

Noteworthy

Music Education Celebrates 60th Anniversary



First Music Education Students

to provide spaces for returning soldiers who wished to become music teachers.

The faculty has worked hard to keep the “mus ed” program relevant over the past six decades by developing a curriculum beyond an undergraduate program focused on school music teaching. The updated curriculum includes world music and music technology, as well as expanded offerings through to the doctoral level with extensive leadership

year, is the announcement of CTED – the Concurrent Teacher Education Program at the University of Toronto – which would see students at the end of their five-year course of study graduating with both Bachelor of Music and Bachelor of Education degrees, beginning in September 2007. (More details on Page 3.)

The track record of music education graduates tells the tale – from those who went on to head and in many cases found schools of music in Canadian universities, to the more than 1,000 graduates who went on to teach in schools and communities in Canada. We thank all of you for that legacy and look forward to the many dedicated educators to come out of the faculty in future.

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he Faculty of Music is proud to celebrate the 60th anniversary of the founding of the Music Education Division. Music students, faculty and alumni, as well as music educators from across the GTA and beyond are coming together to mark the occasion through a series of academic, social and curricular events throughout 2006.

Events to date have included the faculty's Wind Band Celebration for high school students, Viola Day with more than 60 young violists joining the UoT Viola Ensemble, a steel pan ensemble concert with Joe Cullen leading faculty students, a residency with renowned educator Patricia Shehan Campbell, a visit by the Dr. Sax Chamber Orchestra from Mahidol University in Thailand, and a full-day workshop on world music in education for teachers of children.



Future events will include a reunion weekend (June), an honorary degree presentation to R. Murray Schafer (June), a Wind Band Conductors Symposium with Gillian Mackay (July), an Alumni Band weekend (Oct), celebrated scholar Christopher Small in residence (Nov), and more music education weekend workshops. Details are posted on the faculty website.

The faculty's music education program was the first of its kind in Canada when it was established in 1946 under then dean, Arnold Walter, at the insistence of the provincial government. The motivation was to foster more music classes at the elementary and high school levels, as well as



Viola Day 2006

The University of Toronto and Tafelmusik Launch The Baroque Program, Advanced Certificate in Performance

The Faculty of Music, University of Toronto and Tafelmusik, the University of Toronto's Baroque Orchestra-in-Residence, are pleased to announce a new program as part of their ongoing partnership. For the 2006/2007 academic year, the Faculty of Music is offering a new option for the **Advanced Certificate in Performance: the Baroque Program with the Tafelmusik Baroque Orchestra**.

The Advanced Certificate in Performance is an intensive one-year full-time accredited program that allows graduate-level students the chance to develop additional practical music skills. Students can now receive intensive baroque performance training on period instruments with the Tafelmusik Baroque Orchestra.

The program is available to string, oboe, bassoon and harpsichord students, and includes private lessons with Tafelmusik musicians, a recital, an opportunity to perform with Tafelmusik in concert at the Faculty of Music, attendance at Tafelmusik rehearsals and concerts, ensemble coaching and more. For more information, visit www.music.utoronto.ca.

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SUPPORTED BY THE
PROVOST'S ACADEMIC
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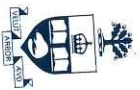
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University of Toronto OFFICE OF THE PRESIDENT

A Message from the President

On behalf of the broader university of Toronto community, I am very pleased to extend greetings to the U of T Faculty of Music students, staff, faculty and alumni. Music has a strong history at the University of Toronto with almost five thousand living alumni having graduated from our school, holding degrees which stretch back almost one century.

The great work of these alumni as well as that of current students and faculty, both nationally and internationally, is highlighted elsewhere in this newsletter. It is clear that your many colleagues have much to be proud of. At today's University of Toronto music continues to play a valuable role on our three campuses and current students can look forward to a new music curriculum with a student-centred focus.

The various faculties at the University of Toronto necessarily possess a distinctive nature, but all of our multidisciplinary efforts endeavour to feed into the overall vision of the University as a place for great minds. Yet it is interesting how music, among our varied areas of study, can infiltrate all aspects of academic life – from English to physics, from history to math – enriching these programs while inspiring our students. From performance to composition, music is one of the fundamental media of creativity, as is fantastically exemplified within the Faculty of Music.

My focus as president of the University of Toronto is to continue improving the student experience and to ensure that it remains our number one priority. I believe very strongly that our students' out-of-classroom experiences are important in shaping their personal development, and what mark they will make on the world. Valuable experiences can be found through personal exploration; through the mastery of a musical instrument, the creation of artistic works, the personal reward of a vocal performance, the spontaneous creativity of an improvisational session, and even the simple, passive enjoyment of music. As such, I am profoundly encouraged by the continued strength of our Faculty of Music and recognize that our university is fortunate to have such a thriving resource of great events, concerts and operas.

Yours sincerely,

David Naylor
President

Simcoe Hall 27 King's College Circle Toronto Canada M5S 1A1 Telephone 416 / 978-2121 Fax 416 / 971-1360



David Naylor, President
University of Toronto

Global Music Initiative Supported by the Provost's Academic Initiative Fund



The Faculty of Music's successful application to the Round 3 of the Provost's Academic Initiative Fund (*Music Initiative*, was funded in its entirety. As a result, the Faculty will receive approximately ¾ million dollars over the next four years to solidify its leading role in global and multicultural music education in Canada.

Although it is little publicized, the Faculty of Music has long had an impressive role in advancing a global study of music.

It was the first faculty in Canada to hire an ethnomusicologist (Professor Mieczysław Kolinski in 1966), the first to organize world music ensembles (in the late 1970s, originally called "folk music ensembles"), and it is now the first to be headed by an ethnomusicologist.

Over the years, our ensembles have included West African drumming and dancing, Balinese *gamelan*, Japanese *taiko* drumming, Chinese instrumental ensemble, Hindustani *tabla* ensemble, Balkan and Persian ensembles, and many more. These ensembles have provided students with an opportunity to acquire direct experience and knowledge of methods of learning, rehearsing and performing some of the world's diverse musical traditions. Whatever their individual specialization, students typically find that the encounter improves their musicianship, expands their aesthetic sensibilities, and enhances the cooperative music-making experience.

