

THE

Aldeburgh
CONNECTION

Toronto: a musical century



WALTER HALL
SUNDAY, APRIL 30, 2000
2:30 p.m.

We wish to thank
Anne and Michael Gough
for sponsoring Monica Whicher,
Iain and Barbara Scott
for sponsoring Norine Burgess
and
Clive and Sue Mortimer
for sponsoring Nils Brown
in this concert

We also wish to thank
The Julie-Jiggs Foundation
The Charles H. Ivey Foundation
for their generous support of today's concert



Cellist and composer, Leo Smith:
drawing by Dora de Pedery Hunt.

Toronto: a musical century

MONICA WHICHER, soprano

NORINE BURGESS, mezzo

NILS BROWN, tenor

STEPHEN RALLS and BRUCE UBUKATA, piano



We were daunted by the thought of a millennium but imagined we could cope with a century. Looking into the musical activity of our city over this period, however, would take more than a whole season of concerts. This afternoon, we are following three lines of discovery which together provide at least an outline of the presence of song in Toronto over the last hundred years.

The first line runs from Ambrose's *Die Lotosblume* of 1901 to Beckwith's *A Man and his Flute*, the last of several songs written just this year. (This satisfies the most exact definition of a century as being the years from one to a hundred!) Many different composers are represented — not necessarily all Torontonians, but all having a significant effect on musical life here. The second thread connects a number of great performers whose singing became an important aspect of performance history in the city, either because of their residence here or because of repeated visits.

Finally, we may be forgiven for drawing attention to The Aldeburgh Connection's role in presenting song and, particularly, in commissioning new work. We are especially proud of our *Toronto Song Book*, whose five composers have taken the words of Toronto poets in order to provide repertoire for the century to come.

A happy millennium to you!



BEGINNINGS

Die Lotosblume (*Heinrich Heine*) (Op. 19)(1901) Paul Ambrose (1868-1941)

The lotus-flower is afraid of the sun's splendour, and with bowed head she dreamily waits for night.

The moon is her lover, he awakens her with his light, and for him she unveils her innocent flower-face in a friendly way.

She blooms and glows and shines, and stares silently into the heavens; she smells fragrant and weeps and trembles for love and love's woe.

Hamilton-born Ambrose and Manning, from New Brunswick, both followed professional careers in the United States.

The Whitethroat, (*T.H. Rand*)

Edward B. Manning (1874-1948)

The hour has come to part (*Edward Oxenford*) (1910)

Edward Broome(1868-1922)

Broome was organist and choirmaster at Jarvis Street Baptist Church and conductor of the Toronto Oratorio Society.

Oh! you Canadian town (*Stanley K. Bennett*) (1914)

N. Fraser Allan (fl. 1911-40)

POSTWAR

Ariadne Waking (*Leigh Hunt*)

Leo Smith (1881-1952)

This is an early song by Smith, who arrived in Canada from England in 1911 and became principal cellist of the Toronto Symphony Orchestra.

Sonnet to Sleep (*John Keats*) (1921)

Healey Willan (1880-1968)

I sing of a maiden (*anon. 15th century*) (1927)

Sir Ernest MacMillan (1893-1973)

Dedicated to the baritone, Campbell McInnes

Take me to a green isle (*H.E. Foster*) (1936)

Walter MacNutt (1910-96)

Cheerio (I'm going to see the King and Queen) (1939)

Percy Faith (1908-76)



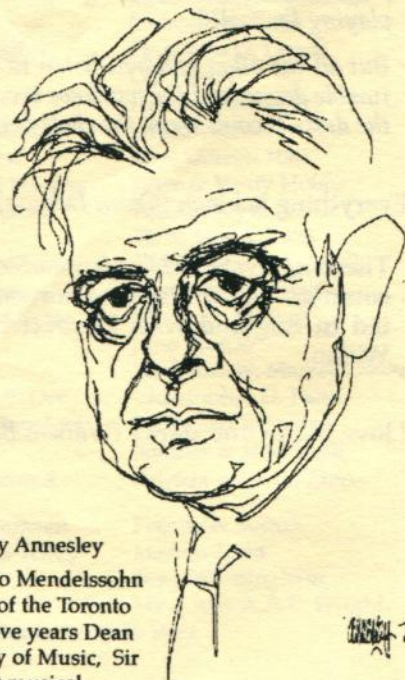
Augustus Bridle, after
a painting "The Critic"
by Kenneth Forbes

