

Noteworthy

A Great Match Makes Music



William Waters, U of T professor

That means a gift of \$1,000 becomes \$5,000 – just like that!

The Faculty of Music intends to use the endowment to build a new SPRINGBOARD student awards program consisting of three elements: renewable entrance scholarships for exceptional undergraduates, a professional development fund for extra-curricular studies, and career-launching awards for the top graduating students in both the undergraduate and graduate programs.

"I am delighted to support this innovative educational and career launching program in the Faculty of Music," says Waters. "While the province's latest matching opportunity enables us to multiply the impact of our student-aid gifts to all faculties, I believe that the career building needs of students in the Faculty of Music make it even more imperative to take advantage of the opportunity. The development of these students' professional careers is typically much more complex than those of students in other faculties. Often it requires study, training, mentoring and position-seeking that is geographically distant and expensive." A provincial initiative first launched in 1996, OSOTF strives to make education affordable to students in need. The program's first round generated an endowment of \$300 million for the university, making it possible for U of T to be the first Canadian university to offer a financial assistance guarantee. The program's second round can add as much as \$228

million to this endowment, increasing the impact both in the number of students and amount of support provided. The government requires that students eligible to receive financial assistance through this program be Canadian citizens and permanent residents of Ontario.

As Canada's pre-eminent comprehensive music program, this matching opportunity is critical to build dramatically the Faculty's endowment and the number of student it supports. To learn more about the program and how any donation you make will impact our students, contact Marilyn Brown at music.alumni@utoronto.ca or at 416-946-3145.

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hanks to an extraordinary gift of \$1.5 million from University of Toronto professor emeritus William Waters, the Faculty of Music is now poised to create a \$7.5 million student aid endowment through the Ontario Student Opportunity Trust Fund (OSOTF) at the U of T.

Pledges made by 2006 towards student awards in Music will be matched by the Government of Ontario's OSOTF program. In addition, up to \$1.5 million will be further matched by Professor Waters, the Government of Ontario and finally, since Waters is a former faculty member, by the university itself.

www.music.utoronto.ca

Stay connected! Help us to serve you better!

Visit the new Faculty of Music website on July 1st for all of the most up-to-date faculty, student and alumni news and concert listings. Take advantage of the many new features, including a special area for Faculty of Music alumni!

You can sign up to receive our email newsletters, personalize your communications from the Faculty and much more at www.music.utoronto.ca.

Alumni are invited to complete our on-line questionnaire – customize your preferred contact method and the types of information you would like to receive from the Faculty of Music Alumni Association.

See you on-line on July 1st!



Raising Our Sights

The Faculty of Music Campaign

Some Thoughts on the Last Eight Years From the Dean

I remember very clearly that day in September 1995 sitting in my office at the Eastman School of Music thinking "I've done this before" – I had just returned to my old job as chair of the Department of Music Theory after four years as Dean of Graduate Studies at the University of Rochester – when the phone rang. It was **Edward Laufer** (MusBac 1957, MusM Comp), a longtime professional colleague, urging me to apply for the position of Dean of the Faculty of Music here at the University of Toronto. What timing! I was ready for a new challenge, so I sent along a copy of my C.V., and one thing led to another until, next thing I knew, Marcia and I were headed for Toronto. The job has indeed had its challenges, but I will always be grateful to Edward for that call. Marcia and I love living in Toronto, and I have very much enjoyed working with my colleagues to help the Faculty grow in stature. If I have accomplished one thing internally, it has been to get the various factions at the Faculty working together. There is now a much greater sense of optimism and pride among the faculty and students than when I first arrived. And externally, we have continued to improve our associations with other arts organizations in the GTA and with the public. Though I am still amazed by the number of music lovers in Toronto who know little about us and even where we reside, more and more of these people are discovering the Edward Johnson Building and what we have to offer.

During the past seven and a half years we have made significant changes – improvements – in our academic programs, particularly at the graduate level. The composition program has seen a sharp increase in the number and quality of applications, due in large part to the award winning activities of our faculty. We now have the only PhD program in music education in Ontario, one of two in Canada, and we have made changes in our programs in musicology, which now allow specialties in ethnomusicology and music theory as well as historical musicology. This division has experienced a major turnover of faculty, with several retirements and three excellent new appointments. And, finally, we have seen significant improvements in the Master of Music Program in Performance, with new options in conducting and opera. We are now in the planning stages of new programs in jazz studies, collaborative piano, and possibly vocal pedagogy. In the not too distant future we hope to offer a doctoral degree

in performance in limited areas.

At the undergraduate level I have witnessed considerable improvement in performances by our major ensembles – the Symphony Orchestra, the Wind Ensemble and Concert Band, and choirs. And Scott St. John and others have completely revitalized our chamber music program. We are considering adding a new undergraduate option, a general MusBac Program that will allow students a bit more freedom to choose options to fit their needs and interests. All these changes – higher standards plus greater flexibility – are very positive.

Probably the greatest change that has taken place over the past few years has been the fundraising we have done in support of our academic priorities. With the help of a dedicated group of volunteers, headed by John B. Lawson, and a professional staff, first headed by Ginny Medland Green and more recently by alumna **Marilyn Genovese Brown** (MusBac Hist 1995), we have raised more than \$14 million, not counting matching funds by the Ontario Government, the University and other sources. Approximately \$5.5 million of this total is in support of student aid – undergraduate scholarships, bursaries, and graduate fellowships. We have

raised more than \$550,000 for the opera production fund, plus substantial resources to increase our ability to provide master classes and lectures with visiting artists for our students. The largest endowment in support of composition in Canada was created through two gifts from Michael and Sonja Koerner, and Roger D. Moore, together totaling \$1.5 million to bring in distinguished composers for extended visits and commission new works to be performed by our students and faculty. We were also successful in establishing three \$1 million endowed chairs in performance: the Elmer Iseler Chair in Conducting; the R. E. Edwards Chair in Piano Performance; and the Lois Marshall Chair in Voice Studies. All of this – and much more – have had a very positive effect on our ability to attract and retain top students, to maintain quality programs, and to bring exciting visitors to meet and work with our students.

In tandem with the fundraising initiatives at the Faculty of Music has been a great effort to re-connect with and re-engage our music alumni, both at home and abroad. I am pleased with the progress of our Alumni Association, led by **Riki Turowsky** (DipOp Perf 1970) and her team of dedicated alumni leaders.