Equally important, though, is the level of awareness these ensembles promote of the global musical macrocosm as well as its reflections in Toronto's diverse multicultural communities. In addition, the participation

of students in these ensembles opens up fascinating areas of critical inquiry: How does intercultural performance challenge essentialist notions of culture? Is it acceptable to strive for musical imitation or does intercultural performance produce changes in musical sound and meaning? At what stage does an outsider to a tradition become an insider? Can students brought up in a system of notated musical transmission adapt fully to oral styles of transmission? These questions of performance, identity, intercultural dialogue are of great contemporary relevance.

Each year the Faculty has held a short December concert and a longer end-of-year concert to showcase the achievements of our groups. These have traditionally been among the most popular and well-attended student events at our Faculty, and they have also attracted audiences from the wider University of Toronto community that would not normally attend Western art music or jazz events. These concerts also attract a large contingent of teachers and schoolchildren from all over Toronto. Furthermore, our groups are frequently asked to play for University functions, and our instructors have also generously volunteered to offer workshops for the community and local schools.

The relatively small budget devoted to this important program has permitted typically three ensembles to run in any given year, each with capped enrolment. The AIF grant will allow us to expand the number of ensemble options available each year to at least five, adding Trinidadian steel pan and Jewish klezmer to the roster in 2006-2007, and a Korean Samul Nori percussion ensemble will be added in 2007-08. We will also

include advanced sections of many of these ensembles, starting in 2007-08. With AIF funds, we plan to purchase our own sets of instruments for each of the ensembles and to create a world music rehearsal facility.

The Faculty will work to make these ensembles available to a larger number of University students and hope to use them to create linkages and services to the community and to schools. The AIF will also allow the Faculty to bring a visiting artist to the university each year from somewhere in the world. These visiting artists will teach an ensemble but will also interact broadly with the University and with Greater Toronto Area communities. Finally, the Faculty hopes to build international exchange programs so that all music students have the opportunity to study abroad if they so desire.

It is our goal that all of our students and faculty will be able to reap the benefits of this grant: that all our students will take the ensembles, that our composers will have improved access to intercultural performance and sound; that our music educators will train to help bring global musical initiatives

to the schools and community programs in which they work, that our performers will have enhanced performance backgrounds and resumes, and that our scholars will develop intercultural research and performance skills. And it goes without saying that the audiences for the concerts and events in which our ensembles and visiting artists take part will all gain immensely from this program.

It is now widely recognized that Toronto is the most multicultural city in North America, perhaps in the world. Fully 52% of its population was born in a country other than Canada, and immigrants spring from at least 50 distinct ethnocultural groups. No one can say precisely where the multicultural and intercultural changes in our curriculum are taking us, but we *do* know that this program will help the Faculty to better reflect our local and global community, one of the principal goals of the University's *Stepping UP* Plan. It will help our students to prepare for an increasingly diverse world of music and sound and to equip them for leadership roles in these transformations.



Enhancing the Student Experience in Music

(The second annual update on our 5-year plan by Dean Gage Averill)



s we close in on the end of the first year of our 5-year plan, *Modulations: Stepping UP in Music* (part of the University's *Stepping UP Plan*), it's a good time to assess how the changes are shaping up. Although the plan stakes out a number of areas for concerted, progressive change, the lynchpin of the plan is the commitment to improving the student experience in the Faculty of Music, what we've described as "fostering a student-centred education."

A good student experience is a complex phenomenon to model or predict. I've noted previously that it depends on good advising; good teaching; close and stimulating contact with faculty members (especially involving exposure to research and knowledge creation); inspiring facilities (!); exciting degree options and courses that truly prepare students for their lives and careers; co-curricular activities; community involvement; a perception of equity, tolerance of diversity; and a sense that students matter to the institution. To truly serve student needs, a school needs to solve student problems and not create them.

The centerpiece of our initial efforts was the creation of an Office of Student Services, which our Registrar, Nalayani Balasubramaniam, will manage. This office will bring together graduate and undergraduate services and provide "one-stop shopping" for students. We're increasing the staffing in the office and also adding an additional performance division staff member to better handle areas of key student demand. The Registrar is pursuing a paperless application process online that will eventually provide easier registration and better access for students

to their student records. We will also continue to make changes to the website to provide a better student portal.

In the next five months, we'll see a number of student-oriented physical changes to the building:

- We've installed two communications screens in the lobby for improved information flow;
- We'll renovate seating and surroundings in the lobbies, third floor, and other potential student gathering spaces;
- We're going wireless throughout the building for maximum internet access;
- We're improving student security measures, especially in the practice areas
- We'll add lively banners with a student focus

undergraduate students.

We then removed the grading process from student recitals and scheduled the adjudication in the period leading up to the recital so as to free the recital up for a true celebration of our students' progress and achievements. We've negotiated with many arts neighbors for increased performances by our students in venues such as the renovated Gardiner Museum, the new Four Seasons Centre, the ROM, Hart House, and the University Art Centre. We're expanding master classes to cover all our core instrumental groups. And



hosted by the

Music Library and a series on succeeding at the Faculty organized by the Registrar's Office. The Registrar and Alumni group have cooperated on a series of workshops on professional training and preparation that include workshops on injury prevention and musician health. A much larger effort on this latter topic will be in the offing in the year to come.

All of our curricular innovations also have the student experience in mind. We passed a new Comprehensive Degree Option that will allow for a more interdisciplinary course of studies; we're embarking on a new 5-year concurrent music education degree with OISE-UT; we have four new Masters-level concentrations within Performance; and we're completely reworking the structure of graduate education. We will also continue to explore new degree offerings at the undergraduate level.

In my weekly student hours at the Grounds of Appel coffeehouse next door at Law, I've heard lots of suggestions and some complaints (for example: requests for better percussion practice facilities, better access to Arts & Science courses, more student funding — all of which we're working on), but I've also heard optimism about the changes underway. I'm convinced that we can make real headway on these issues and create a music school in which the physical plant, resources, staffing, and teaching are all conducive to transformative educational, musical, and personal experiences and growth for our students.



