

ICM  
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*NEWSLETTER*

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Editor: Robin Elliott

The Guild of Canadian Film Composers

The Guild of Canadian Film Composers (GCFC) /  
Gilde des compositeurs canadiens de musique de film  
was founded in 1979, at the same time as the Academy  
of Canadian Cinema & Television. The Academy  
promotes the general interests of Canadian film and  
television, and administers three awards: the Genies  
(cinema), the Geminis (English-language television)  
and the Prix Gémeaux (French-language television).  
The GCFC advances the cause of composers and music  
producers working for film, television, and new media  
(including video games, some of which have a budget  
for music that rivals or surpasses that of many feature  
films). Both organizations benefited from the growth in  
film and television production in the 1980s that was  
partly a result of favorable tax incentives that helped to  
fund the expansion of the Canadian Film Development  
Corporation (renamed Telefilm Canada in 1984).

The founding members of the GCFC were Ben  
McPeck, Lou Applebaum, Glenn Morley, and Harry  
Freedman, who was the first president of the guild.  
Christopher Dedrick is the current president, and Paul  
Hoffert is the chair of the board of directors. Though it  
began as a Toronto-centred organization, the GCFC is  
now national in outreach. It currently has 295 members  
and has sponsored many information sessions, panels,  
professional development programs, and other events  
in Vancouver, Toronto, Montreal, and Halifax. There is  
a bilingual web site at <http://www.gcfc.ca>.

The GCFC produces a newsletter titled *Spotting  
Notes*, which began publication in 1996 and has been  
fully bilingual, aside from the name, since 2002. An  
educational DVD produced by the GCFC titled *And  
Now ... The Music Score: The Hows and Whys of  
Composing Music for Film & Television* is available  
for purchase from the GCFC web site.

Funding for the GCFC comes from membership  
dues and also from the SOCAN Foundation. For the last  
three years, SOCAN has provided support through the  
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## Music Academia in the News

It is rare that the academic world makes it into the headlines, and rarer still that events in music academia are brought to the attention of newspaper readers. Recently, however, a half-page article in the Toronto *Globe and Mail* highlighted a trend in which 'Canadians and permanent residents [are] being shut out of jobs' at Canadian universities in general, and music departments in particular.<sup>1</sup> The article states that the U.S. composer Dorothy Chang was hired as an assistant professor of music at the University of British Columbia (UBC) in preference to qualified Canadian candidates, such as Rodney Sharman. The article also notes that the Faculty of Music at McGill University recently 'hired two academics from U.S. colleges over top Canadian candidates.' In a letter to the editor responding to this article, John Burge, President of the Canadian League of Composers and a professor of composition at Queen's University in Kingston, pointed out that McGill and UBC may have been in breach of Human Resources Development Canada (HRDC) regulations about hiring.<sup>2</sup> Peter J. Duffin, a former HRDC employee, responded that the universities would not be in breach of regulations if a non-Canadian academic brings 'skills of significant benefit to Canada.'<sup>3</sup> Janet Danielson, the chair of the Association of Canadian Women Composers, wrote in to complain about this loophole, and noted further that 'There has been only one Canadian woman appointed to a tenure-track university composition position in English-speaking Canada in the past 30 years.' Danielson argues that by neglecting Canadians, 'universities are undermining the long-term viability of their programs, not to mention Canadian cultural leadership and a distinctly Canadian voice.'<sup>4</sup>

HRDC regulations were changed in 2001. Before that date, Canadians had to be considered in the first tier of the hiring process. Committees could not even look at non-Canadians until all Canadian applications had been reviewed and qualified Canadian candidates had been interviewed. The new HRDC regulations allow for simultaneous searches, in which Canadian and non-Canadian applicants are reviewed at the same time. It seems that the new HRDC regulations have (unintentionally?) made it easier to bypass Canadian candidates. It is still the case, however, that Canadians who are fully qualified for any position must be offered it before a non-Canadian candidate can be considered. In cases where a non-Canadian is to be offered a job, the university must provide detailed recruitment and selection information to HRDC to justify the process. But subjectivity creeps into the process due to the fact that it is up to a hiring committee to decide whether or not a foreign candidate offers special 'skills' that the Canadian candidates do not possess. This is a debatable issue, especially when, as in the Chang case, the position involves creativity rather than scholarship.

<sup>1</sup> Caroline Alphonso, 'Foreign hires sweet music to universities: flap over UBC choice for composing post illustrates cross-country staffing trend,' (Toronto) *Globe and Mail* (11 May 2004): A3.

<sup>2</sup> John Burge, 'Sour notes,' *Globe and Mail* (12 May 2001): A18.

<sup>3</sup> Peter J. Duffin, 'Canadian hires,' *Globe and Mail* (13 May 2004): A20.

<sup>4</sup> Janet Danielson, 'A jarring note,' *Globe and Mail* (17 May 2004): A12.

There are, of course, other considerations besides nationality that drive the hiring process. Equity and diversity issues are usually highlighted in university job ads. When asked whether diversity or nationality considerations are prioritized by the university administration, a highly placed University of Toronto music administrator said that recently diversity has taken precedence. No doubt this reflects a similar trend elsewhere in Canada. The fact that Chang is a woman and also a visible minority, and thus adds to the diversity of the university community, may have counted for more than Sharman's Canadian nationality. (The fact that Sharman is also openly gay invites one to pose the question of how different kinds of diversity are weighted in the hiring process: does visible diversity count for more than invisible diversity?) In other cases, to judge from Janet Danielson's comments, Canadian women may have been passed over in favour of male candidates from abroad. Such cases would have to have been argued before HRDC on the basis of uneven qualifications and suitability for the position: the 'significant skills' loophole cited by Duffin.

