

“WITH EVERY NOTE PLAYED”



A HISTORY OF
THE WOMEN'S MUSICAL CLUB OF WINNIPEG

1894-2014



The original insignia of
The Women's Musical Club of Winnipeg
was designed, circa 1910.

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THE WOMEN’S MUSICAL CLUB OF WINNIPEG**

1894-2014

BY KATHRYN A. YOUNG

“

It is remarkable that virtually every musician wanting a professional career must study concertos and similar material to be performed with orchestra.

But so very few have the opportunity to perform these works with any orchestra, let alone a professional one.

That you [WMC] acknowledged this by putting in place a plan to serve such a valuable need and execute such a wonderful event speaks volumes about both your vision and that of your members.

The WSO is honoured to be your partner.

”

James Manishen, Artistic Director, the Winnipeg Symphony Orchestra, 2006.

FOREWORD

“With Every Note Played”

The Women’s Musical Club of Winnipeg has been a strong force in the arts community for well over a century. Its volunteer board has actively contributed to the promotion of excellence in music by providing a stage for young Canadian artists, and by offering annual scholarships with, since 2006, the added bonus of the biennial WMC McLellan Competition for Solo Performance with the Winnipeg Symphony Orchestra.

As recorded in this updated history, the vision of the founders has been adapted to meet the challenges of world events and the inevitable changing social dynamics. The organization has relied on the strength of its working-board members to embrace change and to broaden its involvement in the musical community.

The Women’s Musical Club of Winnipeg has been shaped over the last 120 years by the talents and commitment of the many women who have served in so many ways, and continues to build on that strength. The foresight of board members in the past has created the strong and vital organization in operation today. Talented and committed women work hard to fulfill the club’s mission to support and encourage young musicians through its various programs, thus encouraging and advancing classical music in the community.

We are grateful to our President Kathryn Young for undertaking the task of writing *“With Every Note Played”*, which gives us a new record of the history of this venerable organization.

May the Women’s Musical Club of Winnipeg continue to be “... *where tradition embraces the future.*”

Margaret Jeffries

Honorary President

The Women’s Musical Club of Winnipeg

April 2015

“

*I've wanted to play in Winnipeg for a long time,
so it was a great thrill to be here.*

(Growing up in Regina, it meant arriving!)

”

9 April 2000: Erika Raum, violinist

PREFACE

This small book owes much to the record keeping of the Women's Musical Club of Winnipeg. Classical music has been our link to the past and to those women who, too, lived by the forks of the Assiniboine and Red Rivers. In 1894 they set a goal to bring classical music into their homes and community and in doing so supported countless promising young musicians over 120 years. By following their vision we have endeavoured to do the same. This piece is dedicated to their memory.

* * *

The documents of the Women's Musical Club, conserved in the Archives of Manitoba, were an important source for this study. They include correspondence, minute books, and newspaper clippings. There are also publicity materials such as brochures, posters, press releases, programs, artists' biographies, and photographs. Files currently in the possession of board members were also available for the project. Internet sources provided some background material, and conversations with board members filled in many blanks. Valorie Dick's, *"Let Us Enjoy Music:" A History of the Women's Musical Club of Winnipeg, 1894-1994* was an invaluable beginning.

ACKNOWLEDGEMENTS

This history would not have been possible without the support of The Winnipeg Foundation. Its interest and enthusiasm for the project was matched by the help that was received from Joan Sinclair and Rachel Mills, Archivists, Government & Private Sector Archives, at the Archives of Manitoba. Further, several board members of the Women's Musical Club willingly volunteered their time and knowledge of the organization. In particular, I want to thank former president Margaret Jeffries (2009-10) for her diligent proofreading and for her always wise advice. For their perspectives on the club's activity, I am also grateful to Carol Gamby, Phyllis Ilavsky, Margaret Morse, and former board member, Phyllis Watson. My husband, Robert Young, also deserves recognition for his reading and suggestions. Carol Dahlstrom's eye for detail and a thorough copy edit brought the history to publication. At Rinella Printers thanks go to Sharron Pugh and to Chanh To for carefully steering the book to completion.

Kathryn A. Young, Ph.D. History

President

The Women's Musical Club of Winnipeg

April 2015, Winnipeg, Manitoba

“

*Thank you so much for having me here in Winnipeg.
It was a lot of fun to play on the HUGE piano.*

”

18 November 2007: Su Jeon, pianist, Winner of the E-Gré National Competition.

“With Every Note Played”
A History of The Women’s Musical Club of Winnipeg
1894 to 2014

On the afternoon of 3 May 2015, music lovers will gather in the Provencher Room of the Fort Garry Hotel to hear James Ehnes, world-renowned violinist. His recital will be followed by an afternoon high tea to celebrate the 120th Anniversary of the Women’s Musical Club of Winnipeg (WMC). For well over a century, the WMC has promoted young classical musicians of provincial, national, and international fame, as the May event will attest.

What explains the longevity of this organization? The WMC has been a volunteer group, composed mostly of women, with a clearly defined organizational structure. Judicious financial management has been at the root of all decisions so that, throughout its history, the club has consistently balanced its books. It has committed itself to the musical community through philanthropy and especially through scholarships for young Manitoba performers. Creative and innovative programs have expanded boundaries of classical music. And the club has honoured its history by careful record keeping and by maintaining its traditions.

1894 to 1920

The WMC of Winnipeg was founded in 1894 by six women who were determined to bring classical music to the prairie frontier. Two years earlier, Quebec women had established the Ladies Morning Musical Club of Montreal. And, somewhat later, in 1898, Ontario women came together to begin the Women’s Musical Club of Toronto.¹

Winnipeg in the 1890s was the third largest city in Canada, next to Montreal and Toronto. With a population of about 25,000, the city prided itself on its mercantile and financial districts, and its nascent cultural community. In 1894, the inaugural meeting of the WMC was held in the fashionable home of Mrs Angus Kirkland,² wife of the manager of the Bank of Montreal. Mrs Kirkland was of British stock, like many wives of Winnipeg’s business and professional elite who had immigrated to western Canada from the British Isles or Ontario. The women who assembled that day wanted classical music in their lives. Their goal was to study the biographies of composers and to perform some of their repertoire. At first, the gatherings were organized casually. But, on 13 November 1899, the first official meeting was held in another upscale home, that of Mrs L.A. Hamilton.³ The first annual meeting

took place a few months later, in the spring of 1900. Mrs Higginson, the outgoing secretary, offered this advice:

*It seems to me advisable that this club . . . can put on record for the whole of Canada our strict rule and principle of keeping silent during the performance of music; we have suffered on more than one occasion from an absence of this principle, and I believe that the Women's Musical Club of Winnipeg can effect a marked reform in this direction.*⁴

During this period, the women met from November to March in private homes. Each member, in turn, performed a selection of music and another often presented a paper on the life and work of the featured composer. Customarily, following the meeting, tea was served. This practice continued until Charles Wheeler, a music critic for *Winnipeg Town Topics*, wrote that, “however delightful to the members this social function might have been, it was soon discovered by progressive minds that tea drinking was hampering the work of the club and was wisely discontinued.”⁵

After 1901, because of increased membership, larger venues were needed, such as rooms in the National Trust Building, the YMCA, the Royal Alexandra and the Fort Garry hotels. For instance, by 1907, there were 430 members (83 active, 343 associate, and 4 students).⁶ Active members participated in planning programs, performing, and education. Associate and student members made up the audiences, rather like subscription holders today.

Significantly, the WMC was incorporated on 24 March 1911.⁷ Bylaws were written, and an insignia was designed. Subsequently, 10k-gold pins were crafted in the same motif, and they have been worn by the presidents and past presidents of the club ever since.⁸ Later, during the leadership of President Jean Isabel Riley, the WMC was also granted a Certificate of Registration by the province of Manitoba, under “The Companies Act,” on 26 April 1933.⁹

March 2014: Carol Gamby, McLellan Competition Chair, was hospitalized with emergency surgery just days before the semi-final auditions. The board rose to the occasion and all went smoothly at the WAG until treasurer Phyllis Ilavsky tripped on a carpet, broke her wrist, and had to be transported by ambulance to hospital.

From the outset, the women were financially astute in the face of the ups and downs of the Canadian economy, two world wars, and the world-wide depression of the 1930s. In the early days, membership dues supported the club. For instance, by the beginning of the Great War (1914--1918) active members were paying \$2.00, students \$1.00, and associates \$5.00.¹⁰ Memberships dropped off slightly in the middle of the war, from 657 to 500, so the club took the initiative and expanded its activities by beginning a string orchestra in 1916¹¹ and, a year later, by collaborating with the Men's Musical Club, with its membership of 25. Despite concerns about maintaining financial stability, the club remained strong into the post-war period. In her president's address in 1919, Mrs Robert Fletcher said, "The success of the Women's Musical Club is based on three things: the standard of programmes, the quality of the work of the active members, and the attitude of the listeners or associate members."¹² To this, one might add financial prescience.

And one might also add the club's focus on young musicians. As early as 1901, member Mary E. Grant, in an outreach and educational activity, founded the Junior Musical Club (JMC).¹³ The WMC oversaw the administration of the group, which began with 12 girls ranging in age from 10 to 17 years, and who like their mentors held musicales in their homes. By 1919, the JMC had drawn up a constitution and had 100 members. (Boys were not accepted until the 1930s.) It was the first musical youth group in Canada, and it continued up to 2008. Thanks to its efforts, Martin Beaver, Tracy Dahl, and Chantal Kreviazuk, to name a few, all had the chance to perform on radio and in concert before becoming well-known Canadian musicians.

The WMC not only committed itself to outreach, education, and performance, but it also engaged in philanthropy by giving to charities and hospitals. For example, in May 1912, the club sent \$100 to the *Daily Telegraph* Fund in London to support the relatives of musicians who had died when *The Titanic* went down. The club's philanthropic endeavours continued well into the 20th century, its beneficiaries including the Children's Home, Children's Aid, the Red Cross Society, and choral and orchestral groups.

