

THE UNKNOWN CRUMB

Sunday April 13, 2003 • Glenn Gould Studio

New Music Concerts

157 Carlton St., Suite 203 • Toronto, Ont. M5A 2K3

www.newmusicconcerts.com

Tel. 416-961-9594 • Fax 416-961-9508

Charitable Organization Number 11905 6448 RR 0001

New Music Concerts

Robert Aitken, artistic director

2002 – 2003 season

New Music Concerts presents

THE UNKNOWN CRUMB

Sunday April 13, 2003 • Glenn Gould Studio

Illuminating Introduction @ 7¹⁵ pm • Concert @ 8⁰⁰ pm

32nd season | 265th event

Ann Crumb, singer • Teri Dunn, soprano

Robert Aitken, solo flute and direction

Programme:

George Crumb *Federico's Little Songs for Children* ** (1986)

1. *La Señorita del Abanico*
2. *La Tarde*
3. *Canción Cantada*
4. *Caracola*
5. *¡El Lagarto está Llorando!*
6. *Cancioncilla Sevillana*
7. *Canción Tonta*

Teri Dunn, soprano, Robert Aitken, flutes, Erica Goodman, harp

George Crumb (USA, 1929)

Quest (1994)

- Refrain I
- I. *Dark Paths*
 - II. *Fugitive Sounds*
Refrain 2
 - III. *Forgotten Dirges*
 - IV. *Fugitive Sounds*
Refrain 3
 - V. *Nocturnal*

William Beauvais, amplified guitar, Rob Carli, soprano sax, Erica Goodman, harp,

Peter Pavlovsky, contrabass, Rick Sacks and Richard Moore, percussion

Robert Aitken, conductor

— Intermission —

George Crumb *An Idyll for the Misbegotten* (Images III) (1986)

Robert Aitken, amplified flute
Trevor Tureski, Rick Sacks, Ryan Scott, percussion

George Crumb ... *Unto the Hills* ** (2001)

Appalachian Songs of Sadness, Yearning and Innocence

- I. *Poor Wayfaring Stranger*
- II. *All the Pretty Little Horses* (An Appalachian Lullaby)
- III. *Ten Thousand Miles*
- IV. *Appalachian Epiphany: Sunset and Nightfall*
(Instrumental Interlude)
- V. *Black, Black is the Color*
- VI. *The Riddle* (An Appalachian Children's Song)
- VII. *Poor Wayfaring Stranger* (Echo)

Ann Crumb, singer, David Swan, amplified piano
Trevor Tureski, Rick Sacks, Richard Moore, Ryan Scott, percussion
Robert Aitken, conductor

** *Canadian premiere*

Presented with the generous assistance of the
Aaron Copland Fund for Music
Performing Ensembles Program

New Music Concerts gratefully acknowledges the financial support of



Canada Council Conseil des Arts
for the Arts du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

torontodartsbouncil
An arm's length body of the City of Toronto

The SOCAN Foundation/La Fondation SOCAN

George Crumb was born in Charleston, West Virginia on October 24, 1929. He studied at the Mason College of Music in Charleston and received the B.Mus. degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney.

Crumb first taught theory and analysis at Hollins College, Virginia before being appointed as instructor and assistant professor in piano and composition at the University of Colorado, Boulder in 1958. From 1964-1965 he also acted as creative associate and composer-in-residence at the Buffalo Center for the Creative and Performing Arts, State University of New York, Buffalo. In 1965 a long association with the University of Pennsylvania, Philadelphia started with his appointment as assistant professor and then full professor. Since 1983 he is the Annenberg Professor of the Humanities. He retired in May 1997 from teaching. George Crumb married Elizabeth May Brown on May 21, 1949. They have one daughter and two sons.

