Louise Pitre (BMus’79, DMus’06), Canada’s first lady of musical theatre, has owned stages across North America and Europe. From the lights of Broadway and Paris, to the halls of Carnegie and the Royal Albert, her performances have won praise from critics and audiences alike. And she took her first bow at Western.

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Ensemble

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Cover: Students perform a scene from L’Enfant et les Sortilèges, one of the two one-act Ravel operas staged by the Don Wright Faculty of Music in Fall 2014. The production was directed by Michael Cavanagh, coordinated by Ted Baerg, and conducted by Alain Trudel.

Editor: Laura Clark
Designer: Janet Loo
Photography: Claus Andersen, Sue Bradnam, Mike Godwin, Bo Huang, Heesun Elisha Jo, David Raposo

We hope you sit down and read this edition of Ensemble to learn what is new at your alma mater, what your former teachers and classmates are doing, and renew your connection with the Faculty. We also welcome your thoughts and suggestions for future issues.
On behalf of the Don Wright Faculty of Music, greetings to our alumni.

As I continue my fourth year as Dean of the Faculty, I reflect on the increasing number of alumni from whom I have been able to hear stories about experiences at Western and within the Faculty of Music. These conversations coupled with the creative scholarly work of the faculty, staff and students continue to invigorate me and confirm the commitment we have to the arts and our passion to educate the next generation.

Part of that passion is providing students with performances and masterclasses by artists who excel in their disciplines. This year we have Ensemble Made in Canada, including founding member Sharon Wei, Professor of Viola, providing our students and community with performances, masterclasses, and coaching experiences. Other artists who have performed with Jazz colleagues as part of Brassfire, a Banff-based event; Sherry Kloss; Jane Leibel; Vernon Regehr; Maureen Volk; ECM++; Laura Tucker; and Adrianne Pieczonka. In addition, our ensembles and faculty members provide a rich season of music across genres and styles including a collaborative concert by our choirs with the Elmer Iseler Singers this past fall.

This semester we are hosting members of Tafelmusik who will perform with the Early Music Ensemble and work with our students in a variety of settings. Guest artists will include Shawn Mativetsky, Light of East Ensemble, Anagnoson & Kinton, Olivier Chauzu, Valentina Sbicego and Roberto Turrin, and Mauricio Veloso. Faculty members Tom Wiebe and Sharon Wei will be joined by Scott St John, Solomiya Ivankhiv, and Douglas McNabney in a program of viola quintets by Brahms and Dvorak, and Aaron Hodgson’s ensemble Brass Reverb will introduce us to new and engaging pieces for brass quintets.

Construction on our new music building continues and we expect to move in between May and July 2015. It is exciting to watch the new building grow as we peer out of our windows; the increased space will be welcomed, as will the state-of-the-art sound isolation and acoustical treatment. Do go to www.music.uwo.ca and click on the Renovations and Donate buttons, as well as the video “A Gift for Music.” Do think about how you can be part of this project, whether through a one-time gift or a monthly contribution over a period of time.

With the new space, we are beginning to envision summer offerings and plans are being initiated across various areas. For summer 2015 we will offer the sixth annual Canadian Operatic Arts Academy (COAA) in May, a Vocal Intensive course in May, a week-long Percussion workshop in June, and a two-to-three week musical theatre intensive, Musical Theatre on the Thames, in July.

We are experiencing exciting times at the Don Wright Faculty of Music as we continue to strengthen our tradition and ignite innovation. Do take a few minutes to think about how your support can enable the next generation to continue the work of improving and sustaining culture–locally, nationally and internationally.

Do contact us through phone, email, Facebook, or Twitter!

Betty Anne (Younker)
Dean, Don Wright Faculty of Music
Professor, Music Education
How has your degree in music shaped you?

During Homecoming Weekend this year, I participated in a panel called “Degrees of Uncertainty” which tried to answer that very question. Paul Kennedy, host of CBC Radio’s Ideas, moderated, and panelists from faculties across Western shared how their schooling has helped them and why a university education continues to matter.

In sharing my experiences with the panel and the audience, I realized just how profoundly my degree shaped me. Although I spent a significant amount of time in the halls of The Don Wright Faculty of Music while pursuing my degree, it was more than just a building. For me, Western Music was where I developed numerous skills, had life changing experiences and established a network that would last long after graduation day. It was, and still is, about people and adding one’s voice to the greater conversation in pursuit of excellence and innovation. My degree, both as I was pursuing it and after I graduated, has allowed me to use music as a catalyst for deeper engagement.

That impact extends beyond me: I see examples of creativity everywhere. Whether you are teaching in a classroom, performing on the world stage or composing works that touch the hearts of those who hear them, you are playing a role in helping to create the soundtrack of our lives. That’s a lot of responsibility.

The key to my being able to take that responsibility and build on my degree in a business context was, and is, based on identifying transferable skills. It turns out that the same traits that make a great musician - persistence, patience, creativity, listening skills, and an ability to provide, receive and integrate constructive feedback, among others - are also directly usable in the business world.