We now have representation in the College of Electors and the group is now poised to have a more active and effective presence on behalf of the Faculty of Music beyond the walls of the Edward Johnson Building. I encourage you to continue to focus on building up the Music Alumni Association and to utilize the outstanding resources of our graduates to further the aspirations of the Faculty as a whole.

I personally am very proud of what we have accomplished in the past eight years, but I want to make it clear that this has not been my work alone. It has been the joint effort of many – faculty, staff, students, and campaign and alumni volunteers – and I want to take this opportunity to thank all of you for your dedication to the Faculty of Music. We have met difficult challenges head on and emerged stronger than ever. Yet it is clear that there are additional challenges ahead if we are to realize our full potential as a leader in music education at the international level. I have confidence in the Faculty to step up to these challenges, and I will continue to work from the sidelines to help you achieve your goals.

David Beach retires as Dean of the Faculty of Music on June 30, 2004.



David Beach, left, with John Lawson on the occasion of Lawson's honorary degree convocation.

A Note of Thanks From Our Campaign Chairman

I have had the pleasure and privilege of serving as Chairman of the Dean's Committee for the last six years. Originally approached by Ginny Medland Green to join a new advisory committee established by the Dean, I well remember meeting with Ginny and the Dean when I said: "I would be happy to help you in any way but not fundraising!" Famous last words!

When I became Chairman, I invited everyone I knew to come on the Dean's Committee and soon established an inner Cabinet which has met

monthly, or almost monthly, for the last six years. During this period we have helped the Dean raise over fourteen million dollars, which was certainly beyond all our expectations and the original target established by the University for the Faculty.

It has been my experience that once you expose people to the incredible concert program that the Faculty offers, and to the excitement of working with the Faculty and students, they become imbued with enthusiasm for the Faculty and what it does.

None of this could have been accomplished without the support and dedication of many volunteers, all distinguished in their own right. To them I give my heartfelt thanks.

Under David Beach's leadership incredible things have been accomplished at the Faculty. We all wish David much happiness in his retirement, and hope he and Marcia will never be too far away!

JOHN B. LAWSON

Raising Our Sights

The Faculty of Music Campaign

More Than Fourteen Million Thank Yous



he Faculty of Music wishes to acknowledge the generous donors who have contributed to the success of the Campaign for the Faculty of Music. Over \$14 million has been raised since May 1995 thanks to the community of more than 2,500 **music alumni**, University of Toronto alumni, volunteers, community arts enthusiasts, foundations and corporations listed below. (* denotes estate gifts)

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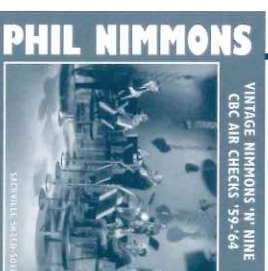
- **William Aide (ArtIdipMus 1959)** and friend Ardeshir Dastur have begun an entrance scholarship in piano performance.
- University of Toronto graduate Peter Allen responded to a Chamber Music Challenge Grant from Grant and Alice Burton with a pledge of \$75,000 towards the Faculty's new Visiting Chamber Ensembles program.
- The Faculty of Music Library received more than \$100,000 in gifts of music books, scores and recordings this year, including a gift by Professor Emeritus Walter Buczynski of his professional archives.
- A new entrance scholarship in voice was established through the Estate of Robert William Bygrave.
- Concert patron and music education enthusiast Dr. Madeline Field created a new piano performance scholarship through a Charitable Gift Annuity to the University of Toronto.

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Faculty Notes

Outside the Voice Box

I've looked at the Ocean all my life having been born and raised in Cape Breton, Nova Scotia. But my vantage point has been changed; now I have the recollection of looking at the marvelous, ocean deep from the western shores of Ghana, Africa.

In July 2003 I participated in the Western African Cultural Exchange, led by drummer, percussionist and alumna **Kathy Armstrong** (MusBac Ed 1989, MusM Perf 1992). What was the Lois Marshall Chair in Voice Studies doing learning African singing, drumming and dancing? I was thinking "outside the box" – literally outside the *voice box*! As Head of Voice Studies I continue to look for ways to enhance and refine our cultural, musical and vocal program for our singers. Sometimes I fear that the "study" of voice tends to hinder the vocal imagination rather than ignite it.

With a variety of thoughts about the definition and recognition of true, innate vocal talent, and the desire for more spontaneity within our collective music-making, I headed to the remote, beautiful Ewe village of Dagbani, in western Africa. Here I was to encounter the vulnerability of being a student again; trying my hand at music-making for the first time as a drummer, learning songs that had nothing to do with beautiful tone, but with the culture of the spirit, and dancing barefoot in the burnt red sand of Africa. Singing in an unknown ancient language and feeling

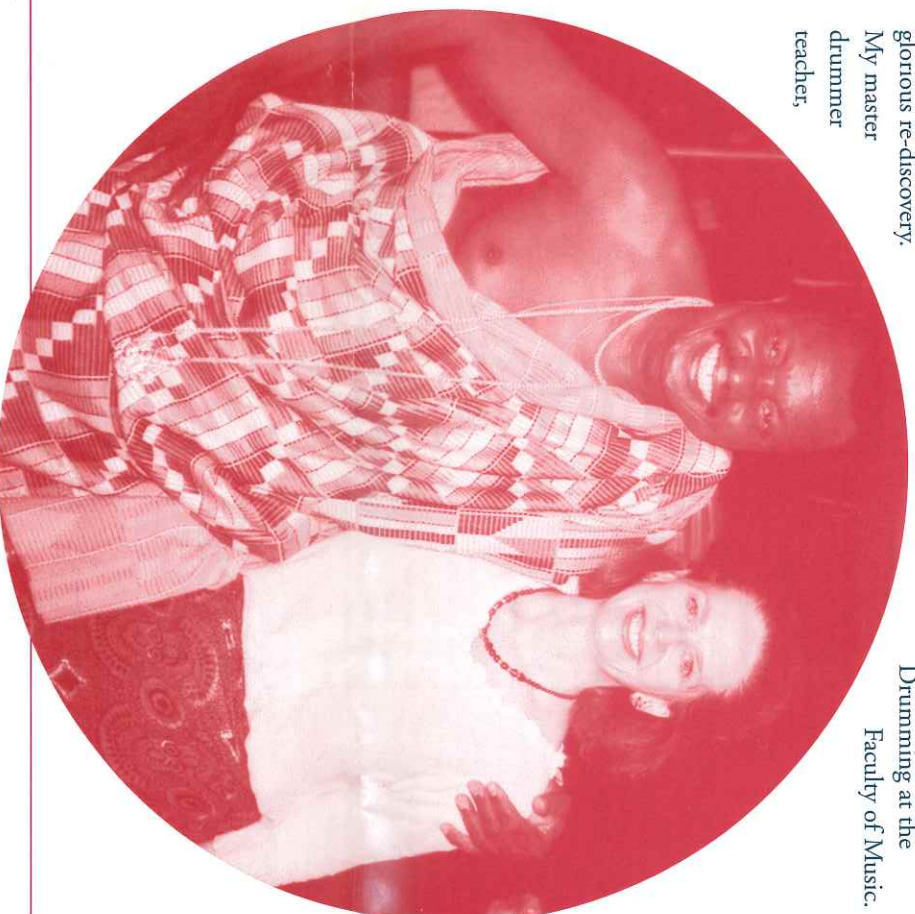
rhythms undiscovered within me – learning both in a completely oral tradition – was freeing and celebrating the human spirit through the patterns of chant and drums were as exhilarating as I could have imagined.