I worked in Ireland as a foreign national from 1996 to 2002, lecturing in music at University College Dublin (UCD). As a holder of joint Canadian/U.K. citizenship, I was able to compete on a level playing field with Irish candidates for the UCD position, thanks to European Community (EC) employment regulations. Universities in EC nations may not give preferential treatment to candidates from their own country, unlike the situation in Canada under the HRDC regulations. An Irish musicologist applying for a job at an Irish university will often find him/herself in competition against musicologists from the U.K., Germany, France, and so on. When I was hired by UCD, I was the only non-Irish academic in the music department; now there are three Irish faculty members, one British, and one German.

Diversity of nationality is obviously a valuable asset in a university music department. My undergraduate training at Queen's University was all the richer for the fact that it included instruction from faculty members who were originally from Hungary, England, Germany, the United States, and Jamaica, as well as Canada. At the University of Toronto's Faculty of Music, at least 50 percent of the current full-time faculty members are of non-Canadian origin. At the same time, it is only right to give Canadian graduates a fair opportunity at being employed in Canada. What is needed is a workable compromise between hiring only Canadians for academic positions in music, and hiring only international candidates. The HRDC regulations, which give preference to Canadian candidates, while at the same time provide clear procedures for hiring non-Canadians, seem to have been drawn up with just this type of compromise in mind. The price to be paid is that the hiring criteria remain somewhat subjective, and this seems to result in abundant possibilities for circumventing the spirit, if not the letter, of the HRDC regulations. This is a vitally important and sensitive matter, as the responses to the *Globe and Mail* article demonstrate, and one that needs ongoing attention and consideration.

Robin Elliott

## The Maria Callas Poems

William Aide

### The Act II Finale

Divas live electrifying lives.

In Mexico City she placed her great ugly voice  
to open up Aida's endless high E flat;  
hers was no ordinary *vox humana*.  
She knew the worth of work –  
heft of the diaphragm served her,  
the cords flickered  
twitched like impaled *lepidopterae*.  
No more a slave, Aida rang out her high authority.  
Out over the whole thrilled acoustic world  
the furor of a perfect stratospheric note  
unwritten by Verdi.

*I bore my myth that night.*  
*The singing was bloody miraculous.*  
*Nobody doubles Callas.*

### The Birdcage Photo, New York

A thick girl sharing her prized possessions  
with an attentive fellow;  
he admires their colours, pale peach  
flecks on lemon yellow.

She doesn't see them quite so sharp –  
it's their canary trilling makes her avid;  
the male bird coloraturas non-stop.  
She christens him David.

He functions as her Holy Spirit,  
pours out, spurs her heart's thrum,  
bears her heavy teenaging.  
He lights on her ear-drum.

She hears his rapid beating accurately,  
mimics his every roulade  
his non-humanity her best teacher.  
She carries him across the flood

back to her native Athens.  
Unseen her firebird survives  
here in this homely snapshot –  
She must be eleven or twelve.

Major Bowes' Amateur Hour  
*April 7, 1935*

Nina Foresti, singing "Un bel di",  
abbreviated version:  
Nina, you hide behind a spindly name,  
you are really Cecilia Sophia  
Anna Maria Kalegoropoulou, by birth.

Your lively interview tells us your father's a  
druggist who changed his name to Callas –  
he wanted a normal Maria who wouldn't compete –  
this is your secret radio hour.

You are all of eleven, much too young  
to be tackling "Un bel di";  
bear in mind your vocal health.  
We have given you a "D" and note:  
"faint possibility  
for future".

Your weak soprano bleats,  
we cannot detect a shred of divinity in it.

Thank you for appearing on the show.

"half oboe, half clarinet"

This is the voice to say yes to –  
harsh, choked, dark,  
smoked, veiled, black,  
vaulting, slashing,  
charred, metallic, raw,  
hot-marbles-mouthed,  
wrathful-heart-stopping,  
deadened-before-dying,  
little-girled, gaudy, bottled,  
thick, opaque, rapt,  
shrilling, cascading  
E in alt to low F sharp,  
chesting way up beyond A  
glottaled, noble, gloating –

*Did you like my voice  
when you  
first heard it?*

No.

*I thought not.*

## Her Way with Words

She flaunted meaning –  
the libretto forced her colours  
as if her voice, that *grande orgue*  
were metaphor for theatre  
as if that booming voice-box  
stretched its hectoring  
flinging speech into sung flesh.

From Verdi take one word  
IMMAGINAR  
*who would have thought –*  
the old man Duncan's guts had splattered  
Macbeth's insensate queen;  
locked vaults emit her guilt  
in groans on smoked vowels of horror  
IMMAGINAR  
no known soprano ever  
could imagine.  
A bad demented conscience  
meandered nightly  
in the centre of the word.

Her way with words was wondrous.

Callas, chic enigma,  
lover of Lucy, westerns, Frank Sinatra,  
voiced the century's truest melo-drama.

## *Medea, Live*

The eyes, bigger, blacker than Bette Davis',  
the upturned, outspread hands  
like sprawled, art-nouveaish tulips,  
mouth a maw for messages condemnatory,  
tongue, teeth, only a mother could love,  
photographed cartoons that held the stage.