At the height of the war, the women made a financial decision that had far-reaching consequences. In 1915, they decided to establish a scholarship fund to further the careers of young local musicians. Pianist Winona Lightcap was the first winner and recipient of \$350, a sum that allowed her three months' study in New York. Since then, the club has donated a total amount in excess of \$200,000.¹⁴

Although from the beginning, the club women made their own music and educated themselves about composers, early in the 20th century they recognised an opportunity to advance their work. At the time, Winnipeg was on an international entertainment circuit of Canadian, American, and European cities, such as Montreal and Toronto, New York and Boston, London and Paris. Accordingly, in 1906, the WMC sponsored Madame Fanny Bloomfield Zeisler, “[o]ne of the world’s greatest pianists.”¹⁵ A Winnipeg newspaper offered congratulations for a recital that “promises to be the event of the year.”¹⁶ Somewhat later, Nellie Melba arrived in Winnipeg to perform for the club. She was a renowned Australian operatic soprano who sang regularly at Covent Garden and at the Metropolitan Opera.¹⁷ In 1911, the *Winnipeg Tribune* wrote: “One of the brilliant events of the early musical and social season will be the opening meeting of the Women’s Musical Club, to be held in the ballroom of the Royal Alexandra Hotel, on Monday afternoon, November 6th.”¹⁸ The article continued on to say that Madame A.J. Epstein, acclaimed St Louis soprano, would sing selections from Sibelius, such as “Black Roses” and “The Tryst,” and, from Handel, a cavatina from *The Queen of Sheba*. In attracting artists who were touring, a significant shift had been made in programming from members performing for themselves to hiring professional musicians. This was not the last time that the women auspiciously chose a new path to shape the goals of their organization.

1920 to 1950

Innovative programming also became a central feature of the club, which was not afraid “to break away from the beaten path.”¹⁹ For instance, in the 1937--1938 season, Australian Marjorie Lawrence, a “grandly gifted, recklessly prodigal young singer” with the New York Opera company, performed in Winnipeg. That same winter, Trudi Schoop and Her Comic Ballet, a pantomime and burlesque group of 22, brought the audience to its feet, “stamping and shouting.” A decade later, the club brought in Zara Nelsova, violoncello (1944--1945), Harry Adaskin, violin (1946--1947), and Nan Merriman, mezzo-soprano, mentored by Arturo Toscanini (1948--1949).²⁰

The Depression on the Canadian prairies in the 1930s was particularly severe and presented financial challenges to individuals and organizations alike. The club was not immune to these forces. In these years, the women demonstrated foresight by investing surplus monies into an endowment fund, but they also recognized that membership had reached a low point of 568 and that volunteers were more difficult to find, “owing to existing conditions.”²¹ Nevertheless, they continued their outreach activities to

orchestras, choral societies, and scholarships. In the 1932-1933 season, the club moved its performances and meetings to the newly built concert hall in the Winnipeg Auditorium, with a seating capacity of 800. Bi-weekly events were scheduled, with five professional artists each season. In an effort to generate interest, "open" recitals were held, to which friends and guests of members were invited. In another scheme, the women offered some evening concerts for those unable to attend in the afternoons.

The WMC, unlike its counterparts in eastern Canada (the Ladies Morning Musical Club of Montreal and the Toronto Women's Musical Club²²), was in no danger of collapse despite the disruptions created by the Second World War (1939--1945). President Mrs Helen Heaton addressed members at the 1940--1941 AGM to explain a bold executive move:

At the first meeting of our Board of Directors last September, the question of suspending the club's activities was raised, perhaps for the first time in its long history. There was a unanimous decision against this. For forty-two years the Women's Musical Club has made a valuable contribution to the cultural life of Winnipeg. No patriotic purpose could be served by closing its doors at this time. War work could not be seriously affected by our members spending an hour or so each fortnight, for five months of the year, in listening to fine music.²³

Members clearly took Heaton's remarks to heart and, rather than disbanding in the midst of European hostilities, the club advanced a new endeavour.

In 1945, President Annie Collum, in honour of the 50th anniversary, launched the Scholarship Trust Fund. It began with a balance of \$276.25 but two years later had reached over \$2,000, thanks to generous donations and bequests from current and former members.²⁴ To acknowledge this rising interest, for the first time the scholarship winners were invited to perform in a recital the following season. The reputation was growing, and by 1955 a local newspaper had reported the following: "Marnie Brisbin, 20, won the most coveted financial award offered young musicians in Winnipeg when she gained the \$400 scholarship in auditions of the Women's Musical Club last Sunday. Miss Brisbin gained first prize over twelve competitors."²⁵ In 1959, the scholarship fund had reached \$1,000. Eight years later, in the euphoria of Canada's centennial celebrations, \$10,000 was set as the new target for a permanent fund, which was soon achieved.²⁶

1950 to 1980

Although the WMC had been able to sustain itself during the war years, throughout the 1950s there had been a steady decline in membership. Indeed, in the early 1960s, President Margaret Fetherstonhaugh went out into the neighbourhoods and canvassed door to door for donations to keep the club going. Despite her extraordinary undertaking, by 1965 it was clear that times had changed. Mrs Lloyd Thomson, president that year, spoke about a new post-war society: “In the 1940s we were either in depression or war and people seemed happy to get out. Even 15 years ago there was scarcely a woman’s auxiliary group or committee outside of hospital and service groups. Now we have women’s committees for the Symphony, the Art Gallery, the Theatre and the Ballet--all cultural groups.”²⁷ In addition to competition for volunteers and financial support, the suburbs were rising in Winnipeg, and many young affluent families were moving out farther from the centre of cultural activity. Sports and community clubs serviced the suburban population and drew on its talents and resources. In this new cultural and geographic context, the WMC encouraged men to join their numbers, but with only a moderate return.

Discussions continued about how to attract new members and funds. Several ideas were tried, but with little success. In 1968, for the first time but not for the last, the name of the club came into question. At one regular board meeting, suggestions were made to remove the word women from its name. Further, there was also an effort to recruit members from all neighbourhoods of the city. At various times, the organization had been charged with elitism, as its executive and most of its members continued to come from the more upscale districts of the central core, and south and south-west of the Assiniboine River. Three years later, the board decided to preserve the word women in the name of the club in recognition of their longstanding history and to remain focused on their current membership. In another initiative, a year earlier, the board had changed its recital venue from the Winnipeg Auditorium to the new concert hall at St Mary’s Academy. Then in 1971, on an experimental basis, the board moved the Monday afternoon concerts to

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*I love the cold weather, clear skies, and all the
friendly people! I just wish the last time
(when it snowed 14 inches and the concert was cancelled)
I had brought my cross-country skis!*

”

14 February 1988: Marcia Cassidy, Franciscan String Quartet

evenings in order to attract working women, husbands, school and music teachers, students, and professionals. But what had seemed to be a promising idea had a devastating result when the club lost many of its faithful members and gained few new ones. In another attempt to attract more attention and to combat competition, it changed its venue once more. In the 1973--1974 season, the concerts were moved to their current location, the Muriel Richardson Auditorium of the Winnipeg Art Gallery (WAG).²⁸ After-concert coffee receptions were introduced at the new site, which offered audiences an opportunity to socialize with the performers. A decade later, in another effort, the club abandoned its policy of operating solely on membership dues. In their place, it instituted a subscription recital series and sold season's tickets.

Recital programs continued to evolve so that more national and international artists were showcased, but the emphasis was still on musicians who were at the beginning of their careers. Through the 1950s, despite lagging interest in afternoon concerts, the club featured musicians who would soon become known across Canada and internationally--people like Glen Gould, piano (1954--1955), Leontyne Price, soprano (1955--1956) and Maureen Forrester, contralto (1956--1957). A novel performance in the early 1960s was that of the trio made up of Lea Foli, violin, Peggie Sampson, cello, and Mario Bernardi, piano (1962--1963). Subsequently, Mario Bernardi became the well-known conductor of the National Arts Orchestra in Ottawa and a household name for CBC listeners. In the 1963--1964 season, soprano Teresa Stratas came to the stage. A few years later, the "greatest cellist of the 20th century" Russian Mstislov Rostropovich (1971--1972) played in the Muriel Richardson Auditorium. And, in the early 1980s, the audience was privileged to hear former scholarship winners Emanuel Ax (piano), Anton Kuerti (piano), and, a year later, Catherine Robbin (mezzo-soprano) in the 1980--1981 season.²⁹

The 1950s opened with \$250 being presented in WMC scholarships.³⁰ Throughout the decade, the amounts rose so that, in 1959, two competitors shared the prize of \$1,000. It was also in the late 1950s that the club began to acknowledge one or more applicants with an honourable mention. In 1960, only \$300 was available, and it was awarded to only one applicant, but by 1967 the scholarship had peaked at \$1,300 and was divided among three recipients. During the 1970s, more money became available so that \$1,500 was presented at the end of the decade. Winners in this period included such familiar Winnipeg musicians as baritone Mel Braun, pianist and singer Tomson Highway, violinist Rennie Regehr, and soprano Mary-Ann Taylor.

1980 to 2000

In the early 1980s, President and Archivist Lynn Nieman compiled “The Women’s Musical Club of Winnipeg: A Brief History.” Her piece detailed the club’s activities from 1894, and it recorded the names of guest artists and scholarship winners. It also served to remind those living in Winnipeg and beyond of the club’s traditions and service to the community. Despite her effort, the board continued to question the viability of the organization and whether there was just too much competition in the musical world of Winnipeg for such a small body to exist. Tensions emerged regarding the vision of the club and its role in the community, and whether more attention should be paid to presenting local artists rather than those from outside, or vice versa. The costs of mounting recitals and finding volunteers to serve on the board were ongoing issues.

In an effort to raise funds and to provide some additional entertainment for members, annual bridge parties were held in local churches. For some years, these were successful, and monies came in, especially for the scholarship program; but near the end of the 1980s it was becoming clear that another activity needed to be found as more women had returned to work and had left the volunteer sector. At the same time, although morale was low, there was the prospect of celebrating the 100th anniversary of the club. By 1990, board members had turned their attention to preparing for a special event that would take place in the 1994--1995 season.

Despite insecurities about whether the club could survive, the Scholarship Fund continued to grow. From 1981, when the first award of \$2,000 was made, the women managed to steadily increase the annual value of their offerings: \$2,500 (1984); \$2,750 (1985); and \$3,500 (1986).³¹ Awards were made to winners who later found their place on Canadian, American, and European stages, musicians such as sopranos Tracy Dahl and Valdine Anderson, and flutist Keri-Lynn Wilson.