The experience of being a student never ends in academe; but the experience of learning now, as a full professor, the way I did as a child, when I first explored my voice and capacity for expression through music was a glorious re-discovery.

My master drummer teacher,

Kwasi Dunyo said "Our spirits tell our bodies what we need to do, and not the opposite", and in that spirit lies our true talent. In the same way that I see the Atlantic Ocean and the galaxies above it from the African perspective, so too, do I see and feel the spirit of music-making anew...more "*outside the voice box*", so to speak!

Pictured below are Prof. Lorna MacDonald with master drummer Kwasi Dunyo, who teaches African Drumming at the Faculty of Music.



A Tribute to Niki

It was the twinkle in his eye. Yes, that is what I will most remember about Niki. It was always there, even when he was occasionally pensive and reflective, but never more so than when he was engaged in one of his impossibly ambitious projects. Engaged, committed, dedicated, passionate, scheming, plotting, encouraging, cajoling, pushing, leading, inspiring – so many facets of his incredible drive and energy. There were always at least two projects underway – this one and the next one. Gwen Setterfield wryly captures the essence of Niki's boundless gambler's optimism and persuasiveness in a chapter of her recent biography, aptly titled "Something up His Sleeve, and More". Vancouver, Guelph and Sault Ste. Marie, of course, but also more recently, the Bach piano competition, the "Joy of Singing", "the Glory of Mozart", "Noyes Fludde", the recent



*Nicholas Goldschmidt
1908-2004*

Britten Festival. The day before he died he was happily planning a Mozart production with a friend. Many of us believed he derived his energy and vision from his equally remarkable wife, Shelagh. They were everywhere. Every distinguished musical visitor would be regally entertained. At every performance of note, Niki and Shelagh could be counted on to be there, attentive and supportive, always knowledgeable, always opinionated. I can still hear Niki spluttering about a modernist COC production some years ago. "Impertinent," he fumed, with that rolled r of a mid-European. Le mot juste. Very Niki. All of us who knew him feel privileged to have learned from him. Thank you, Niki!

BY IAIN W. SCOTT,
OPERA ADVISORY COMMITTEE
CHAIR



James Parker

Appointments

In the fall of 2003, James Parker joined the Faculty of Music, where he holds the *R.E. Edwards Chair in Piano Performance*. Mr. Parker has performed with every major Canadian orchestra, and has given recitals across North America. He has achieved coast-to-coast prominence with his first-place win of the 1984 Eckhardt-Gramatte National Music Competition, and the Canadian recital tour that followed. He has continued to capture major prizes, including CBC Radio's 25th National Competition for Young Performers, the Juilliard Concerto Competition, and the Virginia P. Moore Award as the most promising young classical artist in Canada. In addition, he is the recipient of scholarships, awards and grants from The Canada Council, the Ontario Arts Council and The Juilliard School of Music.

A frequent guest on both radio and television, Parker has performed on Bravo!, the CanWest Global Network, MuchMusic and New York City's premier FM stereo classical music station, WNCN. In 1992 he was the subject of a documentary on CBC television's acclaimed programmes "Adrienne Clarkson Presents" and "Sunday Arts Entertainment". He continues to be a mainstay of both local and national CBC Radio broadcasts.

As a founding member of the Gryphon Trio, Parker has toured North America, Australia, and Europe. The Gryphon Trio recently celebrated their 10th anniversary. They have been nominated for numerous Juno Awards, and a new CD with works they have commissioned will be released shortly.

Professor Parker earned his master of music and doctor of musical arts degrees from The Juilliard School in New York, where he studied under the legendary pedagogue Adele Marcus.

Faculty Notes

Faculty News

Heather Bambrick's (MusBac Perf 1997) record *It's About Time* was nominated for an East Coast Music Award for Best Jazz Recording.

David Braid (MusBac Perf 1998) released his second disc, *VIVID: The David Braid Sextet LIVE* in February 2004.

Chan Ka Nin had many compositions recorded in 2003: *Cool Mountain Water Nature/Nurture* (Estrai Winds), and five of chamber works by **Amici** on CBC Records. This year, he lectured at the 2003 Chinese Composers Festival in Hong Kong, where his *Memento Mori* was performed by the Hong Kong Philharmonic. His new short opera, *Le Time*, was premiered by Tapestry New Opera Works in Toronto in April 2004.

Carl Morey (MusBac 1957) had editions of the musical works of Glenn Gould, *Sonata for Piano*, and Gould's transcriptions of Wagner's *Siegfried-Idyll* and the *Prelude to Die Meistersinger*, published by Schott Musik. In October he recorded three intermission features for a future CBC broadcast of Opera Atelier's production of Gluck's *Iphigénie en Tauride*. As part of *Benjamin Britten: A Celebration* in November, he lectured on "Benjamin Britten and the Crisis of Tradition" at Wilfrid Laurier University

and the universities of Western Ontario, Guelph and Toronto. In February he served as a member of an evaluation committee for the Fonds de recherche sur la société et la culture, Québec.

