

# MUSIC

## *History in the Making*



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# SCHULICH SCHOOL OF MUSIC NEWSLETTER

Fall 2009

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## On the Cover:

18th and 20th centuries  
collide in CIRMMT's Immersive  
Presence Lab (story page 6).

Owen Egan



## Dear Alumni and Friends of the Schulich School of Music,

Welcome to the 2009 edition of *In Focus – Music*. Inside this issue we focus on the theme of Campaign McGill: History in the Making.

Music made official history at McGill in 1904 with the establishment of the McGill Conservatorium of Music. Music owes its existence to a gift by industrialist Donald Smith, Lord Strathcona: the historic Royal Victoria College for Women (RVC). Included in its curriculum, as a proper parlor skill for women,

even then Music exceeded expectations as founding teacher Clara Lichtenstein moved music making in Montreal to a professional level that soon called for a more formal institutional presence.

There have been many milestones along the way: the establishment of the Faculty of Music in 1920 under Dean Douglas Clarke, the steadfast preservation of the Faculty's existence under Deans Marvin Duchow and Helmut Blume. In 1971, the permanent move to RVC, which was renovated and renamed the Strathcona Music Building, and the opening of Pollack Hall in 1975. The technological turn of the Faculty under Dean Paul Pedersen, the steady growth and rising reputation of the Faculty in music composition, performance, and research under Deans John Rea, John Grew, and Richard Lawton in the 80s and 90s.

It has been my privilege to serve as Dean since 2001, to be a part of the founding of the CIRMMT Research Centre, and to see us through our centennial celebrations in 2005 – History in the Making with the naming benefaction of Seymour Schulich and the opening of the New Music Building. McGill's Schulich School of Music has recently been ranked among the top ten music schools in the world: now it is up to us to make that position unassailable. Our reputation is based on people: our academic teaching and research staff, our dedicated support staff, our exceptional students, our generous donors, and our outstanding grads. On real achievements: in musical creation, performance, and research. And on award-winning presence: in the profession, the academy, and the community.

Over the next two to three years of Campaign McGill, we will work with our alumni, staff and donors to raise several million dollars in additional support for students, travel, library collections, instruments and equipment, and the completion of world-class labs and studios. We count on you as well: if every one of our 3000 active alumni were to make a donation of \$50 annually for the next 3 years, the total in direct funding for our students and programs would be equivalent to a \$9 million endowment! Now that's History in the Making! I urge you to help us move Music at McGill to the next level.

The History in the Making stories that follow can only highlight a small portion of what goes on in the areas and programs of the Department of Performance, the Department of Music Research, and the CIRMMT Research Centre. Please consult our website for other news and Campaign information. And keep in touch, remembering that you, too, are a part of McGill's History in the Making.

**Don McLean**

*At press time, we were all saddened to learn of the passing of Edith Della Pergola, founder of Opera McGill. A full homage to her and her important contributions to our School will appear in the next issue of In Focus.*

## Alumni at the Junos



Shannon Mercer

Schulich School alumni were among the winners and nominees at the 2009 Juno Awards, with some strong showings in the vocal categories.

The Ensemble Caprice CD *Gloria! Vivaldi's Angels* (Analekta) won Classical Album of the Year (Vocal or Choral Performance). The ensemble is directed by McGill part-time staff member Mattias Maute and includes soprano Shannon Mercer, BMus'99, cellist Amanda Keesmaat, ADip'99, and baroque flutist Sophie Larivière, BMus'91, among the performers. Mercer's *Bach and the Liturgical Year*, which also featured Keesmaat, was nominated in the same category.

Countertenor Daniel Taylor, LMus'92, was nominated for *The Voice of Bach*, his recording with the Choir and Theatre of Early Music. The RCA CD was a *Gramophone* magazine "Featured Choice" and *Billboard* Soundscan Top Ten record.

And jazz vocalist and pianist Elizabeth Shepherd, BMus'04, was nominated for her CD *Parkdale*, an album that was inspired by the Toronto neighbourhood she calls home.



Clockwise from left: Daniel Taylor, Elizabeth Shepherd and Amanda Keesmaat.



Marcel Mueller

## Golden Violin goes to Cellist

The Schulich School's prestigious Golden Violin Award has been awarded to cellist Chloé Dominguez, MMus'05. Dominguez is a fourth-year doctoral student who performs with the acclaimed Schulich String Quartet, as well as many concerts as a soloist with contemporary music ensembles.

"I am really honoured and extremely grateful to the donor, Mr. Seymour Schulich," says Dominguez. The 28-year-old Quebecer is a student of Professor Matt Haimovitz and also a member of the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT), where she has worked with the Digital Orchestra Project. Her doctoral research focuses on contemporary music for cello in Quebec.

"Chloé has been an inspirational force in the string area at Schulich for the last seven years," said the Dean of the School, Don McLean.

The Golden Violin Award is presented each year to an exceptional string player nearing completion of their studies and showing great promise for a performing career. With a \$20,000 prize, the award is the top privately funded music scholarship in Canada, and was created three years ago by Seymour Schulich, BSc'61, MBA'65, DLitt'04.

Dominguez was presented with the award at McGill's Bravo Ceremony in February honouring prize-winning researchers, and she performed with previous Golden Violin Award winners, violinist Emmanuel Vukovich, BMus'07, and violist Lambert Chen, DMus'08.

For the future, says Dominguez, "I'll continue to be active in the contemporary and chamber music area and hope to get more solo opportunities." She would eventually like a teaching position in a university.

## Texts on Text

The Schulich School of Music had an outstanding showing at the 2008 Medieval and Renaissance Music Conference held at Bangor University in Wales.

Professor Julie Cumming from the Music History and Musicology Area presented a paper co-authored with Chair of Music Research Peter Schubert entitled "Text and Motive c. 1500." The paper was based on Schubert's work on text underlay for his Naxos recording of Pierre de la Rue's *Magnificats* and *Salve Reginas*, and Julie Cumming's work on text underlay in the first printed books of motets.

Four of Cumming's students – Remi Chiu, MA'06, Daniel Donnelly, MA'09, Renée Fontaine, MA'08, and Jane Hatter, MA'08 – also attended the conference and presented papers, originally written for the graduate seminar "Motet and Madrigal, 1520 to 1560."

Travel to the conference was supported by the SSHRC Major Collaborative Research Initiative, "Making Publics: Media, Markets and Association in Early Modern Europe, 1500-1700," of which Julie Cumming is a team member.



## Brass Year a Resounding Success

Let's face it: brass players can be overlooked by classical music lovers, whose ears are more often tempted by a violinist, pianist or singer. But any orchestra musician who has ever sat in front of a row of trumpets or trombones can tell you brass players are not to be trifled with when, for example, it comes time for a spirited fanfare or the bold drama of a Bruckner symphony. Such musically iconic moments for the brass musician are just the start of things, it turns out.