A defining moment in the history of the Scholarship Fund came in 1984 with the first *named* award. That year, friends and associates of Berythe Birse, a well-respected local music teacher, honoured her 80th birthday by establishing a scholarship “to recognize her continuous and outstanding contribution to the musical life of Winnipeg.”³² A tradition had begun that was followed by the Phyllis Holtby Scholarship in 1995, the Doris McLellan Scholarship in 2003, and the Madeleine Gauvin Scholarship in 2010. The extraordinary generosity of Doris McLellan allowed the club a unique

opportunity. Her scholarship soon became the nationally recognized biennial WMC McLellan Competition for Solo Performance with the Winnipeg Symphony Orchestra (WSO). More of this later.

The early 1990s were full with planning for the anniversary celebration. In 1993, a neighbourhood newspaper, *The Lance*, wrote that Denis Brott, “Canada’s premiere concert cellist,”³³ would soon perform in a WMC recital on his 1706 Tecchler cello.³⁴ The article continued by informing the public of the upcoming 100th anniversary, and it said that, although their name is “evocative of quaint parlour conversation, their musical mandate is modern and progressive.”³⁵ For instance, the journalist pointed out that some of the young artists who had performed for the club later commanded fees of \$50,000.³⁶

The board of directors, intent on expanding audiences, launched publicity into some of Winnipeg’s more outlying neighbourhoods. Further, they made an effort to attract women to serve on the board from a wider catchment than the volunteer sector. They appealed to music teachers and musicians, as well as to those who had recently retired from the business community, and from the academic, legal, medical, and teaching professions.

In this period, President Kathryn Young and Past President Ruth Bredin set out to collect and catalogue the club’s documents from the 1940s, in order to bring the historical record up to date. These materials were subsequently deposited in the Provincial Archives of Manitoba, where they are accessible to the public. The board also decided to develop a sponsorship campaign designed to solicit funds from prospective co-sponsors; this campaign was directed by board member Margaret Morse.³⁷ This decision has had a long-lasting effect on the financial health of the club. Once again, women had risen to the challenge.

By the autumn of 1994, the board had finalized its arrangements for the 100th birthday party. It took place on 19 February 1995 in the Provencher Room of the Fort Garry Hotel, where the Lieutenant Governor of Manitoba, W. Yvon Dumont, OM, patron of the WMC, brought greetings to all those assembled. The highlight of the afternoon was provided by Viveza, a quintet from the West Coast, playing music from the Salon, light classics, nostalgic “palm court” favourites, and sensuous tangos and toe-tapping rhythms of Latin America. Afternoon tea with birthday cake followed. The WMC was launched for another 100 years, and a link had been forged with the historic Fort Garry Hotel.

To commemorate the anniversary, Valorie Dick, a student in the Faculty of Music at the University of Manitoba, wrote a small history booklet. *“Let Us Enjoy Music”: A History of the Women’s Musical Club of Winnipeg, 1894-1994*³⁸ was available on the celebration day and was used for many years as a gift for patrons and visiting artists. This booklet proved to be an important and easily accessible record of the club’s activities and traditions. It also served as a reminder to successive boards and donors of the WMC’s accomplishments.

In another endeavour to mark the 100th anniversary celebration, the Berythe Birse Special 100th Anniversary Prize of \$1,500 was awarded to pianist Darren Wong. By the 1990s, the Scholarship Fund had risen to \$3,000 and included two new named entries: the Bittersweet Scholarship and the Holtby Scholarship of \$300 and \$450, respectively.³⁹ The Bittersweet Scholarship was established in 1990 and was offered as a second prize for a decade. The Holtby Scholarship was begun, in 1995, in honour of revered music teacher Phyllis Holtby. Scholarship auditions were held each year, in Eva Clare Hall, at the Faculty of Music, the University of Manitoba.

There was more change. The AGM of May 1995 was held in a public venue, the Niakwa Country Club, instead of at a director’s home, as had been customary. President Virginia Heinrichs reported that there were 125 subscriptions to the recital series, the 100th birthday celebration had been well attended, and the sponsorship campaign to attract corporate donors had been so successful that it became an annual event.

A year later, new ambitions were evident when Heinrichs reported again at the AGM, this time held at the St Charles Country Club. Over the year, the club’s bylaws had been revised, and Leonard Issacs, Professor of Music and a loyal supporter of the club, had been made an honorary life member. The board had established a fundraising committee--“Women Supporting Women”-whose mandate was to appeal to professional, business, and other women, and which had brought in \$1,000. The recital program had been equally imaginative under the direction of Recitals Chair Jean Smellie.

December 2013: Before the Scholarship concert, President Kathryn Young passed pianist Jinsung Kim running up the stairs to the Green Room. He had lost his shoes! Once found, he arrived on stage to play to a first-place win.

Notably, the season had opened with a commemoration of the 50th anniversary of the end of the Second World War and the liberation of Europe, particularly that of Holland. Present were the honorary Dutch consul, representatives of the Manitoba-Dutch Association in regional dress, a colour party from the Royal Canadian Legion, and four honorary colonels from the Winnipeg regiments who had served at the liberation. Quink, an a capella group from Amsterdam, performed for a very appreciative audience. The final concert of the season, “A Feast of Zukermania,” also had “something to tempt the most jaded concert-goer,” when it showcased George Zukerman, “entertaining and distinguished Canadian bassoonist.”⁴⁰

The year of the blizzards, the winter of 1996--1997, dominated the annual report of President Jean Smellie, who reminded members of the unpredictability of Winnipeg winters. Vancouver soprano Heather Pawsey, winner of the S.C. Eckhardt-Gramatté (E-Gré) National Competition,⁴¹ had been scheduled to sing on 17 November 1996, but her recital had to be cancelled because of a major blizzard that blew through the prairie region. On 6 April 1997, Heather arrived in Winnipeg, this time accompanied “by a huge blanket of snow.” As she was billeted with Jean Smellie, she climbed over a gigantic snow bank to cross the road to board member Connie Brown’s home, where she sang to an audience of a few “brave souls and a dog.”⁴²

That recital marked another important milestone in the history of the club. Sarah Pawsey’s contract to perform in November 1996 was the beginning of a productive and long-lasting collaboration between the WMC and the E-Gré Competition for the Performance of Canadian Music. The E-Gré Competition had been established in 1976 at the School of Music, Brandon University. It was to honour S.C. (Sophie-Carmen, “Sonia”) Eckhardt-Gramatté (1899--1974),⁴³ a child prodigy, born in Russia. She had studied piano and violin at the Paris Conservatory, and as a young woman had performed throughout Europe. In 1920, she married German expressionist painter Walter Gramatté, who passed away unexpectedly nine years later. In 1934, she married again, this time to art historian Ferdinand Eckhardt. Together they immigrated to Winnipeg in the 1950s, when Eckhardt took up a post as director of the WAG. Sonia Eckhardt-Gramatté pursued her career in Manitoba as a composer, pianist, violinist, and teacher. Her contemporary compositions have been recognised in Canada and abroad, and throughout the years she has influenced numerous students. Since 1996, the WMC has showcased the winners of the E-Gré National Competition as part of its recital series--more support for young artists on their way to professional careers.

In this context, James Manishen, music critic for the *Winnipeg Free Press*, reminded his readers: “One of the club’s great strengths has been the women’s judgment in presenting front-ranking artists before they’ve reached mega-fee status. There’s a feeling of near-disbelief when you see in past concert lineups such luminaries as Leontyne Price (1955), Glen Gould (1954), Teresa Stratas (1963), Mstislav Rostropovich (1971), Nathan Milstein (1943), [who] all came to Winnipeg for club concerts prior to becoming renowned international names.”⁴⁴

Furthermore, in 1998, President Jean Smellie, replying to the Scholarship Committee’s annual report, said, “If we didn’t exist, this is where we would be missed.”⁴⁵ That year, \$3,350 was awarded to young Manitoban musicians. She also noted that the recital season of 1998--1999 had been remarkable because all 11 performers, including the scholarship winners, were women. They included, as guest artists: the Chinook Trio (Susan Hoepfner, flute, Roberta Janzen,⁴⁶ cello; and Gloria Saarinen, piano); Susan Platts, mezzo-soprano; and Kystyna Tucka-Gaweda, piano, first-place winner of the E-Gré; and Naida Cole, piano. They also included, as WMC scholarship winners: Laura MacDougall, flute; Colleen Skull, voice; Janet Baisarowicz, piano; Huong Tran, piano; and Sylvia Richardson, soprano.⁴⁷

During this period, concern about competition for audiences was muted, for the time at least, when the club joined Musicnet, a consortium of other Winnipeg classical music organizations committed to sharing information and expertise. In another endeavour under the leadership of President Margaret Morse, the club conducted a survey of its subscription holders (members). There were 96 respondents, 68 percent of them women and 50 percent of them 60 years or older. They ranked the concerts as providing high or moderate enjoyment, and they thought the season’s tickets prices were reasonable. They said that word of mouth was the most effective way to build audiences, followed by publicity in the media. The club paid attention to the survey by trying to increase contact with its members and advertising more broadly.

2000 to 2015

To celebrate the turn of the century, acclaimed guest recitalists took to the stage: Norbert Kraft, guitarist, “by turns fiery, earthy, then meltingly seductive”⁴⁸ as he performed Villa-Lobos, Albeniz, and Tarrega, among others; Diedre Irons, New Zealand pianist, received a standing ovation after playing contemporary music composed by her former teacher, Sonia

Eckhardt-Gramatté, in a concert that honoured the centenary of the composer's birth; and Marc-André Hamelin, pianist, who presented a "seemingly effortless performance of Schumann's *Fantasy in C Major, opus 17* and *Carnaval Suite*."⁴⁹

Another important initiative came in the form of the WMC Professional Debut Series, which was inaugurated in 2002 to encourage young artists to embark on musical careers. The club provided audiences with information about the artists, including their professional training and musical experience. The first performers were soprano Joslin Romphf, accompanied by pianist Mikael Eliason. Despite some early successes, the Recital Committee decided to abandon the project within a few years.

An exceptionally creative multi-media concert was held in April 2006. "Picture, Poetry & Piano" was performed by Ted Harrison, painter, Lister Sinclair, poet and beloved CBC journalist, and Gloria Saarinen, pianist. Seventeen of Harrison's North American vignettes were projected onto a large screen while Sinclair read some of his poems and Saarinen played selections from her classical repertoire. The event was particularly memorable for all those in attendance, as Lister Sinclair died that October. This was his last performance.⁵⁰

Two years later, this headline caught readers' attention: "Young Cellist Delivers a Fiery Performance," written by music critic Gwenda Nemerofsky. "It's easy to see why Edmonton-born cellist David Eggert [accompanied by pianist David Moroz⁵¹] has won awards around the world. What an auspicious way for the Women's Musical Club of Winnipeg to begin its 2009-2010 season."⁵² The season ended, as it had begun, with a sell-out concert performed by pianist Nina Zhou,⁵³ which was recorded by the CBC.

