



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

100 YEARS  
1918-2018

## University of Toronto Symphony Orchestra

Uri Mayer, *conductor*  
with Yao Lu, *saxophone*  
and Red Sky Performance

Saturday, April 6, 2019  
7:30 pm  
MacMillan Theatre, 80 Queen's Park

*The 2018-19 UTSO concerts are made possible in part  
by a generous gift from Neville Austin.*

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We wish to acknowledge this land on which the University of Toronto operates. For thousands of years it has been the traditional land of the Huron-Wendat, the Seneca, and most recently, the Mississaugas of the Credit First Nation. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

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# University of Toronto Symphony Orchestra

Uri Mayer, *conductor*

## PROGRAM

*Continuum*

Roydon Tse

*Concerto for Alto Saxophone and Orchestra*

Henri Tomasi  
(1901-1971)

Yao Lu, saxophone, 2017-18 UTSO Concerto Competition winner

*Adizokan Suite*

Eliot Britton

- i. Origins
- ii. Fundamental Forces • Electro-Throatbox Interlude - A
- iii. Earth Stories • Electro-Throatbox Interlude - B
- iv. Hoof and Bone (Hoof Stories)
  - Electro-Throatbox Interlude - C • IVb Bone and Hoof
  - Electro-Throatbox Interlude - D
- v. Star Stories
- vi. Wind Stories
- vii. Epic Future Skies

Red Sky Performance

## Intermission

*Le Sacre du printemps* (The Rite of Spring)

Igor Stravinsky  
(1882-1971)

First Part: *L'adoration de la terre* (The Adoration of the Earth)

- i. Danse des adolescentes (Dance of the Young Girls)
- ii. Jeu du rapt (Ritual of Abduction)
- iii. Ronde Printanières (Spring Rounds)
- iv. Jeu des cités rivales (Ritual of the Rival Tribes)
- v. Cortège du sage (Procession of the Sage)
- vi. Le sage (The Sage)
- vii. Danse de la terre (Dance of the Earth)

Second Part: *Le sacrifice* (The Sacrifice)

- i. Cercle mystérieux des adolescentes (Mystic Circle of the Young Girls)
- ii. Glorification de l'élue (Glorification of the Chosen One)
- iii. Évocation des ancêtres (Evocation of the Ancestors)
- iv. Action rituelle des ancêtres (Ritual Action of the Ancestors)
- v. Danse Sacrée (Sacrificial Dance [The Chosen One])

## ORCHESTRA

### Violin

Jamie Godber,  
*concertmaster*  
Heng-Han Hou,  
*concertmaster*  
Gloria Yip, *principal*  
Justin Azerrad-Kendall  
David Baik  
Emily Bosenius  
George Chen  
Thea Coburn  
Hannah Corbett  
Diana Dawydzhak  
Miguel Esteban  
Joanna Gorska  
Claire Heinrichs  
Heather Huynh  
Madeleine Kay  
Vivian Kwok  
Lexi Li  
Felipe Luzuriaga  
Amelia McNiven Fontani  
Jess Ng  
Matthias Ng  
Isaac Poon  
Olga Rykov  
Raphael Salonga  
Adelaide Sanchez  
Ryan Shen  
Lucy Warren  
Sophia Won  
Marcus Wong  
Lucia Yu  
May Yu  
Kyle Yuen

### Viola

Kevin Michael Belvedere,  
*principal*  
Aaron Cheung, *principal*  
Andrew Chan  
Matthew Chan  
Jocelyn Choi  
Emelia Findlay  
Venjamin Law  
Vena Lin  
Cameron Ting

### Cello

Benjamin Louwersheimer,  
*principal*  
Christopher Chan  
Alice Cho  
Dominic Kim  
Lyndon Kwan  
Rachel Lee  
Tsz Pan Gretchen Lee  
Michelle Liu  
Miso Mok  
Kevin Stephen Odorico  
Brendan Rogers  
Else Sather  
Madeleine Smith  
Ness Wong

### Double Bass

Shaun Rogers, *principal*  
Mikka Choi  
Chiara Culmone  
Hannah Godfrey-Clarke  
Nicholas Hladio

### Flute

Mollin Andrew Balisi  
(Piccolo)  
Jennifer Lee  
Minah Lee  
Joey Zhuang (Piccolo)  
Vincenzo Volpe (Alto Flute)