2008-09 was proclaimed the Brass Year at the Schulich School of Music and featured a year-long series of concerts and master classes by renowned trumpet, horn, trombone and tuba performers from Canada, the U.S. and Europe under the Schulich Visiting Artist program. The guest performers are among the most recognized and admired in their fields.

"We tried to have big names from both North America and Europe and to get different perspectives as much as we could," explains Alain Cazes, the chair of the Brass Area.

Trumpet player James Thompson is a professor at the renowned Eastman School of Music who spent years performing and recording with the Montreal Symphony Orchestra and teaching at McGill. While at McGill he taught Jens Lindemann, BMus'88, another Brass Year visiting artist, who went on to fame with the Canadian Brass and is now based at UCLA. Lindemann was recently named "International Brass Personality of the

Year" by the *Brass Herald*. Both Thompson and Lindemann made several visits to McGill, giving concerts, master classes, and repertoire classes for all brass students.

Stefan Dohr, principal horn with the Berlin Philharmonic, has been hailed as the king of his instrument, and his week-long visit to the School included brass fundamentals workshops and a concert that drew students from across the musical spectrum. "His presence at McGill," says Cazes, "has generated a tremendous interest in all sectors because of his fantastic reputation and that of the Berlin Philharmonic."

Student horn player Louis-Pierre Bergeron could hardly believe his luck. "Not only did we get to see his recital and play for him in master class," says Bergeron, "but we also all had the incredible opportunity to play chamber music with an outstanding musician and pedagogue. It was a week of horn paradise! It brought the whole horn studio together."

Jörgen Van Rijen, principal trombone with the Royal Concertgebouw Orchestra in Amsterdam, visited in February. In March, the principal tuba for the Chicago Symphony Orchestra, Gene Pokorny, added some serious bottom end to the year, attracting tuba players from Toronto, the Maritimes and elsewhere.

The combined effect of all this talent and the number of special events has been dramatic, says Cazes. "I'd say it's had even more of an impact than we were expecting.

Gene Pokorny (right) and Stefan Dohr (bottom left) were two of the brass legends who gave master classes at the Schulich School.



It's a very inspiring situation for all brass students at the School this year. We attracted a lot of woodwind players to the concerts and classes as well. So it has actually inspired all players."

Cazes points out the Brass Year events have also reflected immediately on the auditions being held for admission to the School. "In almost all brass areas, we have had an increase in both applications and in the level of the students auditioning."

The special Visiting Artist program is funded by Seymour Schulich and visiting artists share the Catherine Thornhill Steele Chair in Music Performance. In past years, the focus was on strings (Andrew Dawes) and piano (Anton Kuerti); following the success of the Year of the Brass, it will be the woodwinds' turn next year.

"It allows the School and our students to shine a little more at the international level," says Cazes. "It's fantastic."

Photos Owen Egan

# Maestros in the Making

It is a picture Alexis Hauser will not contemplate: a trained graduate of the Schulich School conducting program with nothing to do. “My concern is when the students finish here, they’re not going to sit at home waiting for the phone to ring,” says the director of the McGill Symphony Orchestra and the head of the orchestral conducting program. “We want them to get jobs.”

Hauser’s plan is certainly working. Recent McGill graduates have landed important positions in Canada, the U.S. and Europe. Jean-Michaël Lavoie, MMus’07, headed to France last year to become the first Canadian to hold the assistant conductor position with the prestigious Ensemble Intercontemporain de Paris (EIC). Lavoie won over the jury, including EIC founder Pierre Boulez, in auditions that demonstrated the solid experience he had built up with the Contemporary Music Ensemble at McGill under Professor Denys Bouliane. Another recent graduate, Sam Tak-Ho Tam, MMus’07, became Intern Conductor with the Canadian Opera

Company in Toronto. Yanniv Attar, DMus’08, won the resident conducting position of the Alabama Symphony Orchestra. And Martin MacDonald, MMus’06, was named resident conductor of Symphony Nova Scotia.

The Schulich program’s success, explains Hauser, starts with rigorous auditions – there are only a couple of places available to candidates. “When I spot someone where I feel there is talent, who could make a career, that’s the one I take.”

Hauser makes sure his students practise core repertoire, so they are ready to lead an orchestra. “If you can conduct the Beethoven symphonies, you can probably conduct anything, because they’re extremely difficult to do well.”

Conductors-in-training can’t pack up an orchestra and bring them home to practise, so time with the baton in the air in front of real musicians is crucial. The Beethoven Orchestra at the Schulich School is designed for just that, and students also put together their own

Jean Radel



Jean-Michaël Lavoie in rehearsal with the Ensemble Intercontemporain de Paris.

ensembles and orchestras. “My current doctoral student Jonathan Govias, DMus’10, did a performance of Brahms’ Fourth Symphony with a 70-piece orchestra he put together himself. He sent the video to Kurt Masur, and was one of 13 selected out of more than 200 applicants from all over the world to do a conducting workshop with Masur in New York. Not bad!”

## News from the Music Library

A popular workspace for music students just got better. The Music Student Computer Room on the fifth floor of the Marvin Duchow Music Library has undergone a complete renovation (pictured at right).

The number of workstations, which included both Mac and PC platforms, was boosted from eight to twelve, with each station outfitted with piano keyboards for MIDI interface. The workstations can run a range of music software, including audio editing and notation programs like Sibelius and Finale, ear training software, and now both digital audio software like Pro Tools and Logic, and video editing tools like Final Cut Pro. Add to that two scanners and printers that can output scores on 11x17-inch paper, and some

music students may not want to leave the room.

“It’s beautiful now,” says head Music librarian, Cynthia Leive. Much of the computer room and its equipment is funded by students themselves through special fees, she explains. “We saved for a couple of years to be able to buy all new furniture, and all the software is supported by the students, as is the hardware through the Library IT fund. It’s a very interesting collaborative funding initiative.”

Students are also pitching in to support a new program in the Computer Room that has them teaching each other to use the notation software Sibelius. The trial project, which began in March, is funded by the Students’ Society of McGill University and the Music Undergraduate



Students’ Association, and student tutors run weekend programs for both beginners and intermediate to advanced students. “We’ve had students sign up and even some faculty interest,” Leive says. “With Sibelius you can scan in scores, put them into the system, rearrange and transpose them, or do just about anything.”





Harry DiOrio

# History in the Making

*McGill is in the midst of an historic campaign. The Schulich School of Music is in the midst of making history.*

It's possible to look at music schools as being somewhat trapped in history, busy recreating old music, analyzing the lives and work of historical figures. This is certainly part of a school's business: students must pore over musical traditions, teachers must illuminate the works of past masters. But at McGill, the Schulich School of Music is also busy making history – with new technologies, landmark research, and the achievements of its students and faculty on the world stage. Even the historical repertoire is coming alive in novel ways, from radical new recording techniques to new conceptions of the classical music concert.