After discovering how I could transfer skills, opportunities to draw upon my time at Western Music presented themselves one after another. Each piece of music, class, professor, friendship, rehearsal, concert and visit to the Music Library left a lasting impression that prepared me for what was to come. These experiences also helped me build a profound appreciation for giving back to the music community that had so generously helped shape me and guide me on my own journey.

Graduates of our beloved institution are changing the way people think and feel, one note at a time. From where you are, imagine how the knowledge you have and the gifts you possess are enriching the experiences of countless people, the vast majority of whom you’ll never meet in this lifetime.

No matter how you’re applying your talent, the potential to impact your audience on a greater scale, whoever they may be, is amplified when you are intentional about giving back.

Sparking an appreciation for music in others is part of our job. Can you still feel the music?
The Don Wright Faculty of Music is in the midst of a $25-million construction project that will renovate and expand the music facility. Western is investing $20 million into the project, with the remaining $5 million to be raised through private sector support.

In the early 1970s, a dedicated music building was designed and built and has since been home to many generations of students. Today, it is bursting at the seams – with more than 700 students using a space originally intended for 450. In addition to the lack of space for our students and faculty and the limited practice and rehearsal space for community musicians (school groups, our Young Winds Program and our New Horizons Adult Band), a dated HVAC system is damaging instruments, and old building materials are no longer meeting current codes, or functionalities.

Renovations are currently underway to an existing wing of the music building. When complete, the renovation will supply much-needed teaching studios, seminar rooms, office spaces, and create a new 48 seat recital hall.

Additions being built on either side of the renovated wing will house critical new spaces. The east wing of the new Music Building will consist of a five-storey tower housing practice rooms, seminar and rehearsal classrooms, studios, the Percussion Suite and the Piano Technology Suite. The west wing will be home to the renovated and enhanced von Kuster Hall, as well as two large rehearsal halls designated for opera and large orchestral and wind band ensembles.

To find out more about the building renovation, learn of naming opportunities within the music building or make a donation in support of your music school, contact Kim Malcolm, alumni and development officer at 519-661-2111 x85695 or visit www.music.uwo.ca.
Strengthening Community Through Music

Heesun Elisha Jo believes that music shapes and is part of who we become.

As a PhD candidate in Music Education in the Don Wright Faculty of Music, Elisha explores identity, music’s role within community and Canadian ethnic diversity through the lens of music making and music learning.

Every Thursday Elisha attends Enoch Seniors’ College, an ethno-cultural community program, as a volunteer photographer, greeter and an occasional accompanist.

Elisha’s enthusiasm for her research is evident: “I’m very excited about my current research project. I’m looking at music learning and making among Korean seniors through a community program in a Toronto suburb,” she says. Elisha is working with Kari Veblen (Professor of Music Education at the Don Wright Faculty of Music) and Dr. Patrick Potter (Schulich School of Medicine and Dentistry) in her research.

“Rarely have I encountered such a cheerful group who are actively engaged with one another through musicing – in singing, dancing and ensembles,” says Elisha, describing the seniors in the program.

The Enoch Seniors’ College program is one of the first of its kind in Ontario for Korean seniors. It provides lifelong learning opportunities in participants’ mother tongue of Korean. Courses are chosen to meet the students’ interests and range from singing to aerobic exercise to smart phone 101.

Elisha is particularly interested in exploring music’s role in the program. The shared cultural values and understanding transmitted through music helps to create a sense of belonging and group membership in the community. Music also serves as a medium of self-expression for many seniors in the program.

Elisha says, “Every Thursday, I walk into a community where sharing, bonding, and music making occur like a second nature while celebrating life to the fullest. The faces reflect such enthusiasm and joy! I see seniors who are empowered and encouraged. Several times people have told me that age is just a number.”

Elisha believes there should be more programs like this, especially for seniors in immigrant and diasporic communities. Immigrants come to Canada, make it their home, and often become successful citizens. Still, these individuals are strongly connected to their homeland and lack the linguistic and cultural backgrounds of the dominant group in their new home. This is one of the reasons Elisha and Dr. Veblen (with quantitative help from Dr. Potter) embarked on this ethnographical case study with Korean seniors.

“Not only does this program provide opportunities for learning, it also provides a social support through community where students can form new friendships and build social support networks that are crucial for their overall health and well-being. I learned in the program that even those with family support, such as a living spouse, can become depressed because they don’t necessarily know how to cope with aging and related health issues. Individuals who feel this way often do not share their feelings with their family for fear of becoming a burden to them.

“To me, it makes sense that immigrant seniors from diverse ethnic backgrounds should be able to enjoy the benefits of their own communities since familiar culture and language is an important part of who they are.”

In Korean, the literal meaning of the word for “getting old” is “staying the same.” This means that regardless of age, when one engages in learning, one is not getting older but only wiser.