The monumental power is in the voice,  
the raking sex is in the voice,  
the classic retribution in that voice  
would kill a king and all his childish heirs.  
A thing to worship, study, pity, emulate,  
her voice of mettle,  
caught on record, Dallas, 1958.

### She Admonishes Her Interviewer

'Mr. Rodrini, why are you sobbing in your bed?'  
It's your live Traviata, he said.

'But surely you know that life is not art.'  
Mrs. Callas, they are not so far apart.

You sing into beauty what I cannot bear.  
'You mean mortal illness, sacrifice, despair?'

In opera praying, dying are more plangent.'  
And in your voice more than can be imagined.

The beauty of bel canto's in the pain.  
'Callas will never sound like that again.

Rodrini, love my voice, but don't live through it.  
I tried to sing through life – I couldn't do it.'

### She Mimics Audrey Hepburn

Like Michelangelo's slaves  
her body had to be detected  
chipped and chiselled out  
from massive lumps of stone.

She had the voice and drama in hand;  
she completed herself  
hacking away at pendulous flesh  
uncovering her svelte silhouette  
with the speed of the Carrera master.

She rose in glamour  
an act of willed sculpture.  
Fans held aloft her cardboard figure  
hipped and alluring, a high  
gothic madonna, clothed  
from head to toe by Biki.

Callas, the remote controller, worshipped  
verisimilitude –  
her Violetta  
thin and sad enough to die for real  
spoiled the role for everyone forever.

*Vissi d'Amore*

In opera life is unfair,  
high-voiced women  
get all the stellar parts  
but what they have to do to sing them –

play at being stark raving,  
expire without cause,  
dance with thick ankles,  
walk unerringly in their sleep,  
mount pyres, suffocate under snow,  
pray in futility,  
inhale lethal perfumes,  
kiss a severed head,  
leap off parapets,  
lose their loves to save  
the family name,  
waste away to final curtain –

*Prima donna assoluta del mondo*

She sang a wider range of roles than Malibran.  
She phrased for every cognizant musician.  
No other voice had done the same.  
For those who care this is a deadly argument:

Maria the artist who moved the earth  
*Vissi d'Arte* understood by all;  
Maria the woman  
    levelled by vulgarians  
    (Need cometh before a fall)  
like any other operatic lost one.

## She Loses Her Voice

A moneyed man, hoisting tungsten steel,  
a rough sailor,  
he posed her on his bar-stool,  
the seat cover a cured whale's foreskin.  
They drifted all over the Mediterranean  
she lost her pallor  
she got her first real tan.

Her training under the Parthenon  
gave him class. What every tycoon  
can give he lent to her until next week –  
a full trough, the playful life.  
Art has its reasons. She ignored them.  
He needed trophies. He was her Greek.

She was perched on top of the world,  
she hummed in Churchill's ear,  
she smiled with Elsa Maxwell.  
When they danced in his lavish ballroom  
her head bobbed above his head.  
He circumscribed her voice –  
a tin whistle in a typhoon –  
he released a spring in her  
they bought an ocean liner together.  
Art has its reasons. She forgot them.

## Near-myths OR Catty-chism

Did she shin-kick her tenor and call him a talentless cunt?  
She swore like a tar.

Did she queenly walk out of her Norma performance in progress?  
Act II would have torn out her throat.

Did she disobey Bing of the Met, who had always admired her?  
She would not oversing, so he fired her.

Did La Scala ring down its fire curtain to stop her ovation?  
The grandeur of Anna Bolena prevailed.

Did detractors throw celery and radishes at her instead of the usual flowers?  
She scooped them up, curtsied and conquered.

Was she willful, capricious, a hell-cat and ruthless with colleagues?  
All of these.

Did she live by herself at the end without lovers or friends?  
The Berlin Lucia sustained her.

Should we hold her in reverence, never forgetting her wounding and radiant voice?  
For our own sakes, we should.



The Berlin Lucia  
*September 29, 1955*

She would never sing better  
descending the staircase clothed  
in a winged, pleated shift  
her cruciformed arms  
and those crawling, cupped hands  
beating the aria upward  
beautiful as roots.  
Madness is never romantic –  
its ruined dignity aspires  
to full-throated *scenas*.  
Never was legato so immense.  
The Bride of Lammermoor has ceased to twitter.  
She is fiddling with history.

Now you plant your feet on the  
rugs of your Paris apartment;  
mirrors on the wall reflect  
a sharper nose, the bulging cords in your neck.  
You are listening again to Berlin,  
how the concentration of the greatest poets  
inhabited your being.  
You allow in your need a few visitors –  
how bored they are with so many live Lucias –  
they must leave you now to your honours  
– never enough –  
and summoning.

*Viene, Norma*

Her art belongs to the ages  
we all know that.  
The camera recorded her last appearance  
a lone blur in a window.  
She withdrew herself  
and overcame her ruined voice.  
Her heart  
gave out

Jacqueline du Pré Consoles

How we did affect them –  
from time to time  
you must have wondered  
why their surprised selves Sundered  
at what they found sublime.  
Only we could resurrect them.

We knew our strengths of course –  
our soaring voices rare  
and ravishing: our art  
set us utterly apart  
none could compare  
with nor surpass our lyric force.

The Elgar concerto – my piece  
until I dropped my bow  
and fingers numbed.  
Elgar's autumn song succumbed  
my body's shrivelling in tow.  
Music in my head begged for release.

My endless talent cut short  
by mortal illness, your great career  
by brutal love – which is worse –  
both a natural curse.  
There is nothing left to fear;  
we've sung above death's blurt.

