Choral Ensemble – Three-City Tour

The Queen’s University Choral Ensemble with the University of Toronto MacMillan Singers performed in Toronto, Ontario on March 28th, Kingston, Ontario on April 2nd and in New York City on April 5, 2009.

Accompanied by an instrumental ensemble of students from Queen’s and the University of Toronto, the three concerts were devoted entirely to a performance of Dr. John Burge’s *Mass for Prisoners of Conscience*. In addition to the choir and instrumental ensemble, this work has prominent solos for baritone, mezzosoprano and a child vocalist. Dr. Doreen Rao, Elmer Iseler Chair of Choral Activities at University of Toronto, conducted the performances. As the work is dedicated to Amnesty International, we were fortunate to have the support of the Toronto, Kingston and Queen’s branches of Amnesty International; Alex Neve, Director General of Amnesty International Canada, traveled from Ottawa to provide opening remarks at the Kingston performance.

In addition to preparing the Queen’s choir for these concerts, Dr. Karen Frederickson, Director of Queen’s Choral Ensemble, also organized logistics for the Toronto and New York trips, which included such matters as bus rentals, hotel reservations, passports, visas and medical information. Karen provided wonderful leadership and remarked that, “In addition to being able to take our students on the road and have them perform beautifully in both Toronto and New York, it was the simple things like the singing on the bus, and the conversations between the students that made the entire trip truly memorable.” From a student perspective, it was the trip to another university, then to New York City, where they not only performed in the prestigious Lincoln Centre, but also had free time to explore a new city with fellow students.

Dr. Ireneus Zuk, Acting Director of the School of Music at Queen’s, stated in an earlier letter, “The experience of performing on tour can have a profound influence on musical development, as it provides students with an opportunity to perform a program in wonderful venues in different locations, which results in higher levels of polish and excellence. In addition, the cultural benefits of travel to other cities and the resultant camaraderie can all be a great influence in a student’s personal development.” This comment proved particularly apt in this case because the sound of the performances was so different in each of the three venues, and this in itself was well worth the experience for the students.

Name that Tune Winner: Christopher Hunt, B.Mus. ’77. The fragment was the first line of the chorale “Wachet Auf” or “Sleepers Wake,” used by J.S. Bach in his cantata of the same name, BWV 140. Don’t forget our new contest – entries are due September 1, 2009. Contest entries should be e-mailed to: musalum@queensu.ca

Name that Tune...
On Friday September 26th, in the Colloquium slot below (12:30-1:30 pm) we were pleased to welcome alumni below (from left to right), Andrea Haughton B.Mus. ’98 (Kingston Symphony Orchestra), Amanda Eyer, B.Mus. ’98 (2008 with Queen’s School of Music, and presently with the Faculty of Music at the University of Toronto), Dr. Karen Frederickson (behind) and Cheryl Trachy, B.Mus. ’98 (Cairine Wilson Secondary School), who all spoke to current students about life after university. Other weekend events included a Friday evening reception, with an exciting Messiah Sing-A-Long and dinner at Megalos on the Saturday.

On May 22, 23 and 24, 2009, Queen’s presented a Mini-U Weekend and a NEW Spring Alumni Reunion.

In November, 2008 when the new combination weekend was announced, the School of Music was quick to step up to the plate to present lectures as well as a performance.

In honour of Mendelssohn’s 150th Anniversary, Dr. Clara Marvin presented: (i) Mendelssohn as Reader, and (ii) Mendelssohn as Prodigy. Dr. Margaret Walker presented: Romance and the Dance, and Robb MacKay presented: Why “Sympathy for the Devil: is the Greatest Rock’nRoll Song Ever”.

The Saturday evening concert in Grant Hall featured Mendelssohn’s Songs Without Words and Sonata for cello and piano in B-Flat Major, performed by Dina Namer, piano and Peter Rapson, cello and “Soundheim in Spring” with Elizabeth McDonald, voice and Michel Szczesniak, piano.

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It is a pleasure to send you greetings with this latest newsletter detailing some of the highlights of this past season. As you know from the Director’s message in the last Newsletter, I have returned to act as Director while John Burge enjoys a richly-deserved sabbatical leave.