### Oboe

Bradley Duffy  
Simon McNamee  
(English Horn)  
Daniel Mok (English Horn)  
Kira Shiner  
Ciara Wheeler (English  
Horn)

### Clarinet

Yasmeen Alli  
Marco De Conno (Bass)  
Zachary Goldstein (E-flat)  
Jonathan Wong (Bass)  
Kevin Vuong (Bass)

### Bassoon

Andrew Duncan  
Douglas Fleming (Contra)  
Quentin Kamieniecki  
(Contra)  
Joshua Marshall  
Michael Quigley (Contra)

### Horn

Charlotte Alexander  
Simon Au-Yeung  
(Wagner Tuba)  
Bridget Gaines  
Lucy Nesbitt  
Michael Nunes  
Paolo Rosselli  
Ilinca Stafie  
Paige Summach  
(Wagner Tuba)  
Dia Tam

### Trumpet

Daniel Barak  
Carter Friesen (Bass)  
Brian McAuley (Piccolo)  
Katherine Fraser Moffatt  
Charles Watson

### Trombone

Bien Carandang  
Thomas Murray Garrick  
Kyle Orlando

### Tuba

Mike Liu  
Benjamin Whitby

### Percussion

Andrew Bell (Timpani)  
Adam Kaleta (Timpani)  
Bryn Lutek  
Mateen Mehri (Timpani)  
Louis Pino

### Harp

Christina Kant

## PROGRAM NOTES

Written as a gift for the University of Toronto Symphony Orchestra, **Continuum** is a festive overture that celebrates the 100th anniversary of the Faculty of Music at U of T. The title was chosen as I wanted to highlight the continual growth and transformation at the Faculty of Music as new generations of musicians-to-be pass through its classrooms and halls. The piece showcases the piccolo trumpet, with its stratospheric and piercing sound ringing in the opening of the piece. Many thanks to Maestro Uri Mayer and Dr. Norbert Palej for their support and for allowing me to write this work for the orchestra.

*Program note by Roydon Tse*

“Although I haven’t shirked from using the most modern forms of expression, I’ve always been a melodist at heart. I can’t stand systems and sectarianism. I write for the public at large. Music that doesn’t come from the heart isn’t music.”

Tomasi’s words are reflective of trends in French classical music in the 20th century at large, which, in certain schools, aimed at blending advanced forms of musical expression with accessibility (Arthur Honegger was a fellow proponent). The quote also reflects the turbulent musical climate of the 20th century: the extreme modernism of Darmstadt was burgeoning in the late forties; the twelvetone school was making headway in America; the musical censorship of the war had displaced many. The Saxophone Concerto

was composed in 1949 as a Paris Conservatory contest piece, and was dedicated to renowned French saxophonist Marcel Mule, who gave the premiere that year. Henri Tomasi’s **Concerto for Alto Saxophone and Orchestra** (1949) consists of a two movement fantasy on a pair of melodies. The first, which opens the work, is a murky and foreboding series of intervals; the other is a simple and grand French tune, initially obscured by the haze of extended tonality and the sound of the muted horn. After the somber opening statements of the saxophone, an orchestral ostinato (repeated pattern) lays a foundation for the soloist’s riffs on the opening theme. After a linking cadenza, the suave giration further expounds upon the opening theme, culminating with a grand restatement of the French song. The influence of jazz on French music is evident throughout.

*Program note by Yao Lu*

In Anishinaabemowin, **Adizokan** means “a spiritual being that carries wisdom and knowledge.’ For Indigenous peoples, it is not necessarily ‘the human’ who possesses wisdom. For Indigenous Peoples, human life is limited and we can experience only a tiny slice of the spiritual experience. There is so much more knowledge and wisdom that does not necessarily live in human form, but resides in animals, rocks, trees, water, and the stars. We respect all life forms and all life forms have a spirit. It is a worldview that is critical for a profound renewal

of transformation in this era of great upheaval.

Tonight's *Adizokan* is a celebration of connected threads of information that weave across the universe, linking the biological, technological and cosmological forces through human experience. From the quiet sense of infinity that comes from a star filled sky, to the sense of wonder that results from looking at one's own DNA sequence on a cellphone. All of these experiences bind across time. Our universe is pulsing with densely packed and expansive seas of information, flowing with messages, stories, meaning, and ways of knowing whether it be human, hoofed or winged.