See that small bald man weeping  
there in the fourth row –  
he is asking why  
so soon generous voices die –  
let's leave our arias for now  
to his safe-keeping.

Portrait of Callas Had She Lived

She might be inspecting a pink  
like the older woman in the Metropolitan  
saddened eyes upon us a  
    glorious passage.  
She might be speaking low:  
this is my voice; these are my roles.

She might be older still,  
an ancient woman mad about bel canto  
wizened like his mother  
mute under a rich shawl  
holding herself askance  
light flooding her downcast face.

*Remembrance like Rembrandt  
is dark and festive.*

Much like that dab of red  
on the bulb that was his nose  
    she would be recorded –  
the gnarl of her hands would explain  
what her blinded eyes had missed  
and her singing voice declared.

*Maria Marsyas*

*most consoling legend  
diva-defying-deity  
sin sin sin  
skin your voice alive*

William Aide held the Rupert E. Edwards Chair in Piano Performance at the University of Toronto's Faculty of Music until his retirement last year. He continues to have an active career as a pianist, and is also the author of a book of memoirs, *Starting from Porcupine* ([Ottawa]: Oberon Press, 1996), and of a volume of poetry (issued together with a CD of his performance of Chopin's *24 Preludes*, Op. 28), *Sea Voyage with Pigs* ([Ottawa]: Oberon Press, 2002). *The Maria Callas Poems* were short-listed for the CBC Literary Awards in 2003.

## Kingston Symphony Association 50th Anniversary

The Kingston Symphony Association (KSA) was founded on 18 January 1954 and gave its first concert on 12 April 1954. Graham George was the founding music director, followed by William Hill in 1957 and Ed Bartlett in 1960. Alexander Brott took over in 1967 and raised the standards by hiring a core of experienced professional players (notably the Vaghy String Quartet as section leaders in the strings). Brian Jackson succeeded Brott in 1982, and in turn was followed by Glen Fast, who has been the music director since 1991. To mark the 50th anniversary, the KSA recreated its first concert – a performance of Haydn's *The Creation* – on 2 April 2004. Malcolm Williams, a local physician who played double bass in the orchestra for some 30 years, researched and wrote a 50-page history of the orchestra as another 50th

anniversary project. In addition, an extensive article about the KSA appeared in a local magazine (Paul Gurnsey, 'The gift of music,' *Kingston Life* 5.4 [Winter 2003/04]: 28-35). But perhaps the most lasting legacy of this 50th anniversary season will prove to be three new works premiered by the orchestra, written by local composers Istvan Anhalt, Alfred Fisher, and Marjan Mozetich (the Mozetich work, scheduled for 25 April 2004, has been postponed to the autumn). Many Canadian orchestras aim for international standards at the expense of local talent, and end up by becoming alienated from their own audiences. The KSA wisely chooses another path: it nourishes its roots by working to build a sense of community. This has so far proven to be a successful formula, and one eminently worth of emulation.

### Istvan Anhalt, *The Tents of Abraham*

On 11 January 2004 a sell-out crowd braved the inclement weather for a concert at Grant Hall that featured just two works: Vivaldi's *The Four Seasons*, with Gisèle Dalbec, the orchestra's leader, as the excellent soloist, and *The Tents of Abraham*, an ambitious new work by Istvan Anhalt. The Anhalt work is inspired by, and sometimes vividly portrays, events in the story of Abraham as related in the Book of Genesis. At nearly thirty-seven minutes in duration, the five-movement score is Anhalt's longest orchestral composition to date, and a work of cinematic scope and variety.

Anhalt was drawn to the subject matter of *The Tents of Abraham* by contemplating the current state of affairs in the Middle East. What are the origins of the enmity between Judaism and Islam? What possible path to reconciliation can be sought? He decided that answers to such questions might be found by reflecting upon the figure of Abraham, who has been adopted successively by Jewish, Christian, and Muslim traditions, and so forms a common point of reference. The dedication in Anhalt's score reads '... for the peace-seeking descendants and friends of Isaac and Ishmael ...', referring to Abraham's two sons who have a special status for the followers of Judaism and Islam, respectively.

The first of the five movements features widely spaced chords that are sustained in the strings; it evokes a barren Middle Eastern desert. The second movement depicts Abraham's destruction of his father's idols. The movement features a metallophone assembly: a dozen large pieces of scrap metal suspended by chains from the hooks of a three-metre long rack. At the conclusion of the movement, the scrap metal was vigorously attacked with mallets, creating a resounding racket which had to be experienced live to be believed: it was a truly sensational *coup de théâtre*.

The final three movements are played through almost without a break. The third conveys the strife between Abraham's wife, Sarah, and his concubine, Hagar. The music works up to a climax of awesome weight, with a fully scored orchestral cry that is repeated several times at ever greater levels of intensity. The fourth movement portrays the contest between Abraham's sons Ishmael and Isaac, born to Hagar and Sarah respectively. Though subtitled 'Boys' Games,' it is also intense and dramatic in nature, as is the final movement, which dwells upon the promises that God made to Isaac and Ishmael. The ending of the work is pure

magic, with delicate string melodies dying away, and a final sigh from the percussion that somehow encapsulates the pain and anguish of the events depicted, but also the hope for a better future.

In the history of orchestras, there are rare but defining moments when everything comes together and the music making reaches an intensity of purpose that lifts the orchestra to a new level. The premiere of *The Tents of Abraham* was such a moment for Glen Fast and the Kingston Symphony. The performance was utterly confident and convincing from start to finish. The orchestra took the many challenges of the work to heart, gave of its very best, and the results were nothing short of spectacular. *Robin Elliott*



Rembrandt, *Abraham casting out Hagar and Ishmael* (1637)  
Fine Arts Museums of San Francisco

Note: this is a revised version of a review of this concert which was first published in the *Kingston Whig Standard* (13 Jan 2004): 23.