- There will be more computer terminals in the Library
- Students need proper support for their musical performance ambitions. One of the first successes of this initiative was to receive funding from the Provost's Academic Initiative Fund for hour-long lessons for all



we've also highlighted improvements to our practice room piano stock as a major part of our fundraising strategy. In the long term, we realize we need more lockers and practice rooms and a dedicated recital hall, and these will be key components of our projected facilities plans.

I've made a priority of improving our training of students for the real world of music performance, education, and scholarship. We now have an expanded new week-long student orientation that includes a dinner where students meet the dean and coordinators as well as improved workshops and education sessions. Over the course of the first year, students now have access to a series of workshops on research

www.arts.utoronto.ca



he University of Toronto has taken a great leap into a more active and lively arts future with the formation of the Provost's Arts Council. The Provost has made the arts one of five areas for major investment and development at the University and has actively supported the development of the Council with staff time and resources. The Council, chaired by the Provost, is divided into two working groups: the Curricular Working Group, chaired by Dean Gage Averill of Music, and the Co-curricular Working Group, chaired by Warden Margaret Hancock of Hart House.

The Arts Council constitutes the first step in raising the profile of the arts on campus

and in the city; it is a means to promote what the University has and to help to make exciting interdisciplinary and multimedia arts projects feasible. It is a means to develop conversations and creative innovations in the arts. The Council is actively working to reshape the University of Toronto as a first tier arts destination for students from all over North America as well as a visible contributor to the cultural life of the city.

An Arts and Culture homepage, accessible from the University's homepage, has been created that can act as a gateway into all of the arts activities at UoT: www.arts.utoronto.ca. Plans are underway for the University to participate in the all-night celebration of Toronto's arts called Nuit

Blanche on September 30th, an event organized by the Mayor's TO Live With Culture initiative with sponsorship from Scotiabank. Joint curricular initiatives, common promotion through bundled tickets to University events, a visiting artist (with cross-disciplinary impact), and a virtual arts exhibit and creative space for the University, are among other ideas in discussion.

Stay tuned to the webpage for a host of exciting developments in the months ahead and to keep up with concerts, productions, exhibits, lectures and symposia on the three U. of T. campuses.

From concerts to exhibits, drama and dance to opera and jazz, from the Group of Seven to Rembrandt, from, and from, the arts are everywhere at the University of Toronto. The campus is a vibrant, active, and thriving place, with a remarkable array of programming and entertainment that will delight audiences of all ages.

To learn more about the extraordinary range of performance and arts activities at the University of Toronto, please visit our website at www.arts.utoronto.ca.

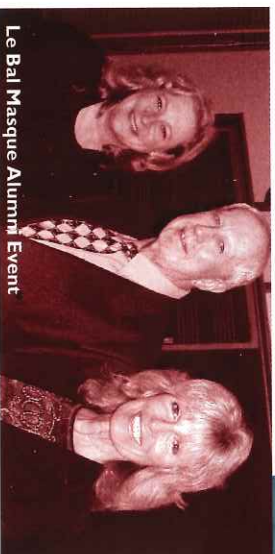
UNIVERSITY OF TORONTO

Where the Arts Come to Life

Faculty of Music Alumni Association

The success of the Faculty of Music is constantly reinforced and proven by all of our graduates who have

gone on to the most fulfilling lives either as performers, composers, teachers, scholars, plus exciting careers outside of the arts! We are very grateful to all Music Alumni who represent



Le Bal Masque Alumni Event

the Faculty of Music in their communities around the world nurturing a love of music in themselves and the lives of others.

The Faculty of Music Alumni Association (FMMA), in conjunction with the Faculty of Music's Office of Development and Alumni Relations, produces various annual activities, events and communications in an effort to provide meaningful opportunities for alumni to re-connect with one another and re-engage past students with today's Faculty of Music.

The FMMA hosted a series of Music Alumni Events and Reunions during the 2005-2006 academic session, the first of which was *Le Bal Masque*, an evening of French chamber music on Monday, November 14th. The second event was held in conjunction with the February 4th performance of the University of Toronto Symphony Orchestra with the Montreal Conservatory Orchestra, conducted by Raffi Armenian. Summaries of these events, and other alumni activities, are posted online in



UTSO/Montreal Alumni Event

our Music Alumni Photo Gallery.

The FMMA also presented a series of Career Development Workshops for students at the Faculty of Music to which alumni were welcome to attend. Topics will included "Injury Prevention for Musicians" with Barbara Paull of the Stouffville Musicians' Clinic, an introductory session to the *Al and Malka Green Artists Health Centre*, "Musicians and the Prevention of Hearing Loss" with audiologist Dr. Marshall Chasin, and a

special panel discussion on alternative careers for Music students featuring music alumni **Katherine Carleton** (MusBac Perf 1984), **Janet Stubbs** (DipOPerf 1975), **Jun Fujimoto** (MusBac Perf 1989, MMus 1992), **Carrol Anne Curry** (ArtLicDip 1963), and **Maria Topalovich** (MusBac Hist 1974, MMus 1975), moderated by FMMA President **Riki Turofsky** (DipOPerf 1970).

The FMMA produced a calendar of communications this season, beginning with the distribution of our *Noteworthy Alumni Newsletter* (June 2005) and the Faculty of Music's *NOTES Concert Season* brochure (September 2005), with *UoFT Magazine*. The *UoFT Magazine* is issued four times a year. Alumni should also



Le Bal Masque cast

Alumni Questionnaire at our website, www.music.utoronto.ca

The Faculty of Music Alumni website exists to facilitate communications with our alumni, and to help our alumni re-connect with one another and the University of Toronto. Please take time to visit our Missing Alumni listing to see if you can

expect to receive regular e-newsletters from the Faculty of Music beginning during the 2006-2007 academic session, as well as invitations to Music Alumni Events, which will be extended by e-mail only, unless the Music Alumni Office is informed otherwise. To ensure that you will receive these alumni communications, please complete the Music

help locate our alumni. Send us your website for inclusion on our page of Music Alumni Weblinks. Your feedback and participation is encouraged and welcomed.

Convocation 2005

Pictured below are some of the lovely ladies of the graduating class of June 2005.