"The key elements in making history and moving to a new level of success are staff, students and space," says the Dean of the Schulich School, Don McLean.

Those elements have fallen into place in less than a decade: a 50 per cent renewal of staff, marking one the strongest rejuvenations of any faculty at McGill; top-level students who are drawn to the School from around the world; and new facilities that are attracting international recognition. In the same time period, the School has increased research funding from \$100,000 a year to \$4 million. The changes have made McGill and Montreal an international hub for music research of all kinds: groundbreaking work in performance and sound recording, influential studies in early music, one of the world's nerve centres for neuroscience and music. The across-the-board innovations in curriculum, research and performance have led the Princeton Review in the U.S. to rank the Schulich School as one of the top ten in the world.

## 21st-Century Haydn

One of the more fascinating examples of history being made – and brought to life in new ways – is the Virtual Haydn project of Professor Tom Beghin, a renowned Haydn scholar and performer. Beghin is working with colleagues Wiesław Woszczyk and Martha de Francisco from Sound Recording and a team of CIRMMT researchers to record the complete keyboard works of Haydn on specially reconstructed period instruments. The team travelled to Austria, Hungary and England to measure the acoustics of the actual concert halls and rooms where Haydn's music would have been performed over 200 years ago. They then recreated those acoustics in a laboratory back at the Schulich School, combining the reverberation responses of the historic rooms with the sound of Beghin playing period instruments in the lab. These "virtual acoustics" even become an integral part of the performance process. "It's actually a crucial element,"

says Stephen McAdams, Director of CIRMMT, "because while a performer plays their instrument, they also play the room. If they play a given piece in several rooms, each with very different acoustics, they will play differently each time. With this project, the performer in the laboratory actually hears the sound as it would be in the Esterháza Castle, the Holywell Music Room at Oxford, or Haydn's studio in Vienna."



Top left: Cellist Matt Haimovitz in concert at the legendary punk club, CBGB's. Above: The Esterháza Ceremonial Room during the Virtual Haydn project.



The project will be released in the fall on a landmark three-disc Blu-ray set that includes the complete recordings and a feature-length documentary – all in the year we commemorate the 200th anniversary of Haydn's death. "It's the kind of thing that raises the bar for everybody," says Don McLean.

McLean is also quick to point to Schulich musicologists and theoreticians engaged in equally historic work. "There's fascinating innovation being done in Renaissance music history by professors like Julie Cumming, Peter Schubert and Jonathan Wild. They're coming up with new understandings of how the music is put together, and the fallout of their work isn't just publications, but practical music-making."

Wild, for example, is exploring intonation in Renaissance choral singing, where examples of microtonality in some music can divide the octave into as many as 31 tones. By recording vocal groups and later adjusting the intonation of each sung note by computer, he has created the first opportunity to hear such music as originally intended by the composer.

## Tradition Reinvented

Live classical music itself is undergoing historic changes, from the program to the venue. There is less room, for instance, for the traditional program of an overture, a concerto and a symphony in orchestral concerts. At McGill, there is also a strong drive towards contemporary music. "Innovative programming," says McLean, "the juxtaposition of repertoire, is happening throughout our student population, and certain professors and ensembles are getting well known for this. It's something that recharges people's relationship to great music."

It's important that performers are breaking down traditional barriers, but

just as important to be using technology wisely to bring the music to a wider population. "They go hand in hand," says McLean. "Most people's experience of music is mediated through technology, whether it's CD or DVD, broadcast or

podcast. One doesn't want to lose the immediacy of the live experience – the challenge is to recapture and even enhance that performance. We need to recover quality of sound. In general, there's an insufficient sensitivity to our extraordinary capacity for audio filtering and awareness. So we're building both the content and the technology here."

## CIRMMT Ranked First

Areas like the human perception of music and sound are just part of the territory of CIRMMT, which has quickly become a world leader among music research centres. The only centre in Quebec to get an A+ rating and full six-year funding in the last round of social sciences and arts grants from the provincial government, CIRMMT is also funded by the province's science and engineering agency, a rare example of a research centre earning support from both arts and science agencies.

Several groundbreaking projects are coming out of collaborations between CIRMMT and the International Laboratory for Brain, Music and Sound Research known as BRAMS, itself a joint effort between McGill and the Université de Montréal. Stephen McAdams points to audience response systems that measure psychological and emotional responses to music, not in the laboratory, but directly in the concert hall. He recently began testing such systems, in one case using 50 pre-programmed iPods as interfaces for audience members to respond to the music as they hear it in concert. "For instance, when do they detect a theme, or are they having a strong emotional reaction at this point – these can actually be real-time responses." The team then expanded the work to include bio-sensors, hooking up 64 audience members in Tanna Schulich Hall to measure things

like heart rate, respiration or the tiniest of facial movements as they respond to the concert experience.

## Moving Forward

The business of music is becoming an important component at the School as well. "In some ways, there isn't a music business anymore," says McLean, referring to drastic changes in the landscape. The School's partnership with the Dobson Entrepreneurial Centre of the Desautels Faculty of Management and the Faculty of Law's Centre for Intellectual Property and Policy explores this tricky ground. Teams of students and professors from management, computer science, electrical engineering and cultural studies develop the requisite interdisciplinary approach, says McLean. "This type of collaborative effort is a future path – this is how history will be made going forward in teaching."

The Schulich model of combining conservatory, university programs and research centres – and the rapid success it has seen – means the School itself is making history by serving as a new standard around the world. The European Union is watching carefully as conservatories and schools there find themselves undergoing structural and funding upheaval. "They're fascinated with what we've accomplished in this fairly short time," says McLean. "We've extended the normal North American comprehensive music school to another level altogether."

"How many places have this range of activity going on and this mass of expertise? We're having a lot of fun. And the students know it." ■



Top left: A surround-sound speaker array set up for a concert in the Music Multimedia Room.  
Bottom right: A clavichord for the Virtual Haydn Project inside CIRMMT's immersive sound lab.





The Roddick String Quartet

# Tomorrow's History Makers Today

*Schulich School of Music students are taking their place on the world stage.*

**T**he Roddick String Quartet can certainly make an audience sit up and take notice. The youngest ensemble to compete in the 2009 London International String Quartet Competition – with most members under 21 years of age – it is astonishing to hear the quality and maturity of their music. They play concerts to critical acclaim and their interpretations of Mozart and Haydn quartets have been featured nationally on CBC radio.

But these four young musicians – Isaac Chalk (viola), Ewald Cheung (violin), Aaron Schwebel (violin), and Yoona Jhon (cello) (pictured above from left) – are certainly not the first string quartet out of McGill to turn heads internationally. In 2005, the Lloyd Carr-Harris String Quartet won the gold medal at the prestigious Fischhoff International Chamber Music Competition. In 2007, the Schulich String Quartet captured bronze at the same competition.

