

# welcome!

Tonight we celebrate in music one hundred years of tradition, excellence, and memories at NTCI. Within that, we focus on the sixty-six years of the music program at North Toronto — such an important part of NTCI's legacy.

Tonight is the culmination of two dreams. The first began in 1946 with Jack Dow and Principal J.W. Houston. They had the notion that adding music performance to a high school curriculum would reach beyond a student's school days, enriching an entire life. A high-minded notion indeed.

As the sign-up list for tonight's concert began to grow, this notion came into sharp focus. The performers you see before you tonight represent all those sixty-six years, and their lives are a compelling testament to the dream that took shape in those early years. Like me, most had no clue what was ahead when they signed up for music in Grade 9. They were simply in the midst of that grand dream formed in the 1940s. Whether they chose music as a career path or not, music is a cornerstone of who they are today, and they're "still wailin', man!" (as Bud Hill would say).

The second dream started around four years ago, when NTCI's 100th anniversary appeared on the horizon. A core group of alumni, some of whom had been involved in North Toronto's 75th Anniversary (1987) and the 50th Anniversary of *Maytime Melodies* (1996), started to dream and plan again.

Your organizing committee owes gratitude to the original co-chairs of this committee, Catherine McPherson (Class of '82) and Al Cunningham (Class of '60), who steered our course through to 2011 and laid the foundation for what we have accomplished. Both have had to back away from the demands of the leadership role, but we have them both with us tonight. Our sincere thanks go to them.

The organizing committee was joined by current and past music teachers and Principal Joel Gorenkoff, who have been active contributors to tonight's success, as have the 100th Anniversary Executive Committee, the NTCI Foundation, and the NTCI Music Parents Council. If I have contributed anything it is because I have stood on your shoulders. Thank you.

Our performers tonight are a wonderful and accomplished group of people, with hearts that are ever young. They will give you wings!

Brian Maltman (Class of '71),  
Chair NTCI *Memories Forever* Organizing Committee



## A TRIBUTE TO NTCI MUSIC

There is often in one's adolescent years a person, or a place, or a circumstance that acts as the inspiration or impetus for a turning point in one's goals and aspirations — a fulcrum for an epiphany.

I could have chosen a career path in either visual arts or music, but it was due to the incomparable music program at NTCI that I chose the latter. In those days, well before the concept of arts high schools, NTCI was one of a handful of choices for music "immersion."

Having already studied piano for a number of years, I took up the violin only in Grade 8. When I arrived at NTCI the following September, I was plunged into the string program. As I literally grew out of my violin, I switched to viola in Grade 13. The regimen of 8 a.m. rehearsals three days a week and orchestra rehearsals on Tuesday evenings threw me head first into the world of classical symphonic music and what it meant to be part of an ensemble.

Throughout it all, David Ford was the soft-spoken but energetic magician who shared his deep love of music with us. Through his honest enthusiasm and unwavering high standards, he inspired us to achieve things we didn't know were possible for a high school ensemble. Where else could I have experienced, for the first time, the potent power of the music of Shostakovich and Sibelius, Vaughan Williams and Elgar, Tchaikovsky and Brahms, or Bach, Händel, and Corelli?

I will be the first to admit that I was, most definitely, a music geek: an almost permanent fixture in the music wing at NTCI, with a spare filing cabinet as my locker. I lived for music, and the music department was my solace and haven. And Messieurs Ford, Krueger, and Beaton were the generous and never-tiring trio who inspired me to follow this path of music.

Their example has been the template for my own teaching, mentoring, and conducting. Their deep love and unwavering commitment to classical music was the precious gift they gave all of us, and which I carry with me to this day.

Ivars Taurins (Class of '75)  
Director, Tafelmusik Chamber Choir

*Memories Forever* rehearsals 2012.



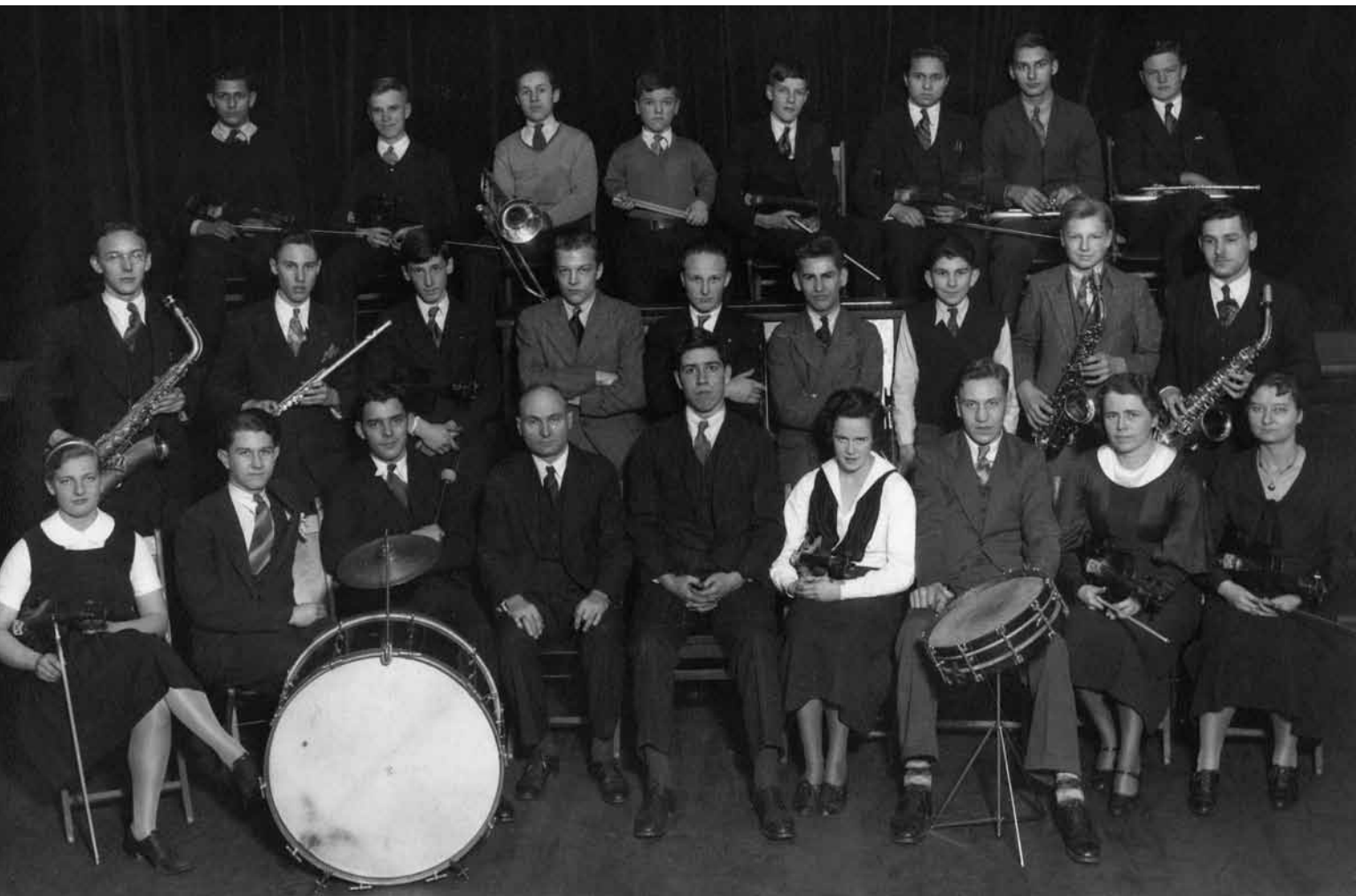


# MUSIC AT NTCI

## In the Beginning

The history of music at North Toronto Collegiate Institute may be traced in Commencement programs, in editions of the school yearbooks, beginning with *The Howler*, and in the memories, both sharp and shadowy, of former students and staff members. Possibly the earliest record of musical activity is to be found in the 1920 Commencement program, which lists among academic items several musical selections featuring members of the gifted and versatile Palmer family. Although *The Howler* appeared in 1922, the first reference to musical activity does not occur until 1925: “The musical activities of the school have been divided into two branches, the orchestra (under the direction of Miss Edith Palmer) and the girls’ choral society (which made an appearance at the Commencement exercises that year).” By 1926, under the able and dedicated volunteer leadership of Mrs. Mason, both the orchestra and Glee Club had made “real progress.” Mrs. Mason’s contribution in these earlier years must be regarded as inestimable.

The orchestra with Mr. Lorne Keeling in January, 1930.



The cadet band in 1926.



The orchestra in 1928.

With the appointment of Mr. Lorne Keeling as Head of the History Department in 1928, the school’s musical activities were taken over, for the first time, by a member of the staff. Mr. Keeling, besides being a gifted teacher, was a talented musician. His organizing skills, linked with his tireless enthusiasm, made music a centre of interest in the school’s extra-curricular program. As *The Howler’s* music editor (1932) expressed it, “With something definite to work on, Mr. Keeling has brought the orchestra (of 32 members) to a wonderful pitch of efficiency.”

A lighter note might be struck here to recall what could be described as the genesis of the present sophisticated stage band. During the year 1928–1929, Colonel Wood, ever on the alert to discover neat solutions to knotty problems, realized that although the boys had access to the gym during the lunch periods, the girls were limited to wandering up and down the halls. He approached George Cairns, an excellent banjo player then in Grade 12, and asked if he could get a group of boys together to play music for the girls (only!) to dance to in the auditorium at lunch time. [For many] of the

girls of that era . . . this dance period was the most delightful of the day!

The Commencement program of 1935 announced proudly that, under the spirited direction of Mr. J.O. Dämm and Mr. Jack Hodgins, “the choir were winners of the competition for Secondary School Choirs in the city last year.” It is of interest to note that Mr. Godfrey Ridout, a distinguished figure in Canadian music, held the position of student assistant in the school’s musical activities in 1936, which was also the year of a successful production of *The Pirates of Penzance*. For the first time, music now made an appearance as part of the curriculum: “Pupils desiring it may take the Matriculation Music Course consisting of theory, history, and appreciation. This course was placed on the timetable last year (1935) with gratifying results; all students writing the examination obtained certificates.”

With the appointment (1938) of Mr. N.C. Lindsay as Staff Director of the school’s musical organizations, Mr. Keeling was able to devote his energies to the demands of the Department of History and Social Studies, and the choral





The senior choir in 1937.

activities were given added emphasis. Mr. Lindsay [was long] remembered by students of those days for the excitement and enthusiasm he generated in the vocal department: “A Senior Choir of sixty-five girls and boys is already working in preparation for a concert to be given in the winter. Owing to the large number desirous of doing choral work, a Junior Choir has also been organized from Grades 9 and 10.” It is of interest to note that Dennis Vaughan, who later became an outstanding dance band leader, acted as business manager of the choir at this time.

By 1941, World War II was making a sharp impact on the school’s activities, and Mr. Lindsay had gone on active service. Mr. Hawken took on Mr. Lindsay’s responsibilities briefly, and we hear the first mention of Mr. Martin Chenhall, a loyal and devoted friend of North Toronto’s music. He introduced the training of a brass band and of a drum and bugle corps to provide music for the “Army Parades.” The next year, Mr. Keeling, ever faithful, was once more in charge of the school’s music organizations, acting, in his quietly efficient and conscientious way, for the “Honorary Staff Director, Flying Officer N.C. Lindsay.”

The 1943 Commencement program introduced the name of Alice Kozner as violinist; Alice was the first winner of the solo violin competition held by the Kiwanis Music Festival, which had been established in 1944. Mr. Keeling played an active role in the organization of the festival and headed its first program and syllabus committee. During the war years, other musically gifted members of the staff (Miss MacIvar, Miss Standing, Mr. King, Mr. Kelley) helped to maintain the

musical traditions of the school. In 1946, thanks to the vision and initiative of Principal W.J. Houston, Mr. J.M. Dow joined the staff to introduce instrumental music for full academic credit as a regular part of school instruction. And so, the “Glory Days” began.

*Betty Bealey (Class of '31) taught English at North Toronto from 1941 to 1971. A much loved and loyal supporter of the music program, she gave Maytime Melodies its name. This piece is adapted from “A Musical Memoir: 1920–1987” printed in the concert program Melodies and Memories: 75th Anniversary Reunion, 1912–1987. Betty also gave that show its name.*

### Jack Dow and the “Glory Days”

Jack Dow came to North Toronto with the vision that learning to perform music, whether in a band, a string ensemble, or a chorus, would enrich not only students’ school years but also their entire lives. The means to transform that vision into reality were modest indeed, but Dow’s drive, enthusiasm, and insistence on excellence inspired a flowering of music at NTCI that laid the groundwork for music programs in schools across the province.

John Fowler, who entered Grade 9 the year that Jack Dow came to North Toronto remembers: “That first September day in 1946 was unforgettable. The brand-new Grade 9ers were assembled in the auditorium for timetable and class assignments, when an announcement was made that was to change the lives of many of us in that room forever. We were told that we would have a new option: either two periods of



art and two periods of music appreciation, or four periods of instruction in instrumental music. Those who wished instrumental music were to line up against the wall of the auditorium. When we went to the wall, we had no idea what was to happen to us, and the puzzlement deepened when we were led into the girls’ basement, into a brick-walled room labelled ‘B1.’ Jack Dow was impatiently waiting for us. He had a chamois bag of mouldy green mouthpieces, and he had his trumpet, and he had a dream. He taught us how to ‘buzz’ into the mouthpieces and we sat enraptured as he played his trumpet, and little by little, even that first day, his dream began to become reality.”

On his second day at the school, Dow called a choir practice in the auditorium, and the place was packed — a good indication of the enthusiasm that was there. When the orchestra assembled, though, things looked a little different: there were only seven music stands, three violins, and no cellos. Nonetheless, Commencement exercises that November featured music performed by an ensemble of about fifteen players.

One of the two Grade 9 brass and woodwind classes of 1946–1947. Doreen (Ogilvie) Norris is fourth from the left in the first row. John Fowler is fourth from the right in the third row.

There was always a conflict with track training and *Maytime Melodies* rehearsals. Jack would whip the kids with the the baton and then he’d send them to me and I’d whip them with a stop-watch. Trouble was, they were always pooped by the time I got them.

**Hal Brown, Head of History and dedicated athletic coach**  
interviewed by Bob Krueger,  
1983 *Maytime Melodies* program





*Maytime Melodies* 1957.