Also of note were two recitals, four years hence. The first was a return of pianist David Jalbert, who played Bach's Goldberg Variations on Ferdinand Eckhardt's Bösendorfer piano. The concert hall was full and resounded with a standing ovation. The second was an innovative recital by pianist Madeline Hildebrand⁵⁴ and soprano Jessica Strong, both 2012 first-place winners in the WMC McLellan Competition.⁵⁵ Madeline's program included selections from Ravel and Prokofiev. Following the intermission, Jessica, Madeline and, their friend and classical guitarist, Andrew Erickson presented repertoire from Purcell, Berlioz, Strauss, and Villa-Lobos. A year later, in honour of the 120th anniversary, the recitals included the all-woman Cecilia String Quartet in October, soprano Sarah Kirsch,⁵⁶ the 2014 winner of the E-Gré National

Competition, in November, the WMC Scholarship Recital in December, and Jamie Parker, one of Canada's best-known pianists, in March 2015.

The first decade of the 21st century had some "special concerts." In December 2001, Tracy Dahl, internationally acclaimed coloratura soprano, returned to the stage as a former winner of both the JMC and WMC scholarships. She was warmly welcomed by the audience, many of whom had watched her career advance. Dahl presented a program that included an assortment of her favourite pieces. Her performance came to an end in a rousing standing ovation; then a further treat was in store for the audience when she introduced them to her husband and infant son. A gala champagne reception in Eckhardt Hall rounded out the evening.

Another "special concert" featured Measha Brueggergosman. "There was an event in Winnipeg last night. The event was Measha Brueggergosman. This young soprano, originally from Fredericton, N.B., held the rapt attention of every audience member for a full two-hour recital put on by the Women's Musical Club," gushed Gwenda Nemerofsky. She went on to rave about the pianist, J.J. Penna, "who any singer would beg, borrow or steal to have play for them." And she continued: "A real highlight of the evening was Benjamin Britten's Nocturne, which opens with Penna playing repeated, almost dirge-like low chords, producing a drone effect. Brueggergosman floated above this with a sweet plaintive melody. Every word was as clear as a bell and the passion and the dynamic range drew the [sell-out] audience in."⁵⁷

In 2007, once more there was a "special" recital when well known pianist Janina Fialkowska played for the WMC.

The Fort Garry Hotel, in April 2005, was again the site of an anniversary celebration, this time the 110th. Primadonna and comedienne Mary Lou Fallis, with pianist and composer John Greer, presented a rousing and hilarious performance that brought the audience of 200 to its feet. Holly Harris, *Winnipeg Free Press* music critic, penned: "Venerable club celebrates

The first recital of the 2008 season featured violinist Yi-Jia Susanne Hou with her piano accompanist Elaine Hou. The recital was outstanding and was recorded by CBC for its classical music program, *Tempo*. The next day when Yi-Jia Susanne was picked up to go to the airport, she was in a wheelchair with bandaged feet - she had burned them with hot tea. She explained that she had spent the night in St Boniface Hospital, yet despite this adventure had had a wonderful time in Winnipeg.

with birthday bash. . . . Surviving--or even thriving--in the precarious arts world is a trick any old dog would love to learn. Fortunately, this 110 years young organization of committed women--and men--has shown it has done just that, and by all appearances yesterday is set for many more years to come.”⁵⁸ Sadly, several months later, on 20 November 2005, President Gloria Meadows passed away, while in office. “Gloria’s enthusiasm and energy were boundless,”⁵⁹ and she was sorely missed by the board and subscribers. Former president Marjorie Lebrun took over in the interim and then served as president from 2006 to 2008.

Annual reports recorded the awarding of honorary life memberships to former presidents Ruth Bredin (1990--1992), Jean Smellie (1996--1998), and Betty Richards, who had attended club recitals for over 60 years. Correspondence and minutes from the period reveal serious discussions within the recital committee over an old debate. Once more, there was dissent between those who wanted to schedule artists who were well known (and demanded higher fees) and those who argued that the club had set a course to support those who were on the way up and who were less expensive. Further, there were concerns about recruiting volunteer board members. Unusually, though, in this period, two men joined the board of directors: Alfred Monin, Q.C. (c. 2005), as legal advisor; and Barrie Cranston (c. 2008), as membership coordinator. Many ideas were floated in an effort to modernize, to increase membership, and to sell more tickets. Those that were implemented included a brief aphorism, from board member Eileen Rogers, that captures the history and vision of the club: “. . . where tradition embraces the future.”⁶⁰ It has been used in publicity ever since. Other ideas also were incorporated, such as a membership data base, electronic communication with the board and membership, a web page, banners for concert advertising, new type faces, the use of the abbreviation WMC for publicity and publications, and a brochure listing all WMC scholarship winners and their awards from 1915. In an important initiative in 2011 to focus the club on its identity and goals, President Carol Gamby initiated a strategic planning workshop. Led by Cec Hanec, a professional facilitator, the WMC board was challenged to consider its strengths and weaknesses and to determine its niche within the musical community. The outcome was a new mission statement: “To support young Manitoba musicians through scholarships and performance opportunities and to present outstanding artists thereby encouraging and advancing classical music in the community.” A revised set of bylaws was written. New members were brought on to the board. Board job descriptions were more clearly defined, and new board members were given a package of WMC materials, including the history written by Valorie

Dick. Another archival collection project was carried out so that the WMC records up to 2005 were installed in the Manitoba Archives. The web site was updated, and publicity spots were placed with a new radio station, Classic 107. The club continued its membership in Musicnet and took part in some shared events with partner musical organizations. Planning began in the autumn of 2013 for the celebration of the 120th anniversary.

Fundraising took a positive turn during the presidency of Wilma Woodmass. “Jazz Up January,” inspired by Margaret Morse, brought subscribers and their friends to lunch in an elegant home in the midst of a Winnipeg winter. Bass player Karl Ratchinsky and pianist Scott Metcalfe provided musical entertainment. But, thwarted by the Winnipeg climate, “Jazz Up January” was reinvented the following year and launched as “Swing into Spring.” Not to be outdone, the weather taunted organizers with a snowfall in May. Gallantly, they carried on and served lunch to 120 guests in another stately home. Jazz students from the Faculty of Music warmed up the successful afternoon. Consequently, the annual spring party has become another club tradition and, more than once, so has snow in May (2002, 2004). Funds raised by Swing into Spring have been designated for scholarships.⁶¹

Unexpectedly, raising funds took yet another turn in 2002. That year, the WMC received a significant bequest from the estate of Doris McLellan, a loyal subscriber. Simply put, Doris McLellan had enjoyed WMC recitals, especially those of the scholarship winners.

Three years later, Morley Walker, music critic for the *Winnipeg Free Press*, wrote: “Classical musicians in Manitoba are about to get a shot at a \$20,000 jackpot and a chance to perform with the Winnipeg Symphony Orchestra.”⁶²

Much needed to happen before Walker could make this statement.

Once the WMC had received word that it was a beneficiary of the McLellan estate, board member Margaret Jeffries suggested that an ad hoc scholarship committee be created to work out the details relevant to such a large donation--notably legal advice on managing the bequest and professional advice on programming from music specialists. For these reasons, the WMC established the Doris McLellan Scholarship Fund, which was to be managed by the Winnipeg Foundation, and it formed the Doris McLellan Scholarship Committee. By 2004, Carol Gamby had become chair of the committee. When it met with the WSO, Artistic Director James Manishen proposed that the WMC and WSO collaborate to present a biennial concerto⁶³ competition.

He imagined that a select group of winners, in addition to receiving an award, might have the opportunity to perform in a final concert with the full symphony orchestra.

Drawing on Manishen's idea, Carol Gamby proceeded to design a competition model that would divide \$20,000 among three finalists and, importantly, would give them a chance to perform with the orchestra musicians. She then took her competition model to the WMC board. Although some board members expressed concerns about the difficulties of mounting and financing such a large venture, the board endorsed the project but stipulated that the competition had to be funded at arm's length to the budget of the WMC. The McLellan bequest would provide the award, and fundraising would provide an operating budget that would include hiring the orchestra.⁶⁴ Carol Gamby was then appointed convener of the Doris McLellan Competition for Solo Performance with the WSO.

Gamby and her committee began to establish criteria for the award. They set standards for the application and auditions. Applications would be open to young Manitoban musicians (those who were Canadian citizens) who had reached their ARCT⁶⁵ level or its equivalent. Auditions would be held in three rounds for singers and instrumentalists. In the first round, applicants would submit CDs of their work for evaluation by music specialists. Twelve semi-finalists would be chosen. In the second round, the 12 semi-finalists would perform solo in live auditions in a concert hall before a panel of judges. Three finalists would be chosen. The final round would take place in a public concert with the WSO before national and international jurors. Other details to be determined by the committee included the selection of jurors, and the organization of auditions, the final concert, publicity, fundraising, and the sale and distribution of tickets.

In September 2005, several months before the first competition, Manishen advised the WMC to hold a media launch to apprise the public of the importance of the event--a first in the musical history of the province. The club created a video that explained aspects of the competition and portrayed some of its history. Invitations were sent out, and the launch took place in the IMAX theatre in downtown Winnipeg.

The first competition was held in April 2006. Morley Walker alerted the public, saying: "The semi-finalists have been chosen for what is being billed as the largest musical award for a Manitoba performer."⁶⁶ Immediately following the final concert, the newspaper reported again, this time

announcing the winners: first, Sara Hahn, flute, \$10,000; and tied for second, Sergei Saratovsky, piano, \$5,000, and Ellen Wieser, soprano, \$5,000. Each had performed a concerto with the full WSO.

