more exuberant than polished, more chaotic than refined. We have at least two, sometimes three at the piano, and even the youngest member of the family waves his arms as a conductor. There are a few of us in the family who are professional musicians, and even for us (or perhaps especially for us), these times are precious and memorable. Chamber music is a wonderful gift for which our family is grateful.

A specialized type of chamber music is the collaboration between two pianists, either in the form of two pianos, or four hands at one piano. While there are many rewards, there are also challenges in this partnership and, I venture, perhaps even more so than between two musicians who play different instruments. When I play with a clarinetist or violinist I am keenly aware of the breath or the bow and we have the freedom to create a new tonal shade out of the differences between our sounds. Two pianists on the other hand have the added challenge of first matching tone, then exploring the creation of new colours out of essentially similar sounds.

Duo pianists must also find a fine balance of preserving the individual pianistic persona of each, while at the same time striving to blend to become "one," and yet more than one! This marriage of sound, rhythm, interpretation, and style requires not only dedicated rehearsal, but also a mutual understanding, and a heightened ability to communicate at the deepest levels. When two pianists are able to create this magical synergy, the

result is a truly artistic experience for those involved in the performance, and for those fortunate to listen.

Bax & Chung is a wonderful example of a piano duo that combines chemistry, musicianship, and pianistic refinement to become "greater than the sum of the parts." The Women's Musical Club of Toronto welcomes Alessio Bax and Lucille Chung to Toronto in the season opening concert in Walter Hall of the Faculty of Music, University of Toronto. Adding to the charm of their pianistic expertise is the fact that they are a young married couple that began playing together on the recommendation of the Ottawa Chamber Music Festival in 2004.

The story of Bax & Chung brings to mind accounts from early duet history, of salon gatherings in the late eighteenth and nineteenth centuries, where young men and women would only have been permitted to sit together when playing duets at the piano. Social protocol of the time would have prohibited men and women from fraternizing too freely, but on the piano bench a young couple might at times inadvertently touch while crossing hands in particular passages. Biographers of Edvard Grieg also tell of how he and his cousin Nina discovered their love for one another while playing together during an evening of duets.

As pianists we are extremely fortunate to have a wealth of solo repertoire for a lifetime of learning and exploration. The two piano oeuvre offers even further possibilities for virtuosity, bravura, and expanded orchestration, while the four hand duo literature invites increased levels of intimacy between the performers and the instrument.

The diverse programme of solo and duo repertoire presented by Bax & Chung is sure to showcase the



Nina & Edvard Grieg at the piano.

widest spectrum of musical expression and artistry of which one piano and two pianists are capable. This is indeed a case where, as Aristotle states, "The whole is greater than the sum of the parts."

Sources:

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Grossman Publishers, New York, NY, 1970.

Midori Koga is Associate Professor of Piano and Piano Pedagogy at the Faculty of Music, University of Toronto.



Jeanie Chung (Photo: Bo Huang)

WMCT FOUNDATION: Spotlight on Jeanie Chung

by Helena Likwornik

The Career Development Award, presented every three years by the Women's Musical Club of Toronto, assists exceptional young Canadian musicians who are already engaged in a professional performing career with a cash award and the opportunity to present a recital in the WMCT's *Music in the Afternoon* concert series. The CDA is funded by the WMCT Foundation.

In 1997, pianist Jeanie Chung was the recipient of this prestigious award. In that year there was a live competition for the award and, in addition to her WMCT recital in the 1997-1998 season as part of her prize, Jeanie was given the opportunity to perform in the gala Centennial Celebration Concert, on May 24, 1997.

The WMCT Foundation recently got in touch with Jeanie to find out where her career has taken her since she received the award, and the role the CDA played in that development.

Jeanie Chung enjoys an active and incredibly rich musical life. She has given concerts across North America, Europe, Asia, and Africa. Recent highlights include solo and collaborative performances in Banff, Berlin, Oslo, and Pyongyang, North Korea.

Jeanie has won several international piano and chamber music competitions including the Busoni International Piano Competition, the International Chamber Music Competition of Caltanissetta, and the Premio Gui International Chamber Music Competition. She has also been the recipient of numerous grants from the Canada Council for the Arts and the Chalmers Fund (administered by the Ontario Arts Council).