Awards

National Jazz Awards



Russ Little

(ArtDipPerf 1999), Terry Promane, Renee Rosnes, Chase Sarborn, Dave Skula (MusBac Perf 2002), Kevin Turcotte (MusBac Ed 1991), Jim Vyrian, Gary Williamson, and Dave Young. Phil Nimmons will be honoured as the 2006 JAZZ.FM91 Artist of Distinction.

The Faculty of Music wishes to congratulate all of our faculty, alumni and students who

gained nominations for the 2006 National Jazz Awards: **Lina Allennano** (MusBac Perf 1997), **Heather Bambrick** (MusBac Perf 1997), **David Braid** (MusBac Perf 1998), **William Carr**, **Terry Clarke**, **Tara Davidson** (MusBac Perf 2002), **Alex Dean**, **Davide Dienzo** (MusBac Perf 1997), **Don Engleert**, **Russ Little** (MusBac Ed 1967), **John MacLeod**, **Quinsin Nachoff** (MusBac Perf 1997), **Phil Nimmons**, **Roberto Occhipinti**

2005 Arbor Awards

The Faculty of Music was pleased to honour outstanding volunteers **Viola Lobodowsky**, **Rosabel Levitt** and music education alumni **Ernie and Amanda Eason** at the 2005 Arbor Awards, pictured with **Marilyn Brown** (centre) of the Music Alumni Office.



2006 Juno Awards

The Faculty of Music congratulates the musicians from the University of Toronto who earned twelve nominations and four wins* at the 2006 Juno Awards:

Russell Braun (DipOPerf 1991) and **Carolyn Maule** (MusBac Perf 1990), **Chan Ka Nin**, **Brian Cheney** (MusBac Perf 1964, MM 1967, MusDoc 1974), **Dave Young Quintet**, **Christos Hatzis***, **Serouj Kradjian*** (MusBac Perf 1994) and **Isabel Bayrakdarian** (UoFT Engineering grad), **Roberto Occhipinti** (ArtDip 1999), **St. Lawrence String Quartet**, and **Tafelmusik Baroque Orchestra***.

Faculty Notes

Scott St. John To Join St. Lawrence String Quartet

this will become a permanent move at the end of that academic year. St. John replaces Shiffman, who has recently accepted the position of Director of Music Programs at the Banff Centre.

"We are proud of his accomplishment in joining one of the world's leading quartets," says Dean Gage Averill. "Scott St. John has brought uncommon vigour and passion to his teaching and performing while at the University. He has inspired students and helped to raise the string and chamber music programs to world-class levels. In addition to being a musician of profound intelligence, Scott is simply the best colleague that anyone could ask for."

Dean Averill is delighted to announce that Annalee Paipatanakoon, violinist for the award-winning Gryphon Trio, will teach violin next year in St. John's place, and that she will serve as co-head of the string program.

For the last seven years, Scott St. John has been an Assistant and then Associate Professor of violin and viola, the co-head with cellist Shauna Rolston of the Faculty's string program, and the coordinator of its renowned string chamber music program. He has also



The Faculty of Music at the University of Toronto is both proud and saddened to announce the appointment of violinist/violist Scott St. John to the St. Lawrence String Quartet, beginning in fall 2006.

The St. Lawrence String Quartet has a long association with the Faculty of Music at the University of Toronto: founded by Barry Shiffman (BMus 1988) and Geoff Nuttall (BMus 1988) as students at the Faculty, the Quartet returns annually as a Visiting Ensemble. The St. Lawrence String Quartet has an academic affiliation with Stanford University in Palo Alto, California, requiring that Professor St. John take a leave of absence from the University of Toronto during 2006-07 with the possibility that

organized the popular Monday evening

Chamber Music Series, bringing some of the world's finest chamber ensembles to Walter Hall. St. John's many impressive contributions to the life of the University have taken place against a backdrop of an active and distinguished performing career.

He has performed in recent years with the Music from Marlboro Tour, at the Seattle Chamber Music Festival, and at Lincoln Center; with orchestras such as the Boston Pops, Cleveland, Philadelphia and National Arts Centre (Ottawa); and with the Cincinnati, Toronto, and Vancouver Symphony Orchestras. A proponent of new music and a dedicated teacher, Scott St. John has commissioned many new works and has taught and given master classes at the Banff Centre and the Encore School for Strings, in addition to his work at the University of Toronto.



New Appointments



Elizabeth Gould joins the Faculty of Music as Associate Professor of Music Education, and teaches courses in music education philosophy, curriculum, postmodern perspectives, and foundations. In addition to serving previously as a visiting faculty member in music education at the University of Wisconsin-Madison, as well as the University of Toronto, Gould served as Associate Professor and Coordinator of Music Education at Boise State University, and Director of Bands at the University of Wisconsin-Marshfield/Wood County. Her public school teaching experience includes elementary and high school band and general music in Wyoming. As an administrator, Gould has served in arts education in posts at the Idaho Commission on the Arts, Michigan State University

Community Music School, and the Brooklyn Conservatory of Music.

Professor Gould has served in leadership roles with many professional organizations, including Gender Research in Music Education International, MENC: The National Association for Music Education, and the International Society for Philosophy of Music Education. Her research interests include gender and performativity in the context of feminisms and poststructural theory, and she has been published in many journals. She has contributed to *Women and Music in the United States Since 1900: An Encyclopedia*, and written chapters for three books—*The Role of Community Music in a Changing World* (edited by Mary Leglar), *Questioning the Music Education Paradigm* (edited by Lee Barrel), and *The MayDay Group: Action Ideals* (working title, edited by Thomas Regelski and J. Terry Gares).

Elizabeth Gould holds degrees from the University of Oregon, University of Wyoming, and DePaul University (Indiana).

The Faculty of Music is pleased to announce the appointment of Gillian MacKay as Associate Professor in performance and music education. She conducts wind ensembles, teaches conducting, and trumpet, as well as music education. Previously, she had served as Director of the School of Music at the University of Windsor, and Instructor of Brass at Medicine Hat College. MacKay was

one of 30 semifinalists in TVOntario's 2005 Big Ideas series "Best Lecturer", thanks to a nomination from her Windsor students.