*Adizokan* is divided into seven sections as there are seven layers of the universe for Indigenous peoples. In this music composition, these seven layers trace Indigenous experience of information beginning with our evocative "Origins" and the intensely primal "Fundamental Forces," and culminating in the epic energy of "Future Skies." These movements are interspersed with electroacoustic / throatboxing interludes featuring Nelson Tagoona's unique integration of throat singing and beatboxing. Each section relies on computer assisted compositional techniques to seek out, shape and emphasize threads of connection between orchestral, vocal, Indigenous and throatboxing sound worlds.

*Program note by Eliot Britton and Sandra Laronde*

Few performances over the course of history are recalled with as much veneration as the 1913 premiere of Igor Stravinsky's ***Le Sacre du printemps*** (The Rite of Spring). This radical new ballet caused riots at the Théâtre des Champs-Élysées in Paris and catapulted the world into the age of modern music. While Stravinsky had already worked with Sergei Diaghilev and Les Ballets Russes on *The Firebird* and *Petrushka* a few years prior, *The Rite of Spring* marked his first foray into avant-garde writing, as well as star ballet dancer Vaslav Nijinsky's ground-breaking choreographic debut.

*The Rite of Spring* depicts scenes from pagan Russia. In The Adoration of the Earth, people of all ages gather together for a spring celebration in which they tell fortunes, dance, play games, and bless the earth. In The Sacrifice, night falls, and the virgins walk in circles during their mysterious games. One is caught in the centre of the circle twice, identified by fate as the Chosen One. The virgins honour her with a marital dance, and elders watch as she dances herself to death. Stravinsky establishes a tension between simple and complex elements in *The Rite of Spring*. He often quotes folk songs from Russia and Lithuania, as in the opening bassoon solo, though primitive motives are frequently altered with polytonality. The unorthodox metric changes, sometimes with a new meter every bar, create a nervous energy that matches the violence of both the story and the premiere.

*Program note by Rebecca Moranis*

## BIOGRAPHIES

**Uri Mayer**, Professor and Director of Orchestral Studies at the University of Toronto, has taught on the faculties of the University of Michigan in Ann Arbor, Rice University Shepherd School of Music in Houston, McGill University in Montreal and at the Glenn Gould School of the Royal Conservatory of Music. In 2009, the University of Western Ontario conferred on Mayer a Doctor of Music Honoris causa in recognition of his contribution to the musical life in Canada.

Renowned for his strong command of broad symphonic, operatic and ballet repertoire, Mayer has guest conducted many of the leading orchestras around the world including Canada's Montreal, Toronto, Winnipeg and Vancouver symphonies, the Houston and Utah symphonies in the U.S., London Mozart Players and the English Symphony Orchestra, NDR Philharmonie in Hannover, Slovak Philharmonic, Budapest, Belgrade and Sophia Philharmonics, Israel Philharmonic, NHK Orchestra and Osaka Symphony in Japan and National Symphony of Taiwan. He served as Principal Conductor of the Kansai Philharmonic Orchestra in Osaka, Japan and Artistic Director of the Israel Sinfonietta. In Canada, Mayer was Music Director of the Edmonton Symphony and Orchestra London. Mayer has led numerous opera productions in Canada, the U.S., the Netherlands, Hungary and Israel including *The Barber of Seville*, *Così fan tutte*, *Don Giovanni*,

*Rigoletto*, *The Flying Dutchman*, *Salome* and *The Cunning Little Vixen*. Some of the distinguished soloists who have collaborated with him include Elly Ameling, Kathleen Battle, Maureen Forrester, Frederica von Stade, Itzhak Perlman, Pinchas Zukerman, Mstislav Rostropovich, Yo-Yo Ma, Claudio Arrau, Emanuel Ax and Sir András Schiff. Mayer has recorded for the Arabesque, CBC, Denon Japan, Hungaroton and Koch labels. Under his direction the Edmonton Symphony became one of Canada's most frequently played orchestras on radio. They were awarded the Grand Prix du Disque-Canada for *Orchestral Suites of the British Isles* and nominated for a JUNO award for their *Great Verdi Arias* with Louis Quilico.