James Manishen summed up the significance of the competition when he wrote to Convenor Carol Gamby, saying:

On behalf of the Winnipeg Symphony Orchestra, I would like to congratulate the Women's Musical Club of Winnipeg on the recent success of the inaugural Doris McLellan Concerto Competition for Manitoba instrumentalists and singers. We were very pleased to have taken part and found the level of entrants and winners to be of an exceptional professional standard. . . . The Women's Musical Club has a long and proud history of presenting young artists on the thresholds of their professional careers. The Doris McLellan Competition will do much to further sign and seal such a needed goal.⁶⁷

Since the inaugural competition, \$100,000 has been awarded to Manitoba musicians.⁶⁸ First-place winners have included: Sara Hahn, flute (2006); Sarah Halmarson, soprano (2008); Michael Nicolas, cello (2010); Madeline Hildebrand, piano, and Jessica Strong, soprano (2012); and Joshua Peters, violin (2014). In the course of these early years, small changes have been made to the original criteria. For instance, following the 2012 competition, the committee decided to change the name from the Doris McLellan Competition to the WMC McLellan Competition for Solo Performance with the WSO in order to bring it into line with other WMC events. Funds have been raised from two benefit concerts and a Valentine's Day recital, by invitation, in a member's home. Funds have also been raised in the private sector, and they have been augmented by grants from the Richardson and Winnipeg foundations. Support has also come from the WSO, the Winnipeg Arts Council, and the Manitoba Arts Council.

After 120 years, the WMC of Winnipeg remains strong and optimistic about the future. The organizational structure is intact, finances are in order, programming continues to innovate, and traditions have been maintained. The vision of six women who desired classical music in their homes and community has been honoured by successive boards and members for over a century. Musicales, recitals, scholarships, the McLellan Competition--all have played a role in the history of this organization. Sound stewardship, prudent financial management, creative programs, and a commitment to youth have provided the infrastructure of this venerable club.

Notes

“With Every Note Played” is an excerpt from the greetings of Lieutenant Governor, The Honourable John Harvard, P.C., O.M., 17 April 2005, at the celebration of the 110th anniversary of the WMC, Hotel Fort Garry, Winnipeg, Manitoba. “For 110 years, the Women’s Musical Club of Winnipeg has contributed to the overall development of our city, our province and our country with every note played. As Lieutenant Governor of Manitoba, I offer my congratulations and thanks and say: Encore.” WMC Newsletter, September 2005.

The WMC sincerely wishes to acknowledge the Winnipeg Foundation for its support of this history. (Note: The study goes slightly beyond the 120th year to include the 2014--2015 season’s recitals.)

1. “Women’s Musical Clubs,” *The Canadian Encyclopedia*, accessed 10 February 2015, <<http://www.thecanadianencyclopedia.ca/en/article/womens-musical-clubs-etc/>>.
2. “Women’s Musical Club of Winnipeg,” *The Canadian Encyclopedia*, accessed 14 January 2015, <<http://www.thecanadianencyclopedia.ca/en/articles/womens-musical-club-of-winnipeg-etc/>>. The other women present at this meeting included: Mrs Gerald F. Brophy, Mrs L.A. Hamilton, Mrs H.A. Higginson, Mrs F.H. Matthewson, and Mrs Fred Stobart. Note that the documents from the early history refer to the club women by their married names. First names enter the record later in the 20th century. Artists, though, were identified by their full names. Where the first name has been known by the author, it has been entered here.
3. Mrs Hamilton was the wife of Lauchlan Hamilton, land commissioner for the Canadian Pacific Railway.
4. Cited, Valorie Dick, “*Let Us Enjoy Music*”: *A History of the Women’s Musical Club of Winnipeg, 1894--1994* (Winnipeg: Rinella Printers, 1994), 8.
5. *Ibid.*, 7.
6. *Ibid.*, 8.
7. “An Act to Incorporate the Women’s Musical Club,” Statutes of Manitoba (S.M.), 24 March 1911, c. 119 (chapter 119).
8. See: Dick, “*Let Us Enjoy Music*,” for historical references to the WMC between 1894 and 1994 unless otherwise cited. See also: correspondence, minutes, newsletters, recitals, and photographs in the WMC records, Archives of Manitoba.
9. See: Women’s Musical Club of Winnipeg, Certificate of Registration of a Corporation: Under “The Companies Act,” 26 April 1933, Department of Provincial Secretary of the Province of Manitoba.
10. Dick, “*Let Us Enjoy Music*,” 8. Using an Internet inflation calculator, \$5.00US in 1914 was equivalent to \$114,000US in 2014. The differential in fees is not explained in the documents but may have recognised the volunteer work done by active members, hence a lower fee.
11. No further references were found to the string orchestra after 1916.

12. Dick, "*Let Us Enjoy Music*," 10.
13. *Ibid.*, 11. See: "Junior Musical Club of Winnipeg," The Canadian Encyclopedia, accessed 14 January 2015, <<http://www.thecanadianencyclopedia.ca/en/article/junior-musical-club-of-winnipeg-emc/>>. Brandon and Calgary modelled their clubs after the JMC. From the 1930s, the Junior Musical Club regularly performed on radio and in annual concerts. The club, like its founder the WMC, practised philanthropy in the community.
14. See: "The Women's Musical Club of Winnipeg, 1915-2014, Scholarship Winners" brochure.
15. Dick, "*Let Us Enjoy Music*," 9.
16. Most likely the *Winnipeg Free Press*, 30 November 1906.
17. "Melba, Nellie," *Encyclopedia of World Biography*, accessed 4 February 2015, <http://www.encyclopedia.com/topic/Dame_Nellie_Melba.aspx>.
18. *Winnipeg Tribune*, 6 November 1911.
19. Cited, Dick, "*Let Us Enjoy Music*," 11.
20. *Ibid.*, 11-12.
21. *Ibid.*, 12-13.
22. These two clubs had a more difficult time than the Winnipeg club, but they too have continued to the present.
23. Dick, "*Let Us Enjoy Music*," 13.
24. *Ibid.*, 14.
25. *Ibid.*
26. *Ibid.*, 13-14.
27. *Ibid.*, 15.
28. *Ibid.*, 15-16. The Winnipeg Art Gallery, established in 1912, is the oldest civic art gallery in Canada.
29. Dick, "*Let Us Enjoy Music*," 21-26.
30. WMC Scholarship Brochure, 1915-2014.
31. *Ibid.*
32. Note from April 1984 regarding the Berythe Birse Scholarship, The Women's Musical Club of Winnipeg, Correspondence, 1991-1996, Archives of Manitoba.

33. *The Lance*, 4 September 1993. Brott was a recitalist in the 1993-94 season.
34. Denis Brott was the first recipient of an instrument donated to an outstanding musician by the Canada Council Instrument Bank.
35. *The Lance*, 4 September 1993.
36. *Ibid.* Past President Ruth Bredin was interviewed for this article.
37. AGMs, nd., 1994-95, 25 May 1995 and 29 May 1995. AGM's, WMC records, Archives of Manitoba.
38. Publication of the booklet was supported by the Winnipeg Arts Advisory Council, City of Winnipeg Cultural Grants, Special Projects.
39. WMC Scholarship Brochure, 1915-2014.
40. AGMs, 25 May 1995 and 29 May 1996.
41. See below for more information on the competition.
42. AGM, n.d., 1996-97.
43. "S.C. Eckhardt-Gramatté," *The Canadian Encyclopedia*, accessed 24 January 2015, <<http://www.thecanadianencyclopedia.ca/en/article/sc-eckhardt-gramatte-emc/>>.
44. James Manishen, *Winnipeg Free Press*, 21 October 1997.
45. AGM, 28 May 1998.
46. Roberta Janzen played in place of Amanda Forsyth, who was unable to come. Janzen was a WMC Scholarship winner (1987 and 1988).
47. Newsletter, September 1998, WMC Newsletters, Archives of Manitoba.
48. *Ibid.*, February 2000.
49. *Ibid.*
50. 5 December 2006, WMC Minutes, Archives of Manitoba. See also: "I Remember," *Globe and Mail*, 5 December 2006.
51. David Moroz was a WMC Scholarship winner (1978).
52. *Winnipeg Free Press*, 20 October 2009.
53. Nina Zhou was a WMC scholarship winner (2004).
54. Madeline Hildebrand was a winner of the Holtby Scholarship (2010).

55. See program in possession of current board members. The history of the McLellan Competition follows in the text.
56. Sarah Kirsch won a WMC Scholarship in 2011.
57. *Winnipeg Free Press*, 10 December 2004.
58. *Ibid.*, n.d., April 2005. For Janina Fialkowska recital, see Minutes, 6 November 2007.
59. AGM, n.d., 2006.
60. Coined in a WMC board meeting, c. 2009. See AGMs, 2002-09.
61. AGMs, 2000-04 and 17 June 2014.
62. *Winnipeg Free Press*, 14 September 2005.
63. concerto: one instrument or voice in concert with a full orchestra or band
64. Margaret Jeffries to the Doris McLellan Scholarship Committee, 15 December 2002 and 25 June 2004, Correspondence, WMC McLellan and Scholarships, Archives of Manitoba.
65. ARCT: Associate of the Royal Conservatory of Music
66. McLellan records. See: *Winnipeg Free Press*, 20 April 2006.
67. James Manishen to Carol Gamby, 19 June 2006, McLellan records.
68. WMC brochure for The WMC McLellan Competition for Solo Performance with the Winnipeg Symphony Orchestra, 2014.