The first of two recipients of the OMEA, Ontario Music Educator's Awards, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. She has conducted honour bands in many provinces and states, and in 2001 led the National Youth Band. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Her areas of research include conducting and mime, 19th century French trumpet and cornet repertoire, and 19th century French wind band repertoire.

Gillian MacKay holds degrees from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University.



Faculty News

David Bouque (MusBac Ed 1977, ArtDipMus 1979) has edited and published critical first editions of wind oboes attributed to Mozart, the oboes of K. Anhang C. These works have been recorded for CBC records by the Festival Winds, featuring James Campbell (MusBac Ed 1971) and James Sommerville.

Christos Hatzis has been signed to Prometheus Editions Ltd. His multimedia music theatre work *Constantinople* had its US premiere by The Gryphon Trio at the International Festival of Arts and Ideas in New Haven, CT last summer, and is now signed by IMG Artists International for an upcoming tour. On a different front, the St. Lawrence String Quartet's EMI recording *Awakening* features two of his two string quartets.

The Calban quartet of bassoonists, featuring Mathieu Lussier, Nadia Mackie Jackson, Kathleen McLean and Fraser Jackson has formed an offshoot which specializes in music of the French baroque called *Musica Fennia*.

Following presentation at the Early Childhood Music Chapter of the International Society for Music Education Conference in Barcelona, Spain, Bina John (MusM 1994, PhD MusEd 2002) was the guest speaker at the 2005 Early Years Conference in Yarmouth, England. She has been invited to present at the Association of British Choral Directors, at Sage Gateshead, UK, in August, 2006.

A web site about the life and music of Canadian composer, Oskar Morawetz (MusBach 1944, MusDoc 1953), has been launched: www.oskarmorawetz.com.

Carl Morey (MusBac 1957) gave the opening keynote lecture at *Festival and Symposium - Perspectives On Music In Canada*, in Calgary in January 2006. The featured composer for the week was John Rea (MusM 1969).



Phil Nimmons (above) receiving the first SOCAN/IAJE Phil Nimmons Established Composer Award in NYC.

In June 2005, Prof. Patricia Shand (MusM 1968) traveled to Kuala Lumpur, Malaysia, to attend meetings of the Board of Directors of the International Society for Music Education (ISME). She also traveled to Bangkok, Thailand, where she lectured to Music Education graduate students at Mahidol University. She is currently serving a two-year term (2004-6) on the ISME Board of Directors, and is on the planning committee for the 2006 ISME conference, to be held in Kuala Lumpur in July 2006. She currently chairs the Music Education 60th Anniversary Committee at the Faculty of Music.

Trinity College conferred an honorary Doctor of Sacred Letters degree upon John Turtle in Sept 2005.

Patricia Wright gave a workshop at the Royal Canadian College of Organists National Convention in Halifax in July. She travelled to Vancouver and Seattle for two recitals and a lecture-demonstration on Canadian organ music for the graduate organ class at the University of Washington.

Graduate Student Endowment Fund

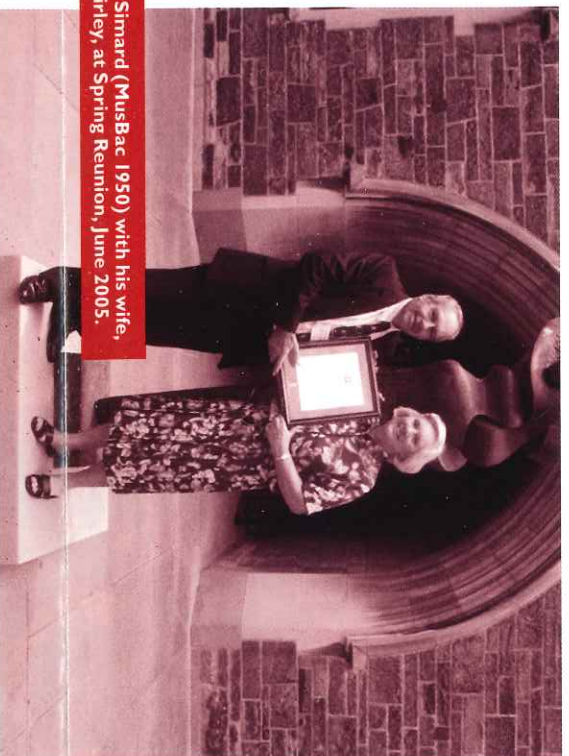
The Graduate Student Endowment Fund Program (GSEF) is a new fundraising initiative established at the U of T by the Province of Ontario to encourage the growth in enrolment in all of our graduate programs. This is a remarkable leveraging opportunity that will effectively triple the impact of donations made in support of graduate student awards.

Donations of \$50,000 will be matched dollar-for-dollar from the GSEF. The combined endowment will also secure U of T matching money on half of its income (the equivalent of matching the income generated by the private donation). The new fellowship will provide roughly \$6,000 per annum in perpetuity for the benefit of our graduate students. The graduate programs at the Faculty of Music attract outstanding students

from around the world who have chosen music as their primary career vocation. They undergo a rigorous application and audition process to have the opportunity to study and specialize in Performance, Composition, Music Education, Theory or Musicology, with our prestigious faculty members, each renowned in their respective fields. In 2005, 229 applicants vied for 60 openings to our graduate program.

The Faculty of Music hopes to establish a minimum of four new awards through this program that would provide attractive funding offers to the top applicants to our graduate programs. We are proud to announce the first award created through the GSEF is the Janet Stubbs Graduate Fellowship in Opera, which was established in honour of the opera alumna through a generous donor directed gift from the Henry N.R. Jackman Fund at the Ontario Arts Foundation.

SPRINGBOARD Student Awards Program

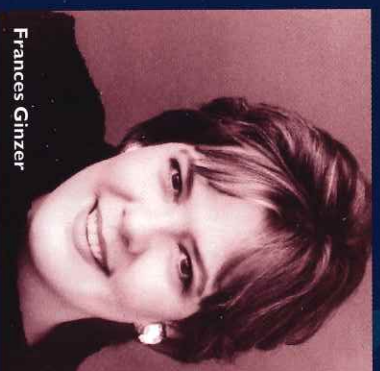


Earl Simard (MusBac 1950) with his wife, Shirley, at Spring Reunion, June 2005.