For more than 30
years Bridle was a
much respected
music and drama
critic for
the *Toronto Star*



Healey Willan, drawing by
Lynne Carson

A composer, organist and
choir director, Willan was a
dominant figure in
Canadian musical life for
over half a century



Sir Ernest MacMillan: drawing by Annesley

Fifteen years conductor of the Toronto Mendelssohn
Choir, twenty-five years conductor of the Toronto
Symphony Orchestra, and twenty-five years Dean
of the University of Toronto's Faculty of Music, Sir
Ernest was the most important musical
figure of his time in Toronto

Annesley 76.

STARS FROM HOME AND ABROAD

Ich atmet' eine Lindenduft (Friedrich Rückert) Gustav Mahler (1860-1911)

I breathed a gentle fragrance. In the room stood a sprig of lime, the gift of a dear hand: how lovely the fragrance was!

That sprig of lime, tenderly you broke; softly I breathe in the fragrant lime, love's gentle fragrance.

The Salley Gardens (W.B. Yeats) Irish tune, arr. Benjamin Britten (1913-76)

Page d'écriture (Trois Poèmes de Jacques Prévert) (1972)

Harry Freedman (b. 1922)

Page of writing: Two and two four, four and four eight, eight and eight make sixteen — "Repeat!" says the master. But the lyre-bird flies through the sky; the child sees it, hears it and calls, "Save me, play with me, bird!" Then the bird descends and plays with the child.

Sixteen and sixteen, what do they make? Nothing, least of all thirty two, they are gone. The child has hidden the bird in his desk and all the children hear its song. And eight and eight vanish in turn, and four and four, and two and two, and one and one make neither one nor two and vanish also. And the lyre-bird plays and the children sing and the teacher cries, "When you have finished playing the fool!"

But all the other children listen to the music and the classroom walls gently tumble down, and the windows become sand again and the ink becomes water, the desks become trees, the chalk becomes cliff, the quill-pen becomes bird.

Everything is black (Owen Dodson) (The Confession Stone) (1967)

Robert Fleming (1921-76)

The song-cycle *The Confession Stone: The Songs of Mary* was a centennial commission for Maureen Forrester. Saskatchewan-born Fleming studied in England with Herbert Howells and in Toronto with Healey Willan.

I love the jocund dance (William Blake) (1953) Oskar Morawetz (b. 1917)



d. Ivey/52

Emmy Heim was a distinguished Austrian mezzo soprano who gave recitals in Toronto in the 1930's. She settled here after the War and became an important teacher and mentor to many singers.

drawing by Joanne Ivey Mazzoleni

Two settings of Eduard Mörike

Hugo Wolf (1860-1903)

Im Frühling

In Spring: Here I lie on the spring hill: the cloud becomes my wings, a bird flies before me. Oh, tell me, one-and-only love, where you are, that I may be with you! But you and the breezes have no home.

Sunflower-like my heart lies open, yearning, reaching up in loving and hoping. Spring, what is your will? When shall I be stilled?

The cloud I see go its way, and the river; the sun kisses its gold deep into my veins; my eyes, marvellously enthralled, close, as if in sleep, yet my ear harks still to the humming bee. I think this and think that, yearn, and know not quite for what: half joy it is, and half complaint; oh say, my heart, what memories do you weave in golden-green bough twilight? — Past, unutterable days!

Abschied

Farewell: One evening, without knocking, in comes a gentleman: 'I have the honour', he says. 'to be your critic'. At once he takes the light in his hand, looks long at my shadow on the wall, stepping close, and standing back: 'Now, young man, kindly see how your nose looks from the side! That, you will admit, is a nose and a half.' Is it? Good heavens — to be sure! Bless my soul! I never, never in all my life, imagined my face had such a world-sized nose!