When I was President of the Student Council (1947–1948), I had the privilege of presiding one day over the school assembly. At the end of the proceedings, I must have been somewhat nervous, because I thanked the school orchestra, instead of the band, for playing for us. Afterwards, Jack Dow came up to me in the hall and said, “You had better learn the difference between a band and an orchestra!”

Fast-forward thirty years, and one of my children was playing in the Toronto-wide public school music concert at Massey Hall. Jack Dow was one of the guest conductors. After the concert, I went over to say hello and to introduce my wife (to whom I had predicted what his opening remark was going to be). Without the blink of an eye, he asked, “Do you know the difference yet between a band and an orchestra?”

**H. Ian Macdonald (Class of '48)**

Funding for the program was minimal — a yearly grant of \$65.00 — so Jack Dow would buy the occasional orchestra score from Thompson’s and have a few students come in on Saturday mornings to hand copy the various instrumental parts for use in class. In his first year at the school, he mobilized the staff and students into a one-night fundraising frenzy called “Midwinter Merry-Go-Round.” With the help of colleagues like Betty Bealey, who taught English and was a staunch supporter of the music program, each room of the school was turned into a fundraising booth of some sort. In the auditorium, Betty ran three plays back to back. At the end of the night, they had raised \$5,000 — at a time when a tuba could be bought for \$75.00.

Jack Dow’s enthusiasm and energy were infectious, and room B1 (“Dow’s Dungeon”) was filled with the sound of music before, during, and after school hours. On May 9 and 10, 1947, the school’s orchestra, band, and chorus played to sell-out crowds in the school auditorium. The show’s name, *Maytime Melodies*, was coined by the peerless Betty Bealey. Jean (Longinia Solofsky) Sauro, concertmistress of the orchestra from 1946 to 1949, remembers: “*Maytime Melodies!* You wouldn’t believe what the strings sounded like. Jack Dow made some interesting arrangements so that the beginner strings could participate. Some of them were playing open strings only — and they fit in!”

A year after the band class began, students entering Grade 9 were given a choice of band or string class. Because the school owned no string instruments, a letter went home with students, asking parents to check their attics and basements for old string instruments, with the understanding that the school would pay to have them repaired and would then use them. This call yielded thirty-two instruments and marked the beginning of what came to be regarded as the finest high school string program in Ontario.

The music program grew quickly. Jack Porter took over the vocal program in 1947, joined by Len Dunelyk as string teacher in 1950 and Stan Clark (Class of '51) as band teacher in 1955. (Clark was dynamic personality, who as leader of the band of the Royal Regiment of Canada spirited away many an NTCI bandsman, their youth notwithstanding!) The NTCI orchestra and band, much in demand to demonstrate what could be accomplished with moderate resources and regular classroom training, travelled extensively through the province. Newspaper clippings from the late 1940s and early 1950s attest to the admiration that the NTCI ensembles garnered in such places as St. Catharines, Beamsville, Dunnville, North Bay, Oakville, and many more. Meanwhile, local newspapers frequently shone the spotlight on the musical experiment that was unfolding at NTCI.

In 1950, wearing the smart red and grey band uniforms that had arrived the previous fall, the Marching Band played in the Santa Claus Parade, beginning a tradition that has continued to this day. *Maytime Melodies* had already outgrown the small NTCI auditorium by its second year and, until 1956, was held at Northern Vocational School. With such a vibrant music program, and over 500 students participating in the show, a more permanent solution had to be found. A music wing was built on the west side of the school, housing a spacious auditorium, a large music room, and several smaller rooms. In May 1957, when the curtain fell on the first *Maytime Melodies* presented in the new auditorium, it was almost impossible to believe how much had been accomplished in only ten years.

By the time Jack Dow left NTCI in 1958 to become Assistant Head of Music for the Toronto Board of Education, he and his colleagues Jack Porter, Len Dunelyk, and Stan Clark had built up a thriving music program that was unparalleled in

Jack Dow always had a name for you if you acted silly or displayed some such behaviour: “Dough-head!” He also had a remark if you weren’t playing up to expectations: “Ya shoulda stood in bed!” (“Stood” was a deliberate mispronunciation. There were others around that time who also deliberately mispronounced it as a joke.)

**Elvino Sauro (Class of '52)**

I was in the North Toronto Band and we had a lot of fun. Eaton’s hired us every year to play and march in their Santa Claus Parade. They would pay each band member \$5, except for Walter Hall, who played tuba; because the tuba was heavier, Eaton’s paid him \$10. I played the trombone, and we were always in the front row so we would not poke anyone with our trombone slides. Everything went swimmingly until the horses pulling the floats in front of us began to relieve themselves. The game then became a test of dodging the droppings so as not to spoil our shoes, which I think were white bucks. It was a sort of zig-zag tap dance affair.

**Barry Smith (Class of '59)**

flutes in the band  
**TWO COLLEGIATE TEACHERS  
ACHIEVE MUSICAL MIRACLE**

**NORTH TORONTO  
COLLEGIATE BAND THRILLS  
INTERESTED AUDIENCE**

**North Toronto Group  
Awarded Top Marks**

**AWARD-WINNING STUDENTS'  
BAND WINS HIGH PRAISE HERE**

**Collegiate Groups Thrill Capacity  
Crowds With “Maytime Melodies”**



Barb (Rumney) Simone (Class of '60) remembers Mr. Dunelyk's taking her whole Grade 10 class to see *Don Giovanni* for their very first opera experience. Jane (Dewdney) Sedgwick and Douglas Hopp (both Class of '64) have memories of a Saturday orchestra rehearsal of *Cavaliere Rusticana* and *Eine Kleine Nachtmusik* held in the living room of Mr. Dunelyk's apartment. Bruce Kelly (Class of '67) recalls Dunelyk's tall, physical presence that instilled respect, if not some fear, but also his encouraging words, "Hey buddy, let's just put this thing together." And Jane Sedgwick still remembers working under Dunelyk on the four-note theme from Beethoven's *Fifth Symphony*, harder and longer than anything else she had ever done before or since

The Senior Band with Orval Ries in 1960–1961.



the province. Year after year, the school's ensembles topped their classes in the annual Kiwanis Music Festival, a testament to the passionate dedication to excellence that these teachers instilled in their students. Certificates and plaques began to line the walls of the music room. These were indeed "Glory Days."

*Barbara Kamieński (Class of '71), a student of Bud Hill and Bob Krueger, played in four orchestras under David Ford and in the East York Symphony under Orval Ries. She played professionally for twenty years in Germany before returning to Toronto and becoming an editor. A better editor than writer, she borrowed liberally from various sources to compile the above text, most notably a 1983 paper on Jack Dow by Estelle Markham and the NTCl centennial book, Hail! North Toronto: Celebrating a Century.*

### Onward, Yet Onward: The Soaring Sixties

How daunting it must have been for Orval Ries on the first day of school in 1959, when, straight out of university, he returned to his alma mater not to play his oboe, but to teach students — some only five years younger than himself! To be on the other side of the podium could not have been easy; he was replacing the dynamic Stanley Clark, and along with the excitement, the young Mr. Ries could never quite escape feeling the "burden of preserving the empire." Yet under

his baton, and despite the ongoing prowess of the Barrie bands, the senior and junior bands did claim Kiwanis firsts. Len Dunelyk was now department head, and thanks to his intense, European teaching style, the orchestra continued to maintain its unchallenged place as first in the province.

By the autumn of 1961, Orval Ries temporarily interrupted his teaching career to study and perform in London and Paris (returning later to teach, perform, and conduct in Toronto). His replacement was Douglas Couke, another first-year teacher from University of Toronto. In his first year at NTCl, he led the way through football games, Commencement, the Santa Claus Parade, Kiwanis, the Massey Hall concert, Hi-Jinks, and *Maytime Melodies*. As if that were not enough, he also taught English that year under Betty Bealey's ever-so-benevolent mentorship. One wonders how he managed to find time for his nuptials to the well-loved NTCl Latin teacher and alumna, Mary Loney, who for many years also coached the school's majorettes!

When Len Dunelyk was appointed inspector and consultant for the Ontario Department of Education in 1962, Charles A. (Bud) Hill arrived as new music department head. Thus began one of NTCl's most colourful eras, as the charismatic presence of our beloved "Daddy" permeated NTCl's music wing. This serious composer, club gigger, and symphony trombonist brought volumes of broad musical experience and offered his boundless energy and passionate commitment to music, to teaching, to country, and to us. At North Toronto, he dedicated seven vibrant, memorable years to his students, instilling in us an unquenchable thirst for music from boogie-woogie to *Fingal's Cave*, from Canadian folk songs to the avant-garde, and from Bach to the silly banter of the Batman theme.

Perhaps it was Hill's pervasive colour-blindness that nurtured his keen sensitivity to orchestral colour, so evident in all his musical arrangements — five medleys and many arrangements, as well as original compositions. Bud must have spent countless sleepless nights copying out parts, only to experience the horror of hearing our initial struggles with them the next morning. On one such occasion, Hill cajoled a lethargic trombone section into standing up to shout repeatedly, "The Trombone is the King of all Instruments, and don't you forget it!"



Bud Hill in the stands with the Marching Band, apparently about to play the tromboon.

### How Bud Hill Got His Other Nickname

It was in the day of the Kiwanis concert band wars which included North Toronto, the Barrie Band, and Ottawa High School. Bud Hill was our band teacher, and his personality and imprint on the band were impressive, to say the least. We prepared Gustav Holst's "Jupiter" from *The Planets* for the Open Competition at Kiwanis, and we were struggling so mightily with the piece that the woodwind parts were all rewritten in the final week to make them playable.

On the night of the competition, Mr. Hill arrived at Eaton's College Street with his two wonderful sons, who accompanied him to many events in those days. We played our very best, and were proud and excited as we awaited the adjudication. (I believe that Barrie played Bizet's *L'Arlésienne Suite*, while Ottawa played a wild, chaotic version of the final movement of Tchaikovsky's *Fourth Symphony*.) When the results were announced, third place went to North Bay Collegiate; we knew this was bad. Second place went to Barrie and, amid shouts and screams, first place went to the Ottawa Band, whose conductor and concertmaster gleefully rushed up to receive their certificate.

Mr. Hill's sons, uncomprehending at his side, shouted, "What did we get, Daddy? What did we get, Daddy?"

"What did we get?" replied Mr. Hill. "We got a kick in the pants!" And from that day forward, Bud Hill was known to us all as "Daddy."

Lorne Fienberg (Class of '66)



I usually sang in the choir, but I also played percussion in the concert band, and for this performance I was on the bass drum and responsible for hitting a big, booming note — a signal for the whole choir to come in and sing the rousing finish. Well, don't ya' know that I lost my place in the music, and rather than hitting the big note on the drum, I thought it might be safer to just skip it. Not a good move.

Mr. Hill was certainly not amused and shot me a look that could kill. The choir, of course, totally fumbled their entrance and the big finish definitely lost its . . . shall we say . . . bigness. I've lived with the shame of that moment to this day. How crazy is that?!

**Cathey Murch (Class of '69)**

The *Maytime Melodies* chorus rehearsing the Gershwin Medley in 1968.



Messieurs Broughton, Bailey, Ashton, and Lumb performing at *Maytime Melodies* 1966.

With extraordinary flexibility, talented clarinetist Doug Couke now called upon the violin-playing skills of his youth and became the senior strings teacher and senior orchestra conductor, remaining with the junior band while Bud Hill led the lower school string program and the concert band. From 1958 until 1965 the music department consisted of only two teachers, so both taught vocal classes and shared chorus responsibilities. In 1965, another first-year teacher, Bruce Bellingham, joined the department to focus more attention on vocal students, but left after only one year to return to university and complete a PhD.

The next September, a dynamic young English and music teacher appeared who would at last truly jumpstart NTCl's vocal program. Tall, energetic, and literate, and with a powerful and captivating baritone voice, Nick Kaethler made poetry reading and choral singing "cool." Vocal students were now presented with the demands of not only singing in German (*Die Frösche*) but also tackling Harry Somers's difficult *Feller From Fortune* set in 7/8 time. The choir now performed not only with the school orchestra or band, but also independently. Just as the instrumental students were now performing in string quartets, brass ensembles, and woodwind quintets, small choral ensembles were formed, appearing separately in Kiwanis and in concerts. By the late 1960s, so many Kiwanis awards covered all available space in the music room that those won by these smaller groups were never displayed for more than a week — on the hallway bulletin board.

The year 1966 marked the arrival of David Ford, a young string teacher who had taught for two years at Monarch Park S.S. and would stay at the helm of NTCl's orchestral program for thirty stellar years. The tides began shifting to reveal a new bedrock of symphonic discipline at North Toronto.

Yet all was not in a serious vein. *Maytime Melodies* included its lighter acts: barbershop quartets both student and staff, the stage band, and folk and pop singers. The "Hot Five" appeared in clown costumes at Christmas time, an annual winter holiday reading session/party reunited band alumni, and the band books were replete with amusing entries. Memorable moments at Collegiantics included the Ralph triplets individually taking one-way trips across the stage on a flying trapeze to the tune of "Up, Up and Away," an



**Ode to the Hemline (to the tune of the school song)**

O hail, rising skirt-lengths  
(Fashion or shame?)  
Measured at Office  
Sent home to change, change, change.  
"Top of the kneecap," then  
"Two inches, please!"  
Legs, not restrictions,  
Felt the deep freeze.

Onward, yet onward  
Through history,  
Miniskirts flourished  
High above knees, knees, knees, knees.  
Short NT tartans were  
Worn by these teens.  
But soon came thereafter,  
Ubiquitous jeans.

**Nancy Nourse (Class of '70)**

appearance by James Brown (a.k.a. "Tiny" Tim Miller) and the Flames, and the football team's stunning performance of *Swan Lake* — in tutus. There were concert trips to Manhasset (NY), Galt, Ottawa, London, Peterborough, and the Malvern exchange that culminated in a Halloween barn party in Serena Gundy Park with Kirk Elliott's (Class of '69) band performing the *Monster Mash*.

Meanwhile, in a preparation class for the Toronto Symphony Student Series, Bud Hill wrote the cello and bassoon parts from the second movement of Brahms's *Second Symphony* onto the blackboard and prodded, maybe even coerced, the combined band and string classes into singing them, so that we could experience the beauty of Brahms's writing. As if in wild juxtaposition, when our next symphony visit included Takemitsu's November Steps, Mr. Hill's roll on the gong was likely the loudest sound any of us had ever experienced to date (including some of the live bands at school dances!).

