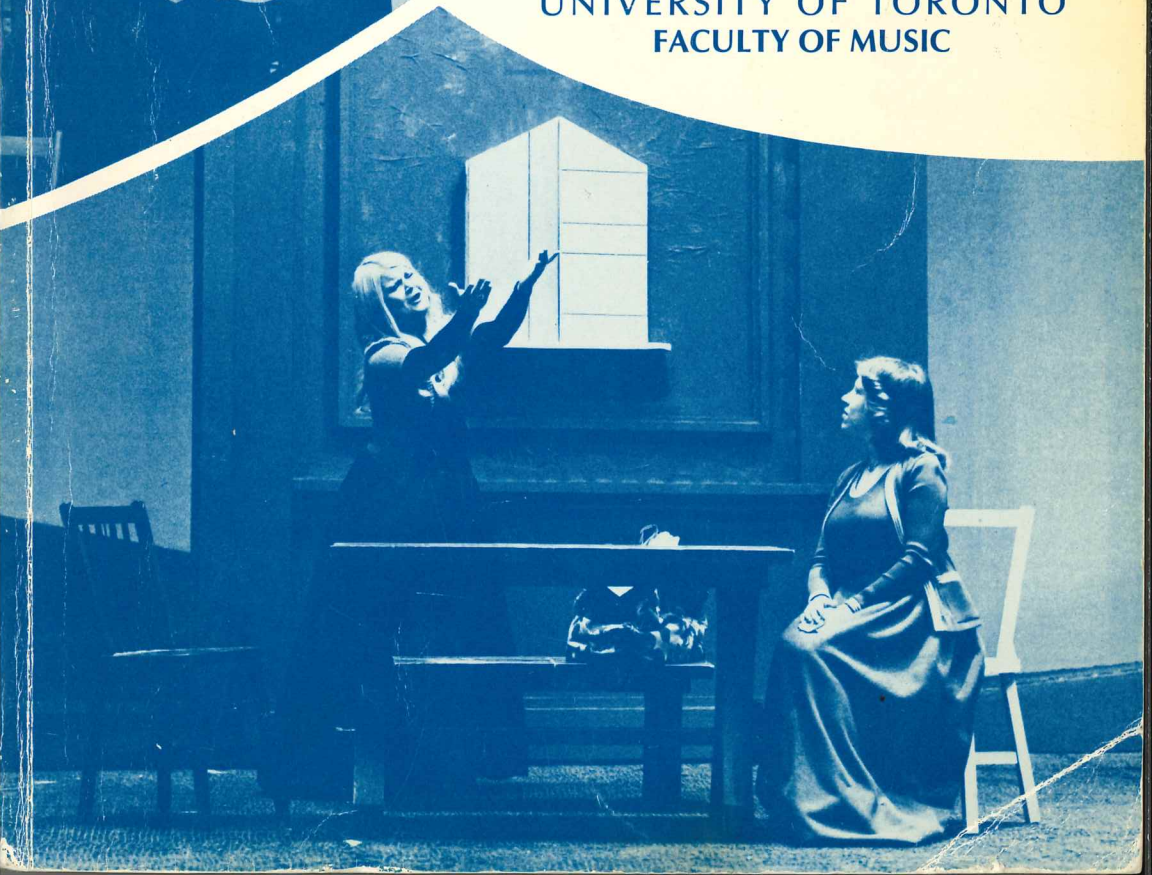


ALUMNI DIRECTORY

UNIVERSITY OF TORONTO
FACULTY OF MUSIC



**Faculty of Music
University of Toronto**

ALUMNI DIRECTORY

historical introduction by
Ronald Chandler

Toronto
1990

Historical introduction
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Ronald Chandler

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Contents

- 1 Preface
- 3 Historical Introduction
- 36 Appendix 1: Honorary doctorates
- 37 Appendix 2: Large ensembles at the University of Toronto
- 39 Appendix 3: Academic staff, with years of service
- 41 Appendix 4: Adjunct academic staff, 1980-90
- 43 Abbreviations
- 45 DIRECTORY OF MUSIC ALUMNI, alphabetical
- 167 DIRECTORY OF MUSIC ALUMNI, by year

Preface

The *Directory of Degree Graduates*, published in 1964 on the occasion of the official opening of the Edward Johnson Building, listed some 550 holders of University of Toronto music degrees. Its editor, Helmut Kallmann, then president of the Music Alumni Association, was a professional researcher and historian, and, perhaps as a result of his interest and skill, the volume incorporated a chronology of the Faculty of Music, a list of *honoris causa* graduates, and other historical data. It did not include holders of the professional diplomas earned in the Royal Conservatory Senior School 1948–52 and in the Faculty of Music since 1953, or Bachelor of Arts graduates in music, or alumni who for various reasons did not complete their degrees or diplomas. It included degree graduates from the period before the establishment of the Faculty, but only selectively. In the intervening quarter-century the growth of both undergraduate and graduate programs has enlarged the list considerably. The present book is an attempt to bring the 1964 *Directory* up to date, and also to broaden its scope of inclusions.

“Attempt”—the word is used deliberately. We are conscious that, like any reference work, this one will contain errors and will be to some extent out of date when it appears. Its appearance will, we hope, move alumni and other readers to draw our attention to mistakes and instances of outdatedness. The seventy-fifth anniversary of the Faculty in 1993 seems to us a possible goal date for a revised edition of this publication. But rather than waiting we hope we can look forward to receiving revised and additional information as soon as possible.

The *Directory* lists over 2,900 music alumni of this University, being those who completed all (or most) of the professional degree and diploma requirements in music of the University of Toronto from the inception of such programs in the mid-1840s up to and including the convocations of 1989.

The alphabetical list shows each individual's name, University of Toronto degrees and/or diplomas with dates, other degrees and career information if known, and present address. Career information was not uniformly available; for the most part we have based it on replies to a 1988 questionnaire. (One of our strongest pleas for the proposed revised edition is that those who did not supply such information will now do so.) Following the alphabetical list is a list of alumni by year.

Especially when perused in the light of the historical introduction, the lists will, we believe, provide a striking reflection of the Faculty's achievement and quality and of the influence it has had on musical life in Canada. Many graduates' names will be readily recognized since they have become leaders of the music profession as scholars, educators, performers, composers, and music

administrators. Indicative of breadth, specialists in elementary school music, electroacoustics, church music, orchestral playing, conducting, operatic performance, early music, criticism, broadcasting, arts management, and other varied branches, will be found in the list. At the same time, one may notice that a number of music alumni have gone into other professions—church, law, theatre, medicine. Although most make their homes in south-central Ontario, there are members residing in all Canadian provinces, in many regions of the United States, and in faraway territories (for example, Africa, Germany, Hong Kong, Ireland, Israel, New Zealand, Sweden, and Venezuela). A common experience unites them: the intensity of several years spent in the discipline of music.

A large number of contributors have worked on the *Directory* over the period 1988–90. The data base for Music in the University's Department of Alumni and Community Relations was found to contain over seven hundred errors and "unknowns," but through checking in convocation programs, professional membership lists, and sometimes even phone directories, and by making direct inquiries, we succeeded in reducing this number by about seventy per cent. Dean Carl Morey, the two undersigned staff members, many other staff colleagues, some University of Toronto Alumni Association volunteers, and research assistants in the Faculty's Institute for Canadian Music (David Melhorn-Boe, Rebecca Green, Clark Ross, Durrell Bowman) have all helped. The data base has been redesigned and fields of information appropriately enlarged (for example, to accommodate names of pre-1918 degree-holders, derived from University Archives files).

One of the project's aims was to join together the detailed lists of names and an account of the history of music studies at this University. Professor Chandler's introduction is based on investigations begun in the late 1970s by Professor Emeritus Robert A. Rosevear, who is warmly thanked for making this material available. From Faculty Council minutes and other archival sources, the story of the institution's policies and the academic leaders who carried them forward, is presented, not omitting the disagreements, crisis situations, and personality clashes which have occasionally arisen.

The publication has been made possible through the assistance of the Department of Alumni and Community Relations, and grants from the University of Toronto Alumni Association, the Varsity Fund and the President's Fund.

We trust readers will find the book enjoyable and above all that they will be stimulated to tell us how we can improve it.

John Beckwith (4T7)
Ronald Chandler (5T8)

HISTORICAL INTRODUCTION

The Early Years

For most of this century two institutions have embodied music studies at the University of Toronto: the degree-granting Faculty of Music, established in 1918 and the Royal Conservatory of Music, founded as the Toronto Conservatory of Music in 1886.

King's College (later the University of Toronto) was founded in 1827. By 1844 music was considered a discipline worthy of recognition, and the University began examining candidates for degrees in music. In 1846 James Paton Clarke became the first person in Canada to be awarded the degree of Bachelor of Music. Clarke is said to have been the recipient of the first Doctor of Music degree, but his name was crossed off the official list of degrees conferred in 1856. The resident musician of Trinity College, George Strathy, did receive a doctorate, evidently the University's first, in 1858. The Mus. Doc. was granted upon proof of five years' study and submission of a substantial work for instruments and voices.

These dates are notably early from a North-American perspective. John Knowles Paine was appointed music instructor at Harvard in 1861, and not until 1875 did he become that university's, and that country's, first professor of music. The second appointment in the U.S., the same year, was that of Hugh A. Clarke (son of James Paton Clarke) at the University of Pennsylvania.

The Toronto Conservatory of Music was incorporated in 1886 under the Ontario Joint Stock Companies' Letters Patent Act, and was located at the corner of Wilton and Yonge streets near the present Dundas Square. G. W. Allan was President and Edward Fisher was Musical Director. It was one of several schools founded in that era offering private-studio instruction in a wide variety of music subjects, a system of preparatory examinations both written and practical leading to diploma certification, and preparation of students for the written examinations leading to the University of Toronto's music degrees.

By the 1890s, the University had in fact two other music-school affiliates: the Toronto College of Music and the Hamilton College of Music; all three competed for the task of preparing degree candidates. The examinations were often set by independent scholars, among them prominent British musicians—E. J.

Hopkins, Edwin Lott—to whom the University awarded honorary music degrees, perhaps as a further enhancement to the prestige of the program. As time progressed, resident musicians who had played leading roles in Toronto's musical life were similarly honored—J. Humphrey Anger and F. H. Torrington in 1902, Albert Ham and A. S. Vogt in 1906 and Healey Willan in 1914.

In June 1913 Augustus Stephen Vogt, church organist and choirmaster, and conductor of the Toronto Mendelssohn Choir, succeeded Edward Fisher as music director of the Toronto Conservatory. Unlike Clarke and Strathy, both Scots, and Fisher, an immigrant from the U.S., Vogt was Canadian-born. In 1918 he added to his Conservatory duties those of Dean of the newly-created Faculty of Music.

1918–26: The Vogt Years

In 1918 the Senate of the University dissolved the various music-school affiliations and inaugurated a Faculty of Music to teach music at the university level and administer examinations for music degrees. Augustus Vogt was appointed Dean. Both the Mus. Bac. and the Mus. Doc. degrees were awarded on completion of a set of examinations. In the spring of 1919 the Faculty announced a series of lectures to assist students to prepare for these examinations. Attendance was optional and the lectures were open to registered students who either lived in Toronto or were able to commute.

During this period the Conservatory carried a substantial bonded indebtedness. Discussions between Vogt, Music Director of the Conservatory, and Sir Edmund Walker, the Conservatory's President and Chairman of the University's Board of Governors, led to the passing of an act of the Ontario Legislature, Bill 154, vesting the assets of the Toronto Conservatory of Music in the University of Toronto on condition that the University would redeem the Conservatory's bonds. Trusteeship of the Conservatory passed to the University in 1921 when these bonds were redeemed. From this date until 1990, the University has administered the Conservatory through a Board of Directors whose members it appoints.