“ “ *Many thanks to all involved in making tonight (and the entire competition) happen! It is an extremely rare opportunity to be able to perform with the WSO - and the support from the competition, the audience, the orchestra ... is truly extraordinary. Never doubt how important this is to young musicians such as myself!* ” ”

26 April 2008: Jeffrey Dyrda, violinist, WMC McLellan finalist.

SELECTED VISITING ARTISTS
THE WOMEN'S MUSICAL CLUB OF WINNIPEG
1894-2014

1906-1930

Mme Carreno, piano (pre 1906-07)
Mme Bloomfield Zeisler, piano (pre 1906-07)
Mr Brabazon Lowther, baritone (1907-09)
Miss Maud Powell, violin (1907-09)
Cornelius Van Vliet, violincello (1914-15)
May Mukle, violincello (1916-17)
Mrs Louise MacDowell, piano (1916-17)
Miss Eva Clare & J. Philipowska, piano/soprano duo (1917-18)
Leonard Heaton, piano (1919-20)
Miss Amelita Galli-Curci, soprano (1920-21)
Miss Myra Hess, piano (1921-22)
Ernest Seitz, piano (1924-25)
Hart House Quartet, Toronto (1925-26)
Max Panteleiff, baritone (1927-28)
Carlos Salzedo, harp (1928-29)
Jose Iturbe, piano (1929-30)

1930-1950

Joseph Szigeti, violin (1930-31)
Harry Isaacs, piano (1930-31)
Nina Koshetz, soprano (1931-32)
Shura Cherkassky, piano (1931-32)
Leyland Whyte, baritone (1931-32)
Egon Petri, piano (1932-33)
Albert Hirsh, piano (1933-34)
Emanuel Feuermann, violincello (1934-35)
Poldi Mildner, piano (1934-35)
Trudi Schoop & Her Comic Ballet (1936-37)
Rudolf Serkin, piano (1936-37)
Marjorie Lawrence, soprano (1937-38)
Jan Smeterlin, piano (1938-39)
Argentinita & Her Spanish Ensemble, dancers (1939-40)
Ania Dorfmann, piano (1940-41)
Claudio Arrau, piano (1941-42)
Portia White, contralto (1941-42)



Measha Bruegggosman, soprano
(2004-05)

William Primrose, viola (1942-43)
 Nathan Milstein, violin (1943-44)
 Zara Nelsova, violincello (1944-45)
 Edwina Heller, piano (1945-46)
 Royal Winnipeg Ballet - Gweneth Lloyd, director (1945-46)
 Vitya Vronsky & Victor Babin, piano duo (1946-47)
 Claire Gagnier, soprano (1946-47)
 Harry Adaskin, violin (1946-47)
 Rosalyn Tureck, piano (1947-48)
 Nan Merriman, mezzo-soprano (1947-48)
 Frances James, soprano (1949-50)
 Iren Marik, piano (1949-50)

1950-1970

Lubka Kolessa, piano (1950-51)
 Betty-Jean Hagen, violin (1950-51)
 Uta Graf, soprano (1950-51)
 Donna Grescoe, violin (1951-52)
 Richard Dyer-Bennet, tenor (1952-53)
 Elena Nikolaidi, contralto (1953-54)
 Paul Badura-Skoda, piano (1953-54)
 Glenn Gould, piano (1954-55)
 Arthur Gold & Robert Fizdale, piano duo (1954-55)
 Gerald Moore, piano (1955-56)
 Leontyne Price, soprano (1955-56)
 Zvi Zeitlin, violin (1955-56)
 Wolfgang Schneiderhan, violin (1956-57)
 Maureen Forrester, contralto (1956-57)
 Winnifred Scott & Robin Wood, piano duo (1956-57)
 David Bar-Illan, piano (1956-57)
 Leon Goosens, oboe (1957-58)
 Joyce Grenfell, comedienne (1957-58)
 Donald Bell, bass/baritone (1958-59)
 Baroque Trio of Montreal (1958-59)
 Carla Emerson, harp (1959-60)
 John Boyden, baritone (1959-60)
 Hart House Orchestra - Dr Boyd Neel, conductor (1960-61)
 Margaret Parsons & Clifford Poole, piano duo (1960-61)
 Shurra Cherkassky, piano (1961-62)
 Corydon Trio (1961-62)
 Thomas Rolston & Isabel Moore, violin/piano, duo (1961-62)



*Janina Fialkowska, piano
 (2007-08)*

David Abel, violin (1962-63)
 Carolyn Stanford, mezzo-soprano (1962-63)
 Lea Foli, Peggy Sampson, & Mario Bernardi,
 violin/cello/piano trio (1962-63)
 Teresa Stratas, soprano (1963-64)
 Richard Cross, baritone (1963-64)
 Lea Foli & Diedre Irons,
 violin/piano duo (1964-65)
 Fine Arts Quartet of Chicago (1964-65)
 Elizabeth Benson Guy, soprano (1965-66)
 Marek Jablonski, piano (1965-66)
 Daniel Llord's
 International Marionettes (1967-68)
 Beaux Arts Trio (1967-68)
 Ma Si-Hon & Tung Kwong-Kwong
 violin/piano duo (1968-69)
 Richard Goode, piano (1969-70)
 Amadeus String Quartet (1969-70)
 David Swann, piano (1969-70)



*Daniel Bolshoy, classical guitar
 (2007-08)*

1970-1990

Garrick Ohlsson, piano (1970-71)
 Helene Gagné, violincello (1970-71)
 Augustin Anievas, piano (1971-72)
 Evangelos & Liza, classical guitar duo (1971-72)
 Mstislov Rostropovich, violincello (1971-72)
 Eric Wilson, violincello (1972-73)
 Frederica von Stade, mezzo-soprano (1973-74)
 Michael Best, tenor (1973-74)
 Douglas Bairstow, oboe (1974-75)
 Ingemar Korjus, bass/baritone (1976-77)
 Orford String Quartet (1976-77)
 Michael Ponti, piano (1977-78)
 Victor Schultz, violin (1977-78)
 Anton Kuerti, piano (1978-79)
 Emanuel Ax, piano (1978-79)
 Louis Lortie, piano (1979-80)
 Jeaneane Dowis & Samuel Lipman, piano duo (1979-80)
 Catherine Robbin, mezzo-soprano (1980-81)
 Peter Zazofsky, violin (1980-81)
 Jane Coop, piano (1981-82)



*Yi-jia Susanne Hou, violin
 (2008-09)*

Robert Aitken & Erica Goodman, flute/ harp duo (1981-82)
 The King's Singers (1981-82, 1985-86, 1987-88)
 Mark Dubois, tenor (1982-83)
 Desmond Hoebig & Andrew Tunis, violincello/piano duo (1982-83)
 Ofra Harnoy, violincello (1983-84)
 Toronto Chamber Winds, octet (1984-85)
 Mark Zeltser piano (1984-85)
 Rosemarie Landry, soprano (1985-86)
 Mark Pedrotti, baritone (1986-87)
 Lucie Robert, violin (1987-88)
 Amsterdam Classical Guitar Trio (1987-88)
 Maria Piccinini, flute (1988-89)

1990-2015

Great Lakes Brass (1989-90)
 Edith Wiens, soprano (1989-90)
 Stephen Isserlis, violincello (1989-90)
 Kevin McMillan, baritone,
 with John Greer, piano (1990-91)
 The Tallis Scholars, ensemble (1990-91)
 Francine Kay, piano (1990-91)
 Shostakovich String Quartet (1991-92)
 Valdine Anderson, soprano (1991-92)
 Duncan Campbell, baritone, with John Greer, piano (1991-92)
 Margaret Isaacs, clarinet, with David Moroz, piano (1992-93)
 Beverley Johnston, percussionist (1992-93)
 Scott St John, violin (1992-93)
 Denis Brott, cello (1993-94)
 Edinburgh String Quartet (1993-94)
 Quartetto Gelato (1993-94)
 Diedre Irons, piano (1993-94)
 Simone Pedroni, piano (1994-95)
 Viveza Quintet (1994-95) **WMC 100th Anniversary Celebration Concert**
 Nancy Hermiston, soprano (1994-95)
 Quink, Amsterdam a capella group (1995-96)
 George Zukerman, bassoon (1995-96)
 Julian Gallant, pianist (1996-97)
 Heather Pawsey, soprano (1996-97) **E-Gré Competition Winner (1996)***
 November concert cancelled and then rescheduled in the spring
 Aeolian Winds, woodwinds (1996-97)
 Mark Dubois, tenor (1997-98)



Nina Zhou, piano
 (2008-09)

Winnipeg Youth Orchestra (1997-98)
 Jasper Wood, violin (1997-98) **E-Gré Competition Winner (1997)**
 Millicent Scarlett, soprano (1997-98)
 Lafayette String Quartet (1997-98)
 Chinook Trio (1998-99)
 Krystyna Tucka-Gaweda, piano (1998-99) **E-Gré Competition Winner (1998)**
 Naida Cole, piano (1998-99)
 Norbert Kraft, classical guitar (1999-2000)
 Diedre Irons, piano (1999-2000)
 E-Gré Competition celebration of the birth of Sonia Eckhardt-Gramatté
 Marc-André Hamelin, piano (1999-2000)
 Shared concert with University of Manitoba
 Michael Donovan, baritone (1999-2000)
 Erika Raum, violin (1999-2000)
 Ian Hominick, piano (2000-01)
 Elissa Lee, violin (2000-01) **E-Gré Competition Winner (2000)**
 Denise Djokic, cello (2000-01)
 Russell Braun, baritone (2000-01)
 Olivier Laquerre, baritone (2001-02)
 Heather Schmidt, piano (2001-02) **E-Gré Competition Winner (2001)**
 Tracy Dahl, soprano (2001-02) **Special Concert**
 Andrew Burashko, piano (2001-02)
 Loewen & Ryz, piano duo (2001-02)
 Joslin Romphf, soprano (2002-03)
 Nikki Einfeld, soprano (2002-03) **E-Gré Competition Winner (2002)**
 The Duke Trio (2002-03)
 Scott Meek, piano (2002-03)
 Jeffrey Neufeld, piano (2003-04)
 Kerry DuWors, violin (2003-04) **E-Gré Competition Winner (2003)**
 Guy Few, trumpet/piano/voice (2003-04)
 Millicent Scarlett, soprano (2003-04)
 Nora Bumanis & Julia Shaw, harp duo (2004-05)
 Lana Henschell, piano (2004-05) **E-Gré Competition Winner (2004)**
 Measha Brueggergosman, soprano (2004-05) **Special Concert**
 Michael Nicolas, cello (2004-05)
 Mary Lou Fallis, soprano, (2004-05) **WMC 110th Anniversary Celebration Concert**
 Borealis String Quartet (2005-06)
 Layla Claire, soprano (2005-06) **E-Gré Competition Winner (2005)**
 Tara Louise Montour, violinist (2005-06)
 Gloria Saarinen & Lister Sinclair with Ted Harrison,
 piano/voice/image trio (2005-06)