**Yao (Russell) Lu**, a Chinese-born saxophonist who moved to Australia and Canada where he gained his secondary and post-secondary educations. Yao is currently pursuing his Master's degree in classical saxophone with Professor Alain Crépin and Simon Diricq at Conservatoire Royal de Bruxelles. Yao previously studied with Jørgen Bove Nielsen as an exchange student at Danish Royal Academy of Music, and completed his Bachelor's degree with Dr. Wallace Halladay at the University of Toronto. During the years of saxophone journey, he has participated in many events worldwide such as the The Adolphe Sax International Competition, Jean-Marie LONDEIX Saxophone Competition, the World Saxophone

Congress, l'Université Européenne de Saxophone and studied with many educators and virtuosos such as Claude Delangle, Vincent David and Arno Bornkamp. Yao Lu was the winner of the University of Toronto Symphony Orchestra and Wind Ensemble Competitions.

### **Adizokan Suite**

*Adizokan* was originally commissioned by the Toronto Symphony Orchestra.

**Eliot Britton**, Composer

**Sandra Laronde**, Director

**Jera Wolfe**, Choreographer

**Sandra Laronde**, Choreographer

**Andrew Moro**, Film Designer

**Eliot Britton** integrates electronic, audiovisual and instrumental music through an energetic and colourful personal language. His creative output reflects an eclectic musical experience, from gramophones to videogames, drum machines to orchestras. Rhythmic gadgetry, artistry and the colours of technology permeate his works. By drawing on these sound worlds and others, Britton's compositions tap newly available resources of the 21st century. As a proud member of the Manitoba Metis Federation, Britton is passionate about Canadian musical culture, seeking new and engaging aesthetic directions that connect with a post-digital audience. Eliot Britton completed his MMus and PhD in music research and composition at McGill University. Currently he is cross appointed between Music Technology & Digital Media and Composition at the University of

Toronto Faculty of Music. At U of T he is building a media research-creation facility (Centre BPMC) and renovating the historical U of T Electronic Music Studios (EMS). Britton is the recipient of numerous prizes, and research grants including SSHRC Bombardier graduate scholarships, Hugh Le Caine and Serge Garant awards and most recently a Canadian Foundation for Innovation award.

As co-director of Manitoba's Cluster New Music and Integrated Arts Festival and an independent music producer Eliot Britton continues to produce events and music in a variety of contexts.

### **Red Sky Performance**

**Red Sky Performance** is a leading company of contemporary Indigenous performance in Canada and worldwide. Now in their 19th year of performance (dance, theatre, music and media), Red Sky's work highlights the originality and power of contemporary Indigenous performance, enabling new creations to expand the breadth and scope of Indigenous-made work in Canada.

The vision of Red Sky Performance from its creator Sandra Laronde (Teme-Augama Anishinaabe – People of the Deep Water) is dedicated to creating and elevating the ecology of contemporary performance informed by Indigenous worldview and culture. As an Indigenous-led company, we have enjoyed 19 robust years of dance, theatre, music, and media. Red Sky Performance is one of the strongest touring companies of its size in Canada. Touring since 2003,

Red Sky has delivered over 2,582 performances across Canada and internationally in 17 countries on four continents, including the Cultural Olympiads of Beijing and Vancouver, Expo 2010 in Shanghai, and with the Toronto Symphony Orchestra at Roy Thomson Hall. The company recently returned from an extensive European tour that featured 28 performances of *Backbone*, and closer to home, 60 performances of *Mistatim* in Ontario and BC. Red Sky will mark their official debut at the internationally renowned Jacob's Pillow with a US premiere of *Trace* this August.

[redskyperformance.com](http://redskyperformance.com)

**Sandra Laronde** is from the Temе-Augama-Anishinaabe (People of the Deep Water) and an accomplished arts innovator and cultural leader in Canada. She founded Red Sky Performance in 2000, and has conceived, developed, produced, and disseminated award-winning productions that are Indigenous, multi and inter-disciplinary, and intergenerational. A U of T alumna, Sandra Laronde creates exceptional new work and programming that expands and elevates the ecology of Indigenous arts and culture, contributing to building vibrant Indigenous communities across Canada and worldwide.