Vietnam and draft dodgers, hippies and free love, long hair and miniskirts — the times, they were a-changin'. In the halls of North Toronto, it was barely possible to distinguish a school uniform tartan from a cheerleader skirt; band

uniform skirts were transformed from 1940s mid-calf length into miniskirts; and girls in the orchestra continued to wear their old tunics from elementary school, even though they had long outgrown them. Outside the school walls, the music of the times mirrored the upheavals taking place in society. Walter (now Wendy) Carlos introduced computer-generated performances of Bach, Moe Koffman played jazz on an electric flute, pop groups sang of sex and drugs, and The Beatles decried *Revolution*. Yes, it seemed as if we were living in between two very different eras, and we felt deeply the many expressions of music in our day-to-day lives.

And in the midst of it all came the end of *Maytime Melodies* 1969 — for NTCl's music students a heart-wrenching experience, as they bid tearful farewells to both Hill and Kaethler, teachers who had shaped so much of their musical experience at North Toronto and whose influence would travel inside them for a lifetime. How was the great tradition to be continued without them?

*Nancy Nourse (Class of '70) sang for Doug Couke, played in four orchestras under David Ford, and was a summer school student of Orval Ries. A student of Bruce Bellingham, Bud Hill for his last three years, and Bob Krueger in his first year, she has likewise, pursued a career in teaching music.*



The Great Triumvirate in 1970:  
David Ford, Bob Krueger, and David Beaton.



Victor Popov at the Oktoberfest Staff Party.

### The Great Triumvirate

In the spring of 1966, NTCI's legendary principal, Bud Page, spotted a young string teacher in just his second year, conducting a concert at another school. Bud always got what he wanted, and that fall the string teacher, one David Ford, landed at North Toronto.

Immediately there was a change in the air. The string program gained in respectability overnight, it seemed, as Ford brought a higher standard of quality to every string class, and to the junior and senior orchestras. That new standard was reflected in the repertoire: no more the expected transcriptions for high school orchestra, but original scores by titans like Shostakovich and modernists like Pierre Mercure. Kiwanis judges were astounded. Ford had arrived.

Only three years later, the department faced what could have been a devastating loss. Not only was beloved band teacher Charles (Bud) Hill leaving, but so too was Nick Kaethler, the man who had founded the vocal program just

two years earlier. Hill's absence was supposed to be temporary, but still, thought Bob Krueger, then teaching at Bloor Collegiate, it would be a good learning experience to work even for a short time at NTCI. He was to stay for thirty years.

Following Bud was a daunting task, but students recognized that as different as Bob was from Mr. Hill, his dedication to his students and the school, and his desire for excellence, were every bit as high. Though the Teutonic blond, Brylcreemed look earned him the nickname "Fritz," his students quickly decided that they were going wherever he led.

In the meantime, down in L8, a twenty-five-year-long love affair was beginning. After nine years in the personnel department of Bell Canada, David Beaton, already organist and choirmaster at the Church of the Messiah, had decided to "make a career in music." But as his wife, Joan, reports, once he began it, he discovered that his greatest passion *wasn't* music — it was teaching! Arriving at NTCI in 1969, he set about giving the vocal program the standards and status that had been the preserve of the instrumentalists. He was tough, demanding, even short-tempered, and he was loved by his students. They recognized immediately that *they* were his number one priority, and if he was angry, it was because someone was getting in the way of their growth. *His* nickname was "Teddy Bear."

And so it began.

The 1970s saw achievement piled on achievement, starting with the creation of the Music Council, an elected body devoted at first to creating more performance opportunities, and later, critical to fundraising initiatives. In 1971, the

Kiwanis-winning orchestra played Massey Hall side by side with the Toronto Symphony. There was the series of Howard Cable medleys at *Maytime Melodies*; the memorable trip to Montreal, with the band playing a note-perfect performance of Bach's *Prelude and Fugue in B flat Minor*; and the peak mid-decade, when out of the "Best Orchestra Ever," according to Ford, fourteen string players from one graduating class went on to careers in music! Doubtless part of the reason for the peak was the introduction of out-of-district enrolment; now, students from across the city could attend NTCI, and many did so specifically for the music program.

The mid-1970s also saw the addition of a fourth member to the department. So popular was the wind program that Victor Popov, later to be known affectionately as "the brains of the music department," took on a half timetable in music along with his duties in the biology department. Besides the classes, there were extra-curricular duties, and Vic took these on with relish, not only taking charge of the intermediate band, but also masterminding the Christmas show each year. Here, his main challenge was figuring out new ways for the four teachers to make fools of themselves, and he always found them. Popov stayed for fifteen years, before moving on to become Head of Biology at Monarch Park.

In the 1980s, the golden age solidified, with no changes to personnel. "Astounding," says Dave Ford, "that the four of us stayed together for so long, each willing to go the extra mile in the pursuit of something special." The working relationship was that of a team, not a hierarchy, with each teacher responsible for his own program. With preparations for *Maytime*

David Ford handed me my first viola, and with it, the basis of professionalism that's carried me through my thirty-plus-year career as a violist. The discipline, commitment, and involvement expected of us music students has served me well and saved me a lot of trouble . . . NTCI was a great place to be a music nerd.

Binnie (Payzant) Brennan (Class of '80)



Trumpets: you can never have too many! (Out of focus second from the left is young "Robbie" Krueger.)



The smallest section in the orchestra: a harpist at one with her instrument.

*Melodies* starting in January, and the reliable support of staff members, the mood was relaxed, allowing for the occasional practical joke to be played on unsuspecting students.

Among the highlights of the 1980s was the establishment of the stage band as a major attraction in the life of the school. For years, it had been a training ground for future professionals, but in the '80s its popularity exploded, with the annual stage band concert a highlight of the year. As if a professional standard of performance wasn't enough, there was always the unexpected — the outrageous costumes, the leading-edge technology, and the stunts. Oh, the stunts! Whether it was frying burgers in the pit during "Burger Boogie," or driving a Toyota onto the stage, there was always something that caused a buzz around the building for weeks.

The other constant throughout was the Kiwanis Music Festival. Although winning earned publicity and scholarship funds as well as bragging rights over Barrie Central, for the teachers, it was never about winning. The festival was a tool to be used for several objectives: to focus students on a goal, improve skills through encouraging participation in small ensembles, and not least, teach good sportsmanship. Students were expected to be gracious in both victory and defeat. Of course, they won more often than they lost.

In this period, too, fundraising became a part of life in the music department. With the tireless efforts of the Music Council, the department was able to finance ever more ambitious trips, sending student groups from Vancouver to Halifax, as well as subsidizing private lessons for needy students. Who can forget the day the tractor-trailer arrived each year, loaded with fresh fruit from the Rio Grande valley?

The highlight of 1987 was the 75th Anniversary concert at Roy Thomson Hall — the first time anything so bold had been attempted as to put together a chorus, bands, an orchestra, and soloists from just the alumni of one school. A huge success, it paved the way for the 50th *Maytime Melodies* celebration in 1996.

The decade ended on a high note, not just because both band and orchestra played at the "Stars of the Festival" concert at Roy Thomson Hall, or because NTCI won its sixteenth McCool Trophy in twenty-three years, but, as Bob Krueger remembers, because of a performance at the final concert of a music teachers' convention in Halifax. So good was the

symphonic band that he had to return to the stage for five bows before the standing ovation would subside.

If the 1980s ended with a bang, the 1990s started with an explosion, with one hundred and twenty-seven symphony orchestra and stage band members travelling to Japan. It was a life-changing experience for all who went, and highlights were many, but one of Dave Ford's favourites occurred in a little mountain town, where the mayor himself pulled people in off the street to provide a concert audience!

The mid-1990s brought triumph and the end of an era. Alumni returned once again to Roy Thomson Hall for the 50th *Maytime Melodies* concert, crowning a glorious career for David Ford. David retired but didn't seem to slow down much, adjudicating at festivals across the country, and with his wife, Christel, managing the Kiwanis Festival in Toronto. He even went to Vienna to conduct eighty-five students from thirteen countries with only three days to prepare!

Three years later, it was Bob Krueger's turn to retire. He recalls that he didn't get much work done in the office that year, as former students would constantly appear at his door to say good-bye and thank him. One, memorably, was a SWAT team member in full riot gear. He parked the van, with the rest of the team, at the bottom of the alley, and the Red Sea of students parted as he marched up the alley, asking for Robert Krueger. As he knew it would, the rumour went through the school like wildfire that Bob was in trouble! One practical joke on the students' side of the ledger.

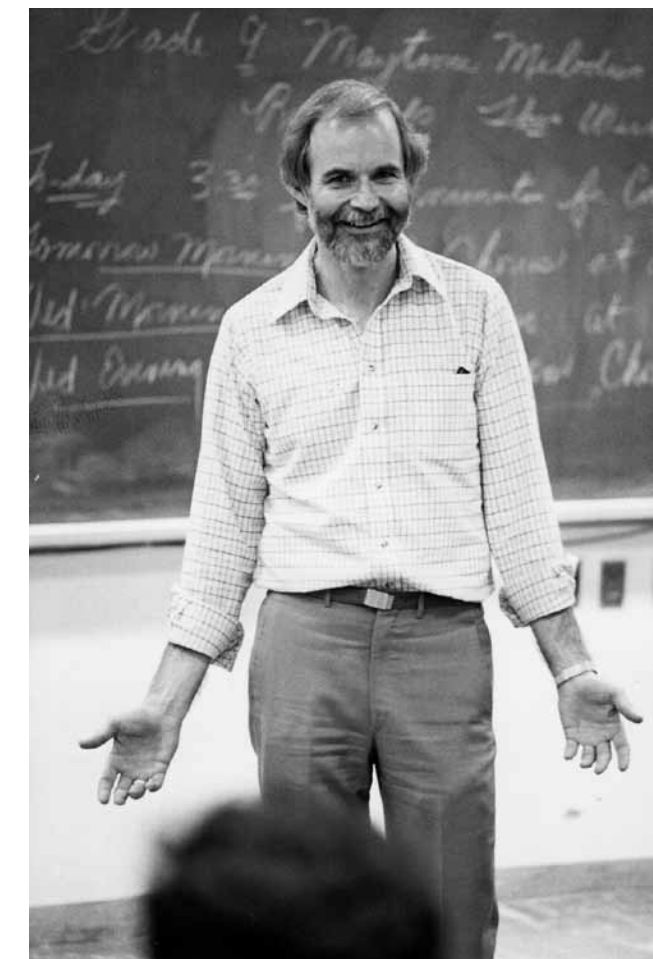
The saddest parting of all though, was that of David Beaton. He of the hot temper and the heart of gold, always ready to fight for the interests of his students and the integrity of his program, ever supported like a rock by his wife and soulmate, Joan, would succumb to leukemia a few years after his retirement in 1994. The diffident giant who was never comfortable on stage, but who would gamely don a Big Bird costume for the amusement of a holiday concert crowd, is remembered by his beloved students and his friends on staff as a key component of the dedicated team that made those years at NTCI truly great.

*Mark Maitman (Class of '71) was a student of Bob Krueger in the latter's first year at NTCI, and played in four orchestras under David Ford. As a staff member in the 1980s, he was backstage manager for many concerts.*

An unforgettable memory was singing Randall Thompson's "Alleluiah" a capella on stage at Roy Thomson Hall with the concert choir in my final year at NTCI. There were so few of us that each choir member essentially had his or her own part! I will always remember the chills I got when we hit the final note in that packed concert hall, finished the song, and Mr. Beaton had the biggest smile on his face. What a performance!

**Michelle Barchuk (Class of '88)**

David Beaton as his students will always remember him.





Together with Mike Ferguson and Amy Gilbert, Liz Monteith steered the Music Department into the new millennium.



### Into the New Millennium, Into the New School

Walk down the halls of present-day North Toronto in the morning and you'll hear a chorus of bustling students running to get to class, a percussion of slamming lockers and dropped textbooks, and the chimes of bells signalling the beginning of a new day. But something a little more harmonious accompanies this boisterous clatter in the morning: be it the sound of sopranos attempting to hit that high G, string players tuning their violins, or a saxophone player piping out some morning blues, North Toronto is always filled with the sound of music — the halls are alive!

As the triumvirate of Ford, Krueger, and Beaton gradually went into retirement, the transition into the new millennium began. Victor Popov had already left NTCI in 1990, and Amy Gilbert took his place, switching to vocal after David Beaton retired. "My fondest memory [of being at North Toronto] may be my final *Maytime Melodies*, when I savoured the entire experience from beginning to end, knowing it would be my last one," says Amy. (Unwavering love and nostalgia for *Maytime Melodies* are sentiments that resonate with many past teachers at North Toronto, whether they were in the music department or not — North Toronto without *Maytime Melodies* would be like red without grey, like Norse without men!)

With Amy Gilbert's switch to vocal in 1994, Liz Monteith arrived in the music department to teach winds and

percussion, alongside Bob Krueger, whose retirement was still five years away. Enthusiastic and well-loved, she has been the constant in the music department over the past eighteen years. When the legendary David Ford retired, Mike Ferguson nurtured the string program from 1996 to 2002, and after he moved into an administrative position, Deborah Pady arrived to carry on the traditional high standards for which NTCI is known in and beyond the city.

"There has always been an expectation of excellence in the music department and, in times when education is frequently changing, the music staff have always maintained their standards of excellence. Placing such import on music has an impact on not only the students but on the NTCI community, allowing them to see the value of music," says Camilla Rayman Bricknell, who taught vocal music at North Toronto from 2000 to 2007.

Carol Ratzlaff took over the vocal program in 2007, and Joel McNaughton joined the music department in 2008 to teach winds and percussion. Together with Liz Monteith Deborah Pady, they make the music department a vital hub of the school. Whereas in North America, certain subjects are perceived as having greater validity than others, at North Toronto all subjects are given equal importance. Music is not just a course option at NTCI — it's part of the culture, as it always has been.