Various other things the man said about this and that; what, I truly no longer remember; perhaps he thought I should have a confession to make. He rose at last. I held the light for him. At the top of the stairs, I gave him a merry wee kick on the backside to be getting along with ... And by thunder! The rumbling, the tumbling, the stumbling! I never saw the like before, never in all my life have I seen a man go down stairs so fast!



INTERMISSION

during which tea will be served in the Torel Room
with the kind assistance of students
of the Opera Division, Faculty of Music



THE CONNECTION TO THE CITY

The owl and the pussycat (*Edward Lear*)

Harry Somers (1925-99)

Commissioned by The Aldeburgh Connection through the assistance of the Canada Council, and first performed on February 13, 1989

Toronto (*Anna Jameson*) (*Studies and Rambles of Wasagewanoqua*)

John Greer (b. 1954)

Commissioned by The Aldeburgh Connection through the assistance of the Laidlaw Foundation, and first performed on March 3, 1996

Greer sets an extract from the memoirs of Mrs Jameson, wife of an early attorney-general, who travelled in Ontario in 1837.

A Toronto Songbook

Commissioned by The Aldeburgh Connection through the assistance of members of the audience, and first performed on April 30, 2000

Venus and Pomona (*Robert Finch*)

Derek Holman (b. 1931)

From *Double Tuning*, published by Porcupine's Quill, 1984; used with the kind permission of the Estate of Robert Finch.

We wish to thank Connie MacDougall and James MacDougall for their sponsorship of 'Venus and Pomona'

When Venus at each dawning of her youth
 Parts emerald billows round her fluted shell,
 The branching arms of mermaids and the swell
 Of brawny tritons arch for her a booth
 Floating astride a world of sun and shadow
 Dappling the surf with buds of dark and light
 That linger as they vanish out of sight
 Like rosy mist across an azure meadow.

An autumn vision parodies that scene
 When harvest lifts Pomona to be queen
 Of blushing gems, burnished to frightful height,
 While at her feet daylight and moonlight swim
 With shaggy trunk, bare shaft and twining limb,
 Seas of wild cyclamen, red, blue, and white.

Blue Heron Near the Old-Mill Bridge (*Raymond Souster*)

Gary Kulesha (b. 1954)

From *Collected Poems of Raymond Souster*, by permission of Oberon Press

*We wish to thank Kenneth and Carol Anderson for their sponsorship
of 'Blue Heron Near the Old-Mill Bridge'*

This blue heron effortlessly managing
one graceful unhurried occurrence after another,
first stepping so stiffly, so carefully
over the slime-slippery rocks of the river,

with me and a father and his young son
his only audience watching from the river-bank,
still frozen in admiration, yet unnerving him
enough to suddenly flap both sail wings
(even longer than his slender beak) once, twice, three times
we count before he glides down ten yards farther upstream,
skimming in for a touch-down as smooth and short as summer.

Brunswick Avenue (*Dennis Lee*)

Erik Ross (b. 1972)

From *Civil Elegies and Other Poems*, published by Anansi, 1972; used
with the kind permission of the poet

*We wish to thank Anne Drozd for her sponsorship
of 'Brunswick Avenue'*

We are in
bed, the dark is close to my face. Hilary
moans in the crib. It is getting
warm in here, the covers are
close, I am going
into it.

All the long-legged suns have clotted again
in my head, and only keyholes know a song.
Emptiness is my alibi, but it is pitted with syllables like
caterpillars moving hoarsely across the face of the Bible.

Outside, the rasp of a snow-shovel
grates in the dark.

Lovely
sound, I hang onto it. In the
stillness I feel the flakes and the heft of
that man's left arm, and the sudden
twinge as the shovel lets go of the wet snow I am going into it

Many spaces no longer belong to the ones who once filled them.
 The air keeps striding through.
 Pinholes arrive & open like sprayguns, and always
 the long-legged suns are combining.

Beside me on the bed the man with whom I did
 great violence for years, preserving
 dalliance and stigmata, stretches
 easy in his after-pleasure, sleeping.
 Clothes and our wetness load the air.
 His hair is on my shoulder.
 The covers lift and fold, and the shovel scrapes and I hear the
 endless holes in the night hang down and the snow and
 our fragile breathing.