Upon completion of her studies at The Royal Conservatory of Music in Toronto, Jeanie obtained her Bachelor of Music, Masters of Music and Doctor of Musical Arts degrees from The Juilliard School. Her principal teachers have been Boris Lysenko, Leon Fleisher, John Perry, and Herbert Stessin. She is currently on faculty at the Taylor Performance Academy for Young Artists at The Royal Conservatory of Music and at The Banff Centre's Summer Music Programs. She is also on the Music Committee of the Toronto Arts Council.

For Jeanie, the CDA award came at a pivotal point in her career. She had just graduated from The Juilliard School and was opening a new chapter in her musical life. The CDA award played a significant supporting role in this next phase, both financially and otherwise. According to Jeanie, the award allowed her to feel "secure in her commitment to music and supported in finding her path". Jeanie says that the knowledge that a dedicated organization such as the WMCT exists was very encouraging to a young artist at that stage in her development.

Jeanie also speaks very enthusiastically about the role the CDA played in allowing her to forge her own musical path: a path that is far more diverse than anything she envisioned during her formative years. She sees herself as a pianist "in the broad sense" – one who in the last season has played Colin McPhee's *Tabuh-Tabuhan: Toccata for orchestra and two pianos* with the Esprit Orchestra, played the celeste in a sixteen performance run of the National Ballet's *Alice in Wonderland*, performed with baritone Alexander Dobson, cellist Andrés Diaz, and even with a few of Canada's most illustrious dancers, including Margie Gillis, Laurence Lemeieux, and Tedd Robinson.

Today, Jeanie enjoys a tremendously rich and varied career, performing both as a solo pianist and with other world-class artists. Jeanie values this diversity tremendously and could not be more grateful for the amazing musical opportunities that have come her way. She speaks warmly about the mentoring role she now plays at The Glenn Gould School, Taylor Academy, and The Banff Centre and how much she enjoys having the opportunity to give back to young musicians at this point in her career.

Congratulations Jeanie! The WMCT Foundation wishes you every success in the future.

Helena Likwornik is a director of the WMCT Foundation.

A CENTURY OF GREAT PERFORMANCES

by Kathy Halliday

It's worth reminding ourselves that The Women's Musical Club has enjoyed over a century of great performances by some of the most illustrious musicians in the world – and that many of them were Canadian, either by birth or by choice. Ida Krehm, Sir Ernest MacMillan, Louis Quilico, Glenn Gould, Maureen Forrester, The Orford String Quartet, Anton Kuerti, and Angela Hewitt number among the dozens of artists who have played for the WMCT. Canada is fertile ground, indeed, for music.

And what of the lesser-known luminaries who kept company on WMCT stages with the international stars listed above? There are many interesting threads contributing to the quality of the Canadian musical fabric. Ronald Turini (b. Montreal 1934) studied with Vladimir Horowitz (and is said to have been Horowitz's favourite student), won multiple international music competitions and soloed with many of the world's finest orchestras. He helped found Quartet Canada several years before it became quartet-in-residence (1977-1981) at the University of Western Ontario, where Turini stayed on as a popular professor of piano until 2008.

Pianist Ellen Ballon (b. Montreal 1898, d. there 1969) was a child prodigy who performed with the New York Symphony, the Berlin Philharmonic, the Vienna Philharmonic, and the Amsterdam Concertgebouw orchestras. While touring later in her career, she played at Kensington Palace in 1936 for the royal Princesses Beatrice and Helena Victoria. Perhaps less gifted in composing prose and titles, in 1945 she wrote "Problems of a prodigy analyzed by a pianist who was one."

An Englishman by birth and in death (while visiting there), Bernard Naylor (b. Cambridge 1907, d. Cumbria 1986) was a composer, conductor, and organist who studied with Gustav Holst, John Ireland, and Vaughan Williams. He came to Winnipeg in 1932-1935, and to Montreal in 1940-1947, returning to England for teaching sojourns or as an organist at Oxford and Reading universities before finally settling in Canada for good in 1959. His choral compositions are particularly beautiful, but his performance for the WMCT in 1947 was as conductor of his Little Symphony of Montreal.