Elisha is grateful to be a member of the Korean community and believes every senior should be presented with meaningful opportunities for lifelong learning and healthy aging through musicing in their own cultural communities.
Professor EMILY ABRAMS ANSARI won the ASCAP Deems Taylor/Virgil Thomson Award for an article which was published in the journal American Music. ASCAP is responsible for performing rights in the United States, and it awards prizes every year to authors of outstanding articles about music. The opera that is the subject of Ansari’s article, Jubilee, was written for the US Bicentennial by African American composer Ulysses Kay. It examines the life of a black slave in the American South before, during, and after the Revolution. Ansari interprets the opera as an expression of a growing interest in multiculturalism during the 1970s, and an urgent sense of a need for interracial reconciliation, particularly in Jackson, Mississippi, where the opera was premiered by one of the country’s few black opera companies.

Faculty members JILL BALL, JONATHAN DE SOUZA, AARON HODGSON, DIANA DUMLAUWALLA, PETER LEA, SOPHIE ROLAND, KEVIN WATSON, RUTH WRIGHT and Visiting Professor KATIE OVERY presented the Western community with a glimpse into their research work at the Faculty’s first Research Showcase, held September 26 in Talbot College. The event was attended by colleagues and guests from across campus and the city, and was hailed as a tremendous success for the promotion of research in the arts. Assistant Dean (Research) Ruth Wright, organizer of the event, said “I am delighted that the day was such a success and allowed us to share the outstanding and varied research occurring in the Don Wright Faculty of Music. Our research has been a well-kept secret for too long and it is of the utmost importance that we share the value and impact of research in music with colleagues on campus and in the broader community.”

After many years of study in the manuscript room at the Bibliothèque nationale de France, JAMES GRIER has discovered the earliest surviving handwritten manuscripts featuring notation above musical text or lyrics—a technique still fundamentally used today. The near-millennium-year-old documents were authored by Adémar de Chabannes (c. 989–1034), a monk of the Abbey of Saint-Cybard in Angoulême, France during the early 11th century. Grier published his findings in the Journal of the American Musicological Society, and presented them to a public audience at the London Public Library in October. /1

BETHANY HORST (BMus’06, MMus’08) has returned to Western for her second year as a member of the voice faculty. Horst has recently accepted the appointments of Secretary and Auditions Co-ordinator for NATS Ontario Chapter. Her students have recently appeared in Les Misérables with Drayton Festival and A Midsummer Night’s Dream with Stratford Festival. Horst next appears with Bach Elgar Choir singing Elgar’s Spirit of England, followed by performances with Kingston Chamber Choir for Bach’s Herz und Mund und Tat und Leben, Grand Philharmonic for Haydn’s Lord Nelson Mass, and Menno Singers for Poulenc’s Stabat Mater. /2

VICTORIA MEREDITH presented three workshops about working successfully with adult voices at the 2014 National Convention of the Royal College of Canadian Organists. She was also a workshop clinician at Choirs Ontario’s SingOntario as well as with choirs in Oakville and Orangeville. She and faculty member TORIN CHILES worked with combined singers from six London choirs as part of a local initiative called Six Choirs, One Voice. Meredith adjudicated the Saskatchewan choral provincial competition finals and Musicfest 2014, and had two articles published in Anacrusis: “Moonlight, Mayflies and Madrigals: 2013 National Competition for Canadian Amateur Choirs” and “From Newfoundland Squid Fishing to Christmas Lullabies,” co-authored with Western alumna Rachel Rensink-Hoff.

During the past year, HENRY MEREDITH gave trumpet performances and brass workshops, and served as historical instrument consultant in Arizona, Colorado, Michigan, Indiana, Florida, the Caribbean, and across Ontario. Meredith was the headline soloist on keyed bugles, over-the-shoulder saxhorns, post horn, natural horn, cornet, Alphorn, and double-belled euphonium with the Cottonwood Brass in Hamilton and Selkirk in August 2014. He was featured both as a natural trumpeter and as a cornet soloist during four concerts with the Plumbing Factory Brass Band. Commissioned to recreate the Michigan Central Railroad Employees Band, the PFBB “Plumbers”, under Meredith’s direction, donned authentic costumes and played period repertoire for a special centennial anniversary event at the Elgin County Railway Museum in St. Thomas. Meredith also served as the band adjudicator for the Port Colborne Festival of the Arts in May, and as the instrumental adjudicator for the Provincial Finals of the Saskatchewan Music Festival in June.

Over the past 10 years, JENNIFER MOIR has been developing a relationship with Finnish artists, students and teachers. She works closely with Finnish a cappella vocal group Rajaton, having served as their language coach on multiplatinum selling album Jouluu and collaborating at choral festivals in Canada, the U.S. and in Scandinavia. Through this connection, Moir has worked as artist in residence at the Sibelius Academy, as well as at the Helsinki Konservatoire and she enjoys work as a vocal consultant for many Finnish recording artists. In the Spring of 2015, she will serve on an international adjudicating panel for the Tampere Music Festival, a renowned Choral and Vocal Ensemble festival in Tampere, Finland. Closer to home, Moir continues to be in demand as a guest speaker, choral clinician and adjudicator for organizations in Ontario and across Canada. In the spring, she will serve on the adjudicating team for both the Rocky Mountain Music Festival and the Whistler Music Festival in B.C.