Though George Crumb began composing as a teenager, he regards most of his early music as juvenilia, and has discouraged performances of these early compositions. Exceptions are *Three Early Songs* (1947), for voice and piano; *Sonata* (1955) for solo violoncello; and *Variazioni* (1959) for orchestra — the composer's doctoral thesis. In the 1960s and 1970s, George Crumb produced a series of compositions that were highly successful, earning the composer numerous international performances, recordings, and awards. Many of these were vocal works based on the poetry of Federico Garcia Lorca, including *Ancient Voices of Children* (1970); *Madrigals, Books 1-4* (1965, 69); *Night of the Four Moons* (1969); and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include: *Black Angels* (1970), for electric string quartet; *Vox Balaenae* (1971), for electric flute, electric cello and amplified piano; *Makrokosmos, Volumes 1 and 2* (1972, 73) for amplified piano; *Music for a Summer Evening* (1974) for two amplified pianos and percussion; and Crumb's largest score — *Star Child* (1977), for soprano, solo trombone, antiphonal children's voices, male speaking choir, bell ringers and large orchestra.

Crumb has received numerous awards, honors and commissions (Pulitzer Prize 1968; International Rostrum of Composers (UNESCO) Award 1971; Fromm, Guggenheim, Koussevitzky and Rockefeller Foundations) and is a member of the National Institute of Arts & Letters. In 2001 his work *Star-Child* received a Grammy Award for Best Contemporary Composition. His recent works include: *Quest* (1994) for guitar and chamber ensemble; *Mundus Canis* (1998) for guitar and percussion; *Eine Kleine Mitternachtmusik* (2001) for amplified piano; *...Unto the Hills* (2002) for folk singer, amplified piano and percussion quartet; and *Otherwordly Resonances* (2002) for two amplified pianos.

Quest

for guitar, soprano saxophone, harp, contrabass and 2 percussion (1994)

- I. Refrain I
Dark Paths
- II. *Fugitive Sounds*
Refrain 2
- III. *Forgotten Dirges*
- IV. *Fugitive Sounds*
Refrain 3
- V. *Nocturnal*

Quest was composed at the request of the guitarist David Starobin and was commissioned by Albert Augustine, Ltd. The final revised version of the work was completed in February, 1994 and is dedicated to David and Speculum Musicae.

Over the years David had played virtually all the various parts I had composed for plucked instruments -- mandolin (in *Ancient Voices of Children*), electric guitar (in *Songs, Drones, and Refrains of Death*), sitar (in *Lux Aeterna*), and banjo (in *Night of the Four Moons*). In requesting this new piece David specified only that I write for acoustic guitar and that the guitar part be treated soloistically.

I initially toyed with the idea of a piece for guitar alone, but feelings of insecurity in regard to guitar technique and idiom led me quickly to the conception of an ensemble work. Within the chosen sextet of players the guitar remains the principal protagonist, but other instruments (especially the soprano

saxophone) can also take over the principal "voice". The inclusion of a wide variety of percussion instruments gave me an exceptionally colorful palette of timbral and sonoric possibilities. I would specifically cite rather unusual instruments such as the Appalachian hammered dulcimer, the African talking drum, and the Mexican rain stick.

The poetic basis for *Quest* was never very clearly articulated in my thinking. I recall pondering images such as the famous incipit of Dante's *Inferno* ("In the midway of this our mortal life, I found me in a gloomy mood, astray ...") and a line from Lorca ("The dark paths of the guitar"); also the concept of a "quest" as a long tortuous journey towards an ecstatic and transfigured feeling of "arrival" became associated with certain musical ideas during the sketching process. But although the movement titles are poetic and symbolic, there is no precise programmatic meaning implied. There is one use of musical quotation in the work: phrases from the famous hymn tune *Amazing Grace* are played by the soprano saxophone -- initially, at the conclusion of *Dark Paths* (over a delicate web of percussion sonority), and finally, in *Nocturnal* (over a sequentially slowing ostinato of bare fifths in the harp and contrabass). On the very last page of the score a distant echo of the tune is intoned by the harmonica.

The composition of *Quest* turned out to be much more of an arduous "quest" than I could ever have imagined! An incomplete version was first performed in Amsterdam as early as 1989 (as a work in-progress). But only after several more years of constant revision did the work reach its present form.