However, while the reverence for music at NTCI has remained consistent, the way in which we raise money for the program has evolved over the decades. At the annual Bowlathon, for example, started by the Music Parents' Council in 2000, students are encouraged to get into groups of approximately six and come dressed in themed costumes — from the Pink Ladies to Lady Gaga to anything under the sun — and the event is well attended by both music and non-music students. The participation of non-music students in raising money for a music program initiative underscores the profound impact that North Toronto's music program has on all students: music is an integral aspect of the whole school. As well, the annual Soda Pop Shop, sponsored by the Student's Music Council, is held to raise money for the school's music program. At this event, students perform for their peers, while the audience enjoys ice cream and sundaes for only \$10 a ticket.

An important factor in cultivating a sense of community in the music department are the annual retreats held by strings, band, and vocal programs. The three-day strings retreat at Cedar Glen is usually held in the fall, the choristers enjoy their retreat in January, and the band students hold theirs in April. These retreats are a pivotal point of the year for all music students and allow them to cultivate relationships with students in different grades and to create memories for

years to come. Indeed, a word regularly used to describe our North Toronto ensembles is "family." Whether we are practising the "Hallelujah Chorus" from Händel's *Messiah*, or belting out a *Beatles Medley*, we all put our heart and soul into every piece we tackle. Being a member of a North Toronto musical ensemble elicits a sense of responsibility from every member — a responsibility not only to fulfill your commitments, but a responsibility to your fellow musicians and to yourself to strive for excellence.

The 2010 transition from the old to the new school was faced with ambivalence. While students and teachers were excited to take advantage of three beautiful music rooms, practice rooms, and a state-of-the-art auditorium, there were concerns that the traditions and ethos of the old school might not survive the transfer to the new building. However, after almost two academic years, it's now clear that with a new building, new equipment, and one hundred years of tradition to build on, our music students have the tools, ambition, and passion they need. They will continue to play the accompaniment to the percussion of slamming lockers and dropped textbooks, and the chimes of bells, at the start of many a bustling North Toronto day to come!

*Sarah Ratzlaff (Class of '13) is a current vocal student at NTCI and senior editor of the school newspaper, Graffiti. After graduation, she plans to study dramatic arts.*



Bowlathon: always a fundraiser.





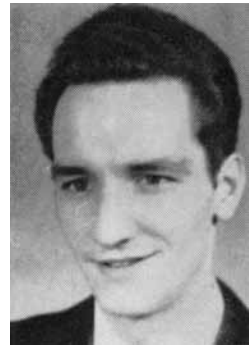
2



1



6



4



3



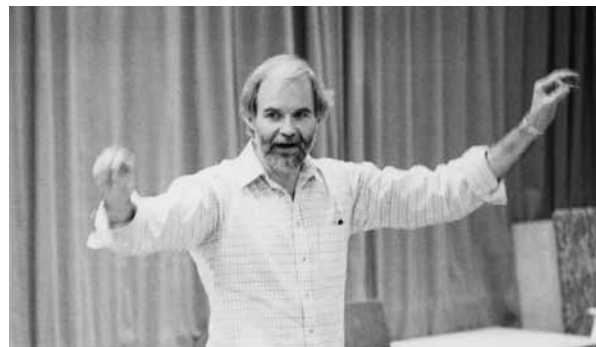
5



7



8



10



11



9



12



13



15



17, 18, 14



16

## OUR MUSIC TEACHERS

The North Toronto music alumni are deeply grateful for the fine musicianship, infinite patience, and unstinting dedication with which these teachers opened our ears and our hearts to the wonders of music and nurtured our development. Without them, we would not be who we are today.

**W. Lorne Keeling** 1928–1946  
Staff director of musical organizations.  
Directed the extra-curricular orchestra.

**Norman C. Lindsay** 1938–1940  
Staff director of musical organizations.  
Directed extra-curricular vocal music. On military leave 1941–1945.

**E. Douglas Hawken** 1941–1942  
Staff director of musical organizations.

**Jack M. Dow** (1)  
Winds and Percussion 1946–1958 (Head 1950–1958)

**John M. Porter** (2)  
Extra-curricular vocal 1947–1956

**Leonard W. Dunelyk** (3)  
Strings 1950–1962 (Head 1958–1962)

**Stanley H. Clark** (4)  
Winds and Percussion 1955–1959

**Orval A.F. Ries**  
Winds and Percussion 1959–1961

**Douglas R. Couke** (5)  
Strings, Winds and Percussion 1961–1966

**Charles A. (Bud) Hill** (6)  
Winds and Percussion 1962–1969 (Head 1962–1969)

**Bruce A. Bellingham**  
Strings 1965–1966

**Nick Kaethler** (7)  
Vocal 1967–1969

**David P. Ford** (8)  
Strings 1966–1996  
(Assistant Head 1966–1969, Head 1969–1996)

**Robert L. (Bob) Krueger** (9)  
Winds and Percussion 1969–1999  
(Assistant Head 1969–1996, Head 1996–1999)

**David M. Beaton** (10)  
Vocal 1969–1994

**Victor Popov** (11)  
Winds and Percussion 1974–1990

**Michael Ferguson** (12)  
Vocal 1986–87, Strings 1996–2002  
(Assistant Head 1996–1999, Head 1999–2002)

**David Whitton**  
Strings 1991–1992

**Amy Gilbert** (13)  
Winds and Percussion 1991–1994, Vocal 1994–2000

**Elizabeth Monteith** (14)  
Vocal, Winds and Percussion 1994–1999  
Winds and Percussion 1999–  
(Assistant Head 1999–2002, Head 2002–2004)

**Keith Reid**  
Winds and Percussion 1997–1998

**Camilla Rayman Bricknell** (15)  
Vocal 2000–2007

**Katherine Crosby**  
Winds and Percussion 2000–2001

**Bruce McGregor**  
Stage Band 2000–2001

**Kevin Merkley**  
Strings 2003

**Deborah (Goldhar) Pady** (16)  
Strings 2003– (Head 2004– )

**Carol Ratzlaff** (17)  
Vocal 2007–

**Joel McNaughton** (18)  
Winds and Percussion 2008–



## MAYTIME MEDLEYS

From the very first *Maytime Melodies*, no show has been complete without a medley. Or two! Here they are. Remember?

- 1947 Irving Berlin Medley — arr. Jack M. Dow
- Stephen Foster Medley — arr. Jack M. Dow
- 1948 Jerome Kern Medley — arr. Jack M. Dow
- 1949 Jerome Kern Medley — arr. Jack M. Dow
- Sigmund Romberg Medley — arr. Jack M. Dow
- 1950 Sigmund Romberg Medley — arr. Jack M. Dow
- Fifty Years of Favourites Medley — arr. Jack M. Dow
- 1951 Richard Rodgers Medley — arr. Ian MacPherson
- 1952 Irving Berlin Medley — arr. Jack M. Dow
- 1953 Vincent Youmans Medley — arr. Don Wright
- 1954 Jerome Kern Medley — arr. Don Wright
- 1955 Irving Berlin Medley — arr. Don Wright
- Richard Rodgers Medley — arr. Don Wright
- 1956 “Decadent” Medley — arr. Don Wright
- Gershwin Medley — arr. Don Wright
- 1957 Stephen Foster Medley — arr. Don Wright
- 1958 Music of the Twenties — arr. Don Wright
- 1959 The Thirties Medley — arr. Don Wright
- Farewell Medley — arr. Don Wright
- 1960 The Forties Medley — arr. Don Wright
- 1961 Vincent Youmans Medley — arr. Don Wright
- 1962 Stephen Foster Medley — arr. Don Wright
- 1963 Gershwin Medley — arr. Don Wright
- 1964 River Medley — arr. Charles A. Hill
- 1965 A Tale of Three Cities — arr. Charles A. Hill
- 1966 Moonlight Safari — arr. Charles A. Hill
- 1967 The Beatles Song Book — arr. Charles A. Hill
- 1968 Gershwin Medley — arr. Don Wright
- 1969 Sound of the Sixties — arr. Charles A. Hill
- 1970 The Music of Burt Bacharach — arr. Howard Cable
- 1971 Songs of the Seventies, Part 1 — arr. Howard Cable
- 25th Anniversary Medley — arr. Don Wright
- 1972 Songs of the Seventies, Part 2 — arr. Howard Cable
- NT TV, Channel 72 — arr. Howard Cable
- 1973 Fifties Flashback — arr. Howard Cable
- 1974 Songs of the Seventies, Part 3 — arr. Howard Cable
- 1975 Great Motion Picture Themes — arr. Ivars Taurins
- 1976 The Music of Burt Bacharach — arr. Howard Cable
- 1977 A Tribute to Neil Sedaka — arr. Howard Cable
- 1978 Fifties Flashback — arr. Howard Cable
- 1979 The Beatles Song Book — arr. Charles A. Hill

- 1980 Hits from the Seventies — arr. Howard Cable
- 1981 The Music of Burt Bacharach — arr. Howard Cable
- 1982 Songs of Yesterday, Today and Tomorrow — Cori Ashley
- 1983 A Tribute to Neil Sedaka — arr. Howard Cable
- 1984 Toronto Celebration Medley — arr. Cori Ashley
- 1985 Hits From the Seventies — arr. Howard Cable
- 1986 Gershwin Medley — arr. Don Wright
- 1987 Melodies and Memories — arr. Howard Cable
- 1988 Fifties Flashback — arr. Howard Cable
- 1989 Hits From the Seventies — arr. Howard Cable
- 1990 The Beatles Song Book — arr. Charles A. Hill
- 1991 The Music of Burt Bacharach — arr. Howard Cable
- Les Misérables Medley<sup>2</sup> — arr. Ed Lojeski
- 1992 Fiddler on the Roof Medley<sup>1</sup> — arr. Sharpe
- 1993 Fifties Flashback — arr. Howard Cable
- 1994 Gershwin Medley — arr. Don Wright
- 1995 Andrew Lloyd-Webber Medley<sup>1</sup> — arr. Mark Brymer & Calvin Custer
- 1996 Maytime Melodies 50th Anniversary Medley — arr. Howard Cable
- 1997 Classics from the Big Band Era<sup>3</sup> — arr. Howard Cable
- 1998 Fifties Flashback — arr. Howard Cable
- 1999 The Beatles Song Book — arr. Charles A. Hill
- 2000 Twentiana Medley — arr. Hawley Ades
- 2001 The Lion King Medley<sup>4</sup> — arr. Mark Brymer
- 2002 Andrew Lloyd-Webber Medley<sup>5</sup> — arr. Mark Brymer & Calvin Custer
- 2003 Classics from the Big Band Era<sup>3</sup> — arr. Howard Cable
- 2004 Freedom Trilogy — arr. Paul Halley (with *Symph. Orch.*)
- 2005 ABBA Medley<sup>1</sup> — arr. Ed Wilson & Camilla Rayman
- 2006 Maytime Melodies 60th Anniversary Medley — arr. Howard Cable
- 2007 Fame Medley<sup>1</sup> — arr. Michael Maxwell
- 2008 Gershwin Medley — arr. Don Wright
- 2009 Seventies Dance Party Medley<sup>6</sup> — arr. Kirby Shaw
- 2010 Beatles Medley — arr. Simon Chu & Chris Blachford
- 2011 Freedom Trilogy — arr. Paul Halley (with ensemble)

<sup>1</sup> Chorus and Symphonic Band

<sup>2</sup> Senior & Junior Choirs with piano

<sup>3</sup> Chorus and Stage Band

<sup>4</sup> Chorus and Rhythm Section

<sup>5</sup> Chorus and Chamber Band

<sup>6</sup> Chorus and Stage Band combo



**Martin Julien**  
Master of Ceremonies

Martin attended NTCI for four years and graduated in 1979. While at high school, he appeared in four *Maytime Melodies* (in both orchestra and choir, and twice as a medley soloist) and six theatre productions (including as Harold Hill in *The Music Man*). For two years, he was the voice (with Robin Polson) of the “Hot Air” P.A. announcements; he also spent two years on the prize-winning debating team, and one very difficult year as student council vice-president.

Martin is a professional actor, singer, and playwright who has garnered three Dora Mavor Moore Award nominations, and is currently the playwright-in-residence at Nightswimming Theatre, through the Ontario Arts Council. His last appearance at Roy Thomson Hall was in 2002 as Tchaikovsky in *Tchaikovsky Discovers America* with the Toronto Symphony Orchestra. You may also have recently seen him in his recurring role as Alistor Cornish in the hit Showcase series *Last Girl*.

Martin holds an honours bachelor of fine arts in acting from Ryerson University. He lives in Toronto with his wife, visual artist Heather Nicol, and — occasionally — their four grown children.



**Pete Coulman**  
Medley Arranger

Toronto’s own prolific Pete Coulman is living proof of the value of school music programs: born and raised in Don Mills, he played trombone at Woodbine Junior High and Georges Vanier Secondary School and got hooked on writing music through his first music teacher, Al Harkness (a Jack Dow–trained NTCI grad!).

After graduating from Humber College in 1977, where he played in and wrote for big band, Pete did a month-long big band tour of Europe, ending with a week-long stint at the Montreux Jazz Festival. He came back to Toronto, kept writing, and has never looked back.

His work as a composer and arranger for film, television, theatre, and commercials has garnered abundant acclaim, including a Gemini Award for best original music score (1999 for *Rolie Polie Olie*), an Emmy nomination for best original music (2001, again for *Rolie Polie Olie*), and two SOCAN Awards (2009 and 2011 for *Doodlebops* and *Busytown Mysteries*, respectively).

The list of artists for whom he has done arrangements or orchestrations reads like a musical *Who’s Who*, but Pete still remembers his music teacher’s advice: “You are never too good or too old to learn something from other people’s music.”