DAVID MYSKA recently released Like As The Waves, a CD recording of his recent compositions for cello and voice which he also produced. This 2014 world-premiere recording features a virtuoso cello suite in five movements elegantly performed by DWFoM faculty member THOMAS WIEBE, and four songs on sonnets by William Shakespeare for mezzo-soprano and cello with exquisite performances by faculty members ANITA KRAUSE and Thomas Wiebe. Anton Kwiatkowski (Audio Masters), recipient of twenty-one Juno Awards, is the recording engineer. The disc was recorded at the Canadian Broadcasting Centre, Glenn Gould Studio, Toronto. /3

JOHN PHILLIPS, faculty member and conductor of the Western University Symphonic Band, continues to be active as a clinician and adjudicator at concert and marching music festivals around the world. Last spring he served as a clinician at the National Concert Festival sponsored by Music For All on the campus of Butler University in Indianapolis. In June he presented workshops for music educators at the Music For All Summer Symposium at Ball State University. In August, he traveled to Brazil to adjudicate and present workshops at the World Association of Marching Show Band Championships near Sao Paolo. In December, John presented at the Midwest Band and Orchestra Clinic in Chicago. /4

In May of 2014 COLLEEN RICHARDSON traveled to Osaka, Japan to rehearse two pieces
with the Amagasaki Municipal Wind Orchestra (AMWO) in preparation for their invitation to perform as a featured group at the Japan Band Clinic in Hamamatsu, where Richardson conducted the ensemble. The event is the biggest national band teacher conference in Japan, and the AMWO’s performance was the closing finale concert for the event. Richardson was invited to conduct the ensemble by Mr. Yoshihiro Kimura, one of the group’s musical directors. During her trip Richardson also worked with four additional high schools in the Izumo region of Japan, and she visited the Osaka College of Music as well as the Yamaha Factory.

STEPHAN SYLVESTRE received the first annual Don Wright Faculty of Music Established Researcher: Tenured Faculty Research Award this fall in recognition of his outstanding research in piano literature and performance, including recent work on the aging process and its effects upon the human brain and ear with respect to the piano works of Brahms. Sylvestre’s recording of Szymanowski’s works for violin and piano with Jerzy Kaplanek, member of the renowned Penderecki String Quartet, was released this fall on the Marquis Classics label, and has received outstanding reviews. Sylvestre’s solo CD of Brahms works will be released later this year. Sylvestre recently performed a recital with clarinetist James Campbell in New York City, and in spring 2015 he will travel to Spain to perform and give a masterclass at the Conservatorio Superior de Musica de Madrid.

Professor Emeritus JEROME SUMMERS recently released The Transfigured Nightingale, a new CD which marks the 20th anniversary of Summers’ debut release Songs of the Nightingale, recently re-mastered by Blue Griffin Recordings and now available in re-issue. The latter widely-acclaimed recording presents Jerome Summers with pianists Ronald Turini and Robert Kortgaard, performing music of Rota, Brahms, Kaufman and Burgmuller.

ROBERT TOFT, along with Dame Emma Kirkby and Nicholas Clapton of the Royal Academy of Music, will launch a new bel canto summer school in Dublin, Ireland in July 2015. The week-long course, which will be held at the Royal Irish Academy of Music, offers intensive training for advanced-level singers in historically informed approaches to the bel canto style practiced between the 17th and early 19th centuries. The participants will focus on the technical and interpretive foundations of repertoire from Caccini to Rossini. The summer program follows closely on the heels of Robert’s latest books, Bel Canto: A Performer’s Guide (2013) and With Passionate Voice: Re-Creative Singing in 16th-Century England and Italy (2014). These books draw on his many years of research and vocal coaching to explain how singers in earlier times transformed expressively notated music into passionate performance by completing the creative process the composer had merely begun.

ANNETTE-BARBARA VOGEL started the summer of 2014 in Romania where she performed with the Arad State Philharmonic conducted by Ilarion Ionescu-Galati. Vogel gave the first European performance of Canadian composer Emily Doolittle’s violin concerto. She also traveled to Brazil to collaborate with pianists and conductors and give masterclasses. In early 2015, she will give violin-piano recitals of Romantic Brazilian composers in Ontario and the U.S. Vogel recorded a CD with pianist Durval Ceseti in Banff in TIME. It includes violin-piano sonatas by female European composers Ethel Smyth, Mel Bonis and Elfrieda Andreé. Andreé’s work is a world premiere and Bonis’ will be the only currently available recording.


PAUL WOODFORD was invited to attend a celebration of the 50th Anniversary of the China Conservatory in Beijing, China in September along with Deans and academics from schools of music in the United States, Ireland, Australia, and Norway. Woodford participated in discussions about fostering greater international collaboration between institutions as well as enhancing opportunities for professional dialogue. He attended several concerts by faculty and students of the China Conservatory, one at the Beijing Performance Centre in the heart of the city.