## Alfred Fisher, *La Rosa Enflorece*

Alfred Fisher's new cello concerto *La Rosa Enflorece* was premiered on 7 March 2004 in the Grand Theatre. A highly moving and intensely poetic work, it is a most welcome addition to the repertoire. It is also a fitting tribute to mark this important season in the orchestra's history and one that will help carry its legacy into the future.

Alfred Fisher has lived in Kingston since 1992, when he was lured from the University of Alberta to become the director of the School of Music at Queen's University. He continues to teach at Queen's as a professor of theory and composition. Fisher has written over fifty works for a wide variety of genres, and his music has been widely performed, broadcast, and recorded. He is a composer with the rare ability to speak directly to the listener, albeit on a complex and challenging level. He values coherence, communication, and craft. He is aware of history and accepts its burden. While he has no desire to mystify, he is also unwilling to make his music easy or overly accessible. 'Music should challenge' he notes, 'it should reward. It should speak directly but not patronize listeners.'<sup>1</sup>

All of these qualities are in ample evidence in *La Rosa Enflorece*. The work's title ('The Rose Blooms') refers to an ancient love song of the Sephardic Jews of Spain. This reference provides the piece with an epic quality by situating it historically in a distant and mysterious but not necessarily alien past. The work's musical vocabulary, according to Fisher, is 'a multi-hued web spun of thread old and new.'<sup>2</sup> At the same time, the reference has personal significance. 'My mother' writes Fisher, 'was a Rosa and a Sephardite.'<sup>3</sup> While Fisher does not explicitly reveal the work's program, its essence is apparent from the titles of the two movements. The first is 'el mundo de esfuenyos' ('the world of dreams'); the second is 'la rosa se muere' ('death of the rose'). The piece itself follows this basic pattern: *La rosa* constructs and reconstructs, fragments and regenerates, until finally it rises to the surface unabstracted and lyric. But the moment of realization is short lived. It recedes to a half-light, a whisper over which a new 'voice' is heard. Resistance follows, but ultimately the course is marked. The work ends in mystery and serenity.

More than just a soloist, the solo cello takes on the role of narrator and reciter, with the orchestra providing its choral commentary. This persona, for the Kingston premiere, was undertaken brilliantly by the cellist Tanya Prochazka, for whom the part was written.

When first presented with the score of Fisher's work, Prochazka, a professor of cello, strings, and chamber music at the University of Alberta as well as the conductor of the university's orchestra, had been working intensely on Bloch's *Schelomo*. She saw a number of parallels between the two compositions: the prayers, the songs, and especially the musical depiction of personal anguish and longing. Significantly, both the composer and the soloist describe the

piece in terms of its communicative gestures: 'the cello's narrative is self-decoding'<sup>4</sup> writes Fisher; 'the sounds required in performance are full, deeply resonant, and ultimately vocal'<sup>5</sup> adds Prochazka. 'The verse is spoken' she continues, 'the cello no longer its own instrument but the vehicle for this poetry'.<sup>6</sup> This aspect was clearly evident in Prochazka's performance. The work is laden with a sense of intimacy and emotional depth which she conveyed with integrity and elegance. Part of her approach in preparing the work was to 'transcend cello',<sup>7</sup> that is, to go beyond the communicative limitations of instrumental music. In doing so, she conveyed deeper truths of the music that lie beyond the boundaries of language. Her intensity and sincerity of expression were not lost on the audience. The response was overwhelmingly warm, supportive, and enthusiastic.

*La Rosa Enflorece* is a difficult work, emotionally and technically. Special acknowledgement must be given to the Kingston Symphony Association and its music director Glen Fast for their outstanding performance of the work. The orchestration is challenging, complex, and intricate, with several principal players called upon to make important contributions. All of these were diligently prepared and thoughtfully executed. Fast, when asked to comment on the piece, was particularly impressed with the orchestration and the variety of harmonic languages, both of which contributed to the broad scope of expression. Fisher's sound palate was enhanced considerably by his innovative use of an expanded percussion section that provided a powerful means of reinforcing the most dramatic points in the narrative.

Although obviously a deeply personal work for the composer, *La Rosa Enflorece* has an appeal that is wide reaching. There is an understandable reticence on Fisher's part to reveal some of the work's inner meanings, yet despite this, the music speaks powerfully for itself, affecting both listeners and players alike. The Kingston Symphony's performance of and support for this piece is not an isolated event, but part of a larger commitment to serious new music that surely bodes well for the coming fifty years.

Drew Stephen



Composer Alfred Fisher

<sup>1</sup> Alfred Fisher, 'Biography,' *Kingston Symphony Program: 2003-2004 Season*, 21.

<sup>2</sup> Alfred Fisher, 'Program note,' *Kingston Symphony Program: 2003-2004 Season*, 25.

<sup>3</sup> Fisher, 'Program note.'

<sup>4</sup> Fisher, 'Program note.'

<sup>5</sup> Tanya Prochazka, e-mail to the author, 29 April 2004.

<sup>6</sup> Prochazka, e-mail.

<sup>7</sup> Prochazka, e-mail.