Phil Nimmons was profiled on Vicki Gabereau's national television talk show and on TVOntario. He will spend one week in Whistler this summer at the Yamaha Junior Original Concert Camp working with gifted children ages 6 to 14, all composers and musicians from Yamaha music schools.

Paul Read (MusBac 1970, MusM 1991) has recorded a new quartet compact disc, *The Heart of Summer* on the REACO label, featuring Kieran Overs (bass), Barry Elmes (drums), himself on piano and New York multi-instrumentalist Scott Robinson on tenor and baritone saxophones. The CD, featuring eleven original compositions, will be released during a week-long engagement at the Montreal Bistro in May 2004.

Ezra Schabas has been awarded a Chalmers Fellowship to assist him in preparing the first history of the Royal Conservatory of Music.

On Sabbatical this past year, **Patricia Shand** (MusM 1968) continued her research on curricular materials used in Canadian elementary and secondary schools. She also served as one of six international commissioners of the Music in Schools and Teacher Education

Commission (MISTEC) of the International Society for Music Educators. She edited *Music Education Entering the 21st Century*, proceedings of the 2000 and 2002 MISTEC seminars. She also served on the planning committee for the July 2004 MISTEC seminar, to be held in Granada, Spain, and for the MISTEC sessions which will take place as part of the main ISME 2004 conference in Tenerife.

Lydia Wong was a jurist of the Seventh Annual Krzysztof Penderecki International Contemporary Chamber Music Competition in Cracow, Poland in September 2003.

William Wright was appointed Traveling Clinician for the Royal Canadian College of Organists for 2003/04. He has given workshops, recitals and master classes for the Kingston, Northumberland, Edmonton, Thunder Bay, Sault Ste. Marie and Grey-Bruce Centres. He has been chosen to record a varied program from the late 18th century on the recently

restored Hildebrandt organ in the Wenceslas Church in Nuremberg, Germany, an instrument linked directly to J.S. Bach.

Eight faculty members have been nominated for the 2004 Juno Awards: **Mike Murley & David Occhipinti**, the **Gryphon Trio** (**Annalee Paipatanakoon**, **Roman Borys** and **Jamie Parker**), composer **Christos Hatzis**, and conductors **Raffi Armenian** and **Ivars Taurins**. Together they represent five nominations in four categories.

The jazz faculty were well represented at the 2004 National Jazz Awards: Female Vocalist of the Year, **Heather Bambrick**; Tenor Sax of the Year, **Mike Murley**; Big Band of the Year, the Rob McConnell Tenor – **Alex Dean**, **Terry Promane**, **Mike Murley** are all members; Clarinetist of the Year, **Phil Nimmmons**; Trumpet Award, **Kevin Turcotte** (MusBac Ed 1991); Bassist of the Year, **Dave Young**.

Retirements

Edward Laufer, distinguished theorist and composer, is retiring this June 30th after thirty years of teaching at the Faculty of Music. He first came to the Faculty in 1955 as a student, completing first a Bachelor's degree, then a Master's in composition. In 1960 he headed south to continue his education at Princeton, where he studied composition with Roger Sessions, and at Juilliard where he studied piano with Edward Seuerman. After teaching posts at Smith College, the State University of New York at Purchase, and the Mannes College of Music in New York City, he returned to the University of Toronto, first as Composer-in-Residence and then as a regular faculty member.

I first met Edward in the late 1960s/early 1970s when we were both studying privately with Ernst Oster, the world's foremost authority on and exponent of the work of the famous Austrian Theorist, Heinrich Schenker. Oster remarked to me on more than one occasion that he considered Edward among his very best students, and clearly that view has been justified by the outstanding work Edward

has produced over the years. Students in the Faculty of Music have had a rare opportunity over the years to study with this brilliant mind and dedicated teacher. He is a quiet, unassuming gentleman who knows more about music than anyone else I have ever encountered.

Over the years I kept in contact with Edward at professional meetings, and I now have an invaluable collection of the handouts from his many lectures. For those in the know, these are prized possessions!

It was Edward who called me back in the fall of 1995 and urged me to apply for the dean's position. The rest is history.

BY DAVID BEACH

The Faculty of Music, jointly with the Centre for Peace and Conflict Studies at the University of Toronto, hosted the inaugural *Bach Festival: J.S. Bach in the World Today* in January 2004. Renowned Bach interpreter and conductor Helmuth Rilling led a week-long event that included a daily noon-hour "Let's Talk" lecture conversation series, afternoon master classes and open rehearsals and a lecture concert on a Bach cantata every evening. The next festival will take place in 2006.



AT THE UNIVERSITY OF TORONTO
"J.S. BACH IN THE WORLD TODAY"
JANUARY 12-16, 2004
HELMUTH RILLING, FESTIVAL CONDUCTOR AND LECTURER
DOREEN RAO, ARTISTIC DIRECTOR

Helmuth Rilling conducting.



After eighteen years of extraordinary service, **Tina Orton** has chosen to retire from her position as administrator of the opera division. Students, faculty, patrons and alumni have all benefited from her cheery disposition, open door and unfailing dedication to the opera program. We wish her a very happy future full of much deserved personal time with her husband, Tony. Good luck, Tina!

Faculty Notes

In Memoriam...

Lothar Klein 1932-2004

The Faculty of Music sadly notes the passing of Professor Emeritus Lothar Klein on January 3, 2004. Born in Hanover, Germany in 1932, his family moved to the United States in 1940.

Lothar's studies led him to receive a Ph.D in Musicology and Composition from the University of Minnesota and a Fulbright Fellowship. His teaching positions included Berlin's Hochschule für Musik, the University of Minnesota, the University of Texas, and finally in 1969, a professorship in Composition at the University of Toronto. As a student his compositional contacts were Dimitri Mitropoulos, Annel Dorati, Goffredo Petrassi, Boris Blacher and Luigi Nono. Lothar was especially gifted at orchestration. His large and varied body of works has been performed by the world's foremost conductors, orchestras and artists.

University of Texas Professor Hanns-Berold Dietz best describes Lothar's music: "The poetics of different musical traditions seemed to interest Lothar Klein more than the novelties of contemporary techniques, although his style was certainly contemporary. All of Klein's works, whether light or serious,



attempted to find parallel points of reference between old and new music, and thereby commented on music's historical continuity. He maintained an aesthetic distinction between a sacred and a secular manner in his music. His collage compositions, based on pre-existent older music, bridged differences of time and culture, and offered a rich source for stylistic analysis. These works, in which labels like "conservative" and 'avant-

garde' lost their meaning, presented an aural and intellectual fusion of styles, uniting past and present."