Jessica Riley, mezzo-soprano (2006-07)
 David Eggert, cello (2006-07) **E-Gré Competition Winner (2006)**
 Sara Davis Buechner, piano (2006-07)
 Emerado Quartet (2006-07)
 Daniel Bolshoy, classical guitar (2007-08)
 Janina Fialkowska, piano (2007-08) **Special Concert**
 Su Jeon, piano (2007-08) **E-Gré Competition Winner (2007)**
 MuSiC in Common, ensemble (2007-08)
 David Jalbert, piano (2007-08)
 Yi-Jia Susanne Hou, violin (2008-09)
 Kristin Mueller-Heaslip, soprano (2008-09) **E-Gré Competition Winner (2008)**
 The Galileo Trio (2008-09)
 Nina Zhou, piano (2008-09)
 David Eggert, cello (2009-10)
 Carissa Klopoushak, violin (2009-10) **E-Gré Competition Winner (2009)**
 Artistry Embraces Innovation, ensemble (2009-10)
 Lydia Yu-Lun Yang, flute (2009-10)
 Jeffrey Dyrda, violin (2010-11)
 Claudia Chan, piano (2010-11) **E-Gré Competition Winner (2010)**
 Martha Guth & Tyler Duncan, soprano/baritone duo (2010-11)
 Jasper Wood, violin (2010-11)
 Allison Cecilia Arends, soprano (2011-12)
 Erica Iris Huang, mezzo-soprano (2011-12) **E-Gré Competition Winner (2011)**
 Derek Yapple-Schobert, piano (2011-12)
 Caroline Chéhadé, Michael Nicolas & Marie-Hélène Trempe,
 violin/cello/piano trio (2011-12)
 Jane Coop, piano (2012-13)
 Brian Yoon, cello (2012-13) **E-Gré Competition Winner (2012)**
 Kornel Wolak & Chris Donnelly, clarinet/piano duo (2012-13)
 David Jalbert, piano (2013-14)
 Everett Hopfner, piano (2013-14) **E-Gré Competition Winner (2013)**
 Jessica Strong & Madeline Hildebrand, soprano/piano duo (2013-14)
 Cecilia String Quartet (2014-15)
 Sarah Kirsch, soprano (2014-15) **E-Gré Competition Winner (2014)**
 Jamie Parker, piano (2014-15)
 James Ehnes, violin (2014-15) **WMC 120th Anniversary Celebration**

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* The Eckhardt-Gramatté (E-Gré) National Music Competition, Brandon University, Brandon, Manitoba.

**THE WOMEN'S MUSICAL CLUB OF WINNIPEG
 WINNERS OF THE
 WMC MCLELLAN COMPETITION
 FOR SOLO PERFORMANCE WITH
 THE WINNIPEG SYMPHONY ORCHESTRA
 2006 - 2014**

2006

Sara Hahn, flute	10,000
Sergei Saratovsky, piano (tied for second place)	5,000
Ellen Weiser, soprano (tied for second place)	5,000

2008

Sarah Halmarson, soprano	10,000
Jeffrey Dyrda, violin	6,000
Garrett Hudson, flute	4,000

2010

Michael Nicolas, cello	10,000
Keith Dyrda, trombone	6,000
Daniel Tselyakov	4,000

2012

Madeline Hildebrand, piano	8,000
Jessica Strong, soprano	8,000
Jennifer Sproule, mezzo-soprano (withdrawn)	2,000
Sarah Kirsch, soprano (runner-up)	2,000

2014

Joshua Peters, violin	10,000
Sarah Kirsch, soprano	6,000
Tony Zhou, piano	4,000

**THE WOMEN'S MUSICAL CLUB OF WINNIPEG
SCHOLARSHIP WINNERS
1915 - 2014**

1915	Winona Lightcap	\$ 350
1916/17	Edwina Higginson	350
1921	Flora Matheson	100
1923	Helen Williams	300
	Nelson Sisters (donation)	200
	Ben Laban	100
1924	Bobby Steinberg	300
1925	Catherine Wright	300
1926	Archie Hardyment	300
1927	Mary Graham	300
1928	Lulu Putnick	300
1933	Eugene Nemish	100
1936	Ruth Campbell	100
1939	Snjolaug Sigurdson	100
1943	Donna Grescoe	100
1944	Mary L. Robertson Memorial Fund	100
1945	Winona Lightcap Memorial Fund	100
1947	John Lemieux	100
1948	Marvin Johnson	150
1949	Andrew Babynchuk	150
	John Henry Taylor	80
1950	Gladys Kriese	150
	Mayra Wilson	50
	Victoria Jakimowich	50
1951	Elizabeth McLachlin	150
	Constance Voth	75
	Sidney Young	75
1952	Mayra Wilson	200
	Constance Voth	75
	Elsie Wiebe	75
1953	Constance Voth	350
	Victoria Jakimowich	100
	William Cuddy	50
1954	Sandra Sisler	400
	Peggy Ann Truscott	200
1955	Marnie Brisbin	400
	Paul Ross	200

1956	Peter Van Ginkel	300
	Friema Guberrman	150
1957	Marilyn Boyd	400
	Freda Coodin	200
1958	Orville Derraugh	400
	Jack Cohen	200
	John Graham	Hon. Mention
	Ailsa Lawson	Hon. Mention
1959	Patricia Pats	600
	Ailsa Lawson	400
	Elsie Paziuk	Hon. Mention
	Carl Duggan	Hon. Mention
1960	Glen Loewen (piano)	300
	Lynn Rudiak (cello)	Hon. Mention
1961	Marilyn Morden (piano)	400
	Evelyn Snider (voice)	200
1962	Ailsa Lawson (piano)	400
	Thomas Johnson (violin)	200
1963	Lynn Rudiak (cello)	400
	Betty-Lou Williams (piano)	100
	Harold Redekopp (piano)	100
1964	Nadya March (piano)	400
	Marilyn Slipitz (piano)	400
	David Oldroyd (voice)	200
1965	Heather Ireland (voice)	300
	John Doerksen (cello)	300
1966	Brendan McDougall (piano)	300
	Carol Robson (voice)	100
	Phyllis Wedding (viola)	100
1967	Arne Wagner (piano)	700
	Glen Harder (voice)	400
	Phyllis Wedding (viola)	200
1968	Paul Pulford (cello)	400
	Andrea Graham (piano)	200
	Justina Wiens (voice)	100
1969	Andrea Graham (piano)	150
	Nelson Lohnes (voice)	150
	Karen Redekopp (piano)	100
	Ray Ross (flute)	100
	Carol Giesbrecht (voice)	100

1970	Thomas Wong (piano)	500	
	Alda Wingfield (voice)	300	
	Karen Redekopp (piano)	200	
	MaryAnn Taylor (voice)	Hon. Mention	
	Richard Klassen (clarinet)	Hon. Mention	
1971	Mayda Narvey (cello)	400	
	Stephen Cera (piano)	300	
	Tatiana Worobec (piano)	100	
	Heather Wilberforce (violin)	100	
	Elinor Lawson (piano)	Hon. Mention	
1972	Renee Regehr (violin)	Hon. Mention	
	Elinor Lawson (piano)	500	
	Pauline Martin (piano)	400	
	Lois Watson (voice)	300	
	1973	Ick Choo Moon (piano)	500
Judith Kehler (piano)		350	
Judith Pringle (voice)		350	
1974		Tom Highway (piano)	500
		Judith Kehler (piano)	350
	Lynne Ewart (voice)	350	
	Kathleen Harrison (flute)	Hon. Mention	
	1975	Douglas Finch (piano)	500
Mark Watson (voice)		400	
Claudette Caron & Paulette Price (duo-pianists)		300	
Judy Pringle (voice)		Hon. Mention	
1976		Claudette Caron & Paulette Price (duo-pianists)	800
	Mark Watson (voice)	350	
	Alison Ryles (viola)	350	
	1977	Margot Sim (voice)	600
		Laurie Duncan (piano)	400
David Enns (piano)		250	
Mel Braun (voice)		250	
1978		Ae Ri Lee (piano)	500
	David Moroz (piano)	350	
	Michael Barker (clarinet)	350	
	Laurie Duncan (piano)	300	
	1979	Deborah Arnason (piano)	500
Margaret Isaacs (clarinet)		300	
Peter Barnes (voice)		300	

	Mel Braun (voice)	200
	Laurence Leydier (violin)	200
1980	Linda Bottomley (voice)	500
	Erika Pestyk (piano)	400
	Alan Blanchette (voice)	300
	David Watson (voice)	300
1981	Margaret Isaacs (clarinet)	1000
	David Watson (voice)	600
	Debra Belmonte (violin)	400
1982	Barrie Barrington (piano)	600
	Donna Williams (voice)	600
	Barbara Pearce (voice)	350
	Duncan Campbell (voice)	350
	Debra Belmonte (violin)	300
	Michael Oike (piano)	300
1983	Duncan Campbell (voice)	600
	Mark Rogers (piano)	400
	Gerald Legiehn (piano)	400
	John Erskine (piano)	300
	Carla Lother (piano)	150
	Valdine Anderson (voice)	150
1984	Thomas Wiebe (cello)	1200
	Tracy Dahl (voice)	700
	John Cole (piano)	300
	Connie Braun (clarinet)	300
1985	Dale Stammen (saxophone)	750
	Michael Oike (piano)	750
	Carolyn Sinclair (voice)	750
	Carla Lother (piano)	500
	BERYTHE BIRSE SCHOLARSHIP	
	James Fast (voice)	375
	Philip Enns (voice)	375
1986	Andrew Klassen (saxophone)	1500
	James Fast (voice)	750
	Keri-Lynn Wilson (flute)	750
	Shelley Lynn Peattie (voice)	500
	BERYTHE BIRSE SCHOLARSHIP	
	Maria Loscerbo (voice)	500
1987	Derek Tuba (saxophone)	1150
	Valdine Anderson (voice)	1150
	Roberta Janzen (cello)	700

	BERYTHE BIRSE SCHOLARSHIP	
	Nicole Pinkney (violin)	500
	Cynthia Watson (voice)	150
	Rosemarie Vanderhooft (voice)	150
	Karen Klassen (violin)	150
1988	Roberta Janzen (cello)	1200
	Shelley Lynn Peattie (voice)	1000
	Kenton McPeak (tuba)	650
	Blair Galston (piano)	650
	BERYTHE BIRSE SCHOLARSHIP	
	Milton Liska (voice)	250
	Wendy Ewart (voice)	250
1989	Maria Loscerbo (voice)	1000
	Karen Neary (piano)	1000
	BERYTHE BIRSE SCHOLARSHIP	
	Kenton McPeak (tuba)	500
	Brian Nickel	500
	Dorothy Beyer	500
	Pam Reimer (piano)	Hon. Mention
	Milton Liska (voice)	Hon. Mention
1990	Vadim Lando (clarinet)	1500
	Amanda Kirkpatrick (piano)	750
	Sandra Boyes (voice)	750
	BERYTHE BIRSE SCHOLARSHIP	
	Millicent Scarlett (voice)	500
	BITTERSWEET SCHOLARSHIP	
	Cheryl Martin (voice)	300
1991	Cheryl Martin (voice)	1400
	Audrey Janzen	1400
	BERYTHE BIRSE SCHOLARSHIP	
	Jeanette Kornelson	500
	BITTERSWEET SCHOLARSHIP	
	Cheryl Martin (voice)	300
1992	Elroy Friesen (piano)	700
	Kenton McPeak (tuba)	700
	Karis Wiebe (voice)	500
	Mary Jane Chausee (voice)	300
	Jill Wiwcharuk (violin)	200
	BERYTHE BIRSE SCHOLARSHIP	
	Byron Knutson (piano)	500
	BITTERSWEET SCHOLARSHIP	
	Mary Jane Chausee (voice)	300