The Don Wright Faculty of Music had a strong showing among the clinicians at the Ontario Music Educator’s annual conference held in London, Ontario this year. Professors WATSON, WRIGHT, RICHARDSON, MEREDITH, HODGSON, LINTON and BALL and doctoral candidate JENNIFER HUTCHISON all presented workshops or clinics on subjects ranging from care and feeding of percussionists to jazz improvisation for elementary schools students to choral techniques.
Have you ever wanted to wander through the orchestra as they are playing, and listen to the various instruments?

Have you ever heard (or said), “Trumpets, you are too loud! Listen for the flutes!”

Have you ever wanted to attend a classical concert but timing or availability prevented you from going?

Musical Chairs: From Spectator to Stage hopes to address these questions and many more. Musical Chairs is an interactive iPad app designed by Leslie Linton, Assistant Professor in the Don Wright Faculty of Music and the Faculty of Education, and Mike Godwin, Media and Technical Specialist for the DWFoM. The app allows users to participate in the visual and audio aspects of a musical performance by selecting specific performers and instruments.

Musical Chairs users watch and listen to a recorded live performance and can select performers and instruments by zooming in and out on screen in real time. When zoomed in, the user hears and sees only the elements of the performance she has selected – in essence, listening to the music exactly how she wants it to sound.

Linton and Godwin designed Musical Chairs with Music Education students in mind. The app gives future music educators an exciting and innovative way to engage with a live performance – a “virtual walk-through” that lets them focus on and explore different aspects of an ensemble through tailored playback.

Linton explains: “If we engage students in an interactive listening environment, we are providing opportunities for a unique music experience. This gives students more control over how they are listening to the music.”

Godwin and Linton also recognize the benefits the app will have in extending the audience of musical performances. “I always thought that there should be a way for all students to experience and interact with live music, especially those who have some barrier – economic, geographic, or otherwise – to being at the live performance,” Godwin says.

In addition to enhancing the performance experience for students of music education, Musical Chairs will provide a platform for school-age students to engage with live music on the familiar platform of digital devices, hopefully enabling them to grow up feeling comfortable attending performances in person. The app lets students use actual people rather than digital characters to “play” instruments thereby bridging the gap between the fields of music education, high quality audio of professionally recorded music, the engagement of interactive games, and the digital world of students.

The app is a multidisciplinary project which has seen the collaboration of not only audio engineering, Music Education, and Music Performance Studies within the DWFoM, but also the Department of Computer Science at Western. Justin Doyle, whose first degree is in music, is a Computer Science student and the Musical Chairs project is capping off his final year at Western. “It is very exciting to work on this project as it combines both areas of my expertise in a new and innovative way. We are all learning from each other through this project,” Doyle says. Michael Katchabaw, Associate Professor of Computer Science, has also been instrumental in the project’s development.

Linton and Godwin have presented the app at conferences in Brazil, New York, Los Angeles, and here at home in London. Music educators and performers have expressed their enthusiasm for the possibilities the app offers, and are excited for their ensembles to be recorded and accessible in the app. This feedback is encouraging for Linton and Godwin, who continue to explore and stretch the boundaries of music research and collaboration at Western University.
Fond memories of their time spent at the DWFoM were vivid in the minds of both Dave Robilliard (BMus’04) and Brennan Connolly (BMus’08) of Duo Percussion as they opened the Fridays at 12:30 concert season in September. Along with the Fridays at 12:30 concert, Duo presented a workshop for undergraduate and graduate music students on entrepreneurship, titled “I’ve Got My Degree...Now What?” Geared towards musicians, the seminar covered topics such as marketing, networking, touring, sponsorship and creating your own opportunities.

Both Robilliard and Connolly completed their MMus degrees in percussion at Oklahoma City University and upon returning to Canada, the pair reconnected to form a chamber percussion ensemble that has taken off over the last couple years. In fact, the group has gone from playing just a few local education concerts to performing for national and international audiences. They have also gained sponsorship from Pearl/Adams Drums & Concert Percussion as well as Dream Cymbals & Gongs. Most recently, the duo was nominated for “Best Percussion Ensemble” in 2014 by Drum! Magazine, in which they finished second to the world-renowned Blue Man Group.

Duo Percussion is a professional percussion pairing known for their eclectic and high-energy performances. Using traditional and non-traditional percussion instruments, they present diverse programs of classical, contemporary and Canadian music. Duo Percussion is dedicated to expanding the percussion duo repertoire and attracting new audiences. “We’re trying to change the way that people experience a ‘classical’ concert,” said Connolly. “We’re trying to approach concerts in a different way. We have a unique sound palette and niche to fill and we are trying to engage audiences of all ages on a level that makes them feel that they are just as much a part of the performance experience as we are.”

The pair has appeared as guest artists with the Bell'Arte Singers, the Guelph Chamber Choir and the Oriana Women’s Choir. Other solo appearances include the Ontario Percussive Arts Society’s Day of Percussion, Toronto’s Harbourfront Centre, New Hamburg Live! Festival of the Arts, Bach Music Festival of Canada, and the University of Guelph.