The Music Library is home to Lothar's professional archive – an outstanding resource for our students. As well, his family has established the Lothar Klein Memorial Fellowship to support a composition student in the graduate program. Lothar will be greatly missed by his friends and colleagues.



Harvey Olnick 1917-2003

Professor Emeritus Harvey Olnick died in Toronto on October 30, 2003 at age 85. He taught at the Faculty of Music from 1954 to 1983, and kept up a lively interest in the Faculty thereafter. His areas of specialty were Italian baroque music and Beethoven, but his interests ranged widely over the entire history of European art music. When the Graduate Department of Music was founded in 1954, Olnick served as founding secretary and later chair until 1971. He was instrumental in setting up the electronic music studio, and was on the planning committee for the construction of the Edward Johnson Building. He became a senior fellow at Trinity College, UofT in 1963, and won the Ontario Confederation of University Faculty Associations teaching award for 1981.

In 1954 Olnick was invited by Arnold Walter to UofT to assume the first position in musicology to be created at a Canadian university. He concentrated on teaching, building up the profile of music and musicology, and creating a significant music research library at the UofT, at the expense of his own scholarly publishing.

Through the 1960s Olnick worked hard at developing the music curriculum, pioneering not only the graduate program in musicology, but also undergraduate offerings in the Faculty of Arts and Science.

The many appointments during his tenure as chairman of the music history division included Rika Maniates, Robert Falk, Carl Morey, Andrew Hughes, Gaynor Jones, and Timothy McGee.

Olnick could be an intimidating presence, both inside and outside the classroom, but for those who found favour in his books, he was an inspiring and extraordinarily helpful mentor. Friends, colleagues, and former students joined to remember Olnick at a well attended memorial gathering at Trinity College on November 22, 2003.



Lorand Fenyes
1918-2004

The Faculty of Music sadly announces the death of **Lorand Fenyes**, professor emeritus of violin at the University of Toronto, on March 23, 2004 while travelling in Switzerland.

Mr. Fenyes first visited Canada in 1962 as a coach for Les Jeunesses Musicales at Mount Orford. In 1965, he was a visiting lecturer at the Faculty of Music, University of Toronto and subsequently became Professor of Violin. It was in this capacity that he single-handedly created a generation of string professionals in Canada. Every orchestra or chamber group in Canada has benefited from his vision and musicality. In 1988, he established a scholarship to provide financial assistance to a gifted string student in the Faculty of Music's performance program. He maintained a full teaching schedule up to his death at age 86.

Born in Budapest, Hungary on February 20, 1918, Fenyes received his early musical education there, where he graduated with honours from the Franz Liszt Academy of Music. On the eve of World War II, he left behind an established reputation in Europe to become concertmaster of the Israel Philharmonic Orchestra at the invitation of its founder Bronislaw Huberman. In 1957, he returned to Europe to take over the same position in the Orchestre de la Suisse Romande in Geneva under Ernest Ansermet.

From early in his career, Mr. Fenyes had taken a keen interest in the training of young musicians. He was a co-founder of the Israel Academy of Music in Tel Aviv and, in Geneva, his direction of the "Classe de virtuosité" at the Conservatoire de Genève drew students from all over the world. He was frequently invited to give master classes in Europe and, since 1980, he had visited Japan each year as guest teacher at the Toho University of Music in Tokyo.

In Canada, his influence was pervasive. In addition to his University of Toronto teaching, he was for many years associated with the Jeunesses Musicales and the National Youth Orchestra of Canada. He had given master classes from coast to coast and was Director of the Academy of String Quartets at the Banff School of Fine Arts. Among his many students who occupy important positions throughout the musical world are members of the distinguished Orford Quartet. His special interest in chamber music led to the founding of the Israel String Quartet, for twenty years the leading chamber ensemble in Israel.

"Lorand was a continual inspiration to everyone his life touched. Revered by his students and colleagues alike, he provided wisdom for every situation, ranging from musical phrasing to life issues. His energy, generosity and spirit must be carried forward by all who knew him," says **Scott St. John**, professor of violin. "I will especially treasure the performances of Mozart, Schubert, Debussy and Bartok that I was fortunate to hear him play. He approached both life and violin with elegance, grace and humility."

Student Notes

Dave and Eve take on Japan

Fourth year horn

performance student,

Dave Haskins, spent last year in Japan, playing first and third horn with the



The HSO is the sole professional orchestra in the Chugoku and Shikoku areas. It has been recognized through various awards as an important contributor to culture in Hiroshima. Most recently, the orchestra travelled to

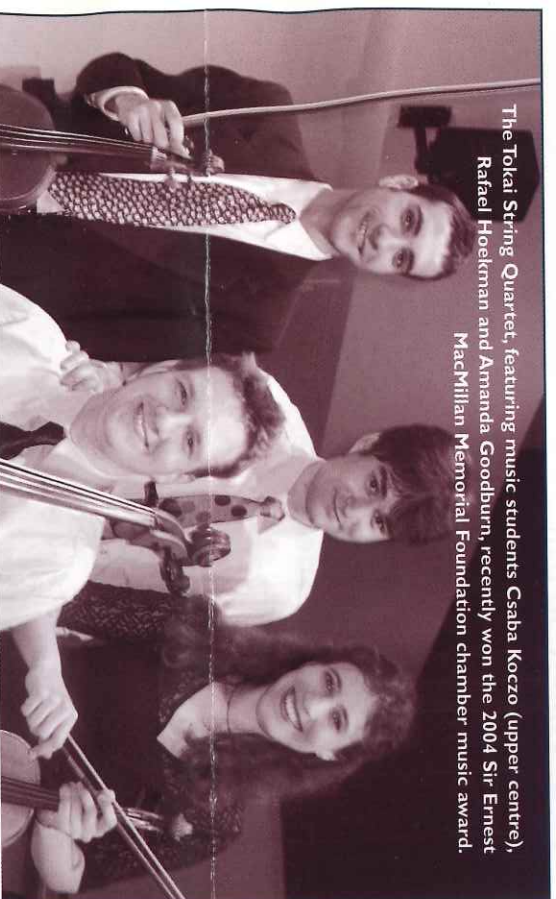
Hiroshima Symphony Orchestra (HSO) for its 2002-2003 concert series. Conductor Kazuyoshi Akiyama approached Dave toward the end of the 2002 National Youth Orchestra tour, asking if he would be interested in playing with the HSO for one year while they re-auditioned the chair. Fourth year trumpet performance major **Eve Eracleous** was also asked to play for some performances. Both accepted and were off to Japan to join the orchestra from November 2002 to October 2003.