## Memories Forever Medley

- NTCI School Song
- What the World Needs Now — 1960s
- Summer of ‘42 — 1970s
- While My Guitar Gently Weeps — 1960s
- Sincerely — 1950s
- Moments to Remember — 1950s
- Alfie — 1960s
- ‘S Wonderful — 1920s
- Promises, Promises — 1960s
- Everything’s Alright — 1970s

Compiled and rearranged by Pete Coulman

## NTCI School Song — the original

NTCI, we will fight for you,  
For the right to do  
Everything for you.  
Red and grey we’ll ever proudly wear,  
May our colours fly.  
Victory comes while we sing,  
Many trophies we will bring,  
North Toronto, North Toronto.  
Rah! Rah! Rah! (repeat ad libitum)



**Master of Ceremonies Martin Julien**

**O Canada**

*arr. Charles A. Hill*

**Alumni Symphonic Band and Chorus**

Bob Krueger *conductor*

**Medal of Honor**

*Joe O. Barrera, Jr.*

**Alumni Symphonic Band**

Bob Krueger *conductor*

**Hounds of Spring**

*Alfred Reed*

**Alumni Symphonic Band**

Michael Perkins *conductor*

**17 Broadway**

*arr. Charles A. Hill*

**Alumni Symphonic Band**

Joel McNaughton *conductor*

**Cantique de Jean Racine**

*Gabriel Fauré*

**Alumni Chorus (SATB)**

Camilla Rayman Bricknell *conductor*

Richard Leach *piano*

**Wood River**

*Connie Kaldor, arr. Willi Zwodesky*

**Alumni Chorus (SSAA)**

Carol Ratzlaff *conductor*

Richard Leach *piano*

**For the Longest Time**

*Billy Joel, arr. Roger Emerson*

**Alumni Chorus (TTBB)**

Amy Gilbert *conductor*

**Count Bubba's Revenge**

*Gordon Goodwin*

**Alumni Stage Band**

Cliff Sayliss *conductor*

**Birdland**

*Joe Zawinul*

**Alumni Stage Band**

Elizabeth Monteith *conductor*

— intermission —

**Sarabande & Praeludium from *The Holberg Suite***

*Edvard Grieg*

**Alumni String Orchestra**

Michael Ferguson *conductor*

**Slavonic Dance No. 8**

*Antonin Dvořák*

**Alumni Symphony Orchestra**

Deborah Pady *conductor*

**Finlandia**

*Jean Sibelius*

**Alumni Symphony Orchestra and Chorus**

Deborah Pady *conductor*

**Memories Forever Medley**

*arr. Pete Coulman*

**Alumni Symphony Orchestra and Chorus**

David Ford *conductor*

**God Save the Queen**

*arr. Sir Ernest Macmillan*

**Alumni Symphony Orchestra and Chorus**

David Ford *conductor*





**Bob Krueger**  
Conductor, Symphonic Band & Chorus

Born and raised in the interior of British Columbia, Bob played euphonium, trombone, and tuba in high school, local dance bands, and the 24th MAA Militia Brass Band in Trail, B.C. While at the University of Toronto Faculty of Music, he performed with the Faculty of Music wind ensemble and the jazz band. Bob graduated with an honours degree in music education in 1967 and immediately took up a teaching position at Bloor Collegiate, where he remained for two years.

In 1969, Bob came to North Toronto Collegiate as Assistant Head of Music, a position he held until 1996; he was then Head of Music until his retirement in 1999. In his thirty years at North Toronto Collegiate, Bob pushed the high standards of excellence for which the school had become known to further heights, and the North Toronto band program became known as one of the top ten in Canada. Bob has been a respected adjudicator and band clinician for many years.

Bob is married to Patricia Krueger, long-time keyboard specialist with the Toronto Symphony Orchestra. They have two sons, Rob and Scott, both NTCl grads and fine musicians, and four grandchildren. Bob's hobbies include fishing and model ship building. He is currently nearing completion of his twenty-eighth model, the "Montanes," a Spanish Armada seventy-six-gun galleon.



**Michael Perkins**  
Conductor, Symphonic Band

Mike is a proud graduate of the North Toronto music department (1980) and McGill University, where he studied conducting with Prof. R. Gibson and Prof. F. Stolfus. He has been teaching in the Toronto District School Board for twenty-five years and is currently the Head of Instrumental Music at Etobicoke School of the Arts. As well, he is currently an adjudicator and clinician for the Toronto International Music Festival, working with instrumental groups from Canada and the United States.

Mike has been guest conductor for the East York Symphony and Big Band, the Orpheus Choir, and the Toronto Youth Concert Band. The three most influential mentors in his life have been his dad, Neil; one of his former principals, David Drew; and the one and only Bob Krueger.

In his free time, Mike loves to go biking, camping, and golfing.



**Joel McNaughton**  
Conductor, Symphonic Band

Joel McNaughton was born in a small rural community outside of London, Ontario. He was inspired at a young age to become involved in music by his elementary school music teacher, Ms. Littlewood, and piano teacher, Sharon DeVree.

He attended Strathroy District Collegiate Institute and had three amazing music teachers: Greg Mainprize, Richard Rogozinski, and Deb Wales. While in high school, he continued to study piano and began taking violin lessons. During high school it became clear that a future in music was likely.

Joel attended the University of Western Ontario and completed a degree in music education, majoring in French horn with teacher Derek Conrod. After Western, he attended OISE at the University of Toronto. His teaching career with the Toronto District School Board started at L'Amoreaux Collegiate, where he taught strings and vocal music. After two years, he came to North Toronto and has been teaching band and English for four years.

Even though his time at North Toronto has been short, he finds the dedication of past and present music teachers and musicians inspirational. He feels honoured by the opportunity to be a part of this anniversary concert and to work with North Toronto alumni.



**Camilla Rayman Bricknell**  
Conductor, Chorus

Camilla Rayman Bricknell was born and raised in Scarborough, Ontario. She began piano lessons at age ten and then moved on to the cello, her main instrument throughout high school. She majored in math at Queen's University, but switched to voice partway through and completed her masters of education with a focus in arts education. Camilla is passionate about music's positive effect on young people and advocates for not only student leadership in the music classroom but also vocal retreats for ensemble community building.

Camilla began teaching with the former Scarborough Board of Education, taught vocal music at North Toronto from 2000 to 2007, and currently teaches vocal music at Riverdale C.I. Each year, her school choir competes at the non-competitive Ontario Vocal Festival. They also participate in the annual *Sounds of Toronto* showcase concert at Massey Hall, where Camilla has conducted the massed choir finale of 500+ voices on several occasions.

She has given several vocal/choral workshops for the TDSB and is a regular guest clinician for various youth choirs. A long-time member of the Bell'Arte Singers, she also served as assistant conductor for one year.

Camilla resides in east Toronto with her husband, Darryl, and two young sons, Ryan and Jack.



**Carol Ratzlaff**  
Conductor, Chorus

Carol Woodward Ratzlaff holds a master of music in vocal performance from the University of British Columbia, an honours bachelor of music from the University of Western Ontario, and a bachelor of education from the University of Toronto.

As a singer, Carol has performed with the Elmer Iseler Singers, the Elora Festival Singers, and has appeared as a guest soloist with the Toronto Consort, the Toronto Chamber Choir, the Pax Christi Chorale, and the Jubilate Singers.

Carol has taught vocal music at NTCl for five years, and her choirs have successfully competed at the local, provincial, and national levels. A passionate promoter of the arts, Carol founded VIVA! Youth Singers of Toronto in 2000; it is now a family of five choirs based in downtown Toronto. She has led her choirs in many professional engagements, including with the National Ballet of Canada, the Toronto Symphony Orchestra, and the Roy Thomson Hall *Noon Hour Choir and Organ Series*.

Carol loves to travel and make music with her husband, conductor/organist Brad Ratzlaff, and their two teenaged children, Sarah and Samuel.

Carol will present a paper this summer at the International Society for Music Education (ISME) Conference in Thessaloniki, Greece.



**Amy Gilbert**  
Conductor, Chorus

Amy Gilbert grew up in rural West Virginia, then moved to Ohio for studies in piano performance, choral conducting, and music education at the University of Cincinnati's College-Conservatory of Music.

After teaching for a few years in Ohio, Amy moved to Toronto, where she reared her family and worked at various freelance music positions. After returning to teaching in 1985, she held positions at King City Secondary School, Bathurst Heights Secondary School, Havergal College, and Forest Hill Collegiate. She continued to study choral conducting with the likes of Robert Shaw, Sir David Willcocks, and Helmuth Rilling.

From 1991 to 2000, Amy taught choir, band, and OAC music at NTCl, working with many esteemed colleagues, including the late David Beaton. She served as Music Director for Toronto's Temple Emanu-El, First Baptist Church of Brampton, and the Peel Choral Society.

Since 2000, Amy has been Director of Choirs for Wooster City Schools, an hour south of Cleveland, Ohio. In her spare time, she reads, volunteers, and rides her bicycle through the rolling hills of Wayne County farm country. At the end of this month, she is retiring to become a full-time grandmother (of four and counting), with plans to commute between Chicago and Bogotá, Colombia.





**Cliff Sayliss**  
Conductor, Stage Band

Born in Edmonton, Alberta, Cliff moved to Toronto via Montreal in 1972. He started playing clarinet in Grade 7 at Bayview Junior High, and although he lived in North York, he chose to go to NTCI specifically for its music program. He spent much of the years 1982 to 1987 playing tenor saxophone and guitar, and riding TTC buses and subways.

After graduating from NTCI, Cliff pursued his studies in music at the University of Western Ontario, earning a bachelor of honours music education and bachelor of education. He has been Head of Music at Sir Winston Churchill Secondary School in St. Catharines, Ontario, for the past twenty years.

Cliff and his wife, Melinda (also a music teacher), are kept very busy running numerous extra-curricular ensembles and raising their three sons, Gregor, Benjamin, and Zachary, all musicians in their own right. Cliff still performs from time to time, alongside his students at SWC, and with the local theatre group, Garden City Productions, where he sings on stage and plays in the pit band.

In his "spare time," Cliff writes, arranges, and records music. He is thrilled to have the opportunity to participate as a conductor and performer in NTCI's 100th celebration!



**Elizabeth Monteith**  
Conductor, Stage Band

Liz graduated with a degree in music from the University of Western Ontario in 1987 and a degree in education from the University of Toronto in 1989. Her teaching career began in 1990 at Bloor Collegiate, where she met North Toronto grad Mark Kinoshita (Class of '82). They married in 1994, the same year that she arrived at North Toronto to teach vocal music and band, as well as English and word processing.

Liz has been teaching band full time since Bob Krueger retired in 1999 and has subsequently learned more about marching band than she ever thought she'd need to know. Over the last eighteen years at NTCI, she has conducted various ensembles: jazz choir, choral ensemble, junior choir, senior choir, junior band, symphonic band, concert band, stage band, and marching band.

Since Liz arrived at NTCI, both her teaching and her family have evolved: having started as a newlywed and young teacher, she's now the mother of two children, and husband Mark is Head of the Physics Department at North Toronto. They've survived the big move to the new building and just this year became NTCI parents. Working at North Toronto is now truly a family experience!



**Michael Ferguson**  
Conductor, String Orchestra

A University of Toronto graduate, Michael spent thirty-five years in education as a teacher and administrator, teaching strings, vocal, keyboard, and band. He was Head of Music at Banting Memorial H.S. (Alliston) and North Toronto Collegiate Institute, and Vice-Principal at NTCI and at Forest Hill C.I., before becoming Principal at Eastern Commerce C.I.

Michael is a past concertmaster and soloist with the East York Symphony in Toronto, first violinist of the Artemis String Quartet, and member of the Koffler Chamber Orchestra. He has adjudicated at many music festivals and been a clinician at Ontario Music Educators' Association (OMEA) conferences.

After over twenty years on the violin faculty of the National Music Camp of Canada, Michael became the camp's Music Director in 2002, a position he still holds. Since retiring from the Toronto District School Board, Michael has had more time to perform, referee hockey, and pursue his lifelong passion for fitness, becoming a certified personal trainer specialist. He currently volunteers as a violinist with the Huronia Symphony Orchestra and as Referee-in-Chief with the Barrie Minor Hockey Association.

Michael has lived in Barrie, where he and his wife, Cheryl, raised their three children, for twenty-one years.



**Deborah Pady**  
Conductor, Symphony Orchestra & Chorus

Deborah Pady is the current Head of the Music Department at North Toronto and is in her eleventh year of teaching music with the Toronto District School Board. She pursued her studies in music (violin) and education at both the University of Toronto and the University of Cambridge, England.

Deborah spent her first three years of teaching at Earl Haig Secondary School before moving to NTCI. As the strings teacher, she conducts three extra-curricular ensembles: junior strings, senior strings, and the symphony orchestra. She also enjoys the role of clinician, having led workshops on string repertoire and rehearsal technique for the Toronto District School Board, the University of Toronto, and the Ontario Music Educators' Association (OMEA).

Most recently, Deborah is one of the founding directors of the Ontario Strings Association, assisting in advocacy for music education and the planning of conferences, festivals, and a provincial youth orchestra.

Each summer, Deborah teaches at Interprovincial Music Camp, but also spends time travelling and canoeing with her husband. In fact, her travel bug is so strong that she and her husband took a year off in 2008–2009 to travel around the world to twenty-nine different countries.



**David Ford**  
Conductor, Symphony Orchestra & Chorus

Born in Hamilton, David began piano lessons at age five, vocal lessons at seven, and cello at eleven. He earned his ARCT in piano, but cello was his favourite, and he played professionally well into his teaching career. His negative high school musical experience inspired him to pursue teaching, so that young students might have a better experience than his.

After two years at Monarch Park, David became Assistant Head of Music at NTCI in 1966 and Head in 1969. He credits his dynamic mentor, Bud Hill, and his colleagues Bob Krueger and David Beaton with much of his success in this role. Known for "impossible" requests and for performances of unimaginably high calibre, David again credits others: the students, whose achievements always exceeded his expectations, virtually necessitating that he put more challenging works on the program; their encouraging, supportive parents; and the many staff members and principals who understood the role of the music program at NTCI and supported it wholeheartedly.

Since "retiring" in 1996, David has adjudicated music festivals across Canada, done some conducting and workshops, and run the Toronto Kiwanis Festival with his wife, Christel, for two years. David is thrilled that his daughters, Heather, Dawn, and Jennifer, are performing with him tonight. (He taught all three at NTCI!)



**Richard Leach**  
Rehearsal Conductor, Accompanist

Richard Leach (Class of '61) was born in Toronto, where he started working as the accompanist for a ballet school at age twelve, and later played at frats, restaurants, and hotels, in that order. He earned his ARCT from the Royal Conservatory and his bachelor of arts from York University, and taught for a couple of years in the mid-1960s before heading off to Europe.

Overseas, Richard played piano and worked as a bartender in Switzerland, wrote the score for a BBC documentary (in 1968), and coached voice at the Leysin American School in Switzerland.

After his return to Toronto, Richard taught music in schools for thirty-three years: he was Head of Music at R.J. Lang Junior High School, then at Newtonbrook Secondary School, and finally at George S. Henry Academy, teaching band and vocal music at all three. He has been organist and choirmaster for four churches, the last being Parkwoods United in Scarborough, and has written for and accompanied flautist Christine Little Ardagh on her CD *Heart Sounds*.