The Conservatory and the Faculty of Music were now closely linked; they were housed in the same building at College Street and University Avenue, and teachers, examiners and executive officers often held dual appointments. Vogt was both Music Director of the Conservatory and Dean of the Faculty; Healey Willan was Assistant Director and became a Faculty lecturer; Albert Ham and Herbert A. Fricker were Conservatory teachers and became lecturers at the Faculty as well. Links with the University administration were close: Ferdinand Albert Mouré, University organist and bursar, became a lecturer at the Faculty; Sir Robert Falconer, President of the University, presided at Faculty Council meetings and these were often held in his own office; Miss Annie Patterson, secretary of the Faculty, later became secretary to the President. The chief dif-

ference between the Conservatory and the Faculty was in their manner of governance; the Conservatory received direction from its Board of Governors while the Faculty was guided by its academic council.

During the 1920s honorary doctorates were conferred upon Willan (1920), Mouré (1922), Fricker (1923) and the conductor of the Toronto Symphony Orchestra, Luigi von Kunits (1926). In 1924 the University sanctioned the Conservatory's purchase of the Toronto Academy of Music, the last remaining independent music school that offered local examinations. This was a timely move as Sir Edmund Walker had passed away and the University was able to appoint Col. Albert Gooderham, owner of the Academy, as President of the Conservatory Board of Governors. The Academy's teaching staff transferred to the Conservatory; among them was a talented young organist and teacher named Ernest MacMillan.

1926–52: The MacMillan Years

When Albert Ham, lecturer, retired from the Faculty in 1925 he was replaced by Ernest MacMillan. In 1926 Augustus Vogt died and MacMillan was appointed both Dean of the Faculty and Principal (formerly Music Director) of the Toronto Conservatory of Music. In two years the young organist from the Academy had gone from teacher to Dean and Principal; over the next twenty-six years many curricular and administrative changes were influenced by the charismatic MacMillan.

In the early years of music studies at the University of Toronto, the Mus. Bac. examination requirements were fashioned after the British model. For the first year they were:

HARMONY: knowledge of chord formation and progression; harmonization of melodies and figured basses.

MUSIC HISTORY: the early use of instruments and the development of Gregorian and Ambrosian chants.

Requirements of the second year or level were:

HARMONY: harmonization of melodies in four, five and six parts ("the cantus firmus to be given alternately in different parts").

MUSIC HISTORY: the development of opera and oratorio and the influence of the Italian, Netherlands, French and German schools in the time of J.S. Bach.

ELEMENTARY ACOUSTICS

Requirements of the third year were:

FUGUE, CANON, FORM: a fugue of not more than four parts to be composed on a given subject; a canon to be continued for a given number of measures in the interval given; explanation of musical forms.

MUSIC HISTORY: eighteenth century to the present.

ANALYSIS: analysis of a full score (orchestral). Also required was a choral composition (exercise), sacred or secular, containing five-part harmony and fugal counterpoint, with accompaniment for string orchestra, at least fifteen minutes in length.¹

These requirements remained unchanged for a number of years and even though the Faculty instigated an annual series of sixteen lectures in the spring of 1919 to assist examination candidates, there were no actual courses to be taken; preparation was done extramurally, either through private or Conservatory teachers or through the lectures and individual study. Attendance at the lectures was optional, and one had only to pass the examinations in order to be granted the degree.

When MacMillan became Dean he recommended changes in the requirements for the Mus. Bac. degree, and by 1927 major curriculum revisions were made. Students were required to pass a series of *viva voce* examinations (oral examinations dealing with certain prescribed musical works), play a selection from J.S. Bach's *Well-Tempered Clavier*, and read from full score. There were discussion groups in years I and II, and a thesis ("major paper" in later years) could be submitted in lieu of the composition exercise required in the final year. The discussion groups in the first and second year represent the first actual instruction offered by the Faculty beyond the lecture series.²

In 1927 the Faculty members were MacMillan as dean and Mouré, Fricker and Willan as lecturers. On 24 September 1927 Willan resigned under mysterious circumstances – certainly not financial because he was immediately replaced by the composer and orchestral cellist Leo Smith. In 1931 Mouré became ill and resigned from his post at the Faculty and from his position as University Organist. Willan, who was at that time Vice-Principal of the Conservatory, took over the University Organist duties and held this position from 1932 to 1964. Willan's lectureship at the Faculty of Music was reinstated in 1933 and from Fricker's retirement in 1937 until 1946 the entire staff of the Faculty comprised MacMillan, Willan and Smith.

The expansion in Toronto's musical life during the 1930s was largely due to the activities of Ernest MacMillan. In 1931 he took over the conductorship of the Toronto Symphony Orchestra from the ailing Luigi von Kunits while continuing as Principal of the Conservatory and Dean of the Faculty. During this period the Conservatory Chorus (or Choir) and Orchestra, directed by MacMillan, gave regular annual performances of Bach's *St. Matthew Passion* in the University's Convocation Hall. In 1935 MacMillan was knighted and the name

"Sir Ernest" became a popular reference for this distinguished musical figure.

University ensembles like the University Orchestra and the Hart House Glee Club flourished from the 1930s onward. These, along with Faculty of Music groups, are treated in Appendix I, "Large Ensembles at the University of Toronto."

Significant curricular changes took place in 1934: the Faculty's first genuine program of instruction in music began. At a Faculty Council meeting on 30 January 1934, "it was agreed that the members of the Council be a committee to meet and report later on changes in the Calendar with a view to some tutorial scheme."³ On 3 March the Council approved the committee's proposal and the subsequent Faculty of Music Calendar (1934–5) under the heading "Courses of Instruction" announced:

...The University offers courses to those registered in this Faculty:

I. Four short lecture courses in such subjects as Orchestration, study of selected scores, and other details in connection with the examination requirements.

II *Optional*. Through the Toronto Conservatory of Music:

- (a) Two hours per week tutorial work in Harmony, Counterpoint, and Fugue, in a class
- (b) Four regular Conservatory courses in Ear Training, History of Music, Score Study and Musical Form.

Fees were:

Registration Fee (Annual)	\$5.00
Lecture Fee Annual, Course I	5.00
Lecture Fee Annual, Course II	70.00 ⁴

It is odd that Course II was marked "*Optional*" when in fact all courses, lectures and tutorials were optional: the student need only pass the examinations in order to be granted the degree. Extramural study remained an acceptable avenue to Faculty of Music degrees until the early 1950s. Teaching loads were thus increased and, to recognize their increased responsibility, the two lecturers, Smith and Willan, were promoted to the rank of professor in 1938.

Another significant event of 1934 was the Mus. Doc. (*honoris causa*) awarded to the Canadian-born tenor, Edward Johnson, who became the general manager of the Metropolitan Opera in New York in 1935. In 1946, at his retirement from the Met, Johnson became chairman of the Board of Directors of the Conservatory, and in that position helped shape many of the radical changes of the early 1950s.

¹ University of Toronto, *Calendar: 1891–*, p. 170.

² Earl Davey, *The Academic Programmes of the Faculty of Music of the University of Toronto, 1819–1968*, M.A. thesis (unpublished), University of Toronto, 1975, p. 20.

³ University of Toronto, *Council Minutes, Faculty of Music*, 20 January 1934.

⁴ *ibid.*, 3 March 1934.

1937–8 saw the inception of the Honours Course in music in the Faculty of Arts and Science. Music subjects, intended for those students preparing to teach music in the schools, were taught by Faculty of Music staff members. Curriculum content was similar to the requirements for the Mus. Bac. but spread over a period of four years rather than three. This course was instigated because Mus. Bac. graduates did not have enough liberal arts courses to be admissible to the various colleges in Ontario preparing students for teacher certification.

In October 1937, the Carnegie Corporation of New York, at the request of the President of the University and the Conservatory Board, asked Ernest Hutcheson of the Juilliard Foundation to undertake a survey of the activities of the Toronto Conservatory of Music, and in the light of his experience of similar institutions, to make suggestions that might further the interests of the Conservatory. Hutcheson's report contained three basic recommendations that were meant to clarify the functions of the Conservatory in the musical community. He saw it as:

- (1) a training school for professional musicians
- (2) a general public school of music
- (3) a public academic body closely connected with the University and exercising an important influence in general musical life of the community through its examination system and otherwise.

The report also used the term "graduate division." Members of the finance committee of the Board of Governors who worked with the report referred to this as a "senior school" (a term then applied to the advanced division of the Juilliard School in New York). This represents the first appearance of the term:

There is no doubt that an all-inclusive course, to be given in a well-organized senior school, is needed if we are to train efficient teachers.⁵

The first summer school was held at the Conservatory in July 1938. During the following year broadly-based courses for full-time professional students of the Conservatory were planned, moving towards establishment of the senior school Hutcheson had recommended. Hutcheson's recommendations however would not be implemented until almost a decade later under Arnold Walter's direction.

Walter joined the staff of the Conservatory as a teacher of theory and composition in 1944. He became Vice-Principal in charge of the Conservatory Graduate School in 1945.⁶ The term "Graduate School," which replaced a

⁵ Report by the Finance Committee on Mr. Ernest Hutcheson's Report on *A Short Survey of the Toronto Conservatory of Music* to the Board of Governors of the Toronto Conservatory of Music, University of Toronto, circa 1937, p. 10.

⁶ The Toronto Conservatory of Music, *Yearbook*, 1945–6.

former reference to a "Senior School" in the Yearbooks for 1938 through 1944–5, may have been judged presumptuous; Walter was appointed director of the Conservatory's new Senior School in 1946. The description under the heading "Senior School" in the Yearbook of 1937–8 had stated:

COURSES FOR PROFESSIONAL STUDENTS

Students of at least Grade X standing who wish to enter the musical profession and are able to devote their entire time to the study of music are strongly advised to take complete courses. These courses are conducted under the direction of the Faculty of Music of the University of Toronto, and include in each case a first and second subject of study, theoretical work, and lectures on stated subjects. Professional Courses are designed to lead to graduation of the students as licentiates of the Conservatory (L.T.C.M. Diploma).⁷

This could almost be a description of the tutorials of 1934 except that the L.T.C.M. Diploma course was a resident course and the "first and second subjects" were in performance. The description of the Senior School in the Yearbook of 1946 reads as follows:

The Senior School was founded in 1945 and its purpose is to provide the necessary training for especially gifted students who wish to enter the musical profession. They must be sufficiently advanced to prepare themselves, under the guidance of artist teachers, for a professional career.

Applicants must be 18 years of age and have successfully completed a standard four-year high school course or a satisfactory equivalent. Admission to the course will be determined by an examination, the performance requirements being similar to those of the A.T.C.M. examination.⁸

Walter had taken the old Senior School idea (the former LTCM diploma course) and combined it with higher standards and his philosophy of a graduate school similar to that at the Juilliard School. By 1948 a three-year program leading to the Artist's Diploma (simplified to Artist Diploma from 1952 on) was offered through the Senior School. Although these matters deal with the Conservatory they are important to the Faculty of Music because of the reorganization that would take place in 1952. In 1946–7, its Diamond Jubilee year, the Toronto Conservatory officially became the Royal Conservatory of Music of Toronto.

Enrolment during the war years dropped significantly but after 1945 a large number of returning veterans under Department of Veterans Affairs allowances (DVA) brought to their studies a level of maturity and a desire for intensive professional training that was unprecedented.

⁷ *ibid.*, 1937–8, p. 30.

⁸ *ibid.*, 1946–7, p. 21.