St. Petersburg to perform at celebrations marking the tercentennial of the world heritage city. There, the HSO received the *Dialogue of Culture Award* from UNESCO (the United Nations Educational Scientific and Cultural Organization) for its "participation in the tercentennial celebration events in October, and for making significant contributions to cultural exchange through its concerts."

"During our stay in Japan, the orchestra took part in the Japanese Orchestras Festival in Tokyo," says Haskins. "The HSO frequently travelled to perform concerts and present educational programs for smaller communities within the Hiroshima Prefecture, and so we got to see a lot of the region." Dave and Eve took advantage of the touring opportunities to take in some sights and attractions in Hiroshima, Tokyo, Osaka and Nagoya. They even got to visit the Nagashima Spa Land for a memorable ride on what is purportedly the highest, longest, fastest roller coaster in the world.

Dave says his season highlights included performances as first horn on Scheherazade, Beethoven's Seventh and Ninth Symphonies and Tchaikovsky's Fifth (the latter two being televised locally). One of his final performances with the orchestra was Mahler's Second Symphony, with two guests from the London Symphony Orchestra playing principal trumpet and horn. His tour with the HSO ended shortly before the orchestra left for St. Petersburg. The highlight for Eve was playing in a recording session with the Hiroshima Wind Ensemble.

Now that he is back in Toronto, Dave frequently subs in Mel Brook's musical *The Producers* and has also been asked to perform with the Canadian Opera Company for the production of Wagner's *Die Walküre*. Upon the completion of his Bachelor of Music in Performance this spring, Dave hopes to pursue a master's degree in Horn Performance at the College Conservatory of Music in Cincinnati.



The Tokat String Quartet, featuring music students Csaba Koczó (upper centre), Rafael Hoekman and Amanda Goodburn, recently won the 2004 Sir Ernest MacMillan Memorial Foundation chamber music award.

Student News

First year Masters student **Amanda Goodburn** has won a chair in the second violin section of the Toronto Symphony Orchestra.

Graduating opera diploma student **Joni Henson** (MusBac Perf 2000) won the First Prize in Opera and Second Prize in French Melodies at the 15th International Chant de Marmande contest in France in August 2003. She also won the Opera Grand Prize at the XVth Concours International De Chant de Verviers Competition in Belgium. She has been accepted into the Canadian Opera Company Ensemble Program for 2004.

Masters student **Rafael Hoekman** (MusBac Perf 2002) won the audition for a section cello player with Orchestra London. He also placed Second in a Quebec Symphony Orchestra competition this year.

Megan Latham (DipOPerf 2002), in her second year of the Master of Opera program, won the 2003 Marilyn Horne Foundation Song Competition and as a result had her New York City recital debut in April.

The Canadian Music Centre – Ontario Region, announced that doc-

toral candidate **Andrew Staniland** (MusM Comp 2002) has been chosen as this year's recipient of the Toronto Emerging Composer Award. Unique to this year's competition, the 2003-2004 honourable mentions went to two other doctoral candidates **David Ogborn** (MusM Comp 2002) and **Abigail Richardson** (MusM Comp 2000). In other news, Staniland has been invited to realize the electronic part of a new piece for the Nouvel Ensemble Modern at the Centre for the Creation of Music Iannis Xenakis in Paris, France. Richardson has been chosen to represent Canada at the International Rostrom of Composers.



Staniland is pictured here with the Karen Kieser Prize in Canadian Music that he won for 2004 for his work "Tapestry".



2004 Felix Galimir Chamber Music Award Winners

L to R: Ben Smith, Patricia Ahn, Oleksander Mycyk, Alex Kim, Chris Miranda, Min-jeong Koh.

2004 HOMEcoming

University of Toronto

Music Faculty and Alumni CD and Book Sale

Saturday, October 16, 2004
Noon to 4 p.m.

Contact the Faculty of Music Alumni Association at music.alumni@utoronto.ca or at 416-946-3580 if you wish to sell recordings you have made or books you have written!

Music students won the Most Spirited Entry Prize in the 2003 Homecoming Parade.

Faculty of Music Alumni Association

Faculty of Music Alumni Association News



FACULTY OF MUSIC ALUMNI ASSOCIATION EXECUTIVE
 Maria Topalovich (MusBac Hist 1974, Mus. M. 1975), FMAA President Riki Turofsky (DipOpPerf 1970), David Jaeger (M.Mus. Comp 1972), Mona Bernardi (ArtDip 1962), and David Lum (MusBac Ed 1988). Missing – Lorna Castaneda Brain (DipOp Perf 1970).

The Faculty of Music Alumni Association is making great progress in re-engaging and re-connecting with music alumni. A number of events were held this past year, giving our alumni meaningful opportunities to visit the Edward Johnson Building and witness first-hand the current crop of students going through the program.

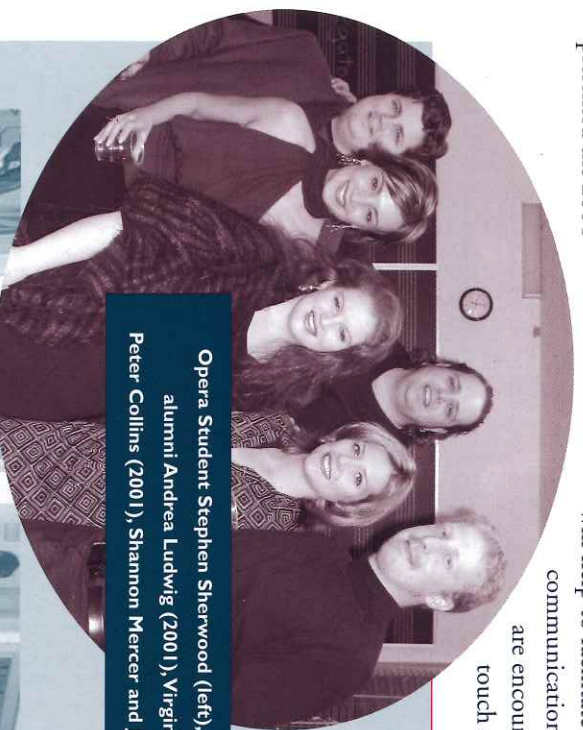
The opera division's presentation of Mozart's *Così fan tutte* in November was a great attraction for Opera and Musicology alumni.