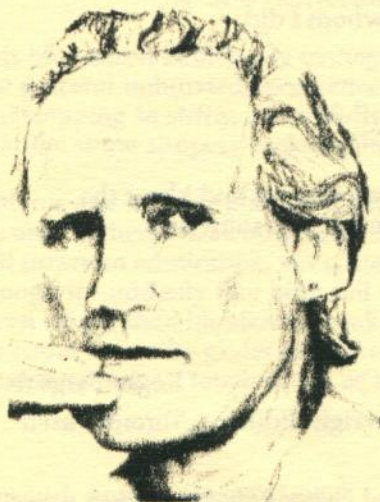
Spinnaker (*Richard Outram*)

Roger Bergs (b. 1969)

From *The Promise of Light*, Anson-Cartwright Editions, Toronto, used
 with the kind permission of the poet

*We wish to thank Rosemary Kilbourn and Hilary Kilbourn for their sponsorship
 of 'Spinnaker', in memory of William Kilbourn, a Toronto historian and writer*

Held fore and aft, the empty vessels ride,
 In haven rocked, each restless blazing mast
 At constant realignment, side by side:
 Awaiting mariners, released at last
 From all the world's profession, who arrive
 Unburdened in the canted evening light:
 And suddenly the quay becomes alive
 With purposive disorder, that they might,
 Inhabited once more, as in an act
 Of what we learn to recognize as Grace
 Life comes to life, move dream-like out in fact
 Like scattered wings upon the waters' face:
 And there, that Prayer and Holiday prevail,
 Break out the great bright volume of their sail.



Harry Somers garnered international respect as a composer. He was a keen promoter of contemporary Canadian music



Lois Marshall: drawing after photo in concert programme at Eaton Auditorium, Toronto 1957

A Man and his Flute (*Miriam Waddington*)

John Beckwith (b. 1927)

From *The Last Landscape*, Toronto: Oxford University Press, 1992, copyright © Miriam Waddington

*We wish to thank Martin and Judith Hunter for their sponsorship
of 'A man and his flute'*

A man in a black coat
plays a song
on a black flute
in a concert hall.
He plays with his whole
body with his hands
with his trunk until
he becomes a tree and
his arm a branch;
his fingers are urgent
extensions that startle
the air in the leaves.

His song is obscurely
about a lemon
picked from an old tree
in another country then
brought home and cut
against the blue
of a winter sky.

The lemon and the
black flute and the man
in the black coat who
sways with the music
in the concert hall
takes the blue sky the
yellow lemon and the
cold sunlight of March
and turns it into an April
filled with the blueness
of hyacinth; winter turns
its back and melts away
in the runnelled snow piled
against frozen houses.

The man and his flute
play their song,
the audience is pierced
by the blueness of sky,
the audience hears
the snow melting,
the audience sees spring
approaching the audience
stands up the audience claps,
the audience dances.

The man and his flute
end their song,
a smell of cut lemon
fills the air.

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On Wednesday, May 24, we present our 2nd annual *Greta Kraus Schubertiad*, a Schubertian musical party with intermission refreshments, and featuring soprano **Carla Huhtanen**, mezzo **Catherine Robbin**, violinist **Mark Fewer** and pianist **Peter Longworth**. For tickets to this concert please call the Glenn Gould Studio at (416) 205-5555.

Information and a booking form for next seasons's concerts will be mailed out shortly. In the meantime, you may wish to mark these dates in your calendar: November 26, January 28, March 4 and April 28 for the Sunday Series, with Recitals on November 10, February 21 and April 26. If you would like to be on our mailing list for our 2000/2001 Season Brochure, please leave your name and address at the desk in the lobby after the concert, or call us at (416) 444-3976.

Box office revenues cover only a portion of our operating budget; grants, corporate funding and individual donations are needed for the balance. Audience members are asked to consider joining one of our supporting categories: **Benefactor** (\$1000 or more), **Champion** (\$500 or more), **Patron** (\$100 or more) and **Friend** (\$50 or more). Donations may be made by cheque or VISA, and may be made in instalments, if you prefer. You will receive information on our activities, and all donations will be acknowledged with a receipt for income tax purposes. Other donations and suggestions for corporate sponsorship will be gratefully received, and donors may also act as sponsors for a concert, an artist, or as in today's concert, a special commission. Your support is vital in helping to ensure the continuation of these concerts.