The Faculty's goal of raising \$1.5 million towards the SPRINGBOARD Student Awards Program was achieved in July 2005 thanks to the generosity of several donors to establish the following new awards since the last issue of Noteworthy:

- COVC – Blanche Carragher Award
- Distillery Jazz Festival Entrance Scholarship
- W Earl Goodchild Opera Scholarship
- Lobodowsky Choral Scholarship
- Earl Simard Entrance Scholarship in Music
- Mary Alice Stuart Jazz Scholarships
- Richard Iorweth Thorman Jazz Scholarship

Noteworthy Gifts



Frances Ginzer

Faculty of Music Alumni Association President Riki Turofsky (DipOpPerf 1970) has made a gift to fund an annual Master Class Series in Voice which was inaugurated in February

2006 with a master class with Frances Ginzer (DipOpPerf 1981) following her appearance as Brunhilde with the COC.

The Faculty of Music welcomes The Sound Post, a full-service Toronto-based supplier of bowed stringed instruments and related goods and services, to our roster of annual scholarship providers with two new awards for strings in performance and music education.

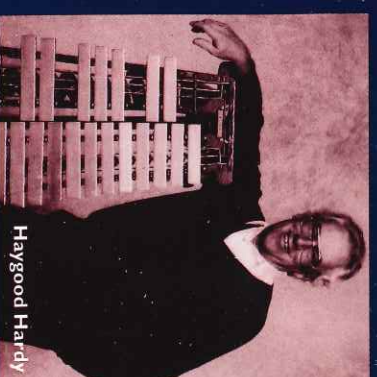
The Music Library has received a gift from the estate of Professor Geoffrey Payzant of research materials concerning Eduard Hanslick and his intellectual milieu, with notes and drafts of projects, 1970-1995, and Professor Payzant's personal collection of related scholarly literature.

Smart Logan donated 280 pieces of Canadian and American songs and piano music published 1897-1907, bound into seven personal albums, from a family collection.

Woodsworth College Principal Mariel O'Neill Karch and her husband

Pierre Karch gifted a collection of 18th- and 19th-century rare French librettos in honour of William Waters, founder of the Waters Challenge Fund in Music. Gail Halliday (a former NACO violinist) gave the library a Beethoven first edition: the vocal score of "Leonore", the 2d version of Fidelio, published in Leipzig in 1810.

The Music Library will get some relief from overcrowding this Spring with the creation of new compact storage space, thanks to a gift of life insurance from David Sheldon and additional support from professor emeritus John Beckwith (MusBac 1947, MMus 1961) and head librarian, Kathleen McMorow.



Haygood Hardy

Thanks to Martha Hardy, the Faculty of Music is now home to Haygood Hardy's vibraphone. Hardy, a UoT arts graduate, is most known for his lifelong career in music as a pianist and percussionist and through his compositions and film scores. His extensive and varied service in the public service and the arts included running for a seat in the provincial legislature and helping to establish SOCAN.

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Private support provides one of the key ingredients for the Faculty of Music to build its future. Private support can also play an important role in your own financial and estate planning. There are many tax-smart options through which individuals can meet their financial objectives while supporting the students and programs of the Faculty of Music.

The Faculty of Music is grateful to many individuals for including the Faculty of Music in their estate planning. In doing so, they are recognized as members of the University of Toronto's King's College Circle Heritage Society.

To learn more about this program or to discuss the various planned giving options available to you that can benefit the Faculty of Music, please contact Marilyn Brown in confidence at 416-946-3145.

Student Notes

Ryan Jackson Wins Largest Stipend from Yale Institute of Sacred Music



Graduating organ student **Ryan Jackson** has been accepted into the Master's program at the Yale Institute of Sacred Music with the prestigious Robert Baker stipend of \$6,000, the largest available to an entering student (in addition to the full tuition scholarship all students receive), and renewable for a second year if progress is satisfactory. The Baker stipends are offered to students deemed to be among the top 1 or 2 percent of the young organists in North America and who have elected to study at the Yale School of Music through the Institute of Sacred Music.

Growing up in Bracebridge, Ontario, Ryan began his musical studies early in life on the piano. At age 16, Ryan began travelling to Toronto for weekly lessons with Dr. Patricia Phillips Wright, director of music and organist at Metropolitan United Church. After two years of private study, Ryan was accepted into the undergraduate performance programme at the University of Toronto's Faculty of Music, where he is a recipient of the prestigious Arthur

Edward Redsell Memorial Scholarship. Now completing his fourth year, Ryan has continued to study organ performance and literature with Dr. Wright as well as organ improvisation, pedagogy and history with William Wright.

Winner of the 2005 National Organ Playing Competition sponsored by the Royal Canadian College of Organists (RCCO), Ryan Jackson has been Assistant Organist at Metropolitan United Church, located in the heart of downtown Toronto, since 2002 where he is regarded as an integral part of a progressive and esteemed church music programme. At 21 years of age, Ryan is quickly building an enviable reputation for his impressive technique and mature artistry, as proven by major wins at two other major Canadian competitions: the Florence and Stanley Osborne National Organ Playing Competition (2004) and the regional Young Organists Competition sponsored by the Toronto Centre of the RCCO (2004).

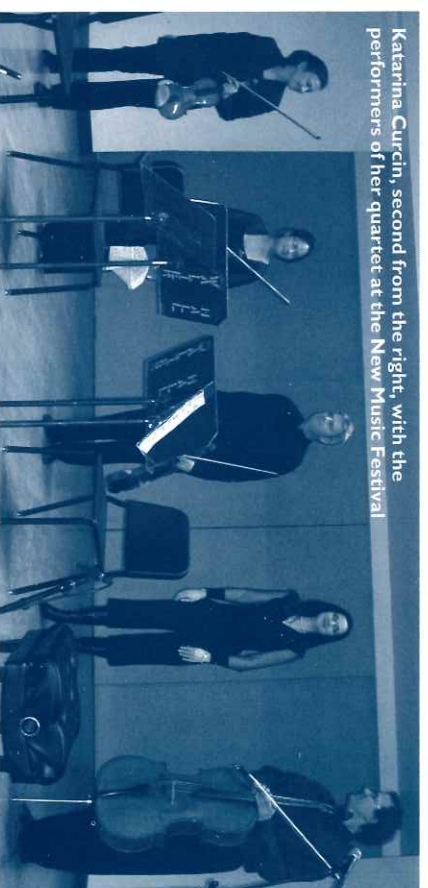
During his time in Toronto, Ryan has had the opportunity to participate in numerous master classes with such notable organists as Stefan Engels (Westminster Choir College), Paul Jacobs (Juilliard), Marie-Louise Jacquet Langlais (Paris Conservatory), Ludger Lohmann (Hochschule für Musik, Stuttgart) and Dame Gillian Weir. The 2005-06 season, his final year at the Faculty of Music has been a busy time for Ryan, with recital engagements throughout Eastern Canada including Montreal's *Festival orgue et couleurs*, the *Fridays @ Eight* concert series at Lawrence Park Community Church in Toronto, and the 2006 RCCO National Convention in Halifax, Nova Scotia.