“The success rubs off on other students,” says Performance Chair André Roy, the founder and coach of all three quartets. “We used to have to challenge the students into believing they were good enough to enter these competitions. Now they don’t need to be told – they know they are able to do so.”

Success is indeed repeating itself in all corners of the Schulich School these days, at both undergraduate and graduate levels.

Schulich violinists, for example, swept major Canadian competitions this year. At the Eckhardt-Gramatté National Music Competition in Manitoba, doctoral student Carissa Klopoushak won first prize, while undergraduate Alexander Read, the 2008-09 winner of the McGill Concerto Competition, placed second, and later went on to be a semi-finalist in the Michael Hill Violin Competition in New Zealand. At the Shean Strings Competition in Edmonton, four McGill violinists took the top four spots: Ewald Cheung, Alissa Cheung (no relation), Aaron Schwebel and Emily Westell placed first through fourth.

“The quality and character of

students has really changed,” says the School’s dean, Don McLean. “Our competitor group is now the major international schools.”

Other student achievements have stacked up quickly and impressively. Violist and violinist Lambert Chen, DMus’08, last year’s recipient of the Golden Violin Award, earned the associate solo viola position with the Orchestre Symphonique de Montréal (OSM) and was named one of four winners of the 2008 Sylva Gelber Music Foundation awards for young Canadian musicians. The previous year, a Gelber award went to Joshua Hopkins, MMus’04, a baritone who has quickly made a name for himself as an up-and-coming opera star who will debut at the Metropolitan Opera this year.

At the 2008 OSM Standard Life





Trumpeter  
Amy Horvey

a concert with the Newfoundland Symphony Orchestra, and a recording session in the CBC studios.

McGill's organ students have also impressed juries and judges lately. Master's student Donald Hunt won the \$15,000 first prize, the Prix Claude Lavoie, in the Quebec Organ Competition in 2008. Doctoral student Jean-Willy Kunz took second prize in the Grand Prix de Chartres International Organ Competition in France, while 19-year-old undergraduate Jordan de Souza earned the Fellowship degree from the Royal Canadian College of Organists, winning all three prizes for the highest marks in the country, and becoming one of the youngest organists to hold the prestigious diploma.

Students new to the competition environment have found themselves invigorated by the experience and the satisfaction a win can bring. "I had no idea what an interesting musical journey I was beginning," says Alexandros Halavrezos, an undergraduate percussion student who took the Under 21 prize at the 2008 Canadian Music Competition in the marimba/vibraphone category. "This had been my first percussion competition and it whetted my appetite for more."

Experienced students like trumpeter Amy Horvey, a doctoral candidate who has toured Canada and Europe, have made headlines as well. Horvey was named the Richard Li Young Artist Chair for the



Organ student  
Jordan de Souza

Competition, the grand prize was awarded to two young musicians, one of them Schulich undergraduate Keith Dyrda. The 20-year-old trombonist received an \$8,000 scholarship, an opportunity to perform with the OSM,

National Arts Centre's 2008-09 season. She was drawn to the Schulich School in part because of the opportunity to work on contemporary music in Montreal. "Part of my mission is to get more pieces written," she told the *McGill Reporter*, "so we can really explore the trumpet in a 21st-century manner."

Part of that contemporary music scene comes straight from the Schulich student body. David Adamcyk is completing his doctorate in Composition and was named a finalist in Evolution, the CBC/Radio-Canada National Composition Prize. The competition took him to the Banff Centre in Alberta to be one of five artists in residence working with the acclaimed Ensemble contemporain de Montréal+ and was documented both on radio and online.

Master's student Anthony Tan is another McGill composer whose work has earned major recognition, this time in Hamburg, Germany, at the Contemprtronics '08 Competition of the Hamburger Klangwerkstage 2008 Festival. Tan's work "Jeux d'Ombres," for cello and live electronics, earned him one of the three laureate positions in the competition, while graduate Zosha Di Castri, BMus'07, took one of the other spots for her piece "Du haut de l'Orillon."

Offstage success is just as strong at the School, with theory and musicology students working on dynamic new research paths. Graduating doctoral student Julie Pednault, who has already been named to a tenure-track position at the University of Ottawa this fall, has provided new analytical insights through her work on notions of gender as a source of modernist style in Vienna at the turn of the 20th century. Doctoral student Michel Vallières delivered a keynote speech at the Conference on Interdisciplinary Musicology based on his published research into music perception and cognition, which examines a listener's ability to identify the temporal function of musical passages even taken outside of their original musical context. And Nathan Martin, a music theory historian whose McGill doctoral work examined the writings of Rameau and Rousseau, was named a Mellon Postdoctoral Fellow at Columbia University.

Graduate students in the Sound Recording program have been spreading the

Schulich School name around the world through recognition by the leading association in the profession, the Audio Engineering Society (AES). At the highly competitive AES International Student Recording Competition in Munich this spring, Brian Losch won first prize in the World/Folk category and Grzegorz Sikora took second prize in the Jazz/Blues category.

With this broad variety of successes, one might assume that the mood at the Schulich School would itself be competitive. But Don McLean says, "One of the reasons people come here is that it's remarkably uncompetitive. People are really challenged, but they feel they are engaged with, not against, each other."

The special attention taken by faculty members plays a crucial role in the results as well, explains Aaron Schwebel of the Roddick Quartet. "We owe a very large part of our success to our coach, André Roy. It's tough to get consistent results in a string quartet, because it relies on the relentless focus and commitment of everyone involved. André ensures that we meet his expectations."



String player Lambert Chen

The School continues to have a strong local base of music makers in Montreal and Quebec, but is now drawing talent from around the world. The high-level achievements of Schulich students in international competitions mean the profile of the School has grown to a level where any young musician anywhere in the world looking for a university is giving serious thought to McGill. The result is an amassing of talent at the University that is truly historic – and judging by the accomplishments already being carved out by today's students, it won't be long before they start making history themselves. ■

# Reaching Out with Music



*The Schulich School is bringing arts and culture to the community in more ways than ever before.*

Music is about making connections: connecting to an audience through a performance, to a cultural tradition through careful study. Making connections through community outreach has a long history at the Schulich School, dating right back to its 1904 origins as the McGill Conservatorium of Music. Today more than ever, students and staff are taking music beyond the University gates and out into the city to reach Montrealers in a variety of ways – and bringing the community directly into the School.

## The McGill Conservatory

Clément Joubert, BMus'96, knows all about outreach. As the director of the McGill Conservatory, Community Music Program of the Schulich School of Music, Joubert oversees community music education for more than 1,000 students, from 3-year-olds to seniors. The Conservatory offers them private lessons, theory classes, ensembles, choirs – even summer camps for kids, from toddlers to teenage garage bands.