We gratefully acknowledge the assistance of the following in presenting today's concert:

- Michael and Anne Gough
- Clive and Sue Mortimer
- Iain and Barbara Scott
- The Julie-Jiggs Foundation
- The Charles H. Ivey Foundation

- Kenneth and Carol Anderson
- Anne Drozd
- Martin and Judith Hunter
- Rosemary Kilbourn and Hilary Kilbourn
- James and Connie MacDougall
- Sissinghurst, which has provided today's floral arrangements
- Joanne Mazzoleni
- Scott James and The Arts and Letters Club of Toronto
- The Ontario Arts Council and The City of Toronto through the Toronto Arts Council
- many individual supporters:

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Aldeburgh is the small town on the east coast of England where Benjamin Britten, Peter Pears and Eric Crozier founded the Festival of Music which flourishes to this day. Artistic directors Stephen Ralls and Bruce Ubukata have visited and worked there for many summers, as has a large number of the singers appearing with The Aldeburgh Connection.

Monica Whicher is welcomed on all the major concert stages across Canada in a wide range of repertoire. She has premiered many new Canadian works, including songs cycles by John Beckwith and John Greer commissioned by The Aldeburgh Connection, has appeared as soloist with the Toronto Symphony Orchestra, the National Arts Centre Orchestra, the Kitchener-Waterloo Symphony and the National Ballet of Canada. She has sung at the Winnipeg New Music Festival, the Guelph Spring Festival, Festival Lanaudière in Quebec, the Ottawa Chamber Music Festival, and Music in Blair Athol, Scotland, and as a recital partner with guitarist Rachel Gauk, harpist Judy Loman, and the Penderecki Quartet. This season's engagements include Beethoven's *Missa Solemnis* with the Montreal Symphony, Berlioz's *Les Nuits d'été* in Thunder Bay, Rossini's *Stabat Mater* with Chorus Niagara, Willan's *Requiem* in Kitchener-Waterloo, *Pygmalion* with Opera Atelier, and other concerts in Toronto, Ottawa and for CBC. She has recorded with the Bach Consort, and has several recordings on the Marquis Label.

Norine Burgess's busy career finds her performing on opera and concert stages across Canada and in Europe. Her debut at the Salzburg Festival took place in 1997 as the second lady in *Die Zauberflöte*, a role she reprised last summer, and she will return to Salzburg this season to sing the role of Neris in Cherubini's rarely heard opera *Médée* under Sir Charles Mackerras. Other operatic engagements this season include *Rigoletto* with Vancouver Opera and *Die Fledermaus* in Calgary. Notable concert engagements have included the Mozart *Requiem* in Leipzig and Halle, *Peer Gynt* with the Toronto Symphony, *Elijah* with the Kitchener-Waterloo Philharmonic Choir, and this season she appeared with them again in the Healey Willan *Requiem*, to be recorded for EMI. She sang a concert of duets and arias with Russell Braun and the Montreal Symphony Orchestra, and has appeared in concert frequently with her husband, tenor Michael Schade, including appearances at Roy Thomson Hall, and at the Aeolian Hall in London, Ontario.

Nils Brown's engagements this season include Beethoven's *Missa Solemnis* at the Elora Festival, Bach's *Coffee Cantata* for Tafelmusik, Mendelssohn's *Lobgesang* with the St Lawrence Chorale, *St John Passion* with the Mendelssohn Choir, *St Matthew Passion* with Chorus Niagara, and *Acis in Acis and Galatea* in New York City. Upcoming are Bach's *Coffee Cantata* with Les Violins du Roy, the Mozart *Coronation Mass* for Edmonton's Richard Eaton Singers, and *Messiahs* in Vancouver and Edmonton. His last two seasons at Aldeburgh saw him in the title role in *Albert Herring*, and as Ernesto in *Don Pasquale*. He was Gennaro in Opera in Concert's *Lucrezia Borgia* by Donizetti, and played the swashbuckling Frederic in *Pirates of Penzance* for Kingston Symphony. He has sung at the Lamèque Baroque Festival and with the Bach Choir of Bethlehem. He toured Germany and the Czech Republic with Iwan Edwards in Mozart's *Requiem*, and for the American Bach Soloists sang Charpentier's *Judgment of Solomon*. He has recorded with the Aradia Ensemble, the American Bach Society and the Washington Bach Consort.