Gordana Lazarevich and Robyn Cathcart have completed a 104-page annotated catalogue of the compositions of **Murray Adaskin** (b Toronto 28 Mar 1906, d Victoria, BC 6 May 2002). Titled *Murray Adaskin: An Annotated Catalogue of His Music – A Unison of Life, Music and the Man* (Victoria, BC: Dolce, 2003), the book is also available as a PDF file from the Library and Archives of Canada (<http://collection.nlc-bnc.ca/>). The catalogue lists 131 compositions dating from 1927 to 2000; over half were written after Adaskin's retirement in 1973. Three appendices list recordings of works by Adaskin, publications of his scores, and sources of biographical information about him; there are also 127 illustrations and 12 colour plates. The catalogue is a valuable addition to and updating of Lazarevich's biography, *The Musical World of Frances James and Murray Adaskin* (Toronto: University of Toronto Press, 1988).

The concert by the University of Toronto MacMillan Singers on 20 March 2004, conducted by Doreen Rao, featured choral music by Canadian composers Ruth Watson Henderson, Imant Raminsh, Eleanor Daley, John Burge, Rupert Lang, and Stephen Hatfield. At the concert, **Jean Ashworth Bartle**, founder and music director of the Toronto Children's Chorus, received the 2004 Distinguished Service Award from the University of Toronto Music Education Division. Bartle has had a distinguished career as a music educator with the Toronto Board of Education and Toronto Children's Chorus. She has made a remarkable contribution to the development of singers and choral conductors through her work as an educator and author. She consistently includes Canadian music on TCC concert programs and recordings, giving the young choristers first-hand experience with this repertoire, and has introduced audiences world-wide to Canadian compositions, many of them commissioned by and for the TCC. Many Canadian pieces for treble choir have been published in the acclaimed Toronto Children's Chorus Series (G.V. Thompson/Warner). The pieces in the series range from unison to four-part SSAA, and represent an impressive variety of Canadian composers. The March concert also featured a tribute to Nicholas Goldschmidt (see the obituary on p. 16). *Patricia Shand*

**John Beckwith** gave a talk on Alberto Guerrero for the ICM on 2 October 2003. He is in the process of finishing a detailed biographical study titled *In Search of Alberto Guerrero*. Guerrero was born in La Serena, Chile, in 1886, and lived in Toronto from 1918 until his death in 1959. Beckwith's study is the first full-length biography of this important pianist, composer and teacher. Guerrero numbered many prominent

Canadian musicians among his pupils, including Glenn Gould, William Aide, R. Murray Schafer and Beckwith himself. In researching the biography, Beckwith visited Chile in January 2003 and found documents and other information that shed new light on the first 32 years of Guerrero's life. The biography, part objective report and part personal memoir, will bring Guerrero out of the shadows and shed much new light on his career in both Chile and Canada.

The 70th birthday of **Walter Buczynski** was celebrated during the 2003-04 season with a series of concerts in his native Toronto. Most recently, his String Quartet No. 5 was premiered on 2 May in Heliconian Hall by the Marie Berard Quartet. Buczynski has donated his entire professional archive, including sketches, drafts and materials for many of his compositions, and also professional correspondence, programs and posters from both his composing and performing careers, to the University of Toronto Music Library. *Two New Hours* will celebrate Buczynski's birthday in a radio broadcast on 13 June 2004 (CBC Radio Two, 10 pm), featuring a concert held on 16 April at Walter Hall, University of Toronto. The concert included String Quartets Nos. 3 and 4, played by the Accordes String Quartet, and the Piano Sonata No. 3, performed by Buczynski himself.

An expanded version of **George Elliott Clarke's** libretto for the jazz opera *Québécois* has been published by Gaspereau Press (Kentville, NS: 2003 – 112 pp., \$18.95). The libretto was set to music by the New York-based Canadian jazz pianist and composer **D.D. Jackson**. The opera was premiered as part of the tenth anniversary season of the Guelph Jazz Festival on 5 September 2003 (the performance was broadcast on CBC Radio Two on 10 October 2003), with two further performances in Vancouver 17-18 October 2003. It will also be featured in open rehearsals 5-7 July 2004, sponsored by the Annapolis Jazz Society of Nova Scotia. The published version of the libretto is subtitled 'A Jazz Fantasia in Three Cantos.' The handsome book includes a postlude by Ajay Heble, who is a professor of English at the University of Guelph and also commissioned *Québécois* in his role as the artistic director of the Guelph Jazz Festival. Clarke, who was named the inaugural E.J. Pratt Professor of Canadian Literature at the University of Toronto in November 2003, also wrote the libretto to James Rolfe's opera *Beatrice Chancy*, which was published by Polestar (Victoria, BC: 1999). In his 'Prelude' to the published version of *Québécois*, Clarke draws attention to the many influences on the work, ranging from Oscar Peterson and Miles Davis to Alfred Hitchcock, Spike

Lee, and Mira Nair. The opera is set in Quebec City and features just four characters: two Laval University students (one of Indian descent and one of Chinese origin), an architect (a Haitian of mixed-race ancestry), and a jazz saxophonist (who, like Clarke himself, is 'Africadian' – of mixed African-American and Mi'kmaq Nova Scotian heritage). The story is based in part on an unpublished autobiographical memoir by Jackson's parents (his late mother was of Chinese origin, and his father is African-American). *Québécois* is a literate and challenging exploration of cross-cultural relationships, 'race' and identity, the politics of language, religion, the heritage of the 1960s, and much else besides. The opera ends optimistically, with the marriage of the two couples – 'Our children will be / every colour eyes can know, / and free: / and states, parents, gods, / must have no say: / Love is a tyrannical democracy. / *Vive le Québec. / Vive le Québec. / Vive le Québec libéré. / Vive aussi le Québec de couleur – / Toutes les couleurs. / Vive notre québécois.*' [p. 92]