It has been an interesting year with many challenges facing the School due to the difficult situation of the University following the financial downturn in the economy. In spite of this, one of the thrilling events in the current year was the announcement of financial support of both provincial and federal governments for the Queen’s Performing Arts Centre. Combined with the lead donation by Queen’s benefactor Dr. Alfred Bader and a contribution from the City of Kingston, there are high hopes that construction will begin in the new year.

You will read in separate articles that in the current academic session we saw a choral ensemble perform in Toronto and New York, as well as in Kingston and that John Burge, Director of the School, was awarded a Juno for “Best Classical Composition.”

The School recently celebrated one of the first Directors of the School, Dr. Istvan Anhalt, with a concert of several of his works and a reception. Dr. Alfred Fisher, another former Director, who profoundly influenced the direction of the school in the 1990’s, has chosen to retire in 2009. Faculty organized a Symposium in his honour in January. Finally, we were thrilled to see the University award an honorary doctorate to a member of our first graduating class. This was the latest in a long list of distinctions bestowed on Bill Buxton, B.Mus. ’73.

I look forward to seeing many of you return for an “unofficial reunion” being organized by several alumni for the weekend of October 16-18. In the meantime, we would love to hear your news.

On the weekend of January 23 and 24, 2009, the School of Music presented a two-day Symposium entitled “The Avant-Garde and the Future of Art Music”, in honour of Dr. Alfred Fisher, former Director, who officially retired in July 2009. The Symposium, outside the regular curriculum, provided guest lecturers, students and the general public with an opportunity to participate in an exchange of thoughts on diverse topics.

The Friday Colloquium featured a piano master class by Dr. Bruce Vogt, and a lecture – “21st Century Challenges to Avant-Garde” – by Dr. Henry Klumpenhouwer. The Saturday Symposium chaired by Dr. Gordon Smith, included presentations by Martin Arnold, Dr. Lori Burns, Dr. Murray Dineen, Dr. Brenda Ravenscroft and Dr. Ron Shuebrook.

Keynote addresses by Dr. Henry Klumpenhouwer and Dr. Bruce Vogt included the latter’s performance of a composition by Dr. Alfred Fisher.

On the Saturday evening a dinner honouring Dr. Fisher was held at the University Club. This less formal event provided students and faculty, as well as invited guests, an opportunity to wish Alfred a happy retirement. Dr. Fisher was presented with a handcrafted canoe paddle, in the hope that perhaps he would now be able to devote more time to canoeing in his much-loved Algonquin Park.

The event was made possible through generous funding from The Arts and Science Dean’s Conference Fund, Queen’s Visiting Scholar Program, The Student Initiative Fund and Queen’s School of Music.

(left to right) Dr. Kip Pegley, Dr. Alfred Fisher, Dr. Henry Henry Klumpenhouwer, Dr. Margaret Walker, Dr. Bruce Vogt, and Dr. Ireneus Zuk
2009 Juno Award Winner – Dr. John Burge

Dr. John Burge, Professor of Composition and Theory, is the proud recipient of a 2009 Juno Award for Best Canadian Classical Composition for his work, *Flanders Fields Reflections*. Commissioned by Sinfonia Toronto and premiered in 2006, the composition musically interprets five phrases taken from John McCrae’s famous World War 1 Poem. It is the title track of a CD devoted entirely to some of Burge’s music for string orchestra, recorded by Sinfonia Toronto on the Marquis Classics label. You can listen to some of the tracks from the CD on the Marquis website: www.marquisclassics.com

**Flanders Fields Reflections**

As John Burge wrote in the program notes for the piece, the poem is remarkable in the way that it follows the fixed poetic form of the rondeau (which requires the repetition of the opening phases at the end of the second and third verses), while simultaneously expressing the extreme emotional gamut of loss, despair, sacrifice, obligation and hope. At times, the musical interpretation is literal in its representation of the words, as with the wind effects in the first movement’s “The Poppies Blow,” or the high, bird-like violin solo in the second movement’s, “Still Bravery Singing.” The middle movement’s, “We Are The Dead,” is captured with a slow funeral march while the final movement conveys the sentiment, “We Shall Not Sleep,” with a melody that keeps returning in an extended series of endings. The work’s most expressive music is found in the fourth movement’s realization of the phrase, “Loved and Were Loved.” These few words represent vividly the individual tragedy that is contained within every single death in contrast to the stark numerical tallies of war fatalities than can be summarized all too quickly. In this movement, a simple descending line of six notes is maintained throughout; as if to symbolically show that our search for love is perhaps humanities’ most constant desire.