In 2017, Sandra Laronde was a Curator for the Toronto Symphony Orchestra celebrating Canada's diverse musical landscape, and she curated and directed *Adizokan* as part of Canada 150. She was also the Director of Indigenous Arts at the Banff Centre for Arts and Creativity

from 2007 to 2016. During her nine-year tenure as Director, she created exceptional cutting-edge programming informed by Indigenous cultures and worldviews. Substantial growth for Indigenous Arts at the Banff Centre was achieved under her leadership involving hundreds of Indigenous artists from across Canada and the globe.

As an Associate Artist with Red Sky Performance, **Jera Wolfe** is of Metis heritage. He is a choreographer and performer. His choreographic works have been presented by Canadian Stage, Fall For Dance North, Banff Centre for Arts and Creativity, Canada's Royal Winnipeg Ballet School, and an excerpt of *Miigis* that he choreographed was performed at the Venice Biennale. Jera toured with Red Sky performing in *Backbone* in the Netherlands, Germany, Belgium, and Poland. His upcoming choreographic work will include new creations for Canada's National Ballet School, Canada's Royal Winnipeg Ballet School and Company, Canadian Contemporary Dance Theatre, School of Contemporary Dancers, and Tulsa Ballet Centre for Dance Education. He will also perform in his choreographic work of Red Sky Performance's *Trace* which will debut at Jacob's Pillow in August.

**Andrew Moro** is of mixed Euro/Omushkegowuk Cree descent. He is a highly acclaimed set, lighting, projection and sound designer, and has twice been named among NOW Magazine's top 10 theatre artists. He has collaborated with Red Sky Performance on *Backbone*, *Mistatim*



and *Migration* and with ARTICLE 11, which he co-founded, has presented a multidisciplinary performative installation DECLARATION at the National Arts Centre in Ottawa, Royal Ontario Museum in Toronto, Calgary City Hall, and the Edinburgh Fringe Festival.

**Steve Lucas** has designed award winning sets and lighting for more than 500 productions of theatre, dance and performance art. His work has been presented all across Canada and the United States, the UK, Ireland, Europe, Scandinavia, Russia, Australia, and Asia. Steve Lucas has been awarded four Dora Mavor Moore Awards (with 31 nominations) and has been shortlisted for several of Canada's most prestigious awards including the Siminovitch Prize in Theatre.

From the Chippewas of Nawash, **Ian Akiwenzie** started dancing and singing at the age of four. As a traditional dancer, he has travelled extensively throughout the country, dancing professionally and socially while sharing his knowledge of culture, history and dance. For many years, he was a Cultural Outreach Worker for the Toronto District School Board visiting schools and sharing culture, and guiding school curriculum through misconceptions and stereotypes of Indigenous peoples. Ian later joined the Kanata Native Dance Theatre and travelled throughout New York, L.A., and along the coast of British Columbia from small venues to large stadiums. He has had the pleasure of dancing for recording artists such as Maestro

Fresh West, Tom Cochrane, The Temptations, Barenaked Ladies, and also for Lieutenant Governor James Bartleman and Adrienne Clarkson, among others. Dancing for the people has been his pleasure and continues fills his heart.

Originally from Walkerton, Ontario, **Claire Holmes** has been dancing since she can remember. She is trained in various styles such as Contemporary, Modern, Jazz, Acrobats, Improv, Samba and Ballet. After graduating from high school, Claire moved to Toronto to attend a professional two-year post-secondary dance program at the Conteur Academy. At the Academy she trained 35-40 hours a week, performed in multiple shows and also had the opportunity to choreograph a piece in the second year, Choreographic Works show. Since graduating from the Academy, Claire has performed at events such as YogaFest and Brazilfest and was featured in a pop music video for Toronto singer/songwriter Aiden Myers. She has performed in Red Sky Performance's *Great Lakes* project at the Harbourfront Centre and *Adizokan* with the Toronto Symphony Orchestra at Roy Thomson Hall.

**Ascension Aton:wa Harjo** is a 17-year old Mohawk, Kickapoo, Seminole from Six Nations of the Grand River Territory. He started dancing as soon as he could walk, and at the tender age of two, he started Hoop Dancing like his father. Ascension has travelled and performed all over the world with his

parents and he has also performed with celebrities such as Nelly Furtado, Taboo from Black Eyed Peas, and opened for the North American Indigenous Games and the Pan Am Games in Toronto. Recently, Ascension won the Teen Division Hoop Dance World Championships in 2018 making him one of the most elite Hoop Dancers on Turtle Island. His main hope is to keep dancing and to maintain a healthy lifestyle, promoting a positive self-image for himself and his culture.