**Linda and Michael Hutcheon's** book *Opera: The Art of Dying* (Cambridge, MA: Harvard UP, 2004) was launched on 13 April 2004 at Massey College. Linda Hutcheon is University Professor of English and Comparative Literature at the University of Toronto, and Michael Hutcheon is a Professor of Medicine there. The book examines, from a medical and literary standpoint, Western concepts of mortality as exhibited in opera, and also the modern-day reception of operatic deaths. Repertoire discussed ranges from Monteverdi's *Orfeo* (1607) to Randolph Peters' *Nosferatu* (1993); there are chapters on Wagner's *Tristan und Isolde* and *Der Ring des Nibelungen*, and on operatic versions of the Orpheus myth. The Hutcheons, incidentally, helped to finance the premiere of *Québécois* and the inaugural performances of the Toronto Masque Theatre.

The **Sir Ernest MacMillan Memorial Foundation** recently announced that its advanced music study award, offered this year in the area of chamber music, has been won by two young string quartet ensembles. The Tokai String Quartet of Toronto and the Lloyd-Carr Harris String Quartet of Montreal will each be given a \$12,000 award to assist in career development. Both groups were formed in 2002. The Tokai String Quartet won the Felix Galimir Chamber Music Award as the outstanding chamber music ensemble at the University of Toronto in 2003, and has been chosen as one of the ten finalists in this summer's Eighth Banff International String Quartet Competition. The Lloyd-Carr Harris String Quartet is performing at the Casal Maggiore International Festival in Italy this summer, and is working with the composer Zosha Di Castri on a piece for string quartet that is to be premiered in 2005.

Two PhD theses have recently been completed on the Toronto rock group **Rush**. Christopher McDonald's *Grand Designs: A Musical, Social and Ethnographic Study of Rush* was completed at York University in June 2002 under the supervision of Robert Bowman. At 602 pages, it is nearly twice the length of Durrell Bowman's *Permanent Change: Rush, Musicians' Rock, and the Progressive Post-Counterculture*, which was completed at the University of California, Los Angeles in 2003 under the supervision of Robert Walser. Bowman's 331-page dissertation is available on his web site (<http://www.durrellbowman.com/>). Bowman also contributed an article on Rush to the book *Progressive Rock Reconsidered* (New York: Routledge, 2002), edited by Kevin Holm-Hudson.

The **Toronto Masque Theatre** (TMT) presented its inaugural performances 13-14 May 2004 in the Jane Mallett Theatre. TMT is dedicated to historical and contemporary works combining music, theatre, and dance. The program was titled *Masques of Orpheus* and featured Marc-Antoine Charpentier's *La descente d'Orphée aux enfers* (1686) in its Canadian premiere, and *Orpheus and Eurydice*, a new one-act work with a libretto by the Trinidadian-born Toronto writer André Alexis and music by the Toronto-based composer **James Rolfe**. Rolfe is currently working on *Charlotte*, an opera about the Berlin artist Charlotte Salomon, who perished in Auschwitz at the age of 26 in 1943. The TMT was founded at the initiative of Larry Beckwith, who deftly led the small ensemble of period instruments from first violin. The performances were dedicated to the memory of Symon Francis Beckwith (1956-2003), John Beckwith's son and Larry's brother.

The **Toronto Operetta Theatre** presented a rare modern-day revival of Calixa Lavallée's *The Widow* (1881) 14-15 February 2004 in the Jane Mallett Theatre. The performances were conducted by Jose Hernandez, who prepared an arrangement for a nine-piece orchestra from the published piano-vocal score.

*History of Concerts and Performers of the Women's Musical Club of Toronto* was published in its third edition in December 2003. Carefully researched and compiled by Hanna and Fred Feuerriegel, the 267-page spiral-bound paperback is a fascinating glimpse into the history of concert giving and of the club itself. The third edition is greatly expanded and now includes lists of concert programs as well as of performers, from the founding concert on 23 January 1899 to the end of the 105th season on 20 March 2003. There is an index of performers and also an index of works performed. The book is available for \$15 from the **Women's Musical Club of Toronto** (<http://www.wmct.on.ca>).

### **Lothar (Karl) Klein**

(b. Hanover 27 Jan 1932; d. Toronto 3 Jan 2004)

The German-born Canadian composer and educator Lothar Klein died at Toronto General Hospital shortly before his 72nd birthday; he had been suffering for some years from pulmonary fibrosis. Klein left Germany in 1939 with his family, and settled in Minneapolis. He was educated at the University of Minnesota, where he completed his BA (1954), MA (1956) and PhD (1961) degrees. In Europe Klein studied with Josef Rufer, Boris Blacher, and Luigi Nono. Klein became a professor of composition at the University of Toronto in 1969, and remained on staff there until his retirement. His composition pupils included Kristi Allik, Lesley Barber, and Marjan Mozetich. Klein's papers are held by the University of Toronto Music Library, and a scholarship is to be created in his memory at the university.

*Obituary:* Allison Lawlor, 'A music-maker possessed,' (Toronto) *Globe and Mail* (22 Jan 2004): R7.