The overall focus is on classical music, but Joubert notes there are “quite a few adults in our jazz programs, studying theory and playing in jazz combos. Another extremely popular program is the choirs we have at Macdonald Campus. We have around 150 choristers of all ages.”

Last year, when the regional choir association ARCIM had to cancel the annual festival it had run since the 1980s, Joubert revived the event as the Montreal Choir Festival. The Conservatory has also recently partnered with the Westmount Youth Orchestra, and each year it runs the Joy of Music Festival to offer its students a chance to perform.

## Schulich at the Segal

Another Schulich educational program is taking place inside Montreal's latest oasis for the arts, the Segal Centre for the Performing Arts. The Schulich at the Segal concert series is sponsored by Sun Life Financial and connects young musicians from elementary and high schools around the city to a variety of musical

genres and performers in an informal concert experience.

“It's all about exposing young musicians to the next level,” says Associate Dean Gordon Foote. “There are concerts I saw as a kid that I remember to this day, and I'm hoping that these will have that kind of impact on the students.”

Concert days include breakout sessions where the Schulich performers discuss their instruments, concert etiquette and other musical tips. Launched in early 2008, the program this year features performances by the McGill Jazz Orchestra, the Schulich Jazz Quartet, the Schulich String Quartet and the Schulich Percussion Ensemble. Foote's partner in the Segal Centre series is George Doxas, BMus'74, a 30-year veteran of music education who is a driving force behind the successful program.

## Chamber Music Without Borders

Schulich students are building their own volunteer programs as well. The Montreal Heart of the City Piano Program brings piano lessons to kids at



Above: Kids perform on drums at the McGill Conservatory Day Camp.

Left: Members of the McGill Jazz Orchestra share music at the Segal Centre.

Randy Cole



two inner-city schools. And when undergraduates Aaron Schwebel, Julia Loucks, Mira Benjamin and Laura Horn took over a budding outreach program and turned it into Chamber Music Without Borders (CMWB), their goal was to reach into areas of the Montreal community where music might be missing. CMWB brings student musicians to perform for seniors at the Manoir l'Age d'Or and for participants of the St. James United Church Drop-In Centre. They have also started workshops for the children in the Montreal City Mission Every Kid Choir.

"For the kids, we perform, talk about music as a career and run a workshop," says Schwebel. "At the seniors' residence, we keep things classical. They want to sit back and enjoy the music. At the drop-in centre, these are people who've been hit pretty hard by life, and what's been really successful is jazz and new music."

CMWB has begun weekly noon-hour concerts each Thursday at the St. James United Church. "Students gain real performance experience, while the community gets to enjoy a concert for free."

Some McGill students also gain performance experience through the Schulich School Gig Office, which helps Montrealers looking to hire musicians to connect with the right talent for their events. Student performers register with the office and cover close to 200 gigs a year, says former coordinator Paul Vandenberg, BMus'98.

It might be jazz for office parties or conference events, or classical musicians for summer weddings. Vandenberg has sent out a women's choir for one concert and has improvised chamber orchestras by combining string quartets for larger events. While there is confidence in the McGill and Schulich names, Vandenberg says, "Our clients are still surprised by the calibre and professionalism of the students. Our musicians exceed their expectations."

## Working with the OSM

The Schulich School also reaches right into the heart of the Montreal music scene, and out into regional Quebec, through a variety of activities with the Orchestre Symphonique de Montréal. "We have a very good, long-time association with the OSM," says the Chair of the Performance

Area, André Roy, who was himself a member of the orchestra for 15 years.

Last summer, the OSM held the Festival Bel Canto, a three-day celebration of singing in Knowlton, Quebec, and Schulich musicians and singers were among the performers joining them onstage. For the first-ever Canadian performances of Olivier Messiaen's monumental opera Saint François d'Assise, OSM music director Kent Nagano also called on student musicians from the McGill Symphony Orchestra and singers from McGill choirs to expand the OSM in order to achieve the massiveness of Messiaen's full orchestration – a four-hour tour de force featuring 110 musicians and 150 singers.

"We try to give students as much of a grounding in reality as possible about how things work professionally," says Roy, "but nothing beats being in the real situation. The whole experience was quite unforgettable for them."

The School also hosts the OSM Standard Life Competition, with performances for the national competition held in Tanna Schulich Hall, and the Music Multimedia Room two floors down has served as the recording studio for Nagano and OSM members when they recorded "The General," based on Beethoven's incidental music for Egmont, with text from the Rwanda diaries of General Romeo Dallaire.

## Celebrating the Music of Haydn

In March, the Schulich School partnered with the Arte Musica Foundation and the Montreal Museum of Fine Arts to present a very special project: Haydn 2009, a festival commemorating the 200<sup>th</sup>

anniversary of the death of Joseph Haydn. The five-day event included lectures and workshops by McGill scholars, and a remarkable marathon of performances of Haydn's 68 string quartets over four days. Concerts at Pollack Hall featured professional quartets from Canada, the U.S. and Europe – including the Super Nova String Quartet featuring McGill professors Jonathan Crow, BMus'98, Mark Fewer and Douglas McNabney, one of the festival organizers – as well as student players from Canadian and American universities and conservatories who performed 28 of the quartets at the Museum of Fine Arts.

For those in the community with more modern tastes, the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) has been presenting two series that introduce the public to leading-edge music research. The Centre's Distinguished Lecture Series brings internationally renowned experts to give general interest talks, while the very contemporary live@CIRMMT concert series is designed to disseminate the results of CIRMMT research – into new instruments, new sound technologies, and new types of concert experiences – beyond academia to the community at large.

Everything from early music performance to concerts in cyberspace is thriving at the Schulich School, but like the best of musical experiences, it is not occurring in the isolation of the ivory tower. The bond between the School and the people of Montreal has never been stronger. ■

Right: Participants in the McGill Conservatory's Garage Band Camp.

Below: The McGill Conservatory Adult Choir in performance.





### Waltz Time at the Austrian Ball

The Austrian Ball, hosted by Montreal's Austrian Society, is always reason to celebrate, but the Society's 50<sup>th</sup> anniversary is special indeed and called for something to make the annual ball even more memorable. How about inviting the McGill Symphony Orchestra to provide a little Strauss for the evening's dancing? The orchestra also supplied music for excerpts from *Die Fledermaus* sung by the Austrian bass-baritone Rupert Bergmann and opera singers Alexandra Hill, BMus'07, MMus'09, and Jacqueline Wood, BMus'07, MMus'09, from the Schulich School.

"Usually everything at the Ball comes out of loudspeakers," says McGill Symphony Orchestra director Alexis Hauser. "This time there was a real live orchestra on stage. Everyone was very pleased and our musicians had a great time."