Student News

Christopher Bagan (MusM Perf II) has won a \$20,000 prize from The Johann Strauss Foundation (Alberta) for advanced study. He plans to use the prize money to spend the next three summers studying in Austria.

Baritone **Philp Carmichael** (Opera II) and tenor **Lawrence Williford** (MusM Perf 2005) won second and third prize respectively in the *Christina and Louis Quilico Awards* announced by the Ontario Arts Foundation in January 2006.

Katarina Curcin (MusDoc candidate) was awarded the 2006 Karen Kieser Prize in Canadian Music for her string quartet, *Walking away from...*, which was performed at the Faculty's New Music Festival.



Katarina Curcin, second from the right, with the performers of her quartet at the New Music Festival

Jonathan Estabrooks (Perf IV) & **Stephen Hegedus** (MusM Opera I) were the Ontario Semi-Finalists for the 2005 National Roza Voice Competition.

Floria Nica (Perf IV) was announced the second place winner of the Classical Guitar Competition at the 2005 National Music Festival.

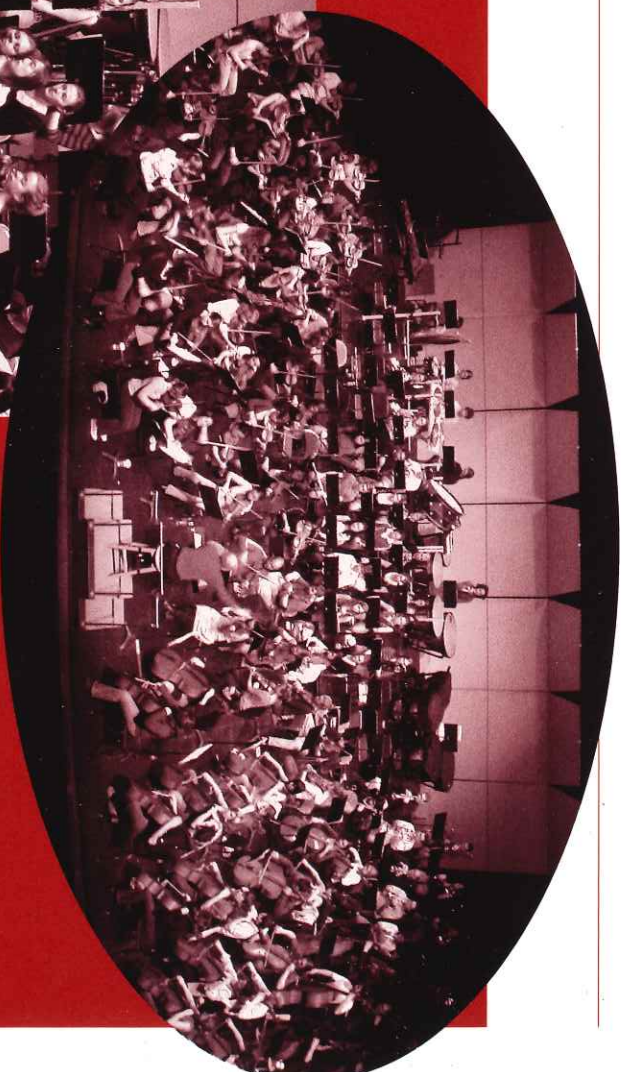
In October 2005, **Julia Stroud** (Perf III) competed at the First Henri Selmer Bass Clarinet Competition at the First World Bass Clarinet Convention in Rotterdam.

Pictured below, graduating music education students **Donald Burns**, **Jane Genge**, **Roseanne Greco**, **Jennifer Pigott** and history and theory student **David Federman** were named Gordon Cressy Student Leadership Award Recipients for 2006 in recognition of their extra-curricular activities.



UTSO/Montreal Exchange

Maestro **Raffi Armenian** directed a joint concert of students from the University of Toronto Symphony Orchestra and the orchestra of the Montreal Conservatory in Toronto and Montreal performances, February 2006.



Alumni Notes

1950s

After forty-two seasons on the podium, founding director and conductor **Glenn Alan Malloy** (MusBac 1953) will be stepping down from the Hamilton Philharmonic Youth Orchestra in the fall of 2006.

1970s

David Elliott (MusBac Ed 1971, MA Mus 1972) is in his fourth year as Professor and Director of Music Education at New York University. His second book, *Praxial Music Education: Reflections and Dialogues*, was published by Oxford University Press in 2005.

Elaine Keillor (MusDoc 1976) became a Distinguished Research Professor upon her retirement from Carleton University in July 2005. She headed a joint project of Canadian Heritage's Canadian Content Online Program and Carleton University which launched www.nativedrums.ca, a website on First Peoples' musical expressions, and is now directing its sequel, *Native Dance*.

Peter Schaffter (MusBac Comp 1979) is a composer, and pianist; and author of the music-themed crime novel *The Schumann Proof*.

1980s

Bill Brennan (MusBac Ed 1985) has launched his first solo recording of original piano music, *Solo Piano*.

Mychael Danna (MusBac Comp 1986) continues to achieve amazing success as a motion-picture soundtrack composer, most recently in films such as Bennett Miller's *Capote*, Atom Egoyan's *Where the Truth Lies*, and Deepa Mehta's *Water*.