Not only are they busy performing public concerts, Duo Percussion also has a passion for fostering creativity in young people. With concerts and workshops tailored to suit various educational levels, Duo Percussion has been able to help inspire and enhance the abilities of many young audiences by exposing them to a unique genre of music and immersing them in the world of percussion. This helps students realize the limitless possibilities of percussion music and motivates them to develop their exploratory and creative skills, which helps their musicianship to grow. Duo Percussion was first engaged to perform at a secondary school in Clinton, ON and with an outstanding response, the demand for the group was immediate. Now frequently engaged by schools throughout the province, Duo Percussion has grown to provincial and national recognition as evidenced by their keynote performance at the Ontario Music Educators’ Association Conference and their residency at MusicFest Canada ‘The Nationals’.

In addition to their ensemble performances, Robilliard and Connolly are active freelance musicians and educators in Southwestern Ontario. They perform regularly with orchestras in the region, and together comprise the percussion section for the Jeans ‘n’ Classics Rock Symphony. They have performed in shows at the Stratford Festival and the Grand Theatre along with many other local theatre groups. As educators, Robilliard has been adjunct faculty at both Western and the University of Windsor, while Connolly is the percussion ensemble director at Wilfrid Laurier University. In addition, they both direct percussion ensembles at local high schools and maintain active private teaching studios in their respective cities.

In the spring of 2016, Duo Percussion will tour the mid-west United States with concert appearances and workshops in Oklahoma and Texas. They are also taking bookings for the education concerts and workshops. For more information, visit: www.duopercussion.ca
On Friday October 3, acclaimed international pianist Angela Hewitt drew audience members from all over Ontario to the Paul Davenport Theatre for the Parsons and Poole Legacy Concert. The overwhelming attendance for both the concert and the following day’s masterclass came as no surprise to those familiar with Hewitt’s talents and reputation. She has performed all over the world, delighting audiences in Rotterdam, Salzburg, Birmingham, London, Brussels, Sydney, New York, Oslo, and beyond.

In 2012-2013 Hewitt began a large-scale project to perform Bach’s *The Art of Fugue* in only two programs in major halls worldwide. Along with her exciting live performances, Hewitt boasts a discography of internationally-renowned recordings covering works from Beethoven to Couperin. Hewitt also has many awards to her name. She received the title of ‘Artist of the Year’ at the 2006 Gramophone Awards, was made an Officer of the Order of Canada in 2000, and was awarded an OBE in the Queen’s Birthday Honours in 2006. With these accolades to her name the Don Wright Faculty of Music was extremely pleased to welcome Hewitt as this year’s Parsons and Poole distinguished artist.

Clifford Poole and Margaret Parsons were an inspiring duo of world-class pianists. They split their time by performing international tours and teaching young musicians. When not travelling they recorded their work, wrote their own pedagogical materials, and started the Gilbert and Sullivan productions still going strong in London today. Arriving in London in 1948, the duo joined the faculty of the Western Ontario Music Conservatory, Music Teacher’s College and Department of Music at Western. Their involvement with the university helped bring the school’s reputation to new heights.

The Parsons and Poole Legacy Fund was created by a group of alumnae who had studied with the couple. This artist-in-residence program gives students the chance to work with acclaimed musicians who represent the same ideals and talent as Parsons and Poole. We are honoured to have hosted Angela Hewitt as this year’s Parsons and Poole artist as she is the embodiment of what the Parsons and Poole Legacy represents.

Tradition of Scholarship

For the third year in a row, undergraduate writing talents in the Don Wright Faculty of Music have been recognized by the Canadian Music Educators’ Association (CMEA) in its National Undergraduate Student Essay Competition.

Kaitlyn Pyett, who graduated in 2014 and is now studying at Western’s Faculty of Education, submitted her paper “Movies, Music, and Mind, or What does Hollywood know about music education?” and was awarded third place in the Kenneth Bray Undergraduate Essay Competition.

Kaitlyn’s essay examines three popular films about music teachers and exposes the stereotypes the films perpetuate, as well as the beliefs that a pre- or in-service music educator might take away from viewing them. When viewing *Mr. Holland’s Opus, Music of the Heart, and School of Rock* from a critical perspective, Kaitlyn says she “experienced a feeling of disillusionment” because while she loves each film, she realized she could not see herself in the images of music education they portrayed.

“Teachers in the films were not much like teachers in the real world,” Kaitlyn observed. In writing her essay, and now in having it published by the CMEA in *Canadian Music Educator*, Kaitlyn wants to promote discussion amongst her peers.

“My hope when I wrote my essay,” Kaitlyn says, “was that it would spark conversation amongst pre- and in-service teachers. I want my colleagues to know that if they feel they do not measure up to the standards fabricated by media, they are not alone, their feelings are justified, and we all need to be critical of the images we consume.”