Postwar expansion affected the Faculty's programs and staff. In 1946 Walter interviewed Robert A. Rosevear, a graduate of the Eastman School in Rochester, on behalf of the Faculty, and hired him to start a "school music" program (the term was changed to "music education" in 1953) along the lines of similar programs in the United States. For the first year this course was referred to as "Course B" while the old Mus. Bac. course was called "Course A" but in January 1947 they became "School Music" and "General Music" respectively. The staffing demands of this course were considerable and necessitated the hiring of Thomas Canning for theory and Leslie Bell for vocal music. When Canning resigned in 1947 he was replaced by Richard Johnston. Since Smith and Willan were both due to retire in 1950, S. Drummond Wolff, lecturer, and Godfrey Ridout and Arnold Walter, special lecturers, were appointed to teach history and theoretical subjects in 1948. In 1953 George Loughlin was appointed associate professor and became the Faculty's representative to the Faculty of Arts and Science and the School of Graduate Studies.

Students entering the school music program were required to be resident in Toronto during the academic year, to be sixteen years old and to have satisfactorily passed secondary school levels in prescribed subjects as well as piano-playing and in some cases other musical standards according to the Royal Conservatory examination syllabus. As had been the policy since the early 1920s, holders of the Royal Conservatory's Associate diploma (ARCT) were granted admission to the second year of the program. Although applied music was both an admission requirement and a component of the curriculum, payment for applied-music lessons was not assumed by the Faculty administration, but became the direct responsibility of the student—a condition which remained unchanged until the 1960s.

Because the school music course was new and because many of the students, as noted, were unusually mature and motivated, by the end of the first year they were petitioning for more vocal and instrumental requirements, aural presentation of musical form, history and aesthetics to be taught as one subject, or co-related subjects under one professor, detailed study of works prescribed by the Department of Education for the high schools, increased locker space and more practice room facilities. They did not want less, they wanted more.

In December 1947 representatives of the student body presented to the Faculty Council a constitution for an Undergraduate Association. The organization has continued as sponsor of student activities and liaison between staff and students and between Faculty students and those in other divisions of the University.

Faculty expansion and outreach during this time was marked by a diversification of activities: emergence of compositional talent and programs designed to foster it; visits by music-education experts and others; the first music offerings to non-specializing undergraduates; and, in many ways most significantly, Canada's first professional education program for operatic performers.

In February 1948 a symposium of student composers was held at the Eastman School of Music and among representatives of six major eastern-seaboard music schools, a delegation of student composers of the University of Toronto participated — the only Canadian institution to be invited. Toronto hosted the 1950 symposium and the events continued annually until the mid-1950s. Symposia, including the University of Western Ontario and McGill University, were reinstated in the late 1950s and early 1960s.

In the fall of 1948 the first of a series of annual Instrumental Music Materials Clinics was offered at the Faculty of Music to help teachers already in service. The first two clinics were presented by Faculty staff but those to follow featured guest clinicians, among them Karl D. Van Hoesen, Paul Van Bodegraven, Joseph S. Skornicka and Harry Peters (assisted by Marcus Adeney and Ezra Schabas).

In 1948 some of the University's arts colleges dropped the requirement of Religious Knowledge and students were offered various options outside their major area in place of it. A one-hour course in music was given in the first year as one of these offerings. This "RKO" (Religious Knowledge Option), the first of several, was taught by Godfrey Ridout. The RKOs were music-history courses of a general and non-professional nature, and soon attracted large enrolments; they represent the first formal instruction in music given to non-music majors at the University of Toronto.

Ernest MacMillan had been responsible for organizing the first classes in opera at the Toronto Conservatory of Music in 1926. MacMillan and the stage director, the Countess Laura de Turczynowicz, were able to mount major productions at the Regent Theatre and the Royal Alexandra Theatre, among them Humperdinck's *Hansel and Gretel* and Vaughan Williams' *Hugh the Drover*. The Depression and the onslaught of World War II suspended further productions until Arnold Walter established the Opera School as a division of the Senior School of the Conservatory in 1946.

Early Opera School productions of excerpted scenes in Hart House Theatre and of full operas (*The Bartered Bride*, *Orfeo*, *The Marriage of Figaro*) in Eaton Auditorium attracted considerable notice. Radio productions of the newly-formed CBC Opera Company were an outlet for some of the program's graduates, and by 1950 a short Opera Festival season was organized at the Royal Alexandra Theatre. After four further years of Conservatory managerial involvement, the Opera Festival Association was in a position to continue and expand this annual season on a fully professional basis, renaming itself the Canadian Opera Company. The link with the Opera School was actively exemplified in the frequent casting of graduates in leading roles and the assignment of students to chorus positions and smaller roles.⁹

⁹ Kenneth W. Peglas, *Opera and the University of Toronto 1946–1971*, Toronto, circa 1973.

From 1946 to 1957 Nicholas Goldschmidt was the School's musical director with Felix Brentano (1946–8), and later Herman Geiger-Torel as stage directors. Under the reorganization scheme of 1952 Walter became Director of the Faculty of Music and the Opera School was placed in the hands of Ettore Mazzoleni, Principal of the Royal Conservatory. A series of directors followed; Peter Ebert (1967–8), Anthony Besch (1968–9), and Georg Phillip (1969–71). Ernesto Barbini had joined the Opera School staff in 1953 and in 1957 succeeded Goldschmidt as its musical director.

In 1951–2 the Faculty decided to phase out extramural studies in the General Music course. This was a gradual process; students were given one additional year beyond the time they would normally graduate. By 1955 all students in General Music (the old Mus. Bac. course) were in full-time attendance; in all areas except the Mus. Doc. (where a resident requirement was not instituted until 1965), extramural studies had become history.

1950–53: The Reorganization Period

On 22 February 1950, a committee to review the University's music programs held its first meeting. Its mandate was to reorganize and restructure the Royal Conservatory of Music, the Faculty of Music, and the Senior School. Several meetings took place over the next two years, and the resulting recommendations caused the resignation of Sir Ernest MacMillan as Dean of the Faculty, the threatened resignation of Ettore Mazzoleni as Principal of the Conservatory, the immediate expansion of the staff of the Faculty, and numerous front-page articles in Toronto newspapers. This period from 1950 to 1953 is worthy of detailed study separate from the present outline.

In 1952–3, following the committee's recommendations, a new administrative structure under the name "Royal Conservatory of Music" placed a dean in charge of all music programs at the University of Toronto. Under the dean and within the "umbrella" structure of the Royal Conservatory there were to be two divisions: one called the School of Music (the old Conservatory), to be headed by a principal, and the other to be called the Faculty of Music (the old Faculty of Music), to be headed by a director.

Under this new arrangement the School of Music was given the responsibility of the Opera School, teaching and examining work from grades I to the associateship diploma (ARCT), and the speech arts department. The Faculty of Music was responsible for all degree work and the Licentiate and Artist diploma courses. With the transfer of these courses to the Faculty, the Senior School ceased to exist. The Licentiate diploma course was subsequently changed from an advanced performance course, somewhat beyond the ARCT, to a resident pedagogy course. The Artist diploma was conceived as a three-year resident performance course as inaugurated by the Senior School.

The transfer of the diploma courses to the Faculty of Music enriched the

Calendar with many additional subjects. For the first time credit was given for "practical" music-making, including recitals, accompanying, lieder and chamber music. Also added were class teaching methods, and diction courses in English, French, Italian, and German. Along with these were opera, piano and voice literature, pedagogy and psychology, practice teaching and observation, program building and stage deportment, and radio and television techniques.

In order to staff new courses and to cope with an expanding enrolment, the Faculty made several appointments, among them many of the personalities whose judgement would shape the Faculty for more than a generation.

Appointed Dean of the newly-structured Royal Conservatory was Boyd Neel, well known as founder and conductor of the Boyd Neel Orchestra in Britain. Walter became Faculty Director and Mazzoleni continued as Principal of the re-named School of Music. To staff the new courses that were instigated at this time, appointments were made to Charles Peaker, John Weinzwieg, Oskar Morawetz, Talivaldis Kenins, and John Beckwith. In the applied diploma area Ernesto Vinci (voice), Alberto Guerrero (piano) and Eli Spivak (strings) received part-time appointments. In 1953 Irene Jessner accepted a teaching position in voice, an association that lasted until 1984. Godfrey Ridout and Harvey Olnick were added to bolster the ranks of the music history staff. Myron Schaeffer and Ezra Schabas were the final two appointments in this decade of expansion.

The reorganization was felt in Arts and Science as well as in the two music divisions. Academic three-hour courses in music, equivalent in weight to other Arts and Science courses, were offered for the first time in each year of the General Arts program. These courses, given separately from those for Faculty of Music students, utilized a broadly humanistic rather than a professional approach.

Previous mention has been made of Edward Johnson, the Canadian-born tenor and opera impresario. In 1945, H.H. Bishop and Floyd Chalmers, chairman and vice-chairman of the Conservatory Board of Governors respectively, had interviewed Johnson and invited him to join the administration of the University and the Conservatory. Johnson was appointed to the Board of Governors of the University in October of that year and to the Board of Governors of the Conservatory ("Directors" after 1946) in November.

In his annual Report for 1945–6, the University's President, Sidney Smith wrote:

Changes in the administrative structure of the Toronto Conservatory of Music point to closer cooperation between the Conservatory and the Faculty. In this regard Dr. Edward Johnson is playing a leading part and we may look forward with hope to the offering of music instruction at the higher levels that will compare favourably in quality with the larger schools of music in the United States.¹⁰

10 Sidney E. Smith, *President's Report*, University of Toronto, 1945–6, p. 12.

From this statement, one might surmise that Smith felt relieved to be able to turn over the administrative responsibilities of the Conservatory to a respected musician, of Canadian citizenship, with extensive administrative experience. In order to get the proper perspective on Johnson's appointment, it is necessary to backtrack briefly.

In 1945 Ettore Mazzoleni became Principal of the Conservatory while Arnold Walter was named Vice-Principal and authorized to set up the Senior School and to suggest other ways for the Conservatory and the Faculty to work in cooperation. Over the next few years a rivalry developed between Mazzoleni and Walter, and this was fueled by Edward Johnson's attention to the higher-profile activity in Walter's domain. Johnson put his influence and experience behind various Walter projects, especially the Opera School.

Walter was quoted as saying that it was Johnson's view that the potential for development was all on the side of the Faculty and that future growth would be hindered if the Faculty and the Conservatory were too closely linked. With a large teaching staff paid on a commission basis, dealing with day-to-day teaching at the preparatory level, the Conservatory must have appeared as an albatross. In their meetings in the late 1940s Walter and Johnson probably seeded many of the ideas that grew to the reorganization of 1952.¹¹

As part of that reorganization, MacMillan was offered the post of "rector" of the Royal Conservatory of Music at a salary that would match his Toronto Symphony earnings. MacMillan declined, saying that he had made his choice ten years previously. At that time he had resigned as Principal of the Conservatory in order to focus on the demands of the Symphony. Another offer was made to MacMillan whose position as Dean of the Faculty would terminate with the appointment of Walter as Director. MacMillan issued this statement:

The president has kindly invited me to take over supervision of post-graduate work and has also expressed his wish to recommend my appointment as Dean Emeritus. These offers I have declined with thanks.¹²

At the start of the 1952-3 academic year no appointment had been made as rector (later "dean"). MacMillan felt that his brother-in-law, Mazzoleni, should have been offered the position and there was bitterness over this issue because, as the newspapers put it, Mazzoleni was made principal of the less-senior of the two divisions. As a result Mazzoleni resigned, but withdrew his resignation when Johnson, ever the statesman, agreed to act as coordinator pending a permanent appointment of a dean. Boyd Neel was eventually chosen in 1953.