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**Concerto Aria Competition**

Each year all Queen’s students are able to compete in a Concerto Aria Competition presented by the School of Music. The winner(s) of the competition have the honour of performing with either the Kingston Symphony Orchestra or the Queen’s Symphony Orchestra. Winners this year were (left to right) Annie (Shiling) Guo, piano and Amanda Pulling, tuba.

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**Queen’s Conservatory of Music (QCM)**

In its second successful year, QCM was involved in a myriad of activities, and with enrollment figures of about 130, and students ranging in age from 7 – 70, Harrison-LeCaine Hall was buzzing with activity almost 24/7.

Courses offered in 2008/09 included: vocal techniques, a lyric theatre workshop, guitar ensemble, electronic music ensemble, chamber music, Brasilian samba ensemble, music theory and ear training. In addition, private lessons were available for a number of instruments with QCM faculty members playing an active teaching role. Students were also provided with performance opportunities during the year with several recital days.

Karma Tomm, Director of the Queen’s Conservatory of Music has announced a new series of keyboard based fundamentals classes. To be launched in September, this is great news for Queen’s and for the School of Music. Taught through the Yamaha Music Education System, classes will be offered for children and adults. All non academic courses and applied lessons are open to members of the Kingston and Queen’s communities.
On February 12th and 13th, 2010, the School of Music will present “A Night In Vienna” in Grant Hall. This exciting fundraiser is a wonderful event for School of Music students, providing them with an opportunity to perform in a rather different setting. Audience members are treated to the sound of beautiful Viennese Waltzes, student and faculty performances and dancing. Imported beers and fantastic Viennese coffees topped with whipped cream and cinnamon sticks will be available! It is like a trip to Vienna without ever leaving Kingston – a truly spectacular evening!

Tickets will be available at the Queen’s Performing Arts Office (613) 533-2558, from November, 2009. Two options are available:

**Balcony Seating** – $15.00 each (Unassigned seating in the balcony, with complimentary special coffees and dancing.)

**Table Seating** – $50.00 each – tables of eight. (Reserved floor seating, European cheeses and sweets, along with the delicious Viennese Sacher Torte dessert, as well as dancing and special coffees).

Tickets to this event make wonderful gifts for the holiday season (Christmas, New Year’s Hanukah), Valentine’s Day or any other occasion.

Profits from the 2010 “A Night In Vienna” will help fund a serious shortfall in the School of Music’s Operating Budget, thus ensuring students are offered quality courses.

**Your assistance would be greatly appreciated.**

In these uncertain financial times, our goal is to continue to offer our students the best education possible. The current financial situation is a difficult one for all universities, but on the bright side, it is very fortunate that the School of Music through “A Night In Vienna” can help our own cause! If you are unable to attend “A Night In Vienna”, we urge you to help by making a donation, by logging on the Queen’s School of Music web page (see Alumni Donations on page 6 for easy web instructions). If you would prefer to send a cheque, please make it payable to: Queen’s University, School of Music, with the “A Night In Vienna” Account # 884-128.