1993	Ryan McClelland (piano)	1200
	Daniel Woo (piano)	700
	Linda Fox (piano)	500
	BERYTHE BIRSE SCHOLARSHIP	
	Craig Johnson (voice)	500
	BITTERSWEET SCHOLARSHIP	
	Craig Johnson (voice)	300
1994	Daniel Woo (piano)	1200
	Hugh Russell (voice)	600
	Lana Penner (voice)	400
	BERYTHE BIRSE SPECIAL 100TH ANNIVERSARY PRIZE	
	Darren Wong (piano)	1500
	BITTERSWEET SCHOLARSHIP	
	Lana Penner (voice)	300
1995	Zhenya Kirjner (piano)	1200
	Jared Wiebe (voice)	900
	BERYTHE BIRSE SCHOLARSHIP	
	Laura MacDougall (flute)	700
	HOLTBY SCHOLARSHIP	
	Gregory Dahl (voice)	450
	BITTERSWEET SCHOLARSHIP	
	Karen Kempe (voice)	300
1996	Victoria Gomon (piano)	1200
	Sara Enns (violin)	900
	BERYTHE BIRSE SCHOLARSHIP	
	Raymond Giesbrecht (voice)	700
	HOLTBY SCHOLARSHIP	
	Jennifer Tan (piano)	450
	BITTERSWEET SCHOLARSHIP	
	Sung Chung (voice)	300
1997	Darryl Friesen (piano)	1100
	Susan Gilmore Bailey (voice)	850
	BERYTHE BIRSE SCHOLARSHIP	
	Roselle Woo (piano)	650
	HOLTBY SCHOLARSHIP	
	Raymond Giesbrecht (voice)	225
	Huong Tran (piano)	225
	BITTERSWEET SCHOLARSHIP	
	Susan Gilmore Bailey (voice)	300
1998	Laura MacDougall (flute)	1100
	Colleen Skull (voice)	850

	BERYTHE BIRSE SCHOLARSHIP	
	Janet Baisarowicz (piano)	650
	HOLTBY SCHOLARSHIP	
	Huong Tran (piano)	450
	BITTERSWEET SCHOLARSHIP	
	Sylvia Richardson (soprano)	300
1999	Jeremy Samolesky (piano)	1200
	Tanya Gerl (violin)	900
	BERYTHE BIRSE SCHOLARSHIP	
	Colleen Renihan (voice)	650
	HOLTBY SCHOLARSHIP	
	Valdine Ritchie (cello)	450
	BITTERSWEET SCHOLARSHIP	
	Norinne Danzinger-Dueck (voice)	300
2000	Colleen Skull (voice)	1300
	Michael Nicolas (cello)	1000
	BERYTHE BIRSE SCHOLARSHIP	
	Eduardo Lóez-Dabdoub (clarinet)	650
	HOLTBY SCHOLARSHIP	
	Scott Meek (piano)	650
	BITTERSWEET SCHOLARSHIP	
	Rachel Harwood-Jones (voice)	300
2001	Michael Nicolas (cello)	1500
	Scott Meek (piano)	1200
	Eduardo López-Dabdoub (clarinet)	1000
	BERYTHE BIRSE SCHOLARSHIP	
	Shane Levesque (piano)	650
	HOLTBY SCHOLARSHIP	
	Sean Taubner (cello)	650
2002	Tanya Gerl (violin)	1500
	Loralei Kirkpatrick (voice)	1200
	Rosemarie Suniga (piano)	1000
	BERYTHE BIRSE SCHOLARSHIP	
	Curtis Bamford (saxophone)	650
	HOLTBY SCHOLARSHIP	
	Andrea Schellenberg (piano)	1200
2003	Rosemarie Suniga (piano)	1800
	Garrett Hudson (flute)	1500
	Rosemary Siemens (violin)	1200
	BERYTHE BIRSE SCHOLARSHIP	
	Janet Baisarowicz (piano)	650

	HOLTBY SCHOLARSHIP	
	Andrew Quiring (piano)	1100
2004	Nina Zhou (piano)	2000
	Rosemary Siemens (violin)	1700
	Sara Hahn (flute)	1300
	BERYTHE BIRSE SCHOLARSHIP	
	Michelle Price (soprano)	650
	HOLTBY SCHOLARSHIP	
	Olivia Ritchey (harp)	1150
2005	WMC SCHOLARSHIP	
	Jeffrey Dyrda (violin)	2300
	Ellen Wieser (soprano)	2000
	Katherine Yeo (clarinet)	1500
	BERYTHE BIRSE SCHOLARSHIP	
	Christopher Kayler (piano)	1000
	HOLTBY SCHOLARSHIP	
	Garrett Hudson (flute)	1150
2006	WMC SCHOLARSHIP	
	Keith Dyrda (trombone)	2300
	Janelle Nadeau (harp)	2000
	Sean Taubner (cello)	1500
	BERYTHE BIRSE SCHOLARSHIP	
	Trisha Booy (piano)	500
	Michelle Price (piano)	500
	HOLTBY SCHOLARSHIP	
	Christopher Kayler (piano)	1000
2007	WMC SCHOLARSHIP	
	Steve Melnyk (piano)	2500
	Everett Hopfner (piano)	2000
	Charmaine Bacon (flute)	1500
	BERYTHE BIRSE SCHOLARSHIP	
	Macy Schroeder (voice)	1000
	HOLTBY SCHOLARSHIP	
	Caroline Nicolas (cello)	1000
2008	WMC SCHOLARSHIP	
	Janelle Nadeau (harp)	2500
	Cassandra Lapsley (flute)	2000
	Everett Hopfner (piano)	1500
	BERYTHE BIRSE SCHOLARSHIP	
	Jeremy Gabbert (violin)	1000
	HOLTBY SCHOLARSHIP	
	Christopher Kayler (piano)	1000

2009	WMC SCHOLARSHIP	
	Daniel Tselyakov (piano)	2500
	Ariel Carrabré (cello)	2000
	Joshua Peters (violin)	1500
	BERYTHE BIRSE SCHOLARSHIP	
	Charmaine Bacon (flute)	1000
	HOLTBY SCHOLARSHIP	
Dawn Bruch (soprano)	1000	
Soyoun Kim (piano)	Hon. Mention	
Sandra Bender (soprano)	Hon. Mention	
2010	WMC SCHOLARSHIP	
	Soyoun Kim (piano)	2500
	Caroline Nicolas (cello)	2000
	BERYTHE BIRSE SCHOLARSHIP	
	Heather Stewart (violin)	1000
	HOLTBY SCHOLARSHIP	
	Madeline Hildebrand (piano)	1000
MADELEINE GAUVIN SCHOLARSHIP		
Jinsung Kim (piano)	1500	
2011	WMC SCHOLARSHIP	
	Sarah Kirsch (soprano)	2500
	Jari Piper (cello)	2000
	BERYTHE BIRSE SCHOLARSHIP	
	Theresa Thordarson (piano)	1000
	HOLTBY SCHOLARSHIP	
	Jesse Plessis (piano)	1000
MADELEINE GAUVIN SCHOLARSHIP		
Joshua Peters (violin)	1500	
2012	WMC SCHOLARSHIP	
	Jan Nato (tenor)	2500
	Bronwen Garand-Sheridan (oboe)	2000
	BERYTHE BIRSE SCHOLARSHIP	
	Tony Zhou (piano)	1000
	HOLTBY SCHOLARSHIP	
	Joshua Peters (violin)	1000
MADELEINE GAUVIN SCHOLARSHIP		
Ariel Carrabré (cello)	1500	
2013	WMC SCHOLARSHIP	
	Jinsung Kim (piano)	3000
	Nelson Bettencourt (tenor)	2500

	BERYTHE BIRST SCHOLARSHIP	
	Ashley Boychuk (soprano)	1000
	HOLTBY SCHOLARSHIP	
	Natalie Dawe (cello)	1500
	MADELEINE GAUVIN SCHOLARSHIP	
	Ainsley Wray (soprano)	2000
	Laurelle Froese (mezzo-soprano)	Hon. Mention
	Julie Lumsden (soprano)	Hon. Mention
2014	WMC SCHOLARSHIP	
	Zander Howard-Scott (cello)	3000
	Megan Dufurat (piano)	2500
	BERYTHE BIRSE SCHOLARSHIP	
	Thomas Roberts (violin)	1000
	HOLTBY SCHOLARSHIP	
	Edvanny Silva (cello)	1500
	MADELEINE GAUVIN SCHOLARSHIP	
	Laurelle Froese (mezzo-soprano)	2000

“ “ *Thanks for inviting me to spend an afternoon in Winnipeg when the weather was warm! Thanks also for the great hospitality which was still warmer.* ” ”

23 September 2007: Daniel Bolshoy, classical guitar

PRESIDENTS OF THE WOMEN'S MUSICAL CLUB OF WINNIPEG

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2002-04	Mrs Marjorie Lebrun
2004-05	Mrs Gloria Meadows
2005-06	Mrs Marjorie Lebrun
2006-08	Mrs Marjorie Lebrun
2008-09	Mrs Virginia Heinrichs
2009-10	Mrs Margaret Jeffries
2010-12	Mrs Carol Gamby
2012-13	Mrs Margaret Kellermann McCulloch
2013	Mrs Carol Gamby
2013-15	Mrs Kathryn Young

“

*Thank you so much for having me again!
I love playing here, and I always feel like a king
in the care of the WMC!*

”

6 October 2013: David Jalbert, pianist

2014-2015 WMC BOARD OF DIRECTORS

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This logo was designed in the 1970's.
It replaced the original logo found
on the inside of the front cover.