11 Ruby Mercer, *The Tenor of His Time: Edward Johnson of the Met.*, Toronto, 1976, p. 243.

12 Ernest MacMillan, (Memorandum) *To Members of the Faculty of Music*, University of Toronto, 21 April 1952.

1952-68: The Neel-Walter Years

Boyd Neel became Dean at the height of a prominent career as conductor of the touring and recording string orchestra which bore his name. His early days in Toronto were uncomfortable. Johnson was still deeply involved in the workings of the Faculty and the Conservatory, and Neel was hard-pressed to know his function. Walter made the Faculty decisions, Mazzoleni made the Conservatory decisions: there appeared to be little for him to do. At one board meeting Neel threatened to return to England.

The president was astounded that I had not been given an office. I told him I had been given a chair and a table out in the corridor which ran past MacMillan's old office. MacMillan had walked out of the building a few weeks previous to my arrival with the portrait of himself which hung in the hall under his arm. Johnson had immediately moved into his office, and was there when I arrived. Just what he was supposed to be doing there I never discovered, as he had no administrative position as board chairman. There he was, however, and he never even acknowledged my presence in the corridor as he went in and out! The Marx Brothers could not have done better.¹³

The president's reaction to Neel's complaint hurt Johnson deeply and the rift was not rectified until Smith wrote to him the following year praising in superlative terms the progress the institutions had made under Johnson's leadership.

One task Boyd Neel identified for himself was to campaign on behalf of new facilities for the two branches of the new Conservatory. Additional new programs and increased enrolment had severely taxed the seventy-year-old buildings at College and University.

Except for the director, Dr Walter, the Faculty were housed in two crumbling old houses next to the Conservatory building. Musicology had been added and the Graduate School had begun to take shape; but everybody suffered from one all-embracing handicap—lack of space. I well remember thinking, during my inspection weeks, that if I ever did take the job my first aim would be to get a new building....¹⁴

A witty and persuasive public speaker, he made this the theme of many talks to professional groups and service clubs. At length the President's Report of 1958-9 announced that the Faculty of Music was to have a new building and that the School of Music would be moved into the renovated McMaster Building on Bloor Street. This announcement was met with great enthusiasm. With the death of Edward Johnson in April of 1959, the Board of Governors decided to name the new Faculty building in his honor.

13 Boyd Neel, *My Orchestras and Other Adventures: the Memoirs of Boyd Neel*, Toronto, 1985, p. 156.

14 *ibid.*, p. 154.

The 1950s and 60s saw diversification of the Faculty's work in several significant directions (graduate programs; orchestral, band, and chorus programs; a studio for electronic music; ethnomusicology); the undergraduate degree programs were increased from three to four years; a new degree in performance was offered for the first time.

In 1954 the Faculty introduced a program leading to the degree of Master of Music to be offered through the School of Graduate Studies. For the first year the degree was offered in musicology only. Subsequently a Master of Music degree was added in the disciplines of composition, music theory, music education and eventually performance, and graduate music studies incorporated a Ph.D. in musicology as well as the Mus. Doc. in composition (now a resident program). The M. Mus. in musicology was converted to an M.A. in the late 60s.

"All students in Faculty of Music courses will be required to attend the weekly score-study lectures. (1 hour on Thursdays 3-4)."¹⁵ This was a motion passed by the Faculty Council on 14 February 1957, to be instigated in 1957-8. Eventually, students were issued attendance cards to be punched and the requirement carried on to the Thursday Afternoon series offered in the Edward Johnson Building from the 1960s on. This proved to be an unpopular decision with both staff and students and in September 1969 the executive committee recommended to Council that attendance at these events become optional.

In May 1959 the members of Council voted that students no longer be given credit for participation in the University Chorus and Orchestra. The motion was carried with the result that Robert Rosevear and Richard Johnston resigned as conductors and Faculty of Music support was withdrawn from these organizations. The requirement was reinstated in 1962-3 using the Royal Conservatory Orchestra, the University of Toronto Concert Band, and the Faculty of Music Chorus.

In 1959 the Faculty of Music announced plans for an electronic music studio: this was to be the first of its kind in Canada and one of only three on the North American continent. The project was realized with cooperation from the Canadian Broadcasting Corporation and the National Research Council of Canada. In the studio's early years many members of the administrative and teaching staff worked with this new resource: Walter himself was deeply involved and spent many hours working in the new studio. Hugh Le Caine, composer and inventor with the NRC, assisted in setting up the studio's facilities, first in an old three-storey house in the south-west campus, and later in the sub-basement of the Edward Johnson Building. The studio's first director was Myron Schaeffer. On his sudden death in 1964 he was followed as director by Gustav Ciamaga (1965).

15 University of Toronto, *Council Minutes, Faculty of Music*, 14 February 1957.

In the academic year 1961-2 the Mus. Bac. became a four-year program. The first year of the sequence was offered that year; the old three-year program was phased out concurrently until 1964-5 when the new time-frame was completely in place. The curricular changes at this time were significant and especially in the areas of applied music and ensemble requirement. The cost of applied instruction had been taken on by the Faculty for the Music Education course and in November of 1961 it was decided that applied instruction be offered to students in the General Music course as well.

The Common First Year in the degree program was instituted in 1963-4; every student in the first year took virtually the same curriculum, making a decision as to a major area of concentration in the succeeding years. The designated "General Music Course" and "Music Education Course" were replaced by a Bachelor of Music Course with majors in Composition, History and Literature, and Music Education.

On 3 December 1964, the Council approved the curriculum for a performance degree course. This was passed on to a Senate sub-committee with the recommendation (exceptional for the University of Toronto) for a Grade XII admission requirement. Approval was finally given and a four-year course leading to the degree of Bachelor of Music in Performance was offered for the first time in 1966-7. The Artist and Licentiate programs continued as three-year programs in performance and pedagogy, differing from the new bachelor-degree program in that they did not include Arts and Science courses. Initially a small enrolment for the four-year program was predicted, but it proved attractive. The Artist Diploma program sustained viability during the change, and some students returned for a fifth year to add the Diploma to their degree.

The moves of the Faculty to the newly-built Edward Johnson Building, and of the School to the renovated Bloor Street West quarters closely adjacent, had taken place in the fall of 1962. The opera theatre of the new building, housing the Opera School, was named the MacMillan Theatre in Sir Ernest MacMillan's honor. The official opening of the new building was delayed because of the late arrival of stage and lighting equipment for the theatre, but finally was marked by a week-long festival in March 1964. The Opera School performed Britten's *Albert Herring*, the choir, orchestra, and band presented concerts, and Sir Ernest conducted the CBC Symphony Orchestra in a program incorporating works by staff composers.

The Edward Johnson Building was the first building in Canada designed specifically for professional music study. It gave the Faculty over double its previous classroom space, a concert hall, an opera theatre and stage workshop, two rehearsal halls for large ensembles, improved office and studio space, improved (but soon to prove inadequate) practice-studio space, and a consolidated library of books, scores, and recordings. The building, designed by the Toronto architect Gordon Adamson, became imitated by other expanding music schools in the later 1960s, not only in Canada (the University of British Columbia school of music)

but in the U.S. (the College-Conservatory at the University of Cincinnati).

At the same time and in anticipation of the gift of Edward Johnson's personal library, the third-floor music library was named the Edward Johnson Music Library and, with the consolidation of collections from the former Conservatory Library and the main University of Toronto Library, was to become Canada's first research library for music worthy of the name. It is significant to note that from about 10,000 volumes that were transferred from the various sources in 1962, the collections have grown to nearly 150,000 books, scores and serials by 1990. Along with these holdings the Sniderman Recording Archives of 78 rpm, LP, CD, open-reel and cassette recordings number approximately 140,000. Although various people contributed time and effort amassing this collection, Professor Harvey Olnick, staff liaison with the Central Library, was the person most directly responsible for its successful growth in the 60s and 70s. It was largely through his efforts that this collection of music, books and recordings became the most extensive of its kind in Canada. Librarians and staff who have supervised these holdings have been Molna O'Connor, Jean Lavender and currently, Kathleen McMorro.

Along with this growth, and the confidence engendered by new quarters, the later 1960s saw major administrative changes in both Conservatory divisions. In the spring of 1968 Ettore Mazzoleni, School of Music Principal, died in an auto accident, and David Ouchterlony, former supervisor of branches, was named Acting Principal. Around the same time Arnold Walter retired as director of the Faculty of Music, and Dean Neel assumed the directorship pro tem (Neel's own retirement was only two years distant). To facilitate the transition and to advise him on policy matters, Neel convened an executive committee of senior academics from the major Faculty sub-disciplines: Professors Johnston (theory and composition), Olnick (history and literature, graduate studies), Rosevear (music education), and Schabas (performance and opera). This body met regularly and made important policy recommendations but was an unofficial part of the administration until formally announced by the Senate in 1971. By this time the membership of the committee was Beckwith (Dean and chairman) Ciamaga (theory and composition), Olnick (history and literature, graduate studies), Rosevear (music education), and Schabas (performance and opera).

The Opera School, which had been operated by the Conservatory since its inception, was transferred to the Faculty of Music in 1969. At this time a two-year professional-level diploma program was approved and inaugurated. Previous to this, there had been no diploma attached to the opera program. This was the last professional diploma program approved by the University; others were being discontinued. During Ettore Mazzoleni's régime the opera program had mounted a number of outstandingly successful productions including the stage premières of two new Canadian works—Raymond Pannell's *Aria da capo* and Healey Willan's *Deirdre*. The late 1960s and early 1970s, transition period to the Faculty's stewardship and the new diploma, saw a continuing series of major

productions, among them *Pelléas et Mélisande*, *Ariadne auf Naxos*, *The Rake's Progress*, and *Katya Kabanova* as well as the première of a commissioned work by a composition graduate, John Rea's *The Prisoners Play*.

Ezra Schabas was chairman of the opera department from 1971 to 1978 when the administration was simplified and all Faculty departments became divisions with co-ordinators. Since that time Constance Fisher and Michael Albano have shared and alternated the co-ordinator's position. William James Craig succeeded Barbini as music director in 1975.

By 1970, the Edward Johnson Building had reached the capacity of four hundred undergraduates plus another hundred in the specialist, graduate and opera programs for which it was designed. In 1968–9, the Faculty began to limit its first-year enrolment to one hundred students. Seventy students were to be admitted to the degree programs and thirty to the performance degree and diploma programs. It was further recommended that the Faculty of Arts and Science be asked to limit first year enrolment in the Music Specialist program (the former Honour Music course) to ten and that the School of Graduate Studies prepare for a limit of enrolment in graduate music courses. The operatic diploma students were to be limited to twenty-five.

In the wake of these enrolment limitations, admission requirements were revised. The Faculty was in an improved position to select the best-qualified applicants. One previously-accepted avenue of admission, the Ontario Grade 13 music course, was now deleted from the list – a move which upset many of the province's secondary-school music teachers. At this time the Department of Education was in the process of making the Grade XIII courses the responsibility of individual schools; no longer would there be any guarantee of consistent standards especially in the marking of the final examinations. But the teachers considered the decision to drop the entrance package that included Grade XIII music a threat to their position. In a letter to Arnold Walter the heads of music of the Toronto secondary schools stated:

We feel that the removal of Grade 13 Music from the admission requirements will considerably weaken the position of the music educators trained by you.¹⁶

Many meetings and communications ensued and as a result the Faculty Calendar for 1968–9 made a general statement that students who had participated in the many aspects of school music programs would find this experience valuable background for university music studies. In addition, Grade XIII Music would be accepted in lieu of R.C.M. Grade II theory. But these meetings failed to reverse the decision that Grade XIII Music would not be counted among the five

16 Heads of Music of the Toronto Secondary Schools, *Letter, to Dr. Arnold Walter*, 10 April 1968, Rosevear Files, University of Toronto Archives.

academic credits required for entrance to the Faculty of Music.