In March, Jean Ashworth Bartle was presented the 2004

Distinguished Service Award in Music Education at a MacMillan Singers concert. Composition alumni were invited to attend special lectures and performances featuring renowned visiting composers, Mario Davidovsky, Joseph Schwanter, Andres Hillborg and Gilles Tremblay.

Performance alumni were treated to a pre-performance talk by Dr. Marcia Beach on Brahms' *Violin Concerto* before a concert of the University of Toronto Symphony Orchestra.

Our hope is that the new website will help to facilitate and improve our communications. Music alumni are encouraged to be in touch and keep in touch!



Opera Student Stephen Sherwood (left), with recent opera alumni Andrea Ludwig (2001), Virginia Hatfield (2003), Peter Collins (2001), Shannon Mercer and Jesse Clark (2002).



Clare Bewley (DipOpPerf 1971), opera alumni chair Lorna Castaneda Brain (DipOp Perf 1970), Janet Coates (DipOpPerf 1979), John Krieter (DipOpPerf 1989), Riki Turofsky (DipOpPerf 1970), Susan Gudgeon (DipOpPerf 1976), Michael Patrick Albano, and Caralyn Tomlin (MusBac 1976, DipOpPerf 1978).

Mark your calendar for
Spring
REUNION
2004
 JUNE 3 - 6, 2004

Faculty of Music
Sunday Jazz Brunch
Sunday, June 6

11:30 a.m. - 1:30 p.m.
 MacMillan Theatre Lobby
 \$10 admission

Everyone welcome!

For more information, please contact
 Marilyn Brown at 416-946-3145
 or e-mail music.alumni@utoronto.ca



Honoured year alumni will receive a
 complete registration package in April.



Director Michael Patrick Albano (centre) gave a pre-performance talk for Musicology alumni prior to opening night of Mozart's *Così fan tutte*.

Alumni Notes

1950s

Glenn Alan Mallory (MusBac Ed 1953) received an honorary Doctor of Letters Degree from McMaster University, at its fall convocation, in recognition of his contribution to music in Hamilton. After having taught music for school boards in Leanington, Hamilton and Burlington, Glenn became Music Supervisor with the Hamilton Board of Education. Nearly forty years ago, he established the Hamilton Philharmonic Youth Orchestra, of which he is still the conductor. Also in November 2003, he was inducted into the Hamilton Gallery of Distinction.

Liljana Lepesh-Milberg (ArtDip 1958) passed away in November 2003.

1960s

Robert Aitken (MusBac 1961, MusM Comp 1964) received the National Flute Association 2003 Lifetime Achievement Award at the NFA Flute Convention in Las Vegas, NV in August 2003.

Fred Graham (MusBac Ed 1967) is now on the faculty at Emmanuel College, as Professor of Church Music as well as Registrar.

The family of **Joan Zemira Rivelis** (MusBac Ed 1962) notified the Faculty of her death this year.

David Roe (MusBac Ed 1964) is now retired from active high school music teaching. He conducts a church choir in Stouffville, Ontario and has his own publishing company DWR MUSIC, specializing in small ensemble music.

1970s

Following two years as Chair of Musicianship at McGill, **Christine Alyn Beckett** (MusBac Ed 1972) was appointed, in August 2003, as professor in the music department of Concordia's Faculty of Fine Arts.

Liona Boyd (MusBac Perf 1972) will receive an honorary degree from the University of Toronto in November 2004.

Naomi Oliphant (MusBac Perf 1975, MusM Perf 1976), Associate Dean of the University of Louisville School of Music, was the recipient of the 2003 Kentucky Music Teachers Association *Distinguished Service Award*.

Marilyn Anthony Steiner (MusBac Hist 1972) now works as private librarian to Mr. Itzhak Perlman and as a professional organizer.

1980s

Frances Ginzer (DipOpPerf 1981) has future engagements through the 2005-2006 season that include various repertory with the Canadian Opera Company, Florentine Opera, Vancouver Opera and Oper Frankfurt.

Valerie Kuinka (MusBac Perf 1980) continues her work as Founder and Artistic Director of *Collaborations: A Chamber Arts Experience*, a multi-disciplinary performance series.

Peggy Lee (MusBac Perf. 1988) was chosen in February 2004 as recipient of the 2003 Freddie Stone Award, given annually to honour a Canadian musician who reflects musical integrity and innovation.

Vincea McClelland

(MusBac Perf 1980) presented a guitar master class with students at the Faculty of Music in conjunction with her concert appearance for the Guitar Society of Toronto.

Adrienne Piezonka (DipOpPerf 1988) began the 2003-4 season with performances as the title role in Strauss' *Arabella* in Munich before appearing in Berlin in *Le Nozze di Figaro*. 2004 will include her debut at New York's Metropolitan Opera as Lisa in *Pique Dame*, her return to Toronto as Sieglinde in the Canadian Opera Company's new production of *Die Walküre*, performances in *Otello* (Desdemona) in Hamburg and *Don Carlo* (Elisabetta) in Munich. She returns to the Salzburg Festival in 2004 in a new production of *Der Rosenkavalier*.

1990s

In August 2003, **Measha**

Bruggelgosman (MusBac Perf 1999) won the prestigious Trolldhaugen's Grieg Prize and placed second overall at the Queen Sonja International Music Competition in Oslo, Norway. In September 2003, she won the Audience Prize as well as the Prize for the Best Performance of the Commissioned Work and placed second overall at the International Music Competition of the ARD Munich. In October 2003, a biographical documentary entitled *Spirit in Her Voice* was broadcast on CBC Television. In November 2003, Measha was recognized with the 2003 Veuve Clicquot La Grande Dame Woman of Distinction Award by Diageo Canada and Veuve Clicquot Champagne.

Barbara K. Byczko

(MusBac 1994) gave birth to a baby girl, Adriana Izabella in April 2003. Her recent endeavours include *The Suzuki Piano Method: Influence of a 'separated parts' CD and effects of parental involvement on learning*, published in Music Education International, Issue 2, 2003.