— George Crumb

Federico's Little Songs for Children

for soprano, flutes and harp (1986)

Federico's Little Songs for Children, written for the Jubal Trio, was completed during the summer of 1986. In 1970, after the composition of *Ancient Voices of Children* (the eighth work of a Lorca cycle initiated in 1963 with *Night Music I*), I felt that I had exhausted the potential of Lorca's poetry as a catalytic agent for my own music. I therefore turned my attention towards traditional Latin texts (in *Lux Aeterna* and *Star-Child*); and then followed settings of Walt Whitman (in *Apparition*) and Edgar Allan Poe (in

The Sleeper). However, there remained a number of Lorca's poems which I eventually hoped to treat musically, should inspiration return. Among these, the *Canciones para Niños* (Songs for Children) especially intrigued me, perhaps because the light hearted and whimsical character of these little poems contrasted so sharply with the more somber poetry I had chosen for my earlier settings. And thus, after a hiatus of sixteen years, I found myself once again immersed in Lorca's magical imagery.

The seven little poems constituting the *Canciones para Niños* reflect many different aspects of a child's fantasy world. The mood can be reflective, playful, mock-serious, gently ironic, or simply joyous. At an early stage in the sketching process I decided to include all four instruments of the flute family so that I might associate an appropriate timbre with the innate character of each poem. Of course the varied treatment of voice and harp, together with purely compositional choices likewise help delineate the desired mood.

The opening song, *Señorita of the Fan* (Vivace, giocosamente; scored with piccolo), is set for the most part in a quintuple measure. The reference to "crickets" is illustrated by a chirping piccolo motif. *Afternoon* (Andantino quasi barcarola; with flute in C) is delicate and idyllic throughout. A *Song Sung* (Molto moderato, poco bizarramente; with alto flute) is set in a very capricious style. The alto flute personifies Lorca's "Griffon bird". The central song of the cycle, *Snail* (Lento, languidamente; with bass flute), projects a sense of timelessness and wonder. The soprano whispers the opening and concluding lines of the poem; for the central portion, the soprano sings in "Sprechstimme style", combined with a highly coloristic use of the harp. In *The Lizard is Crying!* (Lentamente e lamentoso; with alto flute), the singer alternates between a quasi-cadenza style of declamation and rhythmically articulated spoken passages. The alto flute participates in the general sobbing! A *Little Song from Seville* (Tempo di Habanera; scherzando, un poco buffo; with flute in C) parodies a well-known type of Spanish popular music (and contains references to Debussy's *La Puerta del Vino*). The concluding piece, *Silly Song* (Prestissimo [and alternately: molto più lento]; with piccolo), is ... just a silly song!

— George Crumb

1. La señorita del abanico

La señorita
del abanico,
va por el puente
del fresco río.

Los caballeros
con sus levitas,
miran el puente
sin barandillas.

La señorita
del abanico
y los volantes,
busca marido.

Los caballeros
están casados,
con altas rubias
de idioma blanco.

Los grillos cantan
por el Oeste.

(La señorita,
va por lo verde.)

Los grillos cantan
bajo las flores.

(Los caballeros,
van por el Norte.)

2. La tarde

La tarde equivocada
se visitó de frío.

Detrás de los cristales,
turbios, todos los niños,
ven convertirse en pájaros
un árbol amarillo.

La tarde está tendida
a lo largo del río.
Y un rubor de manzana
tiembla en los tejadillos.

1. Señorita of the Fan

*The señorita
of the fan
goes over the bridge,
over the cool river.*

*The gentlemen
in their waistcoats
look at the little bridge
without railings.*

*The señorita
of the fan,
with skirts a-flying,
is seeking a husband.*

*The gentlemen
are already married
to tall blond ladies
of the white language.*

*Crickets are singing
in the west.*

*(The señorita
walks through the greenery.)*

*Crickets are singing
under the flowers.*

*(The gentlemen
go towards the north.)*

2. Afternoon

*The mistaken afternoon
was dressed in cold.*

*Behind the murky windowpanes
all the children watch
a yellow tree change
into birds.*

*The afternoon stretches out
along the river.
And a blush of apple
trembles in the roof tiles.*

3. Canción cantada

En el gris,
el pájaro Griffón
se vestía de gris.
Y la niña Kikiriki
perdía su blancor
y forma allí.

Para entrar en el gris
me pinté de gris.
¡Y como relumbraba
en el gris!

4. Caracola

Me han traído una caracola.

Dentro le centa
un mar de mapa.
Mi corazón
se llena de agua,
con pececillos
de sombra y plata.

Me han traído una caracola.

5. ¡El lagarto está llorando!

El lagarto está llorando.
La lagarta está llorando.

El lagarto y la lagarta
con delantalitos blancos.