Mail cheques to: Queen’s University – School of Music, 39 Bader Lane, Kingston, Ontario, K7L 3N6. Once donations are processed, tax receipts will be issued by the Advancement Office. If you have any questions, please do not hesitate to contact Shirley Roth (613) 533-6000 ext. 74211 or e-mail sr14@queensu.ca

**Istvan Anhalt – 90 Years Young!**

A concert celebrating the music of Istvan Anhalt on the occasion of his 90th Birthday was held in Harrison-LeCaine Hall on May 30, 2009. Performances by Gisèle Dalbec-Szczesniak (violin) and Michel Szczesniak (piano), featured Violin Sonata (1954), and Four Portraits from Memory (2007). A special recording of The Timber of those times…a theogony (2005) featuring the Kingston Symphony Orchestra was also played. Each work was preceded by introductory remarks by Michel Szczesniak, Dr. Gordon Smith, and Dr. Robin Elliott (Univ. of Toronto), respectively. The performance was followed by a reception for family, former students, and friends at the University Club. At the reception there were reminiscences and tributes to Professor Anhalt by former students and colleagues, including Dr. William Benjamin (Univ. British Columbia), Dr. Allan Gilmor (Carleton Univ.), Dr. Friedemann Sallis (Univ. of Calgary), and Dr. Ireneus Zuk (Acting Director, Queen’s School of Music).
The Woodwind Area was excited to learn that School of Music saxophone instructor, Peter Freeman, had been interviewed by Thomas Erdmann of Saxophone Journal. The article mentioned a few of Peter’s accomplishments which included having his own Peter Freeman Woodwind and Brass Festival, being a noted author, given 12 world premieres of music, given countless master classes at high schools and universities, as well as performing with many famous musicians including Liberace and Johnny Mathis.

His main teacher was Gerald Danovitch. “He taught a lot by instinct,” Freeman stated, “he wasn’t really an academic, he was a doer.” Freeman also played with Danovitch in the Gerald Danovitch Quartet for 16 years, saying, “It was never about the money. The group was like family.”

Peter has also presented a number of educational concerts with the Gerald Danovitch Quartet, and when asked what his secret was to giving a successful educational concert, he replied, “I think the secret is to never talk down to your audience. You have to connect with them.” During master classes, Freeman tries to “get the students to understand that the instrument must become a part of you…you have to learn how to sing with the instrument.” He also said that “good playing should come off sounding easy.”

His own band, the Peter Freeman Orchestra “[started] off as a sideline, is quickly becoming a very big part of my living,” describes Freeman. He goes on to say, “When a client sees me setting up or breaking down, I always tell them that that is what they’re paying for because I play the music for nothing.” He describes playing to the audience as a “living breathing organism and I try to react to what they would like to do next.”

Freeman ends his interview by simply stating, “I think playing and teaching go together. To be able to do both makes me feel very fortunate.” To read the full interview, see Saxophone Journal, March/April 2009, p.4-11.

Voice Area

Voice faculty members, in addition to their full complement of voice students are also involved in adjudicating music festivals, examining for the Royal Conservatory of Music in Toronto and also performing both locally and across Canada. In February 2008, Baritone Greg Brookes and Soprano Elizabeth McDonald with Collaborative Pianist Allison Gagnon presented a recital of music by Purcell, Vaughan Williams, Britten and others in Dunning Hall Auditorium, as part of the Faculty Artist Series.

The student-run Queen’s University Student Opera Company had a very successful year and presented Henry Purcell’s Dido and Aeneas, the Baroque opera. Concert-goers were delighted by the authenticity of the production, from the exquisite costumes, kindly loaned to QSOC by Opera Atelier in Toronto, to the stylish Baroque gesture, coached by a professional from Toronto. The singing was very fine from leads and chorus, with the Orchestra rising to the occasion with some very good stylistic playing.

In fall 2009, as part of continuing education, we will welcome Mezzo Soprano Annamaria Popescu, who will present a masterclass to voice students. For those interested in a sound bite for Annamaria Popescu, please go to http://www.annamariapopescu.com

New School of Music Web Page

With the help of faculty member Dr. Matt Rogalsky and Departmental Assistant Sheri Wilson, the School of Music is very pleased with this visually improved resource tool. It is now much easier to navigate the website and to find information about courses or performances/events.