### **Nicholas Goldschmidt**

(b. near Brno 6 Dec 1908; d. Toronto 8 Feb 2004)

Nicholas Goldschmidt, Canada's musical *animateur* par excellence, died of cancer at his home in Toronto at the age of 95. Three months before his death he was artistic director of a month-long festival celebrating the 90th birthday of Benjamin Britten, which took place in five cities in southern Ontario. It was to be the last of the many such festivals that Goldschmidt organized during his 58-year career in Canada. Last year Goldschmidt was the subject of a biography by Gwenlyn Setterfield, reviewed in the *ICM Newsletter* 1.3 (Sep 2003): 15-16. A tribute concert, 'The Joy of Niki,' will be given at Roy Thomson Hall in Toronto on 20 June 2004.

*Obituaries:* Robert Everett-Green, 'Music organizer a perpetual party,' (Toronto) *Globe and Mail* (10 Feb 2004): R1.

William Littler, "'Pied Piper" of music: Nicholas Goldschmidt, 95,' *Toronto Star* (10 Feb 2004): E06.

\_\_\_\_\_. 'Niki made us a player: Goldschmidt cast our best talent with world's best,' *Toronto Star* (13 Feb 2004): B11.

### **Robin (Lawrence) Wood**

(b. Esquimalt, BC 13 Oct 1924; d. Victoria, BC 28 Feb 2004)

The much-loved pianist and educator Robin Wood has died of lymphatic cancer at age 79. After studies in B.C. and at the Royal Academy of Music in London, he became a Professor at the Academy, and later a Fellow (the Academy's highest honour). He performed in over 100 broadcasts for the BBC as a soloist, a chamber musician, and in a two-piano team with his wife, Winifred Scott Wood. In 1965 the Woods returned to Canada to serve as the principal and vice-principal of the Victoria Conservatory to 1985, and emeritus thereafter. Wood also taught at the University of Victoria from 1979 until his death. A memorial concert was held in Victoria on 27 March.

*Obituaries:* 'Robin Wood, FRAM, LLD,' *Victoria Times Colonist* (3 Mar 2004): online edition.

Jeanine Soodeen, 'Renowned music man dead at 79,' *Victoria Weekend Edition* (5 Mar 2004): online edition.

Alexandra Gill, 'Heart and soul of music in Victoria,' (Toronto) *Globe and Mail* (15 Mar 2004): R7.

### **Eugene Kash**

(b Toronto 1 May 1912; d. Toronto 6 Mar 2004)

The violinist and teacher Eugene Kash died at Baycrest Hospital in Toronto at the age of 91. He was a pupil of Luigi von Kunits in Toronto to 1928, and then continued his violin studies at the Curtis Institute and in Europe. Upon returning to Canada, he was a violinist in the Toronto Symphony, then worked for the National Film Board, and later conducted the Ottawa Philharmonic. He was married to Maureen Forrester for 18 years; the couple had five children. In 1974 he joined the faculty of the Royal Conservatory of Music in Toronto, and was still a staff member there when he died. At a concert in Toronto in 2002 in honour of his 90th birthday, he played Adaskin's *Sonatine Baroque*, which he premiered in 1952. A documentary on Kash aired on CBC radio on 24 August 2003.

*Obituary:* John Allemang, 'Violin was the love of his life,' (Toronto) *Globe and Mail* (13 Mar 2004): F9.

### **Lorand Fenyves**

(b. Budapest 20 Feb 1918; d Zurich 23 Mar 2004)

The internationally renowned violinist and pedagogue Lorand Fenyves died at age 86 in Zurich while travelling. A graduate of the Franz Liszt Academy in Budapest, Fenyves was concertmaster of the Palestine SO / Israel PO (1938-51) and of the Orchestre de la Suisse Romande (1957-65). He co-founded the Israel Academy of Music (in 1938), led the Israel String Quartet (1938-56), and taught at the Geneva Conservatoire (1957-65). He began teaching at the University of Toronto in 1965, and was still on staff there at his death. He also taught at the University of Western Ontario, Orford and Banff centres, Royal Conservatory of Music, and the National Youth Orchestra, and gave masterclasses in Europe and Japan. His love of chamber music was shared by many of his students, including Andrew Dawes and Kenneth Perkins of the Orford String Quartet, and Geoff Nuttall of the St. Lawrence String Quartet. Among his other notable pupils are Steven Dann, Tasmin Little, Victor Martin, and Erika Raum. Fenyves is to be buried in Israel.

*Obituaries:* Tamara Bernstein, 'Violinist became best known as a teacher,' (Don Mills, ON) *National Post* (29 Mar 2004): 1.

'In Memoriam: Fenyves an inspiration to those his life touched,' *University of Toronto Bulletin* 57.7 (5 Apr 2004): 6.

Robert Everett-Green, "'A musical father" of many students,' (Toronto) *Globe and Mail* (17 Apr 2004): F9.

### **Rudolph (Valentino) Maugeri**

(b. Toronto 27 Jan 1931; d. Las Vegas 7 May 2004)

Rudy Maugeri, a vocalist with the Toronto group the Crew-Cuts during the 1950s and 1960s, died at his home in Las Vegas from pancreatic cancer at age 73. Maugeri co-wrote the Crew-Cuts' first hit, 'Crazy 'bout ya baby,' in 1954; the group had a dozen hits in later years. After the Crew-Cuts disbanded in 1963, Maugeri worked in radio broadcasting in New York and Los Angeles, and with his wife Marilyn he founded self-help centres in Los Angeles and Las Vegas.

*Obituary:* Angela Pacienza, 'His group had a No. 1 with Sh-Boom,' (Don Mills, ON) *National Post* (10 May 2004): AL9.