As the WMCT launches another concert season, and its members are anticipating great performances in the year ahead, it's interesting to consider what members enjoyed in the past.

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

VOLUNTEER PROFILE: Jerri Merritt Jones

by Bonnie O'Dacre

For Jerri Merritt Jones it's all about the "Club". She'd underscore and capitalize the "C" in WMCT because she thinks that's the important part of the organization. "Without the club we'd just be another concert-presenting organization in Toronto," she says, "like the Toronto Symphony Orchestra or Talisker Players. They don't have members, they have subscribers."



Jerri Merritt Jones at the WMCT's 2013 Annual General Meeting

And the difference is involvement and participation. Members can make the experience more than just showing up for a concert. "If you don't like something you can get involved and work to change it." Part of

her work with the WMCT involves handing out the newsletters at concerts and says she's often asked: "Where's the Club?" Her reply is simple: "Volunteer."

Volunteer she does. As WMCT registrar Jerri is responsible for recording all applications for membership – new requests, renewals, and lapsed and returning members, a job that consumes her time during May when memberships are flooding into the office. She's also in charge of mailings, organizing volunteers to meet at the office to "stuff" newsletters, event invitations, appeals for funds, renewals, and concert programme inserts. And a couple of years back she added Events Committee chair to her list of WMCT tasks. She organizes food, volunteers, and venues for functions held by the WMCT, as well as the WMCT Foundation.

Jerri smiles describing her "excellent penmanship" that made her a good candidate for the registrar position ten years ago when Marianne Weil went looking for a colleague. And she beams even more brightly recalling that Marianne said that at one time all missives were hand written and hand delivered. "I draw the line at hand delivery."

Of course the next question is, why not use email? "We can't get in touch with all the members that way," she explains, "some members don't have email, so mailing information is the only way to reach everybody."

Indeed, Jerri's introduction to the WMCT was through her friend and neighbour Roxy Finch, who died recently at 99 and never had email. Roxy knew of the WMCT and even had connections to it. Her father Lionel Read had two of his cello compositions performed at a WMCT concert in 1909. Her mother-in-law, Judith G. Finch, was WMCT president from 1929 to 1931. "However, Roxy didn't become a member at that time because you had to be sponsored," Jerri explains, "the WMCT was very exclusive back then." So Roxy went on and volunteered with the Toronto Symphony Orchestra and subscribed to the Canadian Opera Company.

In 2002 Roxy and Jerri received concert tickets from a childhood friend of Roxy's. They were both really enjoying the performance and Jerri said to the person sitting next to her: "This concert is great, how do I get to join the club?" Both were surprised by the answer: "Just buy a subscription".

Roxy died this summer at the age of 99 but for the past ten years she'd been a loyal supporter. Jerri is thankful that her friend introduced her to the WMCT.

Music has always been part of Jerri's life. She recalls as a child at the age of four listening to her mother's 78 rpm recording of Peer Gynt Suite and looking at the

picture book that accompanied it. Jerri was born in Arizona and grew up in a family of six children. "Everybody learned to play an instrument, except me," she says, recalling family gatherings when everyone played instruments and sang – home-made concerts.

Canada came into her sights while she was studying fine art at the University of Missouri and parents of a friend talked her into attending the Ontario College of Art. She transferred schools, cities, and countries. "My friends tell me I was born Canadian, and everything else is just geography." And Toronto is her city. Happy in her downtown location she has no desire to live anywhere else.

OCA worked out fine too. Graduating with a degree in general arts, Jerri worked for an art publishing company based in Vancouver and was responsible for its Ontario branch.

This is when she met and married Schuyler Jones and helped raise his two teenage daughters. She's been a widow for twelve years and Jerri says she is very fortunate, "I've got great in-laws and five wonderful grandchildren." There is another link connecting Jerri to the WMCT. Sarah Trumball Van Lennep Warren, president in 1905, was Schuyler's grandmother.

The women who started the WMCT in 1899 were musicians who got together for their love of music. Sarah Warren wasn't a trained musician but a cultivated music lover. In the years since the WMCT was founded it had grown from just a few women musicians gathering in each other's homes, to include those who don't perform but love to watch and listen. Today Jerri Merritt Jones is just such a member. Not a musician, but a music lover and one dedicated to the Club.