Last year, Western Music student Melissa Lalonde’s essay “Reshaping Competition to Redefine Music Education” won first prize in the CMEA competition, and in 2012 Aliena McIntyre’s essay “Making the Invisible Visible: First Nations Music in the Classroom” was awarded third place.
Bob Cooper (BMus’72, MMus’76) conducts a rehearsal of the Homecoming Weekend Alumni Choir, a gathering of alumni who rehearsed and performed on stage in Paul Davenport Theatre Saturday afternoon.

Betty Lee-Daigle (BMus’84) and Shelah Pickett (BMus’86) show their Purple Pride and their commitment to safety as they prepare for a tour of the construction zone in the new music building.

Paul Kennedy from CBC’s ideas (third from right) lead the panel discussion “Degrees of Uncertainty” with Western faculty, staff and alumni discussing why university degrees are still worth the investment and what innovations are guaranteeing the value of a degree in tomorrow’s world. Also pictured (L to R): Angie Mandich, (Acting Associate VP of Student Experience), Erin Huner (Research Officer in the Faculty of Social Science), Stephanie Ciccarelli (BMus’06), Kennedy, Michael Milde (Dean, Faculty of Arts & Humanities), and Anthony Straatman (Professor of Mechanical and Materials Engineering).

Vicki Gerth (BMus’79), Betty Lee-Daigle (BMus’84), Bill Zadorsky (BMus’74), Brenda Zadorsky (BMus’74), and Joyce Lok (current BMus student) enjoyed a tour of the future facilities in the new music building.

Dennis Beck (BMus’77) conducts a rehearsal of the Homecoming Weekend Alumni Band.
ALUMNI WALL OF FAME INDUCTEES

CAMERON PORTER
BMus’80, BEd’81

To say that music is Cameron Porter’s life would be an understatement.

“My years at Western were spent in the Faculty of Music practising, practising, and practising in order to be the best music student I possibly could be,” he reflects. “At that time in my life I felt I had to concentrate exclusively on my school work.”

Studying at Western was a natural choice for Porter, as his family’s roots to the university run deep. “The connection to Western has always been a strong one for me,” he says. “London is my hometown. My parents always stressed to my brothers and me that going to an excellent university such as Western was important. All my brothers and several family members were undergraduates at Western. My high school music teacher and private music teacher were both prolific students at Western. Now, my youngest son attends Western.”

The committed student found his calling in music teaching, completing his teaching degree after studying music. “Since graduation, my life has been centred on my family and household, music education, participating in community music, and my musical hobbies.”

Porter recently retired after 32 years teaching elementary school instrumental music at Port Elgin Saugeen Central. His young musicians won the Ontario Music Festivals Association highest award several times and gold standing consistently at local festivals in the Grey-Bruce region. At festivals, adjudicators often remarked that “this is the finest elementary school band you will hear in Canada.”

As an extension of his school music programs, Porter founded the Port Elgin Community Band in 1996. Through the band, he started training adults on band instruments — many of whom are first time musicians who had never played an instrument before. The Port Elgin Community Band now has approximately 85 members, both elementary and secondary students as well as community participants. The band’s mission over its eighteen years of existence has always been to support local music and music programs through financial donations and active musical participation.

Porter also plays the baritone saxophone with the Bruce County based Noodle Factory Jazz Project. In 2002, he was inducted into the Port Elgin Hall of Fame in recognition of his contributions to the community through school music and the community band.

Entering the Wall of Fame is a pleasant surprise for Porter. “For me to receive a Don Wright Faculty of Music Award is a great honour,” he says. “I am very aware of the large number of tremendous music students that have graduated from the faculty and to receive this award is very humbling.”

RAYMOND TIZZARD
BMus’77, MMus’82

Trumpet virtuoso Raymond Tizzard has never shied away from crossing bridges in his musical career, and the first bridge he crossed was at Western.

“Like many students from a small town, I was completely overwhelmed by my new circumstances,” he recalls. “The epiphany moment came as I was crossing the Thames River bridge looking up at University College in the distance. I was inspired to stay and work hard. Chamber music became an early passion, as did annual solo trumpet recitals. I’m very thankful to my trumpet instructor Joan Clarke who showed great interest in me.” Tizzare became a very involved student, serving on music student council as president.

Having the courage to get involved has served Tizzare as his professional journey unfolded. “Sometimes it’s not the easiest path, but it’s the most rewarding for sure,” he says. He followed his education at Western with studies at the Banff School of Fine Arts. He is currently the Orchestra Personnel Manager and Music Administrator for the National Ballet of Canada, with whom he performed from 1978 until 2010. From 1980 until 2007, he was also a member of the Canadian Opera Company Orchestra.

In addition to his busy schedule with the National Ballet of Canada, Tizzare was the driving force behind the formation of the Hannaford Street Silver Band, of which he is currently Executive Director. Under his leadership, the band has produced ten recordings and commissioned over sixty works by Canada’s finest composers.