In 1968 the administration of the Royal Conservatory involved four officials; a dean (Neel), a director (Walter), an assistant director (Rosevear), and a principal (Mazzoleni). The death of Mazzoleni, the retirement of Walter, and the resignation of Rosevear as Assistant Director left the Dean (Neel, soon to retire) and an Acting Principal (David Ouchterlony). In 1969, before considered decisions could be made, the Committee of the Board of Governors who administered the School of Music met, with Vaisey Ash (president of Shell Oil) as chairman, and unilaterally confirmed Ouchterlony as Principal of the School of Music.

In 1969 Dean Neel was asked by his executive committee to express to the central administration surprise and disappointment at this action in view of the insistence of the University that no permanent appointments in the Royal Conservatory of Music would be made until the new dean had been appointed. This was not meant to reflect on the administrative abilities of Ouchterlony, but was a point of order. Provost J.H. Sword responded to Neel:

It is true, and I accept full responsibility, that I supported a recommendation confirming Dr. Ouchterlony as Principal in advance of the report of the committee to recommend a dean. However, I have no apprehensions about its implications for future relations, nor do I see any reason why it should inhibit the Committee now seeking your successor. It seems to me that the advantages of giving Dr. Ouchterlony this mandate far outweigh any disadvantages that may relate to what your colleagues appear to regard as premature action.¹⁷

John Beckwith was appointed successor to Neel as Dean of the "umbrella" RCMT. His recommendation for a new structure (October, 1970) was based on the *status quo* and had built-in checks and balances, to be reviewed periodically, that would maintain channels of interrelationship between the two institutions. Many had voiced concern that the School of Music should be brought into the more democratic and open administrative climate that was prevalent in the University at this time – but this would require the cooperation of its administration and principal. It soon became obvious that this was not to be. Beckwith faced a dilemma; the University had eliminated two of the four administrative posts in the RCMT structure, and the School was reluctant to change its manner of governance and withdrew its former commitment to fund half of the decanal salary. Aware of the managerial and academic demands of the Faculty and the situation in the School, Beckwith was reluctant to assume administrative responsibility for both institutions. The decision of the Committee of the Board of Governors to confirm the early appointment of a principal may be seen as the first step leading to the recommendation for separation of the Conservatory from

the University.

In October 1970 an announcement from the President's office dealt with the status of the Conservatory (formerly "School of Music") and the Faculty of Music and a revised administrative structure.

... representing the first major reshuffling of responsibility in this area since 1952 ... The post of director has now been eliminated, and the Faculty of Music has become the direct responsibility of the Dean, assisted by an executive committee of four departmental chairmen. At the same time the term "School of Music" has been replaced by the more popularly known and more historically accurate term, Royal Conservatory of Music, which, it was felt, was no longer needed as an omnibus or umbrella designation.¹⁸

Finally the University's two music institutions had two separate administrative heads, not one as in the dual role of dean and principal that Vogt and MacMillan had occupied, and not as the "umbrella dean" that Neel had been, but two separate administrative heads steering two different though closely linked institutions.

Checks and balances were provided as in the appointment of a Principal's Advisory Council with representation from the Faculty of Music and the Conservatory. As well, a committee of the Senate, chaired by the Dean, oversaw the curricula of both institutions. The Principal was responsible to a committee of the Board of Governors and through them to the President, while the Dean was responsible to the Vice-President (academic) or Provost. Neel's final year was a year of leave, and, although John Beckwith was at first called "Dean-designate," it was understood that he would have the full power of that office. (These were important moves when one considers the reports of the Hallett and Wolff committees, mentioned later in this study; the latter finally recommended severing the Royal Conservatory's long-time affiliation with the University in 1989.)

In 1969–70 a "New Curriculum" in the degree programs was put into operation. A package of "basic music" subjects in the first two years was common to all students. Non-performance students selected a major area of concentration in composition, history and literature, or instrumental or vocal music education at the end of their first year. Optionally, the student could also select a minor concentration. As an example, a student might chose a major in composition and a minor in vocal music education. The new curriculum also offered six units (usually class hours) of music electives, intended to broaden the student's musical study and selected from among those music courses not otherwise required.

The "New Curriculum" at the Faculty of Music, designed by an academic

17 Boyd Neel, (Memorandum), *Re: Executive Committee*, 27 June 1969, University of Toronto Archives, R EX-63A.

18 Claude Bissell, *President's Report*, University of Toronto, 1970–1, p. 31.

committee chaired by Professor Olnick, was based in part on the just-begun "New Program" in Arts and Science. The philosophy of this program was further reflected in the proposed new program in music for the Arts and Science student. In this year, 1969–70, the Honour Music Course was replaced by the music-specialist program and the Religious Knowledge Option courses began to be phased out. In September 1969 the executive committee removed the compulsory attendance requirement from the Thursday Afternoon Series, long a controversial issue. There seemed to be a general feeling at this time that "decks be cleared" so that the new curriculum could have every chance to succeed.

The most substantial increase in staff to date happened in the 1960s. Appointed during this period were David Mankovitz, Gustav Ciamaga, Gordon Kushner, Ward Cole, Gerhard Wuensch, Elmer Iseler, Lorand Fenyves, Maria Rika Maniates, John Moskalyk, Warren Drake, Irene Jessner, Mieczyslaw Kolinski, Anton Kuerti, Pierre Souvairan, David Zafer, Ronald Chandler, Robert Falck, Doreen Hall, Derek Holman, Natalie Kuzmich, Douglas Bodle, Lloyd Bradshaw, Lothar Klein, Greta Kraus, Victor Martin, Herbert Mueller, the Oxford String Quartet (quartet in residence), Christoph Wolff, Victor Feldbrill, Richard Henninger and Patricia Shand.

1970–7: The Beckwith Years

Departmentalization of the Faculty of Music caused significant changes in the administrative structure. At the same time it allowed the individual disciplines to develop in ways that were musically and educationally meaningful. This was a period of expansion in both the faculty and student body; departmental empires, with their attendant dangers not always averted, were built upon this growth. At times exciting academic issues were brought to Council that prompted political lobbying. During this period the University started to feel fiscal restraints and the Faculty of Music began to experience the bite of the yearly budget cut. At the same time these were the years of increased openness, student freedom, and committee representation. They were exciting years musically; standards rose sharply and new curricular ideas were developed.

Before the 1970s membership in the Council of the Faculty of Music consisted of all professorial staff with representation from others ranks. As the ranks of the Faculty expanded so did its academic council, to the point that it became too large to be effective. There were seven *ex officio* members, up to twenty-two members of the professorial teaching staff, two members from the Faculty of Arts and Science and two representatives from the lecturers and special lecturers. In total, there were about thirty-two members.

The University was in the process of incorporating student representation on committees and councils; if this principle was to be set in place at the Faculty of Music, restructuring of the Council would be necessary. On 8 June 1970, Dean Neel reported that the Board of Governors had approved a new Council struc-

ture. The seven *ex officio* members were similar but a dean was now the chairman. The membership comprised the department heads, eight members from the professorial ranks (at least one from each level), six lecturers (at least one from each rank), two members from the Faculty of Arts and Science and finally, there were to be nine undergraduate students, one from history and literature, one from composition, three from vocal and instrumental music education, two performance students, one opera student and one representative from the common first year. Prior to this approved student representation, students had attended a Council meeting for the first time on 6 May 1970 as observers.

In 1970 the Mus. Doc. program was changed from extramural to resident status making it a logical termination for composers comparable to the Ph.D. for musicologists. In this year the Master of Music in Performance degree program was also approved. Having students at this level in composition and performance in regular attendance would enrich the Faculty of Music in the years to come.

For many years students who failed subjects during the year had the option of writing supplemental examinations during the summer in order to remove the condition. Under curricular reform throughout the university the concept of "failure" disappeared around 1970 and unit accumulation over a period of three to four years began to determine the standing of the student.

In 1971 the Mus. Bac. in Performance program was redesigned to fit the pattern of the new curriculum that had been applied to the other degree programs in the previous year. The program became less prescriptive and students were required to complete sixty units at a rate of not less than fourteen and not more than nineteen units per year. The requirement in the three-year Licentiate and Artist Diploma programs was not less than ten and not more than nineteen units per year. The main difference between the degree and the diploma programs was that the former included academic subjects (taught in the Faculty of Arts and Science).

In the early 1970s the Ontario Ministry of Education was in the process of phasing out teachers' colleges; the preparation of elementary school teachers would become the responsibility of the universities and their faculties of education. In response to this the Music Education Department of the Faculty proposed a new area of major concentration in elementary music education. In 1971–2, a panel to review this and other needs in music education was appointed to study the situation and report its findings to the Dean. Panel members were Edgar (Ted) Richardson, John Barron and James Rahn (a public school principal with a music background, a secondary school music department head and a representative from the Ministry of Education respectively). The panel met with individuals from the staff and student body so that it could report on the whole music education curriculum. An open forum meeting was held. After deliberation on the situation in Ontario schools and music education's role in that situation, the panel submitted its report.

Although the panel strongly urged that elementary courses be given more emphasis, the proposed major in elementary music education was rejected by Council. The panel report was significant in other ways because it focused curricular thinking towards music education at a time when changes in teacher preparation were happening. In January 1971, the Colleges of Education in consultation with the Ontario Ministry of Education lowered the requirements for admission to *type A* programs from fifty-three to forty-two credits. This action reflected somewhat the spirit of the Hall-Dennis Report but was also an attempt to lessen the teacher shortage. These new requirements were much more general and less prescriptive than in the past. In response to this adjustment and in order to give more elective scope to the curriculum, the music education program was changed significantly. The basis for discussion in this area was a proposal from a member of the theory department, Richard Henninger. As a result, the concentrations in instrumental and vocal music and the music education minor were discontinued. Beyond the requirements of Basic Music, six core units were required in the major area; Approaches to Music Education, Applied Music and ensemble participation in the third and fourth years of the program. Twenty more units were to be elected from an extensive list of courses, some of which were new offerings added at this time.

The academic year 1971–2 was a transitional time in some parts of the central administration. J.H. Sword was Acting President of the University while the search committee that recommended John Evans as President was deliberating. This was the inaugural period of the University's unique unicameral governing structure. At the Faculty of Music, the executive committee had been formally recognized, and its members were Dean Beckwith (chair), and Professors Schabas (performance and opera), Ciamaga (theory and composition), Ridout (acting chairman of history and literature, while Olnick was on leave) and Rosevear who resigned as chairman of music education at the end of that year.

In 1972, the Faculty introduced a new keyboard proficiency requirement. Previously non-keyboard majors were required to pass RCMT grade VI piano before graduation. The new requirement, designed to make the keyboard a teaching and learning tool called for a number of basic skills to be removed before entering year II of the program and more extensive skills to be completed before graduation. Assessment of keyboard proficiency was to be done through internal examination. Changes to this requirement, all of which were debated by the Faculty Council, came in 1978. These requirements were more complex and there were those on the teaching staff that saw these as roadblocks to student progress. In 1981–2 the whole keyboard requirement was dropped but it was recommended that Royal Conservatory Grade VI piano or equivalent would assist students in their studies.