Bonnie O'Dacre is a member of the WMCT board of directors.

WMCT MEMBERS INVITED TO ATTEND MASTER CLASSES

The Women's Musical Club of Toronto is sponsoring two master classes this season and all WMCT members are welcome to attend:



Led by **Suzie LeBlanc**, soprano
Wednesday, November 20, 2013, 1 p.m.
Faculty of Music, Room 116
80 Queen's Park, Toronto

Led by **Susie Napper & Margaret Little**
of Les Voix Humaines
Friday, November 22, 2013, 1 p.m.
Faculty of Music, Room 330
80 Queen's Park, Toronto

(both classes are free of charge)



RECOGNIZING WMCT ADVISER ELIZABETH NEWTON'S 90th

Elizabeth Newton, an honorary adviser to the Women's Musical Club of Toronto and the WMCT Foundation, celebrated her 90th birthday on August 22, 2013, with forty-four of her closest friends. Indeed, a niece travelled all the way from Tennessee to pay tribute to this beloved member of a large and loving family.



Elizabeth came to Canada from her native England in 1949. Her stellar teaching career began with a year at Havergal College, followed by a year at Branksome Hall, and twenty years with the East York Board of Education. Elizabeth returned to Havergal for her final posting as vice-principal of the Middle School, retiring in 1986.

Elizabeth joined the WMCT in the 1986-1987 season and, like her great friends Nora Dawson and Mary Dennys, soon became an enthusiastic volunteer. Elizabeth's input was crucial to the early development of the Career Development Award. She coordinated the second CDA competition, the first to be presented in front of a live audience, on December 1, 1991, with the first prize won by fifteen year old violinist James Ehnes.

As a founding member of the WMCT Foundation in 2000, which brought long-term financial stability to the WMCT, Elizabeth joined the ranks of "les dames formidables" whose vision, diligence, and dedication over the last 115 years are largely responsible for the continued success of the WMCT and its child of the millennium, the WMCT Foundation.

Many happy returns of the day, Elizabeth, from your friends at the WMCT and WMCT Foundation.

LUCKY DRAW WINNERS

A special lucky draw for a one-year membership to the WMCT was held immediately following the 115th Anniversary concert at Koerner Hall on May 2, 2013. Congratulations to the two winners, Anna Jarmain and Ken MacLennan.

WOMEN'S MUSICAL CLUB OF TORONTO/WMCT FOUNDATION 2013-2014 RECORD OF AWARDS

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 – \$10,000

Established in 2008 and awarded annually to a student who displays musical excellence and is enrolled in the Artist Diploma Program or Performance Diploma Program at The Glenn Gould School of The Royal Conservatory of Music. The recipient must be a Canadian citizen or landed immigrant.

2013-2014 Recipient: Whitney Mather, soprano

University of Toronto, Faculty of Music

Women's Musical Club of Toronto and the Women's Musical Club of Toronto Foundation Fellowship – interest on the \$50,000 endowment

Established in 2001 with a gift of \$25,000 from the WMCT and the WMCT Foundation, and matched by the University of Toronto, to create an endowment that will sustain an annual award in perpetuity for an outstanding graduate student in Performance in the Faculty of Music. The recipient must be a Canadian citizen or landed immigrant.

2013-2014 Recipient: Lisa Tahara, piano
(second year receiving fellowship)

The Women's Musical Club of Toronto and Women's Musical Club of Toronto Foundation Centennial Scholarship – \$10,000

Established in 1997-1998 as part of the WMCT Centennial Celebrations, it is awarded annually to a student in the Performance Program of the Faculty of Music, University of Toronto. The recipient must have attained an annual grade point average of 3.5 or above, have the intention to pursue a career as a concert musician, and be a Canadian citizen or landed immigrant.

2013-2014 Recipient: David Zucchi, saxophone



Scholarship winners Lisa Tahara, piano, David Zucchi, saxophone, and Whitney Mather, soprano, with retiring board member Danuta Buczynski (second from right), at the WMCT Annual General Meeting on October 3, 2013.