So too did the waltzers in the Austrian Society, it seems. The Society has long sponsored scholarships for Schulich School students to study in Austria for the summer, and this year, they generously doubled their scholarship contribution in recognition of the efforts of the School in celebrating the 50th anniversary.



### Sanford Sylvan nominated for Grammy

Voice professor and acclaimed baritone Sanford Sylvan netted his fourth Grammy nomination for his solo performance in composer Charles Fussell's "Wilde – Symphony for baritone and orchestra." Sylvan was nominated in the Best Classical Vocal Performance category.

The composer has described the piece as "a symphony that wants to be an opera," a musical reflection on the life of Irish author Oscar Wilde.

Sylvan is a past winner of both a Grammy and an Emmy for his portrayal of Chou En-Lai in John Adams' opera *Nixon in China*.

### CIRMMT Distinguished Lectures

For four years running, the Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT) has been hosting a lecture series that brings leading-edge research to the public in an approachable and entertaining format. The CIRMMT Distinguished Lectures in the Science and Technology of Music feature academics and artists of international renown from disciplines that include music theory, performance, composition, music technology, sound recording, psychology, engineering and human-computer interfaces, and much more.

"This is a public outreach series and our attempt to say, 'Here's the kind of thing that's going on at CIRMMT,'" explains CIRMMT Director Stephen McAdams, a Canada Research Chair in Music Perception and Cognition at the Schulich School. "We're bringing people in who the outside world can appreciate, but then we also benefit from them in the Centre itself."

There are seven lectures held throughout the year, one tied to each of the six research axes at the Centre and a seventh that has emphasized cognitive music theory. The Sound Modelling, Acoustics and Digital Signal Processing axis of CIRMMT, for instance, invites an expert from that area of research which deals in sound creation and reproduction.

"This year we had Johan Sundberg," says McAdams, "who is the world's

foremost researcher in the acoustics of the singing voice."

To demonstrate the flexibility of the human voice and the way singers vary their delivery for vocal economy and musical expressivity, Sundberg used both online demonstrations and some unique and rather quirky mechanical items he brought in for the lecture. "He had a duck call device he was using to replace the human glottis," says McAdams, "and then had these tubes he would play around with to make different vowel sounds. He was really entertaining and very informative at the same time."

This year, lecturers came from Canada, the U.S., Sweden, Italy, and Scotland, and the Centre added specialized workshops built around the series for students and researchers. Lecturers visit the labs of CIRMMT members, sharing their expertise and learning about the Centre's research projects, and the series creates new collaborations and strengthens international networking.

"It's worked out very well, particularly for the students, who get to meet these international experts."

As for the lectures, they have been standing-room-only successes throughout the year. "Every one has been a highlight," says McAdams. "They've all been really wonderful."

Visit [www.cirmmt.mcgill.ca/activities/distinguished-lectures](http://www.cirmmt.mcgill.ca/activities/distinguished-lectures) for more information.



## Visiting Jazz Artist Series

It's a case of one good show leading to another. Each October for the past two years, the Schulich School Jazz Area has hosted fundraising concerts with the McGill Jazz Orchestra to bring in major artists later in the year for its Visiting Artist Series.

And they have had some impressive help in doing that. The first fundraising show in 2007 featured renowned jazz singer Raneé Lee as the star attraction, and



Slide Hampton in concert with the McGill Jazz Orchestra.

this past fall legendary Canadian pianist Oliver Jones, DMus'95, graced the stage as the headliner for the gala. Both Jones and Lee donated their services for the concerts – as well as trainloads of talent and swing – which help pay for top jazz players from around the world to come give concerts and workshops at McGill.

Past visiting artists include sax players George Garzone and Ralph Bowen, and 2008 saw trombone legend Slide Hampton visiting the School. The Grammy-winning Hampton has built one of the most distinguished careers in jazz, performing over six decades with a who's who of the genre: Lionel Hampton, Dizzy Gillespie, Art Blakey, Freddie Hubbard – the list goes on. In 2005, the National Endowment for the Arts in the U.S. presented him with its top jazz honour, the NEA Jazz Masters Award.

At McGill, Hampton played a concert with the Jazz Orchestra, gave a trombone workshop and lent his arranging talents to a class featuring the arrangements and compositions of Schulich students, offering valuable criticism and feedback.

"It was really insightful," says Jazz Orchestra Director Gordon Foote, "and really great for our students to hear their work being played, and for Slide to talk about what he thought of the compositions. It was like a life lesson. Here's a guy who's a jazz icon, talking to individual students about what they've written."

Schulich jazz fans can watch for more special concerts and workshops in the coming year.

## Jazz Orchestra in L.A.

Last November, the McGill Jazz Orchestra continued what is becoming a tradition with a trip to Los Angeles for a concert under a festival-style tent. Shelly and Frank Litvack, MDCM'79, have hosted the big band to celebrate jazz and McGill three times in the past four years, with LA-area residents and alumni invited to see a show by the talented young players.

On previous trips the band has stopped in Seattle to perform at the

University of Washington and played at UCLA, as well as local clubs. Their 2007 gig was even taken in by Burt Bacharach, BMus'48, who later described them during one of his own performances in Montreal as one of the best university big bands he has ever heard.

This time round the band was joined onstage by renowned trumpet player Jens Lindemann, BMus'88, himself a veteran of the Jazz Orchestra from 1987-88.



courtesy EarlyMusic.com

## Hank Knox Wins Binkley Award

Hank Knox, BMus'78, MMus'79, has been recognized by one of the top early music organizations, Early Music America, which named him the recipient of the prestigious Thomas Binkley Award. Knox was presented with the award in 2008 for outstanding achievements in performance and scholarship as a director of a university or college collegium musicum.

Knox, the chair of the Schulich School's Early Music Area, was made a William Dawson Scholar at McGill in 2003 in recognition of his work in early music. He teaches harpsichord, figured bass, and accompaniment, and he coaches chamber music ensembles and conducts the McGill Baroque Orchestra. He also collaborates with Opera McGill to direct baroque opera performances, which have included Purcell's *Dido and Aeneas*, Handel's *Giulio Cesare* and *Semele*, and Telemann's *Don Quichotte*, among others.

He is a founding member of the early music group, Arion Baroque Orchestra, with whom he has made numerous recordings, as well as solo and chamber music on the ATMA Classique and early-music.com labels, and he is a frequent performer with the Montreal Symphony Orchestra.

The Thomas Binkley Award was named after the celebrated lutenist, musicologist and educator who made ground-breaking recordings with Studio der Frühen Musik, one of the most influential early music ensembles, and who was founding director of the Early Music Institute at Indiana University.

## Prix Opus Gala Earns Awards

It was a rewarding night for Schulich students, alumni and faculty at the 12th Annual Prix Opus Gala held at Université de Montréal's Salle Claude-Champagne in January, where 135 concerts, 50 CDs and over 50 candidates for special awards were in contention for the Prix Opus, celebrating excellence in live and recorded music in Quebec.