A committee chaired by Vice-Provost John Hamilton was set up in 1972 to review the new relationships between the Faculty of Music and the Royal Conservatory of Music that had been established in 1970. The results of these delibera-

tions were released in June 1973; there were eight general recommendations:

1. The RCMT was to continue as an educational institution of the University of Toronto with administrative and governance structures similar to those of an academic division.
2. There was to be an Assembly of the Conservatory teaching staff which would function as a council in an academic division. There were to be twenty-two members and four committees.
3. Appointments to the Conservatory teaching staff were to be recommended by the Principal, in consultation with an appointments committee, and approved by the Provost.
4. A joint relations committee (RCMT and Faculty of Music) was to be instituted to explore areas of mutual concern, such as cross-appointments, joint use of resources, etcetera.
5. The Ministry of Colleges and Universities would be asked to recognize the RCMT as a post-secondary institution and therefore eligible for support of full-time students in the special courses.
6. The Frederick Harris Music Company would be recognized as a potential tool for educational music publication. (There were four more points related to this issue which gave the University more control over Harris than it had experienced in the past.)
7. The RCMT Faculty Association would be recognized as the accredited organization representing the teaching staff of the RCMT, with all the rights and responsibilities of other Faculty Associations.
8. Within two years of this report, the relations of the RCMT and the Faculty of Music were to be reviewed, as well as the governing and administrative structure of the RCMT.¹⁹

These recommendations were discussed and approved by the Faculty Council. In due course they were approved by the University's Academic Affairs Committee and put into operation; as one result of this, a member of the Faculty of Music was appointed to sit on the board of the Frederick Harris Music Company. (This publishing company, owned by the University of Toronto, is a commercial outlet for musical works and pedagogical material from members of its divisions.)

In 1973, first year courses were offered, part-time, in winter evenings and summer days. It was hoped that sister institutions such as Western, Queen's or York would continue with this idea and offer courses that would allow completion of this part-time work but none followed through on the program and the offerings were discontinued. Some of the students who started in this program continued full-time while others transferred to other programs.

1973 saw further adjustments to the Faculty Council membership structure. Student and alumni associations, the non-academic staff, the graduate student body, and the musical community at large were constituencies now newly, or

¹⁹ John Hamilton, (Report), *Committee to Study Relationships Between the Faculty of Music and the Royal Conservatory of Music*, University of Toronto, 29 August 1973.

more fully, represented. David Keeling, the newly appointed Assistant Dean, administration, acted as Council secretary.

1973 was a year of remembrance for the Faculty. The deaths of Sir Ernest MacMillan in May and Arnold Walter in October marked the end of two significant eras in the history of the Faculty. These musicians will always be remembered for their strong contributions both as musical personalities and as administrators. As well, the two major performing venues, MacMillan Theatre and Walter Hall are named in their honor.

The theatre, designated in MacMillan's name from the time of construction, seats 825 and boasts a stage and fly capacity second only to that of O'Keefe Centre in the Toronto area. All of the Faculty's large instrumental ensemble concerts, opera excerpts and major productions are mounted here. As well, the Faculty realizes a portion of its yearly budget from rentals to groups such as the Toronto Operetta Theatre, Opera in Concert and the Latvian Music Society. In total, the theatre mounts an average of fifty-five events each year. The oil portrait of Sir Ernest by Kenneth Forbes hangs in the east entrance foyer of the theatre.

A memorial service to mark Walter's passing was held in the Concert Hall of the Edward Johnson Building on 12 October 1973. A year later the University Names Committee approved the renaming of the hall in Walter's honor. The rededication by President John Evans took place at a scholarship concert by faculty and students on 21 February 1974. Walter Hall, with its two-manual Casavant organ, installed in the fall of 1973, seats 496 and has an average yearly usage of between 250 and 300 events. Good acoustics make it an ideal space for recitals, the Faculty Artist Series, choir concerts and large lecture classes. A photograph of Dr. Walter by Cavouk, presented to him by the Faculty upon his retirement, hangs in the lower lobby over the entrance to the hall.

By 1973 the executive committee members were Charles Heffernan (music education), Maria Rika Maniates (history and literature), Gustav Ciamaga (theory and composition), Ezra Schabas (performance and opera) and Lothar Klein (graduate department). This group met regularly to advise the Dean on matters of Faculty policy.

In October 1973 a proposal for a two-year certificate course in theatre technology in the opera department was put forward. This was to be enhanced by an association with Ryerson Institute of Technology. The program was approved by the University's Academic Affairs Committee in 1974 and for a number of years was mutually beneficial to both institutions.

The last year that Conservatory performance certificates were used for entrance to the Faculty of Music was 1973-4. The Faculty had limited its first year enrolment to one hundred students and all in-coming students were now auditioned and interviewed. The admission process became more intensive and varied because of this change.

A Task Force to review the undergraduate curriculum was established in

1974. Although some of the recommendations were rejected many changes were instigated. Musical Acoustics was added as a subject in basic music. In piano performance, Departmental Literature became a requirement in the third and fourth year. A similar course was added to the fourth year of the performance wind program and an extensive course in string quartet playing, to be offered by members of the Orford String Quartet, was added to the string performance program. The Task Force found a disparity in Sight-Singing teaching methods. Consequently, an appointment was offered to Jeanette Taves who was to study the situation, teach all of the classes, and make recommendations as to future changes in the structure of this course.

The University's Governing Council had established guidelines for each Faculty to structure a committee on academic appeals, and by 1975-6 these were listed in the Faculty Calendar. At the same time the Faculty adjusted its grading scale to be in line with general University policy. Previously first-class honours had been seventy-five percent and above; this was raised five percent to eighty and above and the categories below this adjusted upward by a similar amount. In 1979-80 the Faculty moved to letter grades; A (80%-100%), B (70%-80%), C (60%-70%) and D (50%-60%). At this time E (35%-49%) and F (0%-34%) were added.

Additions and changes were put before the Faculty Council in 1975. The Bachelor of Performance with Church Music Option was approved in that year and listed in the 1976-8 Faculty Calendar.²⁰ This program was to be offered in cooperation with the School of Theology. In music education the core area was increased from six to twelve required units to ensure that each student who graduated in music education had sufficient groundwork. A further fourteen units were to be selected from among courses offered mainly within the Department of Music Education but some could be elected from performance or theory.

In December of 1975, both the Faculty Council and the Assembly of the Royal Conservatory of Music passed a recommendation that the Licentiate Diploma be offered as a joint venture by the Faculty and the Conservatory and be implemented in 1976-7.²¹ This was an attempt to satisfy the desire of many senior Conservatory staff to have a resident diploma. Rather than propose a new one, and have it turned down by the University, the strategy would be to place the existing one under joint direction. A publicity campaign to be provided by the Conservatory's traveling examiners never materialized, and as a result the scheme was short-lived. Cooperative programs between the two institutions along with the previously mentioned part-time degree work marked the beginnings of an outreach philosophy at the Faculty of Music.

²⁰ University of Toronto, Faculty of Music, *Calendar*, 1976-8, p. 14.

²¹ University of Toronto, *Council Minutes, Faculty of Music*, 9 December 1975.

So far the recorder had been listed in the "historic instrument" category only. In 1975 the Council approved the addition of the recorder as an instrumental major in both regular degree and performance programs. At this time the instrumental listings in performance were very general with large groups of instruments under one specific curricular guideline. It was felt that listing smaller groups, in some cases single instruments, outlining requirements that were more idiomatic and realistic would be more beneficial to the students and to that end the changes were made.

In October of 1976, the opera department suffered a great loss in the passing of Herman Geiger-Torel. His long-time association with the Faculty as stage director of the opera department was recognized when, in 1984, the rehearsal and staging room was named the Geiger-Torel Room in his honor.

As a result of recommendation eight of the Hamilton Committee report, a committee to make another periodic review of Faculty-Conservatory relations was announced in May 1976.²² This committee was chaired by Principal A.C.H. Hallett of University College. Its terms of reference were to review the committee structure of the Conservatory and to explore the role of the Conservatory in the University, the community, and in the educational system of Ontario. It was also to review the relationship between the Conservatory and the Faculty with a view to improved integration of their programs.

The recommendations of the Hallett Report were few but the rationale for them was extensive. At the time of the report there was no mechanism in place to insure that the Conservatory's Assembly would report formally to the University's Academic Affairs Committee. Programs sanctioned by the Conservatory Assembly would reflect only the academic standards of its members and, as there was no review procedure in place to evaluate Conservatory staff, recommendation one was that some system (of evaluation) be instituted. The Appointments Committee had been working effectively but within a narrow scope. Recommendation two was that any new openings in staff be advertised to obtain a larger list of applicants. Similarly, the committees of Publications and Curriculum had been working in tandem but results were slow in implementation. Recommendation three asked that an officer of the Conservatory be assigned to the Publications Committee to be a direct link to the Frederick Harris Company. Recommendation four acknowledged a serious injustice in the income level of Conservatory teachers and asked that this be recognized and remedied. A senior program, beyond the level of the Grade VIII practical examination and culminating somewhere beyond the ARCT, was the fifth and final recommendation of the report.

The next decade saw many changes in the vital relationship between the Faculty and the Conservatory; Gustav Ciamaga succeeded Beckwith as dean and

would lead the Faculty from 1977 to 1984 while Ezra Schabas succeeded Ouchterlony as Principal of the Conservatory on the latter's retirement in 1978.

Although not as extensive as the 1960s, additions to the staff were significant in the 1970s. A point of interest here is the relationship of the Faculty to music teaching in the University's satellites when cross-appointments were made in both Scarborough and Erindale Colleges: Walter Buczynski (1969-70 lecturer Faculty of Music, 1970-2 half-time Erindale, 1973 full-time Faculty of Music); Gaynor G. Jones (1971 lecturer Faculty of Music, 1972-8 two-thirds Erindale, 1978 full-time Faculty of Music); Timothy McGee (1973-1988 two thirds Scarborough, 1988 full-time Faculty of Music) and John Mayo (1977-80 two-thirds Erindale, 1980-8 two-thirds Scarborough, 1988- full-time Scarborough). The following full-time members were added in this decade: Charles Daellenbach, John Hawkins, Carl Morey, Melvin Berman, William James Craig, Constance Fisher, John Kruspe, Vladimir Orloff, William Wright, Stephen Chenette, David Elliott, Charles Heffernan, Russell Hartenberger, Edward Laufer, Patricia Parr, Timothy Rice, Norman Rubin, Dennis Patrick, William Aide, Diana Brault, and Denis Brott of the Orford String Quartet.

1977-84: The Ciamaga Years

The two campus music institutions underwent many administrative changes during this period. Ciamaga would start as acting Dean of the Faculty and would end his term as Dean while administering the Conservatory as its acting Principal. Department chairmen would be replaced by an associate dean and divisional coordinators. The Committee on the Future of Music Studies would recommend separation of the Royal Conservatory of Music from the University.

The new position of divisional coordinator was a two-year position to be taken in rotation by all divisional members. In order to offset the administrative load that this change would create, an associate dean (academic) would be appointed. By 1978 the new administrative positions had been allocated as follows; Gustav Ciamaga (Dean, 1977-84), Robert Falck (Associate Dean, 1978-81), Ronald Chandler (music education coordinator, 1978-80), John Beckwith (performance coordinator, 1978-80), Carl Morey (history and literature coordinator, 1979-81), John Hawkins (theory and composition coordinator, 1978-80), and Constance Fisher (opera coordinator, 1978-80). In this administration the Dean oversaw the areas of performance, music education and opera while the Associate Dean was responsible for composition and theory, history and literature, and graduate studies. The Assistant Dean (administration) during this period was Audrey Pyer.

In 1978, Ezra Schabas was granted extended leave from the Faculty of Music in order to assume the post of Principal of the Royal Conservatory. In August of 1978 Charles Heffernan resigned in order to take a post in the United States. These two professors had been the backbone of the staff for the degree program

22 *ibid.*, 4 May 1976.

for the Mus. M. in music education. As a result of these staff changes, registration in the program was suspended until 1987–8 when Professors David Elliott and Patricia Shand were appointed to the graduate department and the graduate curriculum in music education was redesigned. In a subsequent review of graduate music programs all reviewers made positive comments about the new Mus. M. in music education.