Alumni Donations: For alumni wishing to make a donation to the School of Music, please note that the new website has made this process as easy as 1 – 2 – 3.
1 Go to the music site at www.queensmusic.ca/music.
On the music home page you will find a new “Make Your Gift Now” button.
2 Just click the button and you will automatically be connected to a special music page.
3 Choose from four options – complete the information and submit.
Once your donation has been received a tax receipt will be sent to you from Queen’s Advancement.
Some of you will remember Allison Gagnon who studied piano with Margaret McLellan and then Pierre Jasmin during her B.Mus. years. Later from 1985 to the late ’90’s, working out of one of the houses on Queen’s Crescent (now Bader Lane), Allison taught students piano and keyboard harmony and served many as collaborative pianist in juries and recitals.

We were delighted to have Allison return to Queen’s in February for a performance in the Faculty Artist Series, where she collaborated with vocalists Gregory Brookes and Elizabeth McDonald, in An English Art Song Recital. The following week, as part of this year’s PianoFest, she presented a recital with violist Sheila Browne and also led a Collaborative Piano Master Class.

Currently Dr. Gagnon directs the Collaborative Piano Program at the University of North Carolina School of the Arts, where she has combined collaborative activities in performing and teaching since 1998. Acclaimed for performances with both vocal and instrumental colleagues, she has appeared in recital throughout Canada, US, and Europe. Her performances have been recorded for broadcast on CBC and SRC, and NPR in the US, as well as on CD. She is preparing a set of teaching manuals based on the undergraduate and graduate curriculum she has developed at UNCSA. Her new piano reduction of Poème, op. 25 for Violin and Orchestra by Ernest Chausson (Encore Music Pub.) provides an accurate, playable and effective piano rendition of the orchestral score. Allison completed her DMA in Collaborative Piano at the Cleveland Institute of Music under the guidance of Anne Epperson with the support of grants from the Canada Council and the Ontario Arts Council.

Faculty Artist Series 2008/09

The Faculty Artist Series is presented within the Queen’s Performing Arts Office (PAO) schedule. In addition to the PAO’s international performers, School of Music faculty (and guests) are provided with an opportunity to perform for both the Queen’s and Kingston communities.

In January 2009 the first recital in the series was given by the Tokai String Quartet. They were joined by Giséle Dalbec-Szczesniak and Karma Tomm (violins), Eileen Beaudette (viola) and Jill Vitols (cello) to perform Mendelssohn’s famous Octet. The next concert featured Lakshmi Ranganathan (veena) with Sundara Moorthy (tabla), Gordon Craig (clarinet), Michel Szczesniak (piano) and Wolf Tormann (cello). The program included the premiere of Dr. Kristi Allik’s Byrd One Brere. In February, Camerata Guitarra featured Jeff Hanlon and William Beauvais (guitars), Greg Runions (percussion), and Dave Barton, B.Mus. ’81 (bass). The last performance – An English Art Song Recital – featured Gregory Brookes (baritone) and Elizabeth McDonald (soprano) with Dr. Allison Gagnon, B.Mus. ’83 (collaborative pianist).

The Faculty Artist Series would not be possible, without the ongoing financial support of Mrs. Margaret Farr. We sincerely appreciate this music lover and generous friend of the School.

Faculty Artist Series 2009/10

November 7, 2009
Majestic Music for Brass and Piano, Dunning Auditorium, with Chantal Brunette (trombone), Neil Spaulding (french horn), Dan Tremblay (trumpet), Tom Davidson (piano).

January 17, 2010
Bach and Beyond, Dunning Auditorium, with Donelda Gartshore (flute), Joan Harrison (cello), Dina Namer (harpsichord and piano).

March 21, 2010
Sensational Saxophones, Dunning Auditorium, with Peter Freeman (alto saxophone), Kim Dooley-Freeman (baritone saxophone), Tom Davidson (piano). See article on page 6.

March 14, 2010
Sinfonia Toronto, Grant Hall, – with Music Director Nurham Arman. This performance, presented by the PAO and the School of Music, features works by John Burge and Marjan Mozetich.

For further information please check the website.