Han perdido sin querer
su anillo de desposados.

¡Ay, su anillito de plomo,
ay, su anillito de plomado!

Un cielo grande y sin gente
monta en su globo a los pájaros.

El sol, capitán redondo,
lleva un chaleco de raso.

3. A Song Sung

*In cold gray
the Griffon bird
was clothed in gray.
And there from little Kikiriki
whiteness and shape
were taken away.*

*To enter cold gray
I painted myself gray.
And how I sparkled
in the cold gray!*

4. Snail

They have brought me a snail.

*Inside it sings
a map-green ocean.
My heart
swells with water,
with small fish,
silvery, shadowy.*

They have brought me a snail.

5. The Lizard is Crying!

*Mr. Lizard is crying.
Mrs. Lizard is crying.*

*Mr. and Mrs. Lizard
in little white aprons.*

*Have gone and lost
their wedding ring.*

*Ah, their little leaden wedding ring,
ah, their little ring of lead!*

*A large sky without people
carries the birds in its balloon.*

*The sun, rotund captain,
wears a satin waistcoat.*

¡Miradlos qué viejos son!
¡Qué viejos son lagartos!

¡Ay, cómo lloran y lloran,
¡ay!, ¡ay!, cómo están llorando!

6. Cancioncilla sevillana

Amanecía
en el naranjel.
Abejitas de oro
buscaban la miel.

¿Dónde estará
la miel?

Está en la flor azul,
Isabel.
En la flor,
del romero aquel.

(Sillita de oro
para el moro.
Silla de oropel
para su mujer.)

Amanecía
en el naranjel.

7. Canción tonta

Mamá.
Yo quiero ser de plata.

Hijo,
tendrás mucho frío.

Mamá.
Yo quiero ser de agua.

Hijo,
tendrás mucho frío.

Mamá.
Bórdame en tu almohada.

¡Eso sí!
¡Ahora mismo!

*Look how old they are!
How old the lizards are!*

*Oh, how they cry and cry,
Oh! Oh! How they go on crying!*

6. A Little Song from Seville

*Dawn is awakening
in the orange grove.
The little golden bees
are looking for honey.*

*Where will they find
the honey?*

*It's in the blue flower,
Isabel.
In the flower
of that rosemary yonder.*

*(A little chair of gold
for the Moor.
A chair of brass
for his wife.)*

*Dawn is awakening
in the orange grove.*

7. Silly Song

*Mama,
I wish I were silver.*

*Son,
you'd be very cold.*

*Mama,
I wish I were water.*

*Son,
you'd be very cold.*

*Mama,
Embroider me on your pillow.*

*That I will!
Right away!*

An Idyll for the Misbegotten (Images III) for flute and drums (1985)

I feel that "misbegotten" well describes the fateful and melancholy predicament of the species *homo sapiens* at the present moment in time. Mankind has become ever more "illegitimate" in the natural world of the plants and animals. The ancient sense of brotherhood with all life-forms (so poignantly expressed in the poetry of St. Francis of Assisi) has gradually and relentlessly eroded, and consequently we find ourselves monarchs of a dying world. We share the fervent hope that humankind will embrace anew nature's "moral imperative".

My little *Idyll* was inspired by these thoughts. Flute and drum are, to me (perhaps by association with ancient ethnic musics), those instruments which most powerfully evoke the voice of nature. I have suggested that ideally (even if impractically) the music should be "heard from afar, over a lake, on a moonlit evening in August".

There are two quotations in *An Idyll for the Misbegotten* — the haunting theme of Claude Debussy's *Syrinx* (for solo flute, 1912), and two lines from the eighth-century Chinese poet Ssu-K'ung Shu:

*The moon goes down. There are shivering
birds and withering grasses.*

— George Crumb

An Idyll for the Misbegotten is dedicated to Robert Aitken. The world premiere was presented by New Music Concerts on November 16, 1986.