The Faculty Calendar listed “Fees For Foreign Students” for the first time in 1978–9.²³ Any student who was neither a Canadian citizen nor a landed immigrant was now asked to pay a significantly higher registration fee. Although this fee has escalated over the years it is still competitive when compared to many foreign university fees.

In 1978–9, theory and conducting majors were added to the undergraduate curriculum. Although the major in conducting attracted student interest, it was later decided that the development of young conductors is best served after completion of an undergraduate degree and this program was discontinued in 1986.

Since the inauguration of the Performance degree program in the mid-1960s there had been an anomaly in applied music instruction: performance majors received one-hour lessons while other degree students received half-hour lessons. From the early 1970s, the need for equalization of lessons had been one of the Faculty’s highest priorities. Provost D.A. Chant had supported equalization of applied music lessons, and the interim report of October 1977 asks that the Faculty develop this idea in its planning documents. In that year the Faculty Council resolved, after two council debates and an open forum which solicited student opinion, “that a supplementary fee of \$175.00 be paid by all undergraduate students enrolled in the Faculty of Music.” The fee was to defray the costs of equalizing instruction. The hour lessons, pedagogically more sound, would bring the Faculty into line with the applied music instruction offered at other music schools. The fee proposal was never taken to Governing Council for fear of rejection and, after further consideration and debate, the matter was put aside. In 1978–9 applied music credit was increased by one third of its unit count to reflect its value in developing musicianship and the time commitment of practice. Although the anomaly of half-hour and hour lessons in applied music still exists, a resolution of it was implied in curriculum reforms which were under discussion in 1990.

The Calendar of 1979–80 lists courses in music education (*Jazz Education*), history and literature (*The History of Jazz*), theory and performance that deal with jazz topics under the heading of “Jazz Studies.”²⁴ These courses have attracted large enrolments over the years and although there is no jazz major, the

opportunities to work and learn in this genre have been extensive. For a number of years in the late 1970s and early 1980s, in the early summer, the Faculty of Music offered a “Big Band Jazz Workshop” under the direction of Phil Nimmons with instructors from “Nimmons ’N’ Nine Plus Six.” This week-long workshop was offered as a credit course for those enrolled in the Faculty of Music and as general interest for those from the community. Nimmons, now adjunct professor, has continued since that time to teach courses in orchestration and jazz performance at the Faculty.

In 1979–80, the Faculty Council received a brief from students majoring in orchestral instruments. Richard Hornsby, then a fourth-year clarinet major, was the main architect and the brief bore his name. Most students of orchestral instruments were required to present two recitals in their final year. They felt that it would be to their advantage to have a final examination that covered a substantial amount of orchestral literature, with the second recital as an option. This would give them more time to work in areas other than solo performance, provide an insight into professional audition procedures, and relieve recital timetable congestion. The brief was studied in detail by an *ad hoc* committee of Council which recommended its acceptance. The orchestral excerpt examinations and the optional second recital were instigated the following year.

The coordinators during the remaining years of Ciamaga’s deanship were: in music education, David Elliott (1980–4); in theory and composition, John Hawkins (one-year extension 1980–1), Edward Laufer (1981–4); in performance, Stephen Chenette (1980–2), William Aide (1982–4); in history and literature, Carl Morey (1980–1), Timothy Rice (1981–4); and in opera, Constance Fisher (1980–2), Michael Albano (1982–4). In 1981 Lois Weir was appointed Assistant Dean (administration).

In 1979, Principal Schabas submitted the draft of a plan to reorganize the Royal Conservatory. This, among other things, prompted the formulation of a *Memorandum of Understanding* between the Faculty and the Conservatory. The purpose was to “describe the general framework in which the Faculty and the Conservatory will interact with each other and with the administration and Governing Council in complementary, mutually reinforcing and non-competing roles to fulfill the University’s overall goals with respect to music teaching.”²⁵ The committee members who worked on the document were Dean Ciamaga; Principal Schabas; J.H. Sword, special assistant to the President for institutional relations; D.W. Lang, assistant Vice-President (research and planning); and R.W. Missen, Vice-Provost. The two premises accepted by this committee were that the Royal Conservatory of Music would remain part of the University of Toronto, and that the Faculty and the Conservatory were complementary divisions

23 University of Toronto, Faculty of Music, *Calendar*, 1978–9, p. 39.

24 *ibid.*, 1979–80, p. 8

25 *A Memorandum of Understanding Involving the Faculty of Music and the Royal Conservatory of Music in the University of Toronto*, University of Toronto, 19 March 1981.

within the University. The recommendations of the *Memorandum* had far more implications for the Conservatory than for the Faculty. Under its terms, the Conservatory would report to the vice-president and provost, and to the Academic Affairs Committee for approval of its senior-level programs. The Conservatory would be eligible for capital funding through the University and for support from private funds raised by the University. The Conservatory would prepare a statement of its goals for submission to the a sub-committee of the Planning and Resources Committee when the Faculty's planning statement was next being reviewed. The *Memorandum* was signed by both institutions on 19 March 1981.

October 1981 marked the passing of Boyd Neel. In the memorial entered in the minutes of the Faculty Council, Godfrey Ridout asked "that it not be forgotten that a remarkable man had once been among us." In fitting tribute, the orchestral rehearsal room was named the Boyd Neel Room.²⁶

For a number of years Victor Feldbrill had taught conducting and had been the director of the University of Toronto Symphony Orchestra. In 1982, through an invitation extended by the Ministry of Culture, he was appointed professor at Geidai, Tokyo's University of the Arts, and resigned from the Faculty in order to take that position. From this time until the mid-1980s the orchestra was led by visiting conductors including Feldbrill, Mario Bernardi, Otto Werner Mueller and Kazuhiro Koizumi.

For a number of years the Faculty had designated part-time and adjunct staff members with a long-term commitment to their positions as special lecturers. In 1979 the term senior tutor came into use for such appointments. Beginning in 1981-2 certain members of the part-time teaching staff were given the title of adjunct professor. This was a way in which the Faculty could honor valued associations.

Guidelines for assessment of teaching in the Faculty of Music were brought to Council for discussion in March, 1982. During the following period an *ad hoc* committee of Council met to formulate a student questionnaire to be used in the assessment of both the course and the instructor. Since the spring of 1983, this questionnaire has been used to evaluate courses throughout the undergraduate programs and its results are considered in promotion, tenure and merit increase decisions among teaching staff.

The Committee on the Future of Music Studies was struck in January 1983 by Provost D.W. Strangway to review the organization and operation of the Conservatory and the Faculty. The final report of this committee was the fourth official document in a decade to deal with this relationship and its thrust, as reflected in the terms of reference, related primarily to the development of a plan for the integration of the two institutions. But by the time the final report was

issued, the recommendation was that the Conservatory should eventually be separated from the University.

Two documents preceded the final report, an *Interim Report* in June of 1983 and a *Summary for Discussion* in December of the same year. Because Dean Ciamaga had become acting principal of the Conservatory, the former document recommended that the University Administration undertake steps to accommodate joint administration of the following resources for the period from 1 July 1983 to 30 June 1984: physical facilities; instruments; public relations and promotion. Through a series of public meetings and submissions from groups and individuals the committee was led to believe that there was a "profound incompatibility between two areas of musical instruction: professional training in musical performance, and community music teaching." To that end the *Summary for Discussion* recommended that all community music teaching be conducted in a new division to be operated by the University of Toronto and that all other programs of the Royal Conservatory and the Faculty of Music be integrated in a new Faculty of Music under a dean. The community music division retaining the name Royal Conservatory would operate under University supervision for an transitional period of about ten years and then, if the University administration thought that the division could survive, it could negotiate for independence.

Both the *Interim report* and the *Summary for Discussion* were rejected by responses from the Faculty and the Conservatory because both divisions wished integration of all programs under one dean. (About this time the Faculty Association of the Royal Conservatory went through a certification process to unionize its membership).

The Committee's Final Report of June 1984 recommended the eventual separation of the Conservatory with all of its programs intact, to be housed at its current location in the McMaster Hall or in a facility of equal potential. It would take with it the name "Royal Conservatory of Music" and the ownership of the Frederick Harris Music Company. During the disengagement process a number of reviews of both the Faculty and the Conservatory were to take place. In spite of the good intentions of the recommendations made in 1984, negotiations have been slow and, although Governing Council has given approval, the passing of a new Act in the Ontario Legislature making separation final, was still awaited in mid-1990.

1984-90: The Morey Years

These years were relatively calm ones for the Faculty of Music. Through the 1980s, divisional administration by coordinators worked smoothly; occasional contentious issues were solved quietly. Internal funding of special projects proved impossible given the budgetary restraints imposed on the Faculty and so the quest for private-sector funding became a higher priority.

26 University of Toronto, *Council Minutes, Faculty of Music*, 9 October 1981.

In 1984 Carl Morey was appointed Dean and Ronald Chandler was appointed Associate Dean. During the previous period Ciamaga had chosen to administer performance, music education and opera while Falck, as Associate Dean, was responsible for composition, theory, history and literature, and the graduate music programs. During the Morey administration the duties of the Dean and the Associate Dean were reversed.

In 1985 the Faculty initiated two special programs, one in Conducting and one in Music Performance and Communication. The former, funded by the Ontario Arts Council and administered by the office of the Associate Dean, necessitated the appointment of a conductor who would work with the orchestra and teach a small group of student conductors. The Swiss conductor Michel Tabachnik was appointed to this post and has continued to the present time. The MPC, a program to help young performers explore opportunities to promote themselves and their musical skills is funded jointly by Canada Employment and Immigration and the Ontario Arts Council. This program has accepted from fifteen to twenty students per year and is under the guidance of Ezra Schabas and appointed guest lecturers.

In the early 1980s Professors Timothy Rice and Timothy McGee made efforts to raise funds for special projects. Their first solicitation saw the establishment of an endowed professorship in Canadian-music studies and an Institute for Canadian Music. John Beckwith was appointed as the first Jean A. Chalmers Professor, and director of the Institute. This endowment came from the family of Floyd S. Chalmers. Rice and McGee then obtained a substantial grant to construct a new wing to house the expanding Edward Johnson Music Library. This commitment, initially one million but eventually 3.6 million dollars, came through the generosity of the Rupert E. Edwards Foundation.

In 1985 a substantial donation from Wilma and Clifford Smith allowed the Faculty to invite a prominent musical scholar or performer each year for a week of lectures and master classes. The Wilma and Clifford Smith visitors have been Jon Vickers in 1986, Sir Michael Tippett in 1987, Claude Frank in 1988 and John Poole in 1989. At the same time a gift from James Briegel in memory of his parents, Florence (Moon) and Herman Briegel, support special activities in the Faculty. These activities were centered around the visits of Karel Husa in 1986 and Bennett Reimer in 1987 and have allowed the Faculty to mount master classes with Pinchas Zuckerman, Garrick Ohlsson, Elizabeth Söderström and Robert Saxton in 1989–90.

In 1987–8 the enrolment in the choral programs at the Faculty increased when a vocal requirement was added to the curriculum of piano and voice majors in performance. The predominance of female participants led to the formation of a Women's Choir, adding a new and interesting choral instrument to the Faculty's ensemble programs.

There have been few additions and changes in the Faculty's teaching staff in the 1980s. These are Mary Ann Parker, Jay Rahn, Virginia Garrison, Lee Bartel,

and Doreen Rao. In the Orford Quartet, Robert Levine and Sophie Renshaw replaced Terence Helmer and Desmond Hoebig has replaced Denis Brott.