John Beckwith came to Toronto from Victoria in 1945. He has had a long association with the Faculty of Music, University of Toronto, in 1952, serving as Dean from 1970-77, and as first director of its Institute for Canadian Music. He has been a writer, critic and broadcaster, and in 1997 twenty-five of his talks and articles on music were collected under the title *Music Papers* (Golden Dog Press, Ottawa). His compositions cover stage, orchestral, chamber, solo and choral genres and include both 20th century concerns and historical or regional themes of Canada and he has collaborated with prominent Canadian writers, notably James Reaney, Jay Macpherson, Margaret Atwood, Dennis Lee, and bpNichol. He was a founding member of the Canadian Musical Heritage Society, and continues to serve on its editorial board.

Roger Bergs studied composition at Juilliard with John Corigliano, and with Gary Kulesha and Glenn Buhr at Wilfrid Laurier University. He is now engaged in doctoral studies in composition at the University of Toronto, with Chan Ka Nin. His works have been performed by prestigious orchestras and ensembles across Canada. Current projects include commissions from the Toronto and Winnipeg Symphonies and a recording of his work *Attractive Metal* by James Somerville and the Hannaford Street Silver band has recently been released by Opening Day records. He has worked with National Public Radio in New York, the Stratford Festival, and he edited the orchestral score for a concert performance of the silent film *The Battleship Potemkin*. He conducts the Concertsingers chamber choir, and is Organist and Choir Director of Knox Presbyterian Church in Toronto.

Derek Holman came to Toronto from England 1965, to be organist at Grace Church-on-the-Hill, Toronto and teach at the Faculty of Music in the University of Toronto. Following that he became organist at the Church of St. Simon the Apostle where he continued the tradition of a choir of men and boys, and his interest in training children led him to become Musical Director of the Canadian Children's Opera Chorus from 1975-85. His early

musical interests were chiefly choral — first oratorios, later the English School from Tallis to Britten, and most of his music is for voices. His many commissioned works include song cycles, oratorio and operas. His song cycle *A Centred Passion* was performed by Gerald Finley and Stephen Ralls on the JUNO-award winning CD *Songs of Travel*. His new oratorio, *The Invisible Reality*, will be premièred by the Toronto Mendelssohn Choir and the TSO on June 1.

Gary Kulesha's music has been commissioned, performed, and recorded all over the world. He has been Composer In Residence with the Kitchener-Waterloo Symphony Orchestra and the Canadian Opera Company, is Composer-Advisor to the TSO and Artistic Director of The Composers' Orchestra. His conducting activities are extensive, and he has premiered hundreds of works, and recorded for radio and CD. This past winter, he had premières of his *Violin Concerto* with the Winnipeg Symphony Orchestra, a *Partita for Piano and Orchestra* with the Manitoba Chamber Orchestra, and *The True Colour of the Sky* with the Toronto Symphony Orchestra. Later this year the University of Toronto will present his second opera, *The Last Duel*, written in collaboration with librettist Michael Albano, and Vancouver New Music will present a new work in celebration of the millennium.

Erik Ross is currently in the thesis year of his Doctor of Music degree at the Faculty of Music, University of Toronto, where his advisor is Christos Hatzis. He has been a U of T Open Fellowship holder for the past four years, and has been awarded the Helen F. R. Graham and John Weinzwieg Graduating Scholarships. His music has been performed in a number of venues, including the International Women's Brass Conference in St. Louis and the Festival of the Sound. He was the musical interpreter and orchestrator for John Oswald's part in the National Ballet's 1999 production of *Inspired by Gould*.



Shortbread cookies from LA ZECCA (tel: (416) 778-4207)

Floral arrangements from SISSINGHURST (tel: (416) 461-7217)



MacMillan conducting: sketch by Dr Charles F. Comfort,
for the Arts and Letters Club of Toronto