... Unto the Hills

Appalachian Songs of Sadness, Yearning and Innocence
for Singer, Percussion Quartet and Amplified Piano (2001)

- I. *Poor Wayfaring Stranger*
- II. *All the Pretty Little Horses* (An Appalachian Lullaby)
- III. *Ten Thousand Miles*
- IV. *Appalachian Epiphany: Sunset and Nightfall*
(Instrumental Interlude)
- V. *Black, Black is the Color*
- VI. *The Riddle* (An Appalachian Children's Song)
- VII. *Poor Wayfaring Stranger* (Echo)

In an interview with Peter Dobrin for the *Philadelphia Inquirer* prior to the first performance of this work last October by Orchestra 2001, the composer explained that his treatment of the Appalachian folk songs that form the heart of this work are "not traditional arrangements. The vocal part is kept pretty intact. What could you do to those beautiful songs? But you can imagine that with percussion instruments as the predominant sound, it isn't going to sound too much like a conventional instrumental arrangement."

Responding to Dobrin's observation that the premiere of ... *Unto the Hills* would mark Crumb's "first sign of compositional life in several years", Crumb acknowledged that he "wasn't writing much in the '90s, I think maybe only a couple of pieces. I needed to take some time and see which of the projects I thought about I might pursue. I did retire [from teaching] about four years ago. I probably should have retired earlier to make that transition. Teaching takes a lot of energy out of you. But now I feel much more relaxed, and maybe I can get into some more sustained writing again."

Stylistically, Crumb describes his work as "an extension of things I've done. People will say, 'Oh, he took the percussion part from his other pieces and just put the folk tunes over it.' It's very much my style."

The work was composed expressly for Crumb's daughter, Ann, an acclaimed Broadway and jazz singer. "The worst thing that could happen to this piece would be an operatic voice with a wide vibrato. That would absolutely defeat the sense of the pieces's text. The vocal part should be a pure, quasi-untrained voice. Because the surreal effect would be the contrasts between the simple voice against the rather ambiguous background effects. At least, I'm depending on that juxtaposition to make a certain effect. I hope my confidence is not misplaced in that."

"I see [the movements of this work] as kind of a beautiful evocation of something in my childhood, maybe, something in all of our more idealistic thoughts, perhaps. They symbolize something in the country. Maybe they seem very old now."

Soloists

Robert Aitken

Born in Canada, Robert Aitken studied with Nicholas Fiore and Marcel Moyse and for shorter periods with Jean-Pierre Rampal, Severino Gazzelloni, André Jauvet and Hubert Barwahser. At the age of 19 he became principal flute of the Vancouver Symphony and at age 24, the Toronto Symphony. In 1970 he left the TSO to pursue a solo career that has taken him to virtually every corner of the globe. From 1985-89 he directed the Banff Centre's Advanced Studies in Music Programme and is at present professor for flute in Freiburg, Germany. He is the recipient of many awards including the Order of Canada and Chevalier de l'ordre des Arts et des Lettres (France) and prizes at the international flute contests in Paris 1971 and Royan 1972. He has more than 40 recordings to his credit and such notable composers as George Crumb, John Cage and Elliott Carter have dedicated works to him. As a composer, he holds Bachelor and Masters degrees from the University of Toronto and all of his works are published by Universal Edition, Salabert, Ricordi and Peer Music. Robert Aitken was founder and artistic director of Music Today, Music at Shownigan and co-founder of New Music Concerts, Toronto, which he continues to direct today.

Ann Crumb

Ann Crumb recently completed a headlining role for the First National Company of Swing (Broadway National Theater Award Nomination Leading Actress) along with performances at Philadelphia's Wilma Theater as Ludmilla in *Polly Pen's Bed and Sofa* (Barrymore Award Best Actress) and as wild schizophrenic Sarah Downey in George Walker's play *Love and Anger*. Prior to that she appeared opposite John Davidson in *The Will Rogers Follies*, starred in the premiere of Neil Simons new version of *The Goodbye Girl* on London's West End, and headlined the U. S. National Tour of *Music of the Night*. Ann became the first American actress to originate a lead role in an Andrew Lloyd Webber musical when she starred as Rose Vibert in *Aspects of Love* in London and on Broadway. Ann's extensive list of legitimate credits includes everything from the classics to post-modernist theatre, Shakespeare and Tennessee Williams to the world premiere of Ionesco's *Journeys Among the Dead* and the New York premieres of Sam Shepard's *Suicide in B-Flat*, and Witkavicz's *Madman and the Nun*. Her new classical album on which she sings "Three Early Songs" composed by her father George Crumb has just won a Grammy Award (Bridge Records). She will soon record a collection of men's theater songs entitled "In the Boys' Room" and a new jazz album "Goodbye Mr. Jones."