The 1990s promise to be very different and exciting years for music on the campus of the University of Toronto. Paul Pedersen, former Dean at McGill University, Montreal, has succeeded Carl Morey as Dean. Although this is the first appointment from outside our teaching ranks since Boyd Neel's in 1953, Pedersen is no stranger having received a Ph. D. in Musicology from the Faculty in 1970. Pedersen officially took office on 15 August and has stated that curriculum review and subsequent reform will be given top priority. This outside appointment and the imminent separation of the Conservatory give indication that the *status quo* is no longer an option and that change is in order. Hopefully, those who chronicle the events of this decade will be able to say that music and musicianship remained at the forefront of the decision-making process.

Appendix 1

Honorary Doctorates

- 1886 Hopkins, Edward John
- Longhurst, William Henry
- Lott, Edwin Matthew
- 89 Agutter, Ben
- 98 Fisher, Edward
- 1902 Anger, Joseph Humfrey
- Torrington, Frederick Herbert
- 03 Mackenzie, Sir Alexander Campbell
- 06 Ham, Albert
- Vogt, Augustus Stephen
- 07 Rogan, John MacKenzie
- 08 Bridge, Sir John Frederick
- 20 Willan, Healey
- 22 Mouré, Ferdinand Albert
- 23 Fricker, Herbert Austin
- 26 Von Kunits, Luigi Paul Maria
- 34 Johnson, Edward
- 36 Hewlett, William Henry
- 38 Jordan, Henry Kew
- 43 MacMillan, Alexander
- 53 MacMillan, Sir Ernest Campbell
- 56 Beecham, Sir Thomas
- 64 Gould, Glenn
- 65 Marshall, Lois
- 66 Kodaly, Zoltan
- 71 Kallmann, Helmut Max
- 73 LeCaine, Hugh
- 76 Somers, Harry
- 77 Forrester, Maureen
- 82 Weinzwieg, John
- 84 Menuhin, Yehudi
- 85 Peterson, Oscar
- 88 Goldschmidt, Nicholas

Appendix 2

Large Ensembles at the University of Toronto

Music studies at the University of Toronto have long taken place in a climate of active music-making both by professionally-oriented students and by keen musical amateurs from the student population at large. The following is a brief reminder of some of the main ensemble organizations.

The Toronto Conservatory Orchestra was founded and conducted by the pianist and teacher, Frank Welsman in 1906, and by 1908 was so successful that it was renamed the Toronto Symphony Orchestra. It continued until 1918 when, for various reasons, it was disbanded. Luigi von Kunits became conductor of a reorganized Toronto Symphony in 1923 and then in the following year, he re-established the Toronto Conservatory Orchestra as a student orchestra. He was succeeded as conductor of the Conservatory Orchestra in 1931 by Donald Heins (assistant conductor of the TSO) and in 1933 by Ettore Mazzoleni (associate conductor of the TSO).

In 1935 the University Orchestra was founded with a campus-wide membership by its first conductor, John Weinzwieg. In 1936 Donald Ryerson assumed leadership and was its conductor until he joined the Canadian Navy in 1941. At this time he asked Godfrey Ridout to be its next conductor. Over the next eighteen years the conductors included N. Brock McElheran (1942), Victor Feldbrill (1943–4), John Reymes King (1944–5), Hans Gruber (1946–8), H. Harold Neal (1949–50), Elmer Iseler (1951), Keith Girard (1952) and D. Bruce Snell (1953). In 1953 the Faculty accepted a five-point proposal made by the Students' Administrative Council (SAC) which had been supporting this organization and the University Chorus. The five points were: that the University Orchestra and Chorus be conducted by full-time faculty members as part of their teaching load; that student assistants be used; that all Faculty of Music students and Honour Music students in Arts and Science be required to perform in one or other of these ensembles; that the SAC continue its support; and that rehearsal space be given by the University and the Conservatory. From 1954 to 1959 the Orchestra was conducted by Robert A. Rosevear and the chorus by Richard Johnston. The Report of the President, Sidney Smith, in June 1954 mentions that

"the Conservatory has assumed a greater responsibility for the University Orchestra, Conservatory Symphony Orchestra and Chorus."²⁷ Whether this had to do with rehearsal space or financial support was unspecified.

A recent study identifies a multiplicity of glee clubs and other choral activities starting at least in the 1880s if not earlier.²⁸ Early Faculty of Music involvement is evidenced in a concert by a "University of Toronto Choral Society" conducted by Healey Willan in 1925. This group apparently disbanded when Willan left the Faculty in 1927 but the gap was soon filled in 1928 when MacMillan founded the Conservatory Chorus. This choir often performed in association with the TSO and the Conservatory Orchestra and continued until 1944 when World War Two greatly reduced student ranks.

In 1948 an "All-Varsity Mixed Chorus" performed with the University Orchestra, Harold Neal conducting. It later continued with Lee Hepner as director in 1949, Elmer Iseler in 1951, Keith Girard in 1952, and D. Bruce Snell in 1953 and was taken over by Richard Johnston as requested in the SAC brief in 1954. This group now became the University Chorus and was conducted by Johnston until Elmer Iseler joined the Faculty in 1965. Later conductors of the University Chorus include Lloyd Bradshaw, Charles Heffernan, William Wright, John Tuttle, Robert Cooper, and Doreen Rao. As enrolment increased in the 1970s, a second group was formed called the University Singers and the University Chorus was renamed the Concert Choir. At this writing, there is a Concert Choir, a University Women's Choir, and a large group, with a community-wide membership, called the University of Toronto Symphony Chorus.

In 1947 Robert Rosevear conducted weekly rehearsals of the Royal Conservatory Symphonic Band. During the changes in the early 1960s, Rosevear founded the University of Toronto Concert Band. Originally for staff and students, this group gave the initial concert in the new MacMillan Theatre in 1964. Other than its founder/conductor, this group has been directed by Ward Cole, Herbert Mueller, Ezra Schabas, Ronald Chandler, Bruce McGregor, Stephen Chenette, Melvin Berman, Wayne Jeffrey, Bramwell Smith snr. and Bobby Herriott. In 1977-8 the need was felt for a smaller wind ensemble and the University of Toronto Wind Symphony was founded. In 1980 the Faculty Council approved the establishment of a string ensemble in order that string performance majors would experience the literature of the string orchestra. This ensemble has been directed by Lorand Fenyves and David Zafer.

Other ensembles offered at the Faculty are the Contemporary Music Ensemble, the Folk Music Ensemble, the University of Toronto Guitar Orchestra, the Historical Performance Ensembles and the Jazz Ensembles.

27 Sidney E. Smith, *President's Report*, University of Toronto, June 1954, p. 19.
28 Rebecca Green, "Gaudeamus igitur: college singing and college songbooks in Canada," *Three studies*, Institute for Canadian Music, 1989.

Appendix 3

Academic staff with years of service

Aide, William	1978-	Fisher, Constance	1971-90
Aitken, Robert	1969-78	Fricker Herbert	1918-37
Barbini, Ernesto	1953-75	Garrison, Virginia	1986-7
Bartel, Lee	1988-	Geiger-Torel, Herman	1949-76
Beckwith, John	1952-90	Hall, Doreen	1967-85
Dean, Jean A		Emeritus	
Chalmers Chair		Ham, Albert	1918-25
Bell, Leslie	1946-55	Hartenberger, Russell	1974-
Berman, Melvin	1971-	Hawkins, John	1970-
Bodle, Douglas	1968-90	Heffernan, Charles	1973-9
Bradshaw, Lloyd	1968-72	Helmer Terence	1968-85
Brault, Diana	1978-84	Henninger, Richard	1969-74
Brott, Denis	1979-89	Holman, Derek	1967-
Buczynski, Walter	1969-	Hoebig, Desmond	1989-
Canning, Thomas	1946-7	Hughes, Andrew	1969-
Chan, Ka Nin	1982-	Iseler, Elmer	1965-8
Chandler, Ronald	1967-	Jessner, Irene	1953-84
Chenette, Stephen	1972-	Emeritus	
Ciamaga, Gustav	1963-	Johnston, Richard	1947-68
Dean		Jones, Gaynor G	1971-
Cole, Ward	1964-8	Kenins, Talivaldis	1952-84
Craig, William James	1971-	Emeritus	
Daellenbach, Charles	1970-72	Kippen, James	1990-
Dawes, Andrew	1968-	Klein, Lothar	1968-
Drake, Warren	1966-74	Kolinski, Mieczyslaw	1966-77
Elliott, David	1973-	Scholar Emeritus	
Falck, Robert	1967-	Kraus, Greta	1968-77
Feldbrill, Victor	1969-83	Emeritus	
Fenyves, Lorand	1965-84	Kruspe, John	1971-
Emeritus		Kuerti, Anton	1966-89

Kushner, Gordon	1963-73
Kuzmich, Natalie	1967-9
Laufer, Edward	1974-
Levine, Robert	1986-7
Loughlin, George	1950-54
McGee, Timothy	1973-
MacMillan, Sir Ernest	1926-52
Dean	
Maniates, Maria Rika	1965-
Mankovitz, David	1961-72
Martin, Victor	1968-79
Mayo, John	1977-88
Morawetz, Oskar	1952-82
Emeritus	
Morey, Carl	1970-
Dean	
Moskalyk, John	1965-6
Mouré, Ferdinand	1918-31
Mueller, Herbert	1968-71
Neel, Boyd	1953-71
Dean	
Olnick, Harvey	1954-83
Emeritus	
Orloff, Vladimir	1971-
Parker, Mary Ann	1982-
Parr, Patricia	1974-
Patrick, Dennis	1977-
Peaker, Charles	1952-65
Perkins, Kenneth	1968-
Rao, Doreen	1988-

Rahn, Jay	1982-3
Renshaw, Sophie	1988-
Rice, Timothy	1974-87
Ridout, Godfrey	1948-82
Emeritus	
Rosevear, Robert	1946-78
Emeritus	
Rubin, Norman	1974-8
St. Cyr, Marcel	1968-78
Schabas, Ezra	1960-89
Emeritus	
Schaeffer, Myron	1958-65
Shand, Patricia	1969-
Smith, Leo	1927-50
Souvairan, Pierre	1954-77
Emeritus	
Taves, Jeanette	1975-8
Vogt, Augustus	1918-26
Dean	
Walter, Arnold	1948-73
Director	
Weinzweig, John	1952-77
Emeritus	
Willan, Healey	1918-50
Wolff, Christoph	1968-71
Wolff, S Drummond	1947-51
Wright, William	1971-
Wuensch, Gerhard	1964-9
Zafer, David	1966-

Appendix 4

Adjunct Academic Staff, 1980-90

The terms Adjunct Professor and Adjunct Associate Professor were adopted in the Faculty of Music in the early 1980s. The Faculty has always benefitted from adjunct and part-time specialists from the musical community. Space does not permit a full list. The following are current holders of these positions.

ADJUNCT PROFESSORS:

Asch, Henriette
 Danchenko, Victor
 Diamant, Bernard
 Domb, Daniel
 Galper, Avrahm
 Harmantas, Frank
 Kassner, Eli
 Kern, Patricia
 Landry, Rosemarie
 Loman, Judy
 Lysenko, Boris

Marshall, Lois
 Milkis, Jascha
 Monohan, Thomas
 Morrison, Mary
 Nimmons, Phil
 Rittich, Eugene
 Simmie, Helen
 Sweeney, Gordon
 Tabachnik, Michel
 Valdepeñas, Joaquin
 Wigdorich, Leo

ADJUNCT ASSOCIATE PROFESSORS:

Engli, Claude
Kraft, Norbert
MacPhail, Jean
Macerollo, Joseph
Markow, Andrew

Orlov, Marietta
Shulman, Nora
Stewart, Douglas
Tuttle, John