String Area News

One of the highlights of an active academic year was a dynamic three-day residency in January, 2009 by the Tokai Quartet from Toronto. They spent an evening working with student composers on their string quartet compositions, and taught master classes focusing on chamber music and solo string repertoire. These classes were augmented by two performances, a casual noon-hour concert in Harrison-LeCaine Hall and a formal concert in Grant Hall, which was part of the Faculty Artist Series. Performing with the Tokai Quartet playing of the famous Mendelssohn Octet were the following instructors from the School of Music: Eileen Beaudette, viola, Giséle Dalbec, violin and Karma Tomm, violin. In March 2009, the Tafelmusik Baroque Orchestra returned to Kingston to perform their Galileo Project. School of Music students were also treated to two master classes on Baroque string repertoire – one for violin taught by Julia Wedman, and one for lower strings taught by Allen Whear.
For one day in November, Queen’s University celebrates the generosity of donors by holding a “Tag Day”. Students viewing these tags are able to get a visual on just how big a role philanthropy has on their daily lives at Queen’s.

This year, School of Music tags were displayed in the main foyer of Harrison-LeCaine Hall, and each one was labeled with the name of the item either donated or purchased with donated funds. Some of the tag names were: Drum Kit, Music Stands, Grand Pianos, Harpsichord, Camcorders, Television, Suspended Cymbals, an Electronic Keyboard, a Glockenspiel Stand, just to name a few. Tags also noted the donation of beautiful artwork for inspiration.

It is our hope that in addition to bringing an awareness to current students of the generosity of others, “Tag Day” may also encourage students, upon graduation, to catch the philanthropic spirit.

If you have any questions on how to donate or what would be a good fit for both you and for the School of Music, please don’t hesitate to contact Shirley Roth at sr14@queensu.ca.

Instrument Donations
When you donate an instrument of good quality to Queen’s University, you are able to claim a Gift-In-Kind deduction on your Income Tax Return. Queen’s University is able to issue a tax receipt when:

a) The instrument has been appraised by a qualified appraiser (at the donor’s expense), and

b) The instrument has been received by the university. (Due to budget restrictions, transportation for instruments may have to be at the donor’s expense).

F.R.C. Clark did not Convocate with Mus.D.
The School of Music was shocked to hear that that Dr. F.R.C. Clarke, former Director of the School, did not convocate with a Mus.D. in Music in 1954, from the University of Toronto. At that time, when he contacted the administration, he was surprised to learn that he should have checked for a list of graduates in the Globe & Mail. Unfortunately, because he was unaware of the tradition, he actually missed his convocation ceremony. For years this was a source of humorous banter with family and friends, so to end it all this year in celebration of his 50-year musical association with Sydenham Street United Church – 40 years as organist/choirmaster followed by 10 years as organist emeritus – a special convocation was held at the church, complete with the President of Victoria University, University of Toronto, who finally made it official.

Appointment to the Supreme Court
Thomas Cromwell (B.Mus.’73, Law ’76) was appointed by Prime Minister Stephen Harper to the Supreme Court of Canada. Justice Cromwell’s appointment restores the Supreme Court to its full complement of nine judges after an eight-month vacancy. Photo courtesy of Queen’s School of Business.

Early Music Instrument Collection
Alumni who have not had an opportunity to visit the Early Music Instrument Room in Harrison-LeCaine Hall, may be interested to know that the School of Music houses and displays an impressive collection of early instruments on which students and faculty have opportunities to perform. The collection ranges from recorders, cornetti, crumhorns and shawms to sackbuts, viols, organs and harpsichords.

We are fortunate to have not one, but two hand-built harpsichords by Wolfgang Kater (after an antique Flemish instrument by Blanchet in the Russell Collection), and a lute (handcrafted by Oskar Graf, after an original 7-course Giovanni Hieber model of 1561).

Faculty Teaching Award 2008/09
B.Mus. students voted Dr. Cynthia Tormann as the winner of the School of Music Teaching Award. For alumni who remember Keyboard Harmony and Ear Training to be a bit of a challenge, please note that current students described their classes with Dr. Tormann as an easy-going, pressure free environment where she always had a clear plan of action and a willingness to re-explain topics until everyone had a clear understanding.

Thanks to faculty members, Sheri Wilson, Kim Ison BMus’06 and Clare Mak for their help in making this Alumni Newsletter possible.