**Adrian Harjo** aka “A. Dion” is a multi-award winning “Jack of all Trades” when it comes to performing arts. He started singing powwow style when he was seven, Fancy Dancing at the age of 10, and began Hoop Dancing at the age of 12, all of which has taken him around the world numerous times to share his culture. Adrian has even dabbled in the movie industry and has made appearances on films such as *Miss Missouri* and *Casino Jack*. Adrian’s production company, OvenBakedBeatz LLC, produces music for film, TV, radio, and live theatre. Still hitting the powwow trail, Adrian stands evenly in both worlds of traditional culture and modern music, with credits including a NAMMY (Native American Music Award), CANAB (Canadian Aboriginal Music Award), Grammy (2001) and a RIAA GOLD Certification (500,000 units sold worldwide).

**Joshua St. John** received his dance training at Canada’s National Ballet School, where he studied Ballet, Modern, and Contemporary movement. Josh’s most notable

performances include dancing in two of Red Sky Performance’s productions: *Backbone* as well as *Adizokan* (with the TSO). He has also appeared in TIBT’s production of *The Nutcracker* and danced in Azure Bartons *Come In* at the Holland Dance Festival. In 2017, Josh competed at Youth American Grand Prix and received first prize in the classical division. Alongside his performance career, Josh is also a dance instructor and choreographer at Prestige Dance Company. He is looking forward to growing and gaining more experience as an emerging artist and welcomes this opportunity.

**Nelson Tagoona** (recorded voice) improvises with traditional throat singing and beat-boxing, developing a technique he has termed “throat boxing.” This unique performance has garnered Tagoona high praise throughout Canada, including being awarded at the Queen’s Diamond Jubilee, and named one of the “Top 10 Canadian Artists under 20” by CBC Music. Tagoona performed during the opening of the Northern Scene Festival at the National Arts Centre, Pan Am Games, and at numerous other festivals and events Canada-wide.

**Marie Gaudet** (vocalist, recorded voice) is Anishinaabe and a member of the Wikwemikong First Nation of Manitoulin Island, Ontario, and works for the Gaa dibaatjimat Ngaashi Stay in School Program. Marie teaches Ojibwe singing at the Centre for Indigenous Theatre, and traditional dancing and shawl-making at the

Native Women's Resource Centre in Toronto. She has been a member of the Eagle Heart Drummers and Dancers since 1986 and is a lead vocalist in Red Sky Performance's production of *Miigis*.

**Gabe Gaudet** (vocalist, recorded voice), is an accomplished singer and song composer, is Ojibwe- and Cree-born and raised in Toronto, Ontario. Gaudet began singing at an early age with his family powwow drum group, Eagle Heart Singers of Toronto, led by his father, Jimmy Dick. Gaudet became a member of the Bear Creek singers in 2002 and has since composed many songs for the northern-style Ojibwe powwow group, including five albums. Bear Creek won Best Powwow Contemporary Album at the Canadian Aboriginal Music Awards, and was nominated for Best Native American Music Album at the 53rd GRAMMY® Awards.

**Carla Ritchie** is an accomplished Production Manager and Stage Manager, Technical Director, and Set,

Light and Video Designer. Carla has lived and worked across Canada, mainly in Toronto, Calgary, Regina, and Manitoulin Island. She has toured across Canada, to the USA, and to China, twice. Recent credits include; Stage Manager for *Isitwendam* with Bound to Create and Native Earth, Video Design for *The Message* with Tarragon Theatre, and Stage Manager for *Backbone*, *Adizokan* and *Mistatim* with Red Sky Performance. Other favourite companies include; Ghost River Theatre, Theatre Calgary, The Globe Theatre, Alberta Theatre Projects, One Yellow Rabbit, The Only Animal, Debajehmujig-Storytellers, The National Arts Centre, Sage Theatre, Lunchbox Theatre, Canadian Stage, and Artscape.

**MacMillan Theatre**

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**Les Stockley**, Technical Assistant

**Ross Hammond**,

Production Assistant

**Performance Collection**

**Karen Wiseman**, Librarian



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The University of Toronto is grateful for the collaborative support of its arts organization partners in this production of *Adizokan Suite*.

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Sandra K. Upjohn  
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