Teri Dunn

Canadian soprano Teri Dunn is rapidly gaining the attention of audiences and critics alike. Originally from Ottawa, she has studied and performed in Canada, England, Europe and the United States, and holds a Master of Music from the University of Toronto. In the spring of 1999, Ms. Dunn was a prizewinner in the prestigious Eckhardt-Gramatté Competition. She was also a prizewinner in the 1997 Elora Festival Imperial Oil Young Performers Competition. In addition to several solo recitals, Ms. Dunn has performed with the Toronto Mendelssohn Choir in Mendelssohn's *St. Paul*, with the Toronto Symphony Orchestra in the world premiere of Jeff Ryan's *Ophélie*, and with Aradia in several works including Elisabeth Jacquet de la Guerre's *Jonas*, Vivaldi's *Gloria*, Caldara's *Vaticini in Pace*, and numerous Cantatas by J.S. Bach. She has performed with Toronto's New Music Concerts, Ottawa's Musica Divina, Arbor Oak, Ottawa Bach Choir, and is broadcast frequently on CBC Radio Two. Along with her singing endeavors, Ms. Dunn is an active conductor, coach and teacher. She is on the Faculty of the Royal Conservatory of Music, is a member of the Artistic Staff of the Toronto Children's Chorus, and has worked extensively with the Canadian Children's Opera Chorus.

New Music Concerts

| Robert Aitken, c.m., artistic director |

203-157 Carlton Street • Toronto M5A 2K3

416-961-9594 • e-mail: nmc@interlog.com

www.newmusicconcerts.com

Board of Directors:

Austin Clarkson, president • Lisa Rapoport, secretary-treasurer

Marvin Green • Michael Koerner, c.m. • Joseph Macerollo

George Montague • Mary Morrison, o.c.

Sue Davidson Polanyi • Jeffrey Smyth

David Olds, general manager • Daniel Foley, production assistant

Francine Labelle, publicist • André Leduc, photographer

New Music Concerts

Donors and supporters as of April 03, 2003

Funders

The Canada Council for the Arts; Toronto Arts Council; The Province of Ontario through the Ontario Arts Council & the OAC Foundation Arts Endowment Fund; The SOCAN Foundation

Concert sponsor (\$5,000+)

Roger D. Moore

Supporter (\$1,000 - \$4,999)

Austin and Beverly Clarkson; Max Clarkson Foundation; Aaron Copland Fund for Music; C.A. Delaney Capital Management Ltd.; Fleck Family Foundation; Herbert Green Family Charitable Foundation; Julie-Jiggs Foundation; Donald Johnson; Ellen Karp; Michael Koerner; Koerner Foundation; McLean Foundation; George Montague; James Pitblado; Jeffrey Smyth; Ann Southam; Stefan Wolpe Society Inc.

Friend (\$250 - \$999)

John Beckwith; Linda Bouchard; Daniel Cooper; Elizabeth Frecaut and Paul Walty; Joseph Macerollo; Mary Morrison; David Olds and Sharon Lovett; Bernard Ostry; Sue Davidson Polanyi; Lisa Rapoport; Doug Stewart and Kathleen Woodard

Donor (\$100 - \$249)

Mrs. H.S. Aitken; Rod Anderson; Roel and Dorothy Buck; Barbara Chilcott; Dorith Cooper; Michael de Pencier; Israel and Maceta Freedman; Erica Goodman; Marvin Green; Ann and Lyman Henderson; Fujiko Imajishi; Linda and Gordon Johnston; Lothar Klein; John B. Lawson; Jan Matejcek; Grace and Donovan Olds; Alex Pauk and Alexina Louie; Dr. Paul Rapoport; Nancy J. Reid; Patricia Rideout; Rick Sacks and Linda C. Smith; Ezra Schabas; John Weinzweig

Contributor (up to \$99)

Anonymous (1); Istvan Anhalt; David Beach; Jack Behrens; Joan M. Fox; Mary Gardiner; Lendre Kearns; Hope Lee; Bruce Mather; Keith Ngan; David A. Nichol; John Stanley; Ruth Vellis; Patricia Wardrop; Albert Wong