Richard's interests include sailing and rowing; he has also had a pilot's licence but recently quit flying out of concern for innocent bystanders.

He and his wife, Lesley, currently enjoy spending their summers in Newfoundland.



## Alumni Symphonic Band

### Piccolo

Nancy Nourse '70

### Flute

Vivian Goffart  
Carol Hutchinson '80  
Laura Litner '02  
Jaye Marsh '88  
Fiona (Robertson) Newman '90  
Louis Papachristos '88  
Liz Radzick '86  
Felix Tyndel '72  
Mary Wing '93  
Angela Zhou '08

### Oboe

Claire (Mullens) Baker '71  
Lorne Fienberg '66  
Sarah Jeffrey '94  
Barb (Rumney) Simone '60

### Clarinet

Chris Allinson '00  
John Dixon '91  
Mariea Extavour '03  
Lucy Girling '75  
Mel Goodman '68  
Jesse Haber-Kucharsky '08  
Mark Kinoshita '82  
Tim Lewis '08  
Allison Norman '96  
Katie Norman '99  
Doreen (Ogilvie) Norris '51  
Allison Soong '09  
Peter Stoll '85

### Bass Clarinet

Allison Norman '96  
Samantha Chong-Luke '12

### Alto Saxophone

Kevin Cho '08  
Paula Clairman '79  
Brian Crone '76  
Matthew MacDonald '08  
Geoff Scott '83

### Tenor Saxophone

Jerry Forrest '62  
Cliff Sayliss '87  
Adam Titcombe '00

### Bassoon

Douglas Hopp '64  
Ben Sayliss

### French Horn

Duncan Andrews '91  
Trish Beck '70  
Lorraine Clarkson '71  
Barbara Kamienski '71  
Sheila King '66  
Terence Li '10

Gabriel Radford '93  
Norman Smith '75

### Trumpet

Marcus Extavour '98  
John Fowler '51  
Doug Milne '86  
Harold Palter '57  
Jennifer Peace '71  
Elvino Sauro '52  
Gary Sheehan '08  
Bill Stephenson '83

### Trombone

Daniel Almeida '06  
Jordan Fine '00  
Scott Good '91  
Margaret (Orgill) Kean '60  
John Kedzierski '08  
Kieran Maltman '10  
Alexander Peters '04  
Reuben Thomas '07  
Tim Watson '00

### Euphonium

Ray Barton '58  
Jeremy Smith '08

### Tuba

Colin Gibson '08  
Jim Leatch '73  
Ian McIntosh '79

### Percussion

Gary Ashby '56  
Frank Dixon '62  
Mark Maitman '71  
Matt Starr '96  
Mary Thompson '75  
Mike Watson '96

### Alumni Stage Band

#### Alto Saxophone

Paula Clairman '79  
Matthew MacDonald '08  
Dafydd Morgan '98  
Geoff Scott '83

#### Tenor Saxophone

Jerry Forrest '62  
Cliff Sayliss '87  
Adam Titcombe '00

#### Baritone Saxophone

Brian Crone '76

#### Trumpet

Frank Dixon '62  
Marcus Extavour '98  
John Fowler '51  
Doug Milne '86  
Jennifer Peace '71  
Elvino Sauro '52

Gary Sheehan '08  
Bill Stephenson '83

### Trombone

Ray Barton '58  
Scott Good '91  
Margaret (Orgill) Kean '60  
Brian Maltman '71  
Alexander Peters '04  
Tim Watson '00

### Electric Bass

Ed Franks '80

### Guitar

Jordan Fine '00

### Keyboards

John Gillies '69

### Drums

Matt Starr '96

## Alumni Symphony Orchestra

### Violin

Kristen Aiello '81  
Lisa (Nilasha) Broughton '91  
Lynda Busch '76  
Emily Cha '09  
Lindsay Cho '10  
Michele Clemo '80  
Sarah Climenhaga '89  
Christine De La Cruz '10  
Sachi Dow '12  
Emily Dyer '12  
Aggrey Ellis-Sangmuah '10  
Jordana Frankel-Sable '80  
Andrea Hicks '88  
Jodi Hosking '84  
Maurita Hung '09  
Margot (Davidson) Jewell '72  
Kathleen Kromphardt '97  
Joyce Lai '91  
Richard Mascal '91  
Kate No '12  
Andrew Ogilvie '90  
William Perrett '08  
Jean (Longinia Solofsy) Sauro '49  
Sarah Sheffe '05  
Yevgeniya Shlakhter '09  
Stan Shortt '51  
Andrew Ogilvie '90  
William Perrett '08

Jean (Longinia Solofsy) Sauro '49

Sarah Sheffe '05  
Yevgeniya Shlakhter '09  
Stan Shortt '51  
Andrew Ogilvie '90  
William Perrett '08

Jean (Longinia Solofsy) Sauro '49  
Sarah Sheffe '05  
Yevgeniya Shlakhter '09  
Stan Shortt '51  
Andrew Ogilvie '90  
William Perrett '08

Heather (Ford) Visconti '85  
Ruth (Chick) Wagner '67  
Linda (Chenchen) Wang '08

Patrick Watt '10  
Perry Wong '77  
Jean (Todd) Wulkan '59  
Alice Yang '11  
Jaime Yoon '12

### Viola

Heather Bakken '82  
Donna Bartlam '68  
Binnie (Payzant) Brennan '80  
Elizabeth Ganiatsos '66  
Deborah Henderson '80  
Lea Janossy '10  
Rosa (Kyuwon) Lee '09  
Rachel Loo '12  
Cameron Ogilvie '93  
Jennifer Nguyen Hoang '12  
Allan Shantz '58  
Margo Shaw '79  
Caroline Teigné '10  
Nora Webster '98  
Elisabeth Widner '77

### Cello

Catherine Almeida '09  
Jennifer (Ford) Cairns '92  
Zee Hua Chung '90  
Jim Douketis '81  
Judy (Barbeau) Gargaro '83  
Karen Henderson '77  
Victoria Holz '10  
Alicia Kim '09  
Lyndon Kirkley '10  
Claire Le Riche '78  
Jacquey Malcolm '75  
Alan Ogilvie '55  
Kimberly Wong '08  
Alyssa Wright '89  
Shelly Wu '02

### Bass

Callum Jennings  
Natalie Kemerer '88  
Jessica Monk '84  
Helen (Love) Simeonov '66  
Peter Wismath '90  
Cynthia Woods '72

### Piccolo

Nancy Nourse '70

### Flute

Jaye Marsh '88  
Louis Papachristos '88  
Mor Shargall '06  
Mary Wing '93

### Oboe

Claire (Mullens) Baker '71  
Alana Chung '10  
Sarah Jeffrey '94  
Barb (Rumney) Simone '60

### Clarinet

Chris Allinson '00  
John Dixon '91  
Cecelia Kang '04  
Katie Norman '99

### Bassoon

Douglas Hopp '64  
Ben Sayliss

### French Horn

Duncan Andrews '91  
Trish Beck '70  
Lorraine Clarkson '71  
Barbara Kamienski '71  
Sheila King '66  
Gabriel Radford '93  
Adam Rosenfield '10  
Paul Schabas '77

### Trumpet

Doug Milne '86  
Harold Palter '57  
Jennifer Peace '71  
Elvino Sauro '52  
Bill Stephenson '83

### Trombone

Scott Good '91  
Brian Maltman '71  
Jeremy Smith '08  
Reuben Thomas '07

### Tuba

Ian McIntosh '79

### Piano

Joan (Palter) Lee '50

### Percussion

Frank Dixon '62  
Nicole Girard '79  
Mark Maitman '71  
Matt Starr '96  
Mary Thomson '75

## Alumni Chorus

### Soprano 1

Kristina Agur '05  
Jaroslava Avila '04  
Marilyn (Wright) Bienhaus '61  
Robin Bush '73  
Ashling Casey '11  
Susan Cluff '74  
Olivia Cummings '12  
Katherine Deas '04  
Melanie (Sixt) Fallis '79  
Karen Flynn '73  
Samantha Germanakos '06  
Samantha Goldman '79  
Susan Hounsom '64  
Dawn (Ford) Howells '88  
Alexandra Kaminska '08  
Sachi Kikuchi '05  
Lynn Lawrence '65  
Amy Lee '10  
Kim (Hornidge) Lindow '66  
Jennifer Lowndes '75  
Gudrun Ludorf-Weaver '65

Wendy Ma '03  
Nancy (Cluff) Mahan '78  
Perci McFarlane '74  
Lauren McPherson '10  
Alexandra McRobert '10  
Kiki Moritsugu '84  
Louise (Clifton) Partridge '71  
Ariel Pulver '04  
Cindy Qiu '09  
Leslie Robbins-Conway '66  
Claire (Johns) Shragge '64  
Kay (Charles) Smythe-Davies '53  
Kathleen Suarez-Mason '05  
Hannah Tarder-Stoll '10  
Aina Tucs '77  
Ashley Vesely '04  
Kate Walker '09  
Mary (Urquhart) Walker '57  
Sue Waring '58

### Soprano 2

Elaine Alexander '70  
Catherine Almeida '09  
Elisa Almeida '12  
Liz Armstrong '65  
Laura Baker '06  
Solveig (Hvidsten) Barber '65  
Hannah Beck '05  
Caroline Bloss '10  
Madeleine Bondy '11  
Yvonne (Davis) Booth '62  
Brigid Brady '73  
Ellen Branscombe '69  
Margaret Branscombe '69  
Diana (Wishart) Cape '80  
Leslie Chandler '73  
Amanda (Dean) Chartrand '73  
Sarah Climenhaga '89  
Madeleine Cummings '09  
Alice Deng '07  
Emily Dyer '12  
Andrea Fairweather '83  
Karen Fort '63  
Carmelou Gonzales  
Julia Gordon '08  
Helen (Allen) Heubi '49  
Sara Hickling '71  
June (Kisel) Jefford '66  
Amy Kikuchi '11  
Jill La Forty '74  
Nancy Leach '65  
Kelsey Lennon '10  
Rachel McKim '04  
Anna Melvin '96  
Christine (Bolke) Melvin '67  
Ruth Milner '78  
Nina Moritsugu '86  
Christine Mulkins '85  
Catherine (Cathey) Murch '69  
Alexiz Murudumbay  
Kate No '12  
Dana Pen Lafarga '80  
Ann (Elliott) Romeril '55  
June (Smith) Salisbury '46  
Robyn Serez '82

Katie Sharp '08  
Nancy Stewart '83  
Barbara Stubbs '75  
Ruth Trainor '04  
Susan Q. Wilson '62  
Virginia Wright '75

### Alto

Wendy (Mills) Balfour '65  
Michelle Barchuk '88  
Donna (Hennessey) Bartlam '68  
Glenda Beaton '65  
Carolynn Bett '62  
Heather (Morrison) Boal '65  
Jean (Cunningham) Buchan '65  
Zee Hua Cheung '90  
Joyce (Lewis) Clark '56  
Charlotte Cornfield '06  
Christine De La Cruz '10  
Ruby Egit '08  
Margaret Fisher '58  
Janet Fothergill-Simone '69  
Ashley Gaete '10  
Janice Gillespie '65  
Carol (Johnston) Guinane '57  
Rebecca Hartlen '90  
Andrea Hicks '88  
Yolanda Ho '10  
Hanna Janossy '09  
Ellen (Smith) Johnson '71  
Lora Kikuchi '08  
Alicia Kim '09  
Cathie (Hunter) Kudla '77  
Jo-Anne Laforty '73  
Joanne Leatch '69  
Lauren Lin '09  
Alexandra Ma '09  
Becky (Jackson) MacMillan '72  
Denny Manchee '76  
Joan McGivney '67  
Jeanne McKane '90  
Catherine (Cunningham) McPherson '82  
Anne Megas '80  
Lori Nemo '09  
Jana Pfefferle '06  
Suzy Polgar '75  
Camilla Rayman Bricknell staff '00-'07  
Eleanor Reid '64  
Maya Ricker-Wilson '04  
Julia Sandquist '75  
Rebecca Sauder '90  
Jane Sedgwick '64  
Adrienne Serrao '88  
Louise Simone '03  
Barbara (Rawlinson) Sinclair '49  
Linda Skeries '73  
Kate Smolnikova '08  
Allison Soong '09  
Marie Souch '64  
Roberta Ann (Spotton) Burns '49  
Nancy Steinhauer '88  
Frances (Withers) Stevenson '66  
Janet (Toppin) Swann '68  
Sandy Thompson '90  
Sharon Tovell '82

Ilze (Smits) Valdmanis '67  
Nora Webster '98  
Amy (Lymburner) Weymouth '79  
Elizabeth Whitwell '82  
Claudia Wong '08  
Dan Chen Xu '12  
Iris Xu '12  
Jiaming Yi '08  
Rebecca Yu '12

### Tenor

Steven Barnett '12  
Paul Conway  
Marg Cunningham '62  
Arline Goldwater '63  
Dana (Reid) Holmes '77  
Douglas Lam '09  
Martin Laws '11  
Hilary (Brown) McCrimmon '80  
John McDougall  
David McKeown '61  
Philip Murch '72  
Brian O'Donnell '65  
Elizabeth Paliw-Fry '81  
Peter Ryan '12  
Arthur Sedgwick '64  
Bryan Smith '67  
Maya Teleki '90  
Simon Teong '09  
Tony Tse '79  
Courtney Walker '03  
Hugh Wallace '03  
Jim Webster '76  
Joseph Yang '12  
George Young '60  
Gregory Zapantis '87

### Bass

Ronald Brown '56  
Al Cunningham '60  
Sid Daniels '62  
Geoff Dean '57  
John Dodington '65  
Alan Fairweather '70  
John Ferguson '80  
Ken Fisher '60  
Steve Fleck '80  
Jim Forrest '63  
John Gillies '69  
Martin Julien '80  
Lyndon Kirkley '10  
Ian MacMillan '69  
Theo Ortega '09  
Nikola Radovanovic '09  
Asher Roth '06  
Gary Sheehan '08  
Rob Smythe '83  
David Story '52  
Rob Thompson '62  
Doug Turner '60  
Iouri Volkov '12  
Ralph Warren '55  
Patrick Watt '10

## A CLINCHING ARGUMENT

*"If this experience enriches the adult life of these students as it should, it will be apparent that NTCI's musical contribution is eminently worthwhile, and a clinching argument that an education should teach one to live, as well as to earn a living."*

— Jack Dow

Saturday noon, band room. The camera is set up, the group is in place, and the photographer is adjusting the focus. The mood is relaxed, the banter easy.