Tizzare is a founding member and the Managing Director of True North Brass with whom he is a Yamaha Artist. He is the Board Chair of the Interprovincial Music Camp, one of Canada’s finest summer music camps. Tizzare can be heard on more than 50 recordings ranging from brass band to orchestra, chamber music, operatic and ballet repertoire. He has also been featured in a number of television and musical soundtracks throughout his career.

“Whether it be countless performances of opera and ballet, upon reflection it all goes back to crossing that bridge at Western,” he says. “Just cross that bridge, work hard, practise endlessly with purpose and let it unfold. I am humbled to receive this award and grateful to all who nurtured and supported me during my days at Western.”

The Wall of Fame was launched in 2008. Inductees are chosen by a panel of faculty, staff and alumni from each decade. Nominations are currently being accepted, so if you know of a music alumnus who deserves to be recognized, contact Kim Malcolm at 519-661-2111 x 85695 or visit www.music.uwo.ca.
DENNIS BECK (BMus’77) is returning to Western as a member of the Faculty in the Department of Music Performance Studies, where he is conducting the Symphonic Band and teaching Instrumental Ensembles Techniques in the winter term. Beck, already a member of the DWFoM Alumni Wall of Fame, for 20 years taught music, coached soloists and chamber ensembles, and conducted bands at Unionville High School’s Arts York program in Markham, ON.

ANDY BRAET (BMus’07) in 2012 enlisted in the British Army as a musician and shortly thereafter became a member of Her Majesty’s Irish Guards band, based in London, UK. Wearing the iconic red tunics and bearskin hat, Andy regularly performs in the Changing of the Guard ceremony as well as many high profile events, including Trooping the Colour, The Edinburgh Tattoo, and private functions for members of the royal family and other diplomats. He has toured internationally with the band and was featured as a soloist in Canada, Belgium, Cyprus and across the United Kingdom. Most recently, Andy was awarded top prize in the Household Division Musician of the Year competition.

Friends, colleagues and music classmates gathered in Unionville in mid-October to celebrate the career of DENNIS CARPENTER (BMus’75) who retired from the Toronto District school board this year. Dennis taught instrumental music for many years at Dr. Norman Bethune CI, Sir John A. Macdonald CI, as well as other schools. Pictured with Dennis (second from right) are (L to R) Ray Phillips (BMus’76), Ray Tizzard (BMus’77, MMus’82), Dennis Beck (BMus’77), and Bill Gale (BMus’77).

KATY CLARK (BMus’13) received a $40,000 scholarship to the University of Michigan’s Masters in Performance Program where in 2014 she played Queen of the Night in Die Zauberflöte as well as Sister Rose in Dead Man Walking. Katy also played Cunegonde in Candide as well as Blanche in Dialogues des Carmelites with Opera NUOVA.

A native of Niagara Falls Ontario, DAVID DISTON (BMus’12) this fall joined Calgary Opera as a member of their 2014-2015 Emerging Artist Program. He will appear as William Dale in The Midsummer Night’s Dream, Susanna in Mozart’s Le Nozze di Figaro and Pamina in Die Zauberflöte.

STEPHANIE TRITCHEW (BMus’10, MMus’12) is an Emerging Artist with Calgary Opera for the 14/15 season. She will be performing the role of Madelaine Audebert in the Canadian premiere of Silent Night, Jean in Le portrait de Manon, and covering Cherubino and Mercedes. Recent roles for Stephanie include Nancy (Albert Herring), Mrs. Gros (Turn of the Screw), Cherubino (Marriage of Figaro). Most recently, she competed as a semi-finalist in the 2014 Eckardt-Gramatté competition and toured southern Ontario with The Bicycle Opera Project. At Western Stephanie studied with Professor Sophie Roland.

Due to her success in “The New York Tang Dynasty Competition,’ the Shen-Yun Performing Arts Centre asked CINDY ZHANG (BMus’12, MMus’14) to audition in New York for their world tour, after which she was invited to join the tour. After much deliberation Cindy decided to continue her planned path to accept a scholarship to attend Queen’s University to study Law. As Cindy says, “The work load is, of course, insane, but lucky for me (at least for now)... it is as demanding as my dual undergrad, EXCEPT none of the added anxiety or worry about performing a song in class and forgetting the words!”

PhD COMPLETIONS

PhD in Music Education:
Stephanie Horsley, “A Comparative Analysis of Neoliberal Education Reform and Music Education in England and Ontario, Canada.”

Leslie Linton, “Interpretive Reproduction and Informal Music Learning in the Grade One Classroom.”


PhD in Musicology:
John Pippen, “Toward a Postmodern Avant-Garde: Labour, Virtuosity, and Aesthetics in an American New Music Ensemble.”

PhD in Music Theory:
Peter Lea, “Functional Transformations and Oc-totunality in Selected Works by George Crumb.”

Lindsay Murrell, “Galina Ustvolskaya (1919-2006): Analytical Approach to the Pitch Content of Selected Compositions.”

Abigail Shupe, “Aspects of Neoliberalism in Rameau’s Génération harmonique.”

PhD in Composition:
Matthew Tozer, “For Viola da Gamba and String Soloists.”
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