McGill doctoral graduate Nicolas Gilbert, DMus'08, was named Composer of the Year, which comes with a \$10,000 prize from the Conseil des arts et des lettres du Québec. He also took home Composition of the Year for "Circuits parallèles." Gilbert is certainly having a good year, as he recently published his first novel, *Le Récital*, as well.

Concert of the Year (Quebec) went to "Unique, monumental, puissant," a concert by the Orchestre symphonique de Québec, which included Shannon Mercer, BMus'99, as a soloist in Mahler's Symphony No. 8, the "Symphony of a Thousand."

Ensemble La Rota won Medieval, Renaissance or Baroque Concert of the Year for "La Nef reçoit La Rota," a show with La Nef featuring music from the period of Philippe IV (Philippe le Bel) of France. La Rota features all Schulich graduates, including Esteban La Rotta, MMus'04, Sarah Barnes, BMus'01, LMus'04, Tobie Miller, BMus'04, and Emilie Brûlé, BMus'07. Modern or Contemporary Concert of the Year went to the Molinari Quartet for "Influences réciproques," with doctoral student Frédéric Lambert, BMus'04, MMus'06, on viola. And the Book of the Year was awarded to Pamela Jones for her work *alcides lanza: Portrait of a Composer*, about retired McGill music professor alcides lanza, published by McGill-Queen's University Press.

**P R I X  
O P U S**  
Lauréat  
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## Dancing to live@CIRMMT

While music and dance make natural partners, last October Sean Ferguson, MMus'93, DMus'01, and Isabelle Van Grimde gave the partnership a decidedly new spin with "Duo pour un violoncelle et un danseur," a work for cello and dancer with live electronics.

Ferguson is the director of the Digital Composition Studios at McGill and composed this piece in artistic collaboration with noted Montreal choreographer Van Grimde, as well as the performers, cellist Chloé Dominguez, MMus'05, and dancer Elijah Brown. The four shows at the Schulich School's Music Multimedia Room were part of the live@CIRMMT concert series and brought the Digital Composition Studios and CIRMMT together with the Van Grimde Corps Secrets Dance Company and Agora de la danse.

With a 16-speaker array surrounding listeners and the dancer using a wireless, transparent gestural controller called a T-stick, the sophisticated technology used for the concert was as invisible as possible, focusing all attention on the artists and the music. Outfitted with a built-in digital compass, the T-stick allowed Brown to control the spatialization of Dominguez's cello sound in the speakers,

and the way the sound source was processed by electronics – all by gesturing with the stick and manipulating its sensors.

This intriguing set-up meant challenges for both dancer and cellist. "Dancers are used to dancing to the music, not making the music change to them," says Ferguson. "The performers had to work together to find how to interact in both a musical and theatrical way."

The T-stick was originally designed and built by doctoral student Joseph Malloch, MA'08, in CIRMMT's Input Devices and Music Interaction Laboratory as part of the McGill Digital Orchestra project. This version, nicknamed the spat-stick because it can control the spatialization of sound, was designed specifically for the dance piece by Malloch, with doctoral student Marlon Schumacher working on the software that processed the cello and T-stick commands.

"All the artistic productions that live@CIRMMT does are linked to the research that goes on at CIRMMT," Ferguson explains. The concert series means "the researcher has to bring their A-game as well. It's one thing for something to work as a demo at a conference. But if you're going to do four public concerts with it, it's *got* to work."



Cellist Chloé Dominguez and dancer Elijah Brown perform.

Michael Slabodan



## Alumnotes

**Nancy Newman**, BMus'75, resides in Los Angeles and freelances on saxophone, clarinet, flute and bassoon. She has performed at international festivals in California, Hawaii and Peru.

**Veronika Krausas**, MMus'95, had her chamber opera *The Mortal Thoughts of Lady Macbeth* premiere at the VOX 2008 Opera Festival in New York where it was performed by the New York City Opera.

**Jean-Sebastien Allaire**, MMus'00, is Artistic Director of the Erskine Chamber Choir and the Viri Cantores male choir, and Choral Director at St. James United Church in Montreal. He has served as studio conductor with Cirque du Soleil on soundtracks for KÅ and Zed. Visit [www.jsallaire.com](http://www.jsallaire.com).

**Patil Harboyan**, BMus'02, MMus'04, completed an Artist Diploma in piano performance at the Faculty of Music at Université de Montréal. Patil is a doctoral candidate at SUNY Stonybrook with a full scholarship in the DMA program. She recently performed at the Weill Recital Hall in Carnegie Hall.

**Ann Rowe**, IMus'03, sang her first Aida last summer at the "Opern Air" Festival in Gars, Austria.

**Joshua Hopkins**, MMus'04, received the Prix d'Honneur at the Verbier Festival Academy in Switzerland. He performed this season with the Toronto Symphony Orchestra, San Francisco Symphony and the National Symphony, and will also be performing with the Calgary Opera, the Madison Opera, and the Central City Opera. He will debut at the Metropolitan Opera this season in *Turandot*.

**Cameron Wallis**, MMus'04, was the musical director and arranger for Sophie Milman's album *Make Someone Happy*, which won the 2008 Juno Award for Vocal Jazz Album of the Year. Cameron played saxophones, clarinet and flute on the record, and wrote one of the songs. Also in the band were **Paul Shrofel**, BMus'04, who played piano on the album and composed one of the songs, and bassist **Kieran Overs**, MMus'05.

**Christian Elliot**, BMus'06, is one of 14 Canadians to win a Maple Leaf Trust Canadian Centennial Scholarship in 2008-09. Christian

received the Belle Shenkman Award for the Arts and is studying classical music (cello performance) at the Royal Northern College of Music in Manchester, England.

**Harmony Hsin-Hsin Yang**, BMus'06, earned her MMus in piano performance from the College-Conservatory of Music in Cincinnati. She is an adjunct faculty member at the Bullis School in Potomac, Maryland, and will enrol as a doctoral student at the University of Maryland. She has been invited to perform the Grieg Piano Concerto with the Taiwan Normal University Orchestra.

**John Austin Clark**, MMus'07, and **Nicolas Fortin**, MMus'07, formed Bourbon Baroque, a period instrument ensemble in Kentucky. They are in their second full season and recently collaborated with Kentucky Opera for a staged production of Telemann's *Don Quichotte*. Visit [www.bourbonbaroque.com](http://www.bourbonbaroque.com).

**Jason Moy**, MMus'07, has been performing in the Chicago area as a soloist and as a continuo player with Early Music Chicago, Concitato, Ars Musica Chicago and other ensembles.