"Remember 'Trumpeters Two,' that piece Keith and I used to play?" asks Elvino. "It was really called 'Two Little Bullfinches,' but Dow didn't like that." A knowing chuckle ripples through the group. They all remember Jack Dow, and no, he wouldn't have liked it. Then: "Of course, we used to call it 'Two Little Bullshitters.'" Now they're all in stitches, and from out in the hallway, a couple of teenagers peer in, slackjawed

at the palpable exuberance emanating from the band room. Who are these people?

In the months leading up to our gala concert, we've been calling them our Special Alumni — grads from the 1940s and early 1950s who were all involved in music at NTCI. (Eight of them performed in the first *Maytime Melodies*, in 1947!) And Jack Dow was right: music has enriched their entire lives. The discipline, commitment, and involvement expected of music students has served them well in their various careers, and the sheer joy of making music has stayed with them. Their minds are sharp, and their hearts are young; their lives, both in and out of music, have been vibrantly successful.

They've taught and performed music: Jean (Longinia Solofsky) Sauro, concertmistress while at NTCI, taught instrumental music in Toronto and Etobicoke schools, played in various ensembles, and plays chamber music whenever



**Back row:** \*John Fowler (Class of '51); \*Stan Shortt (Class of '51). **Middle row:** Kay (Charles) Smythe-Davies (Class of '53); \*Doreen (Ogilvie) Norris (Class of '51); June (Smith) Salisbury (Class of '46); \*Joan (Palter) Lee (Class of '50); \*Jean (Longinia Solofsky) Sauro (Class of '49). **Front row:** Gord Davies (Class of '53); \*Barbara (Rawlinson) Sinclair (Class of '49); Elvino Sauro (Class of '52); \*Roberta Ann (Spotton) Burns (Class of '49). **Missing:** \*Helen (Allen) Heubi (Class of '49) inset; David Story (Class of '52).

\* performed in the first *Maytime Melodies*, 1947

A few of our star members are our concert master, Stanley Shortt, who is also a drummer in the band and who will be graduating this year (he hopes); euphonium soloist Stanley Clark; concert pianist Joan Palter who won the Gold Medal Award for the highest marks of all the students trying A.R.C.T. examinations at sixteen years of age; first trumpeter and soloist of band and orchestra, Elvino Sauro;

— from the 1950 yearbook, *Nitron*

Our concert mistress, Longenia Solofsky, pianist Joan Palter, along with Vic. Steele, Stan Shortt, Dave Smith and others, have been the backbone of our splendid orchestra for the last three years.

— from the 1949 yearbook, *Red and Grey*

possible. Doreen (Ogilvie) Norris was in the very first band class at NTCI; conducted school choirs during her teaching career; worked as a consultant, vice-principal, and principal; and in "retirement" plays in two bands, paints, sails, and skis. Helen (Allen) Heubi sang in the choir at NTCI and later taught vocal music in high schools — but she's also worked as a highway traffic analyst, writer, editor, translator, concert and theatre critic, hypnotist, and stress-management coach. And she earned her PhD at age seventy-eight! (Her poem about the first *Maytime Melodies* is on page 35.) June (Smith) Salisbury used her piano skills all through her career as a kindergarten teacher and sang with the Harvey Perrin Singers.

They've come back to music after decades spent otherwise: Stan Shortt, concertmaster (and drummer in the band), combined a successful business career with serving on the boards of cultural institutions and returned to playing the violin in the late 1970s. Roberta Ann (Spotton) Burns had a thirty-year career in banking before she refreshed her skills as a pianist and embarked on a second career as a piano teacher; these days, in addition to teaching, she sings in three choirs. Joan (Palter) Lee, star pianist in the orchestra (and also drummer in the band), had a career in information technology and returned to playing music after a hiatus of almost sixty years. Elvino Sauro, trumpeter extraordinaire while at NTCI, was a professor of film studies at Ryerson University;



a lifelong learner, he's taken over fifty continuing education courses in subjects as diverse as metalworking and haute cuisine and "intend[s] to keep on going and learning." The Elvino Sauro Film Award is granted annually to a promising 4th-year film studies student.

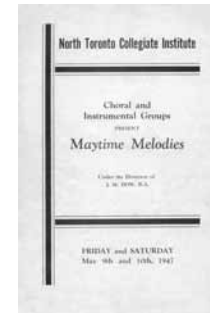
And a number of them went into scientific fields: David Story went into forestry, then teaching; active in sports, travel, music, and community volunteering, David recently received the Ontario Senior of the Year Award. Barbara (Rawlinson) Sinclair, who sang in the choir at NTCI, taught Grade 8 math and science and ran the Natural Philosophers group at the U of T faculty of Physics for many years. Gord Davies, NTCI violinist, became a biology professor; Kay (Charles) Smythe-Davies was a nurse, then a marriage therapist. (Their stories are on pages 36 and 38.) John Fowler, who was also in the very first band class at NTCI, devoted his illustrious career to exemplary patient care and ophthalmic education; the Dr. John H. Fowler Excellence in Teaching Award is presented annually to the top surgical and medical teachers from the staff at the Toronto East General and Orthopedic Hospital.

Such rich lives. As the shutter clicks, they're like a kids' baseball team that has just won the big game. And, in fact, they have. What they've done with their lives is impressive, but *who* they've become is even more so — an inspiration for us all.





The very first *Maytime Melodies*, 1947.



## FIRST NIGHT

Rehearsals began in forty-six  
as first we brewed that merry mix  
called *Maytime Melodies*; it seemed  
that everything we'd ever dreamed  
could happen, now the war was over —  
all at once we were in clover.

That year too we were en-Dowed  
with Jack, that trumpet player who  
quite clearly knew just what to do  
to mobilize a motley crowd,  
and channel scattered energy  
into a surge of synergy.

The wiry Force was everywhere,  
glitter glancing off steely glasses  
as he tangled with woods and brasses.  
Uncannily he could perceive  
just when a chord was getting lost  
and track it back right to its lair.

Before a score got tempest-tossed,  
there'd be a pause in mid-upbeat,  
a baton pointing at one seat,  
and then the player singled out  
would get a solo spot, no doubt:  
"D, as in dough-head, please, OK?  
Not B, as in bone-head," Jack would say.

Meticulous measures to boldly prepare  
the springtime show that was in the air  
for forty-seven, a vintage year,  
when everyone felt like a pioneer.  
We already had an orchestra,  
the pride of many a ma and pa,  
led by a lass with corn-gold hair.

A massive choir was quickly assembled.  
First Night, and our folks in the audience trembled  
and stared apprehensively at the curtain;  
hopes for the best were still uncertain,  
as the violins, A, B and C  
tuned up. The Toronto Symphony  
makes much the same cacaphony . . .

Behind the curtain, the choir in glee  
from grade nine treble to blasé senior  
soon sensed the way the wind was blowing.  
Von Suppé's overture got us going;  
we champed at the bit like the cavalry,  
and danced with abandon upon our bleachers,  
indulgently watched by backstage teachers.  
We capered in place while the curtain veiled us,  
but so mercurial was our demeanour  
that when it arose, and the audience hailed us,  
we had regained our dignity,  
the picture of beaming propriety.

After the charge of von Suppé's horse,  
a change of mood was a matter of course —  
we merged in the magic of "Midsummer's Night,"  
then "Student Logic" came out right,  
but, oh, the thrill of the great, big sound  
when "Alexander's Band" came round  
to kick off the medley of that first year.  
Berlin's "Blue Skies" were bright and clear.

Well begun's half done, they say, and now  
fifty grand years have flown since Dow  
picked up the baton. Half a century  
of mythful, mirthful melody  
we now are marking — the legacy  
of people just like you and me.

We came together to sing and play,  
then scattered, some half a world away,  
but in the concert hall or home  
we conjure up memories as we roam.  
Some tune will remind us, some refrain  
has the power to call us together again.  
I'd come from the far Antipodes  
to relive *Maytime Melodies*.

© 1996, Helen (Allen) Heubi (Class of '49)





#### Was Jack Dow Psychic?

I was in Jack Dow's home room in Grade 9. "Dow," as we called him, taught us English as well as music. One time he had Gord ("Duffy") Davies and me read aloud in class the romantic parts from Shakespeare's *A Midsummer Night's Dream*. I was so embarrassed that I put my head down on my desk to hide my crimson face! In the years following NTCI, Gord became a biology professor and the father of two sons; I became a nurse, then a mother of four, and later a marriage and family therapist. The concert at Roy Thomson Hall in 1996 was the first time we had seen each other since graduation. In 1998, we were married in Muskoka with a chorus of cottagers singing John Rutter's "The Lord Bless You and Keep You," which was sung at that concert. Fortunately Helen Heubi, who sang in both the first *Maytime Melodies* and the 1996 concert, managed to find us a copy of the music.

#### Kay (Charles) Smythe-Davies (Class of '53)

At our first appearance in the Kiwanis Music Festival, our test piece was "Jesu, Joy of Man's Desiring," which begins with a solid, single-note entry by all four tubas. To Jack Dow's horror, when his baton came down for that entry, all four tubas came up dry, and nothing came out but air. He was left thrashing the air, with sweat pouring down his forehead.

I remember that in the 1950 medley, *Fifty Years of Favourites*, Jack Dow conducted the concluding "Alexander's Ragtime Band" with one hand, while with the other he held his trumpet — to blow a thrilling obligato over the rising crescendo of the *fff* conclusion.

#### John Fowler (Class of '51)



Although I played the violin in the orchestra, I loved the idea of the new blue serge uniforms the marching band had adopted. After demonstrating to Mr. Dow that I could play a mean drumroll, I was allowed to join the marching band as well. Football games were a highlight, because the band played at all the games. Four of us would travel down to the games, with our instruments, in a little two-seater that one of the boys had. One of the boys and I sat in the rumble seat, he with his trombone and I with my drum. All the way down Yonge Street, the two of us in the back would serenade the pedestrians.

#### Estelle Sirman (Class of '51)



... humiliating moments marred my modest musical career. I started as special-effects man for our orchestra's novelty hit "The Teddy Bears' Picnic." Our music teacher, the inspiring Jack Dow, gave me a collection of bird whistles and other trick devices, then a real Colt .45 with blanks. Without warning, I fired the Colt at the right moment during the piece, but the gun's report exploded like a bomb. Three girl cello players just in front of me went into hysterics — highly unusual behaviour from cellists, accustomed as they are to stately sawing and plucking. Then on a five-hour orchestra bus trip to Huntsville, Ontario, to impress a female flute player, I led a sing-song, *appassionata e fortissimo*, from the back row. *Molto marcato*, I puked all over the clarinet section. Not a conventional romantic ploy.

But my most searing show-off disaster happened during our school's annual concert, *Maytime Melodies*. With twelve hundred proud parents in the audience, including my own, we played a Wagner overture. At the end of a crescendo, I was supposed to hit, with a mallet, a cymbal held horizontally in my left hand. The crescendo rose, a spotlight picked me out for my one-blow solo, I swung down the mallet... and missed, the mallet flying fifty feet into the audience. The hall exploded with laughter, and Jack Dow collapsed helplessly on the podium. Nothing — nothing — in a lifetime of clumsy humiliations has embarrassed me more than this... well, hit-and-miss... episode.

God knows why — probably to limit damage in the percussion section — Dow promoted me to third trumpet, then second. With this commanding instrument, by definition just what you need to trumpet your affections, my whole life changed. I was light-years now from the absurd, demeaning whistles of the "Teddy Bears' Picnic." I spent the rest of high school studying music, with just high enough marks to stay in the orchestra. Music was my life, the orchestra and band my school family, and the joy of participating in it my main justification for studying anything.

#### Keith Spicer (Class of '52)

Excerpted from *Life Sentences: Memoirs of an Incorrigible Canadian* by Keith Spicer. Copyright © 2004. Reprinted by permission of McClelland & Stewart.







Many years after high school, a colleague and I were invited to Madrid to give a series of environmental management workshops to Spanish decision makers. Every day, we worked from 9 to 5 and spent the evening out with our hosts. One evening we were joined for pre-dinner drinks in the hotel by about twelve of them, including their head honcho. I was sitting next to him, and as we conversed he asked me if I liked music. When I assured him I did, he asked me if I played an instrument. "Not anymore," I said, "but I used to play violin in high school." He then asked (and I thought this curious at the time), "Which high school?" When I replied "North Toronto Collegiate," he clapped his hands and addressed the assembled throng with these words: "Dr. Davies is not only a scientist, he is also the concertmaster of the Toronto Symphony Orchestra!" Moral of the story: You can take the boy out of North Toronto, but you can't take North Toronto out of the boy!

**Gordon Davies (Class of '53)**



I was in the music program, and made my life as a professional musician because of it. Great memories, like standing on the grand piano to play a violin duet. The reason was, of course, with full orchestra and choir in attendance, there was not even enough room for a toothpick!

**Jean (Todd) Wulkan (Class of '59)**

In the fall of 1956 (my first year at NTCI), our band played at the Grey Cup opening, and I had to play the trombone with a cast on my left arm. I had broken my arm returning a football from the top of a playhouse in our backyard, which backed onto the NTCI grounds. I was flirting with a couple of guys and accidentally stepped off the roof when I threw the ball back into play!

When we were playing at Massey Hall one fall along with the Toronto Children's Chorus, a press photographer took a picture of Roger Cunningham and me with our trombone slides crossed. The caption said, "These two appear to be playing at cross purposes, but actually they are in close harmony." My dentist thought it was a great picture and put it in my dental file!!!

**Margaret (Orgill) Kean (Class of '60)**

It was at a full rehearsal for *Maytime Melodies* that I heard Liszt's *Hungarian Rhapsody No. 1* played on the piano for the first time. I laughed out loud. Everyone around me tried to hush me; it was rude and improper to laugh at classical music. But this music still makes me laugh and want to dance, even as it also explores some darker emotions. It has a bit of the Father William about it, he who danced on the tables and stood on his head despite his age.

**Carolynn Bett (Class of '62)**



I don't know why I signed up for string class in Grade 9 wanting to play cello; it's just what I wanted to do. In the first class, Bud Hill asked who had previous experience and assigned instruments to those who did. And then he said, "OK, you four tall guys at the back, you're playing bass." Assertiveness training didn't exist back then. No cello.