Jae Chung (MusBac Perf 1995) is currently head of the Applied Music Department for PaekChe Art College in South Korea, the largest and most recognized Applied Music Department in South Korea.

Eve Egoan (MusM 1992) released a new CD entitled *The art of touching the keyboard* including four world premiers commissioned by Eve through the Canada Council and the Japan/Canada fund of living Japanese and Canadian composers.

Barbara Hannigan (MusBac Perf 1993, MusM 1999) has been based in Amsterdam for the past few years, and continues to dedicate much of her time to contemporary repertoire. She made her BBC Proms debut last summer and will return to the Salzburg Festival this summer for Ligeti's Requiem. Last season she premiered the solo opera ONE for soprano, video and electronics by Dutch composer Michel van der Aa.

Janko Kastelec (MusBac Theory 1991) is the first Canadian to be appointed assistant conductor of the Wiener Staatsoper Chor.

Richard Lee (MusBac Perf 1994, MusM Perf 2002) is currently working as Resident Conductor of the Thunder Bay

continued on back page



Sal Frattia conducting the annual Tuba Choir Lobby Concert.

Alumni Notes

continued from page 11

Symphony Orchestra, as well as maintaining his Music Director position with the Korean Canadian Symphony Orchestra.

Alvise Migotto (MusBac Perf 1991), a founding member of the acclaimed Canadian Guitar Ensemble, now makes his home in Brazil where he gives performances and masterclasses. He is also director of the cultural marketing firm Fare Arte, and most recently Anima13, a Fare Arte sister company offering services such as the recording of classical music, courses and consulting in music performance.

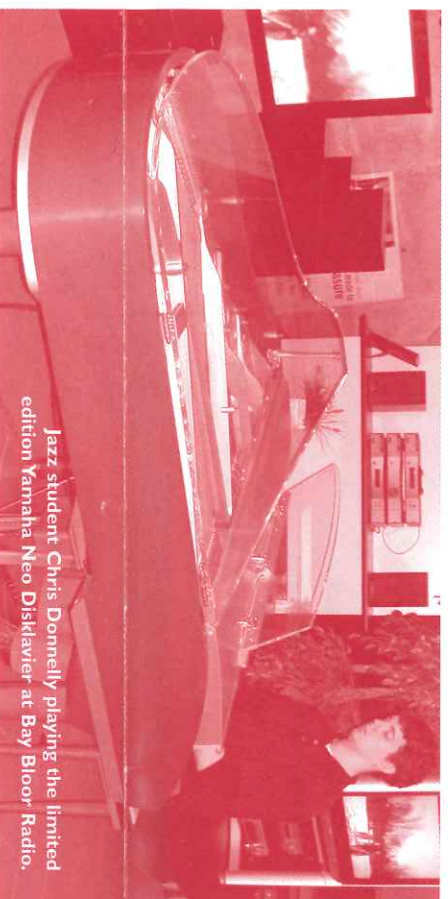
Charles Olivieri-Munroe (MusBac Theory 1992) is currently Chief Conductor of the Slovak Radio Symphony Orchestra Bratislava, and the North Czech Philharmonic Orchestra.

Patricia O'Callaghan (MusBac Perf 1991) released a new album, *Naked*

Beauty, in February 2004. She appeared in the Vancouver Opera's production of *The Threepenny Opera* in March 2004, and will be at the Banff Summer Arts Festival to perform Constantinople – a multimedia piece by **Christos Hatzis** with the **Gryphon Trio**.

Kenji Onae (MusBac Perf 1996) is assistant professor currently teaching saxophone at PaekChe Art College in South Korea.

Misha Rolac (MusBac Ed 1997, MusM Perf 2001) continues to build his career as guest conductor, this year, with the Moravian Philharmonic Olomouc, The Pizen Philharmonic, The Prague Philharmonia, the West Bohemian Philharmonic, the Janacek Philharmonic Ostrava, Hradec Kralove Philharmonic, South Bohemian Chamber Philharmonic, and the Mississauga Symphony.



Jazz student Chris Donnelly playing the limited edition Yamaha Neo Disklavier at Bay Bloor Radio.

Clark Ross (MusDoc Comp 1992) was composer in residence at the 2003 Waterford (Ireland) New Music Week, where he gave daily masterclasses for composition students and had several of his works performed. He also gave a guitar recital in the fall of 2003 as part of Memorial University's Faculty Artists Series where he is currently professor of composition, theory, electronic music and guitar.

Stephen Tam (MusBac Perf 1999) won the winds and brass category of the 2003 CBC National Competition for Young Performers.

The Lina Allemanno Four released *Concentric* in 2004. The group features jazz alumni **Lina Allemanno** (MusBac Perf 1997), **Anthony Michelli** (MusBac Perf 1995), **Andrew Downing** (MusBac Perf 1996) and instructor **David Occhipinti**.



2000s
Ben Ball (MusBac JazzPerf 2001, MusBac Ed 2002) is currently Assistant Professor teaching jazz drums at PaekChe Art College in South Korea.
Peter McGillivray (ArtDipMus 2001, MusBac Perf 2003) baritone, was winner of the CBC's Young Performers Competition last May in Calgary. Peter received the 1st prize as well as the Jean Chalmers Award and the People's Choice Award, the last of which involves an engagement with the National Arts Center in Ottawa. Peter will be attending the summer school in Aspen Colorado on a full scholarship and in the fall will be part of the Canadian Opera Company Ensemble.

The Toronto Musicians' Association, AFM Local 149 issued 50 Year Pins to the following Faculty of Music Alumni this year: **Walter A. Babbiak** (1955), **John Beckwith** (1947), **Dan F. Blanchford** (1950), **Lawrence W. Bower** (1957), **Mary Carr** (1955), **Mark Desotto** (1949), **b** (1949), **Avraham Galper** (1949), **Keith Girard** (1951), **Carolyn Gundy** (1951), **Charles (Bud) Hill** (1972), **Morry Kernerman** (1949), **Reid MacQuarrie** (1949), **Joseph Pach** (1947), **Wilfred Powell** (1938), **David C.M. Smith** (1955), **John Weinzwieg** (1937), **Don Whitton** (1951), **David Zafer** (1955).

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Comments and submissions are welcome.

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