Editor Shirley C. Roth
Acting Director Dr. Ireneus Zuk
Faculty Activities

PUBLICATIONS

Peter Freeman

Matt Rogalsky
When he was in high school in Texas, Eric Ryan Millar used a similar arrangement to detect underground nuclear tests in Nevada, DVD/Book, Agnes Etherington Art Centre, 2008.

Gordon Smith

“Hidden Musicians: Songs by Cécile Chaminade, Josephine Lang and Clara Schumann” (with Karen Frederickson) in The Phenomenon of Singing International Symposium IV (Festival 500 Sharing the Voices), ed. by Ki Adams and Leon Chisholm (Memorial Univ. of Newfoundland, St. John’s NF), 163-171.

Margaret Walker

PREMIERES

Kristi Allik
Byrd on Brere (with Lakshmi Ranganathan, Wolf Tormann, Gordon Craig, Michel Szczesniak) Faculty Artist Series, Dunning Auditorium, Kingston, ON, Jan. 25, 2009.

Marjan Mozetich


Michel Szczesniak
Cello Sonata. Michel Szczesniak, piano, Jill Vitols, cello, Kingston, St. Mark’s United Church, July 20th, 2008.

PERFORMANCES

Gisèle Dalbec Szczesniak
Duo Recital. with Michel Szczesniak, piano, Fundraiser for Piano Fund, Chalmers United Church, Kingston, May 9th, 2008.


Chamber Recital with Michel Szczesniak, piano, Eileen Beaudette, viola, Noon Hour Series, Kingston, St George’s Cathedral, June 26, 2008 Chamber Recital, Music on the Rideau with Michel Szczesniak, piano, Wolf Tormann, cello, Glenburnie, ON, July 4, 2008.

Duo Recital. with Michel Szczesniak, piano, CAMMAC Music Centre, Lac MacDonald, QC, August 10, 2008.


Joint chamber recital, with Tokai String Quartet and others, Grant Hall, Kingston, Jan. 10, 2009.

Marjan Mozetich
“Angels In Flight,” Chamber Music Recital, Ottawa Chamber Music Festival, August 1, 2008.


Dina Michelson Namer


“American Composers” Choral Concert (with Bruce Kelly, baritone, and the Kingston Chamber Choir), St. George’s Cathedral, Kingston, ON, November 9, 2008.

Matt Rogalsky


Solo electroacoustic music concert, Casa de las Americas, Havana, Cuba, March 20, 2009.
Matt Rogalsky continued
*Quasimodo the Great Lover* (with Laura Cameron), Deep Wireless Festival, Toronto, Ontario, May 7, 2009.

Margaret Walker
Kathak Dance Performance (with Ray Spiegal, Tabla, Regula Qureshi, Sarangi and Peter Manuel, Sitar)

Ireneus Zuk
Duo Recital (with Luba Zuk)

Duo Recital (with Luba Zuk)

Duo performance (with Luba Zuk)

RECORDINGS

Marjan Mozetich
*El Dorado*, Caroline Leonardelli, harp)
Released November 21, 2008, Centaur Classics Recordings.


APPOINTMENTS

Roberta Lamb
Adjunct Professor in the Faculty of Education, University of Victoria.

PRESENTATIONS

Kip Pegley


“‘Rockin’ in the Free World’: Popular Music and the Shaping of Canadian Identity” Last Lecture Series on Earth, February 26, 2008.

Gordon Smith
“Music and Social Practice in a Mi’kmaq Community: Three Case Studies,” graduate student colloquium, Faculty of Music, University of Toronto, Toronto, ON, November 2008.


Margaret Walker

Introduction to Western Music
Interactive talk to 400 children ages 11-13, Summer Fields School, Kalish Colony, New Delhi, India, February 17, 2009.

AWARDS

Kristi Allik
George Taylor Richardson Memorial Award for the staging of her music theatre work “(W)hole in One)” Awarded April 28, 2008, performed at the Baby Grand Theatre, Kingston, Ontario, October 1 and 2, 2008.

Marjan Mozetich
Mozetich’s “Affairs of the Heart” was the only Canadian Classical genre piece to be voted into the 40 songs in the CBC Obama Playlist in honour of his inauguration January 20, 2009.