Lugging that beast around was a challenge, particularly when I started lessons and had to take the streetcar at rush hour! But it was more fun than I expected. I developed an interest in jazz and named my bass "Oscar."

I played bass in the concert band in Grade 11, adding bass drum in the marching band in Grade 12. In Grade 13, I became the first string player to be named marching band leader. Between marching band, concert band, orchestra, and string orchestra, I played far more music than I would have if I had just played the cello.

But there's more. Fourteen years after graduating, at a concert of the Heidelberg Chamber Orchestra, I said to my then-girlfriend, now wife, "Ah, I wish that I had been able to play cello in school." She replied, "So what's stopping you?" Within a week, I had a cello and a teacher. I now play Renaissance and baroque music with my wife (who plays recorder) in two ensembles, and we have gone to CAMMAC music camp together for many years. We also play in a jazz quartet, with my wife on drums and me on piano.

And to think it all started with Bud Hill saying, "OK, you four tall guys at the back . . .!"

**John Gillies (Class of '69)**





Mr. Hill used to say, "If you're in an accident and you're lying there on the street, what's the first (and possibly only) thing you say? 'Get my axe to school!'"

**Andrea Careless (Class of '72)**

1969 *Maytime Melodies*. Grade 9. The teacher is Mr. Ford. I'm sharing a stand at the back with two other violinists who can, but will not, be named.

First concert is the Thursday night. Our string piece is finished, and the guy on one side is still quietly playing his note. Next morning, in our string class, Mr. Ford looks towards the offending violinist, calls him by name, and devilishly says that everyone loved his solo last night. There's also a recommendation that when the three of us play, our bows never touch the strings. Mr. Ford also reminds us not to take part in Saturday's Miles for Millions charity walk (about fifteen to twenty miles) because of the performance that night.

The Friday performance goes without a hitch. Then comes Saturday, and the other guy sharing my stand doesn't show up. Monday, in class, Mr. Ford looks towards the absentee violinist, and mentions how the audience missed his performance, and that he was wondering where he was. The guy sheepishly says he was in the Miles for Millions walk. Mr. Ford reminds him that he had asked students not to take part in the walk.

The guy says, "But it was for a really important charity."

Mr. Ford asks, "And how far did you go?"

"Well, when I got to a checkpoint they looked at my feet and told me I should stop, but I kept on going. When I got to the next checkpoint they again told me to go home, but I kept on going because it was for such a good cause. But when I got to the third checkpoint they told me to stop and made me leave the walk."

"So," Mr. Ford asks, "and how far did you walk?"

"Oh, about five miles."

**Robert Levita (Class of '73)**





### The Great Viola Caper

In 1988, when Heint & Co. reported that one of the school violas that had been dropped was beyond repair, David Ford asked them to glue the pieces together lightly, so that the instrument would explode on impact if dropped again. Ford arranged for Tobias Nussbaum, a viola student with whom he did not always see eye to eye, to carry the instrument into a full *Maytime Melodies* dress rehearsal. Tobias had tested Ford's patience all year long for various reasons, one of which was arriving late for rehearsals, so when he walked in ten minutes late, viola in hand and making wisecracks all the way, the chorus and orchestra expected sparks to fly.

They never saw the sparks. Ford calmly demanded that Tobias hand him the viola; Tobias questioned the request. Ford repeated his demand, and the student finally handed him the instrument. Ford turned and hurled the viola from the front of the stage, over the chorus, and into the auditorium seats. Wood flew as the rigged viola smashed into pieces. The students sat in stunned and frightened silence. Ford then walked to the middle of the ramp and signalled for the chorus to stand up — which they did with amazing quietness and precision — and began rehearsing "O Canada" with 400 very upset and angry students. The viola student left, only to return moments later with a smile and a new viola. The students were finally let in on the gag, although some swore they'd never forgive Mr. Ford for the few moments of terror they'd felt. He had to assign a ten-minute break before he could continue with the rehearsal.

Remember how much fun we had on the football field during *Maytime Melodies*, when we were not on stage or waiting "silently" backstage to go on? We were all up to a little mischief, but unfortunately Kirk Elliott, head of second violins, dislocated his shoulder only half an hour before his solo in a Corelli string concerto. He had been practising for months with concertmaster Chris Biden, and they made a very strong pair. We were all devastated. Mr. Ford sent someone to fetch me so that I could learn Kirk's part in the twenty-odd minutes left before performance time. The challenge as a first violinist switching to second is to unlearn your old cues and focus on the new ones. Everyone was so supportive. Mr. Ford cued me diligently, and my friends in the viola and cello sections sent a number of rather unique cues my way. I have no recollection of the quality of that performance. What I do remember is the amazingly strong feeling of how we all wanted to succeed together. The whole was greater than the sum of its parts. How lucky we were.

### Nancy (Gale) McFadden (Class of '70)



### September 1969: First Senior Band Rehearsal with Bob Krueger

We were Bud Hill's gang. He had taught us to play, to march, and to care about music, the school, and the country. How could this new guy take his place?

The piece was challenging. Our instruments had lain untouched over the summer. Fingers and chops were rusty. We were not making progress. Mr. K. struggled to retain his composure, but he must have been wondering what had happened to the professional-sounding senior band he had heard in concert the previous May. Had they all graduated? We began to sense his frustration and responded to the crisis in typical teenage fashion — by misbehaving. Background chatter would erupt every time he tried to work with one section. Finally, he broke off his work with the brass and rounded on the clarinets. "What are you doing?" he loudly demanded.

"Nothing," came the whispered reply from a brave soul in the front desk.

"Nothing? Why are you doing nothing?" Mr. K. retorted, with a slap of the baton upon the music stand. "You should be fingering your parts!"

We sat frozen in place. Then, as if by telepathy, a non-musical interpretation of Mr. K.'s advice on how to occupy ourselves during rehearsals began to spread from one fatigued, hormone-soaked teenage brain to another. Soon, every kid in the band was struggling to control the hysteria building up inside. But not one of us broke.

With a sudden convulsion his whole body relaxed, and, for the first time, he smiled — smiled first at the ceiling, then at the floor, then at all of us, looking each one of us, it seemed, right in the eye with a look that took each of us into his confidence.

Then the laughter started. Laughter 'til the tears came on his face and many of ours. Laughter that melted the ice and let us see a glimpse of the man we would soon come to know and appreciate. How could we not be on the same side after that?

### Mark Maitman (Class of '71)

At Christmas in Grade 13, a small group of us shy girls from band very bravely went carolling at Mr. Krueger's house. We were nervous and giggly, but we sang out, and he came to the door and invited us into the kitchen, where we had a good laugh.

At the concert in Roy Thompson Hall in 1996, we all wanted to talk to him again. He didn't remember our names, but he knew what instruments we had played and pointed to each of us saying, "Flute," "Flute," "Clarinet," etc. He was a great music teacher and a kind man of whom I have fond memories.

### Amy Weymouth (Class of '79)





**All the World's a (Bloody) Stage**

The ever-mischievous Mr. Krueger was amused by my tube of theatrical blood, so one day we devised a little scheme. Already a notorious loudmouth in band class, I escalated my belligerence until I got kicked out. He followed me into the hallway, slamming the door, and we made fight noises — suppressing our giggling — as I applied the fake blood. Shortly after he returned to the stunned classroom, I came in yelling “I’m gonna sue!!! I’m gonna sue!!!” with “blood” running down my face. Mr. Krueger made a valiant effort to make the prank a lesson in observation, but in retrospect it was a lesson in why band was so much more fun than math.

**Pete MacNamara (Class of '79)**



**Mr. Krueger's version:**

My English teacher, a truly gifted man, came up with a simple idea to teach our class complete and accurate observation. Here's how: Jack, a sometimes surly and not always trustworthy student, came in to class late one morning and, after a brief, heated confrontation with the teacher, pulled out a gun and “shot” him with a starter pistol, which made a horrific loud bang. Both teacher and student acted it out beautifully, and when our teacher got up off the floor after twenty seconds or so of stunned silence, he asked everyone to write down immediately their observations — not how they felt, just their observations of the incident. For us students, the experience had been sheer terror, but it really helped sharpen our sense of observation.



The incident with Pete, although a blast for both of us, was intended to teach the class awareness. Playing in a band is a collective, team effort. I wanted them to draw closer as a group, share something stunning, and be more sensitive to the musical needs of each other. The result was what I expected, and this group went on to become the nucleus of a fine band two years later. Pete was (is) a great guy, but could be a handful when he decided to be a \*\*\*\*disturber, which made him the perfect member of the group to pull off this prank. (I thought my acting was pretty good too.) At this time, cellphones didn't exist, but the shocking news of the incident took less than five minutes to spread throughout the school: Mr. Krueger had finally gone mad and flipped his lid, and would be fired by the end of the day. A stunt like this today — well, you know what would have happened to me!







Nothing could top playing in the famous NTCI orchestra with the fabulous David Ford. He didn't put up with any goofing off, and if he could he would biff that baton to let you know who was boss! Or just storm off the stage and let us stew for a few minutes . . . it happened many times, especially around Kiwanis Music Festival and *Maytime Melodies* rehearsals. But to see his glowing face when we won first place after first place in quartets and string ensembles and full orchestra was all worth it. And being part of the incredible *Maytime Melodies* each year was magical! My memories of music at NTCI: good times, great people, wonderful music!

**Jordana Frankel-Sable (Class of '80)**



My first orchestra rehearsal ever was in Grade 12 and I was playing piccolo in Beethoven's *Symphony No. 5*, fourth movement. At the downbeat I was in the middle of this tremendous wave of energy and sound that broke over me, sitting in the middle of sixty individuals all playing the same piece of music. It was a seminal moment, and I was hooked!

**Jaye Marsh (Class of '88)**



### The Last Concert

In March, 2011 the old North Toronto had been sitting like an empty carcass for months, and aside from the racket of demolition men during the day, the building was silent. Just next door, the new NTCI bustled with the sounds of school. Classrooms were filled with voices, the gym resonated with squeaky shoes, and the auditorium was filled with music. The music in the auditorium could have been from the symphony orchestra, or stage band, some form of syntho-electronic stage crew music, or the single voice of a vocal student. Whatever the case, I think it was something of this contrast between life in the new auditorium and silence in the old one that sparked an idea in the mind of Patrick, a fellow music student at NTCI. His plan was to sneak into the old school under cover of night and perform one last concert in the old auditorium. And so it was that I found myself with Patrick, hoisting my cello and his violin over the ten-foot security fence surrounding the old school.

The school's inside was a mass of twisted stone and steel. The only sound was the occasional drip of water falling from the ceiling into the puddle of water on the music wing floor. Cautiously, Patrick and I waded through the hallway, past the backhoe resting in the foyer, and into the expanse of the auditorium. It felt huge. The chairs, the lights, and the red curtain

were all gone. All that was left was a pile of rubble where the stage had once been. But after a bit of preparation (and getting over the problems of cold fingers and uncooperative instruments), we had lights (in the form of tea candles), a camera, and action. Now, it may seem strange, but with all the chairs missing, and nothing in the room but ourselves, the sound was amazing! The echoes of our favourite fiddle tunes danced off the walls and through the empty halls of the school. For as long as our frozen fingers would allow, we played, Patrick on fiddle, myself on cello. I always like to think that a few passersby paused to listen to the faint melodies that danced out of the building that night. Maybe they were remembering a concert they had heard there some time before, or maybe they were enjoying that old auditorium for the very first time.

As we walked back to the car, the old auditorium stood just as cold and empty as before, but for one last time it had been filled with the sound of music. I suppose it was our way of saying thank you.

**Lyndon Kirkley (Class of '10)**

Our video of this concert, which features photos and video of the old school, can be found on YouTube under the title *Last Concert in Old NT's Auditorium*. Link: <http://www.youtube.com/watch?v=Cg6C15MWLck>

# ACKNOWLEDGEMENTS

We gratefully acknowledge the very generous support we have received from the following:

**Elvino Sauro**

through whose generous support both the medley and this concert program have been made possible

**Joel Gorenkoff and the NTCI Staff**

for their unwavering support of the music department and the *Memories Forever* concert

**NTCI Music Department**

Deborah Pady, Elizabeth Monteith, Carol Ratzlaff, Joel McNaughton

**NTCI Foundation**

**100th Anniversary Executive Committee**

**The North Toronto Parents Association**

**NTCI Music Parents Council**

**Toronto District School Board**

**Yorkminster Park Baptist Church**

Ron Wakelin (Class of '64)

**Richard Leach & Ivars Taurins**

rehearsal conductors

**Long & McQuade**

**St. John's Music**

**Roy Thomson Hall Management**

**John Gillies**

post-concert reception

***Memories Forever* Committee**

Tone Careless (Class of '64), production manager; Al Cunningham (Class of '60); David Ford (Staff 1966–96), conductor; John Gillies (Class of '69), rehearsal coordinator; Douglas Hopp (Class of '64); Barbara Kamieński (Class of '71), program editor; Richard Leach (Class of '61), accompanist, rehearsal conductor; Brian Maltman (Class of '71), chair; Catherine McPherson (Class of '82); Cliff Sayliss (Class of '87), conductor; Natalie Weiss (Class of '15).

**Hugh Alexander**

Alexander Lithographers Limited

**McClelland & Stewart**

for permission to reprint excerpt from Keith Spicer's memoir

**Barbara Kamieński**

program editor

**Nancy (Gale) McFadden**

historical editor

**Program writers:** Barbara Kamieński (Class of '71), Mark Maitman (Class of '71), Brian Maltman (Class of '71), Nancy Nourse (Class of '70), Sarah Ratzlaff (Class of '13), Ivars Taurins (Class of '75)

**Program design & additional photography:** Sharon Kish / [www.sharonkish.com](http://www.sharonkish.com)

**Inside front cover photo:** Tom Arban, provided by CS&P Architects, Inc.

**Cover illustrations:** A-Digit, 4X6, Leontura / iStockphoto

**Program material:** Sincere thanks to all who submitted written or photographic material. Particular thanks go to Nancy Baines for providing access to the NTCI archives; to Doreen (Ogilvie) Norris for access to her extraordinary scrapbook; and to Diane and Alan Ogilvie for their unstinting help in clarifying obscure details too many to name and without whose archival and electronic skills the inside back cover would not have been possible.