## In Memoriam



**Professor Emeritus Dorothy Morton**  
September 17, 2008,  
Professor of piano

Dorothy (Breitman) Morton, BMus'48, was a native Montrealer who came to McGill in the 1940s

to study theory and composition. Morton also studied piano and chamber music at the Conservatoire de musique du Québec à Montréal, and it was here, with Esther Master, that the celebrated Morton-Master Duo was formed. Over the years they recorded several times for CBC, sessions that have been re-released as the Morton-Master Piano Duo on McGill Records.

Morton came to teach piano at McGill in 1954 and became one of Canada's most renowned piano pedagogues. Her exceptional ability to draw out all the potential of her students, and her abiding interest in their lives, made her much loved among her pupils.

In 1996, Dorothy Morton was made Emeritus Professor of Music and ten years

later, the Schulich School of Music established the Dorothy Morton Visiting Artist Fund, which brings internationally renowned artists to McGill for master classes and recitals, ensuring that Professor Morton's teaching and performing legacy lives on.



**Bella Pugachevsky**  
September 25, 2008,  
Piano instructor, McGill  
Conservatory, Community  
Program of the Schulich  
School of Music

Bella Pugachevsky worked as a piano

instructor with the McGill Conservatory of Music for over 25 years and significantly influenced the development of the Conservatory's Piano Area. A dedicated teacher, Pugachevsky was the founder of the popular Joy of Music Festival run by the Conservatory, and she worked diligently and selflessly during its early years to ensure its success. Today, an expanded edition of the Festival held at McGill gives testimony to her

devotion to excellence in music teaching and performance. A memorial concert was held in January, with proceeds going to the McGill Conservatory Kenneth Woodman Scholarship Fund in her name to support Conservatory students.



**Sade Shapiro Hausner**  
February 3, 2009

One of the early female music graduates from McGill, Mrs. Hausner finished her Licentiate Diploma in 1927. She

stayed connected with the School by attending concerts regularly. A fund was created on her 100th birthday which provided support for two piano students. "Sid" was also involved in many charities. Her kind and devoted spirit touched and inspired a great number of people. Her daughter Nancy Golberg, BMus'68, is also a piano graduate.

Funds received in her honour will support students in the Piano Area.

## Recent Releases



### **The Morton-Master Piano Duo**

Dorothy Morton and Esther Master, pianos  
McGill Records

In the 1970s, Dorothy Morton and Esther Master recorded a number of LPs for the CBC. Widely praised, the recordings had never been re-released on CD until earlier this year, after they were licensed to McGill Records. The first disc features Saint-Saëns' music for two pianos, Infante's Danse Andalouses, and Ravel's Rapsodie espagnole. The second includes Bach's Concerto for Two Pianos in C, Schumann's Six Etudes in Canon Form and his Bilder aus Osten, Chopin's Rondo, op. 73, and the Concerto pour deux pianos et percussion by the late Quebec composer Roger Matton.

Sadly, this release is now a memorial to Dorothy Morton, who passed away earlier this year. The playing is remarkable – brilliant and yet deeply musical.



### **Brian Cherney – String Quartets Nos. 3-5**

The Lloyd Carr-Harris String Quartet  
McGill Records

Canadian composer Brian Cherney has written more than 100 pieces and his music has been performed and broadcast throughout Canada, Europe, the United States, South America and Japan.

Grand Prize Winners of the 2005 Fischoff International Chamber Music Competition and winners of the 2004 Sir Ernest MacMillan Memorial Foundation Award, the members of the Lloyd Carr-Harris String Quartet were all recipients of Lloyd Carr-Harris Scholarships for their studies at the Schulich School.

The Quartet's exceptional rendition in concert of Cherney's String Quartet No. 3 received rave reviews, and was followed by an invitation from the composer to undertake this recording of Quartets 3-5.



### **Frescobaldi - Affetti cantabile**

Works by Girolamo Frescobaldi (1583-1643)  
Hank Knox - harpsichord  
Les Productions  
early-music.com

"Often dedicated to powerful patrons and perhaps heard by the likes of John Milton at private gatherings or public performances in Rome, many of Frescobaldi's harpsichord works featured here display a new manner of playing with song-like affect, or 'affetti cantabile,'" notes early-music.com. "The instrument heard here [now at McGill through the generosity of Kenneth Gilbert, DMus'81] is an important musical personality in its own right. It was built in Italy during the seventeenth century by an anonymous maker."

Reviewers have praised the "explosive style" Knox brings to the music, and his "natural manner" and "easy grace" and declared the CD "can easily be recommended as a basic Frescobaldi disc."



### **Goldberg Variations**

Jonathan Crow, violin;  
Douglas McNabney, viola;  
Matt Haimovitz, cello  
Oxingale Records

J.S. Bach's timeless and beloved Goldberg Variations is performed by the acclaimed trio of Schulich School professors Matt Haimovitz, Jonathan Crow and Douglas McNabney.

McNabney writes, "Widely popularized by Glenn Gould's recording of 1955, J. S. Bach's monumental Goldberg Variations has become a musical shrine where transcriptions are offered for almost any instrument or combination. In this recording, we play the string trio version, dedicated to Gould, by renowned violinist Dmitri Sitkovetsky."

Picked by *Strings* magazine as a spin-of-the-week, the trio is praised for reaching "into their collective trick bag to bring brilliant technique to Bach's bevy of contrapuntal, harmonic, and metric devices, all delivered with immense feeling and passionate musicality."



### **Haydn - La Passione**

Arion Baroque Orchestra  
Les Productions  
early-music.com

This new recording from the Arion Baroque

Orchestra is just in time for the Haydn bicentennial celebration. "It radiates the composer's inimitable and very communicative energy in a choice of his most passionate symphonies written between 1768 and 1772, from his so-called Sturm und Drang period," says Arion's artistic director, Claire Guimond, BMus'79. Symphony No. 41 in C major is heard here for the first time on disc in its original instrumentation. The Arion Baroque Orchestra includes Guimond, Chantal Rémillard, Betsy MacMillan, MMus'82, and Hank Knox, all faculty and instructors at the Schulich School. In its 28 years, it has become one of the leading baroque ensembles in North America.



### **The Music of Joni Mitchell**

Lloyd Whitesell  
Oxford University Press,  
2008

Schulich School musicology and music history professor Lloyd Whitesell takes on one of the foremost singer-

songwriters of the late twentieth century in this study of Joni Mitchell, DMus'04. Whitesell explores Mitchell's musical style, sound and structure in order to evaluate her songs from a musicological perspective. The book is a comprehensive survey of the Canadian songstress's work, with many analyses of individual songs. Much praised by critics, the book is now available in paperback. Ellie M. Hisama of Columbia University writes, "Whitesell's splendid study illuminates an impressive span of Joni Mitchell's music, offering fans and scholars alike new ways of hearing these songs. A magnificent achievement."

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