Sophia Grigoriadis (MusBac Hist 1988) won the Parents' Choice Foundation 2005 Silver Award for her compilation recording *Sound Adventures: Global Music for Children* which was developed through the parent-child world music and movement classes she offers through her company "Clapping Land" in Toronto.

Sean Klebanoff (MusBac Perf 1987) is now Director of Sales at Audio Products International Corporation, makers of Energy, Mirage and Athena Technologies speakers. For the past five years he has also served on the Governor's Council for the Toronto Symphony Orchestra.

Ron Korb (MusBac Perf 1987) performed a 26 concert tour of Asia with concerts in Japan, China, Taiwan, and Singapore in the Fall of 2005. He also released, with Donald Quan, a Christmas CD entitled *Seasons*, a collection of flute and piano instrumentals.

Allison Lupton (MusBac Ed 1989) released a debut solo CD entitled *My True Love* featuring traditional and contemporary Celtic songs and tunes.

IN MEMORIAM

Veronika Fenyves
Harry Freedman
John Govedas
(MusBac Ed 1972)
George Hislop
(Alumnus, 1949)
Ann Lugsdin
(ArtEdip 1963)
R. Ward McAdam
(MusBac 1950)
David D Sagert
(ArtDipMus 1969)

Margot Marlatt (MusBac Perf 1986) has been named Artistic Director of the Tippecanoe Chamber Music Society.

Vincea McClelland (MusBac Perf 1980) was a member of the jury at the August 2005 Guittare Lachine International Competition in Montreal in which **Drew Henderson** (MusBac Perf 2003, MMus 2005) won Second Place, and she represented Canada at the 10th International Plucked Strings Festival in Rabat, Morocco. She is artistic director of an International Guitar Festival based in Rueil Malmaison, France.

Chiara Mondelli (MusBac Ed 1989) is a Vice-Principal in the Toronto Catholic District School Board.

Adrienne Pieczonka (DipOpPerf 1988) is slated to play the role of Elisabetha in Verdi's *Don Carlos* with the Canadian Opera Company in 2007.

James Rolfe (MusBac Comp 1983, MA Mus 1984) won the 2005 Louis Applebaum Composers Award Toronto. The \$10,000 award recognizes excellence in music composition for theatre, music theatre, dance or opera. Rolfe's new children's opera *Elijah's Kite* (libretto by Camyar Chai), a co-production of the Manhattan School of Music and Tapestry New Opera Works, will receive its New York premiere in April 2006.

Jeffrey Ryan (MA Mus 1989) is featured on a new best-selling independent recording *Variations on a Memory* by the Thunder Bay Symphony Orchestra.

Barry Shiffman, (MusBac Perf 1988) has been appointed director of music programs by The Banff Centre.

1990s

The North York Concert Orchestra has appointed **David Bowser** (MA Mus 1995) as its new Music Director. David is also conductor and Artistic Director of the Brantford Symphony Orchestra. He is also an active composer, vocal coach and teacher, and an instructor at the RCM Glenn Gould School.

Adi Braun (MusBac Perf 1991) has a new recording, *The Rules of the Game*.

Gregory Dahl (DipOpPerf 1998) had a busy season singing the role of Ping in *Turnabout* for the Vancouver Opera and Charlie in *Filumena* for the Edmonton Opera.

Jennifer Griesbach (MusBac Hist 1991) can be heard playing harpsichord on *Scorned and Betrayed: Three Italian Cantatas*, a new CD with Albany Records. Jennifer continues to work as an opera director, having recently directed a double bill of Mozart and Puccini for Garden State Opera in NJ. She is preparing to direct at SUNY Stony Brook and the LaGuardia High School for the Performing Arts in New York this spring.

Barbara Hannigan (MusBac Perf 1993, MA Mus 1999) premiered Dutilleux's *Correspondances* at the BBC Proms, with the Helsinki Philharmonic and at the Paris Opera. She also made her debut at English National Opera in the world premiere of Gerald Barry's *The Bitter Tears of Petra von Kant*, and then toured the solo opera *One* composed for her by Michel van der Aa in Venice, Milan and Barcelona. She also went on tour with pianist Maurizio Pollini to Tokyo, and later Vienna and Bologna, singing the music of Luigi Nono.

Sean Kelly (MusBac Ed 1995) is having great success with his rock band *Crash Kelly* as lead guitarist and vocalist. Last February, *Crash Kelly* toured as special guest with Alice Cooper.

Elizabeth Kuehn (MusBac Ed 1998, MMus Perf 2001) is Director of Music at the Inter-Community School Zürich, Switzerland.

The Green Mountain Cultural Center has announced the appointment of alumnus **Taras Kulish** as artistic director of the 2006 Vermont Opera Festival.

Lynn Kuo (MusBac Perf 1999, MusM 2001) had her Eastern European debut with the Orpheus Chamber Orchestra in Serbia, Romania, and Bulgaria, in addition to maintaining her duties as Assistant Concertmaster of the National Ballet of Canada Orchestra and 'Chef de l'ensemble Les AMIS'.

Paolo Pietropolo (MusBac Hist 1999) was a winner of Prix Italia 2005 for his work as Director and Producer together with Chris Brookes and Jowi Taylor (Script), at CBC/SRC Canada for *The Sound of Change - Episode 2*.

Laura Whalen (DipOpPerf 1999) received favourable reviews for singing Juliette in Gounod's *Romeo et Juliette* last September with Opera Lyra Ottawa.

Judith Yan (MusBac Comp 1993) garnered rave reviews as conductor of Stravinsky's *The Rake's Progress* with the San Francisco Opera in August 2005.

2000s

Philip Addis (DipOpPerf 2002) and **Emily Hamper** (DipOpPerf 1997) toured Australia where they performed as part of the Queensland Music Festival.

Tiffany Burr (MusBac Perf 2002), **Eldon Ng** (MusBac Perf 2001, MusM Perf 2003), and **Angela Park** (MusBac Perf 2001, MusM Perf 2003) were among seventy-six pianists from twenty-one countries chosen to advance to Stage One of the Fifth Honens International Piano Competition. Each will perform a forty-minute recital in either Calgary (Ng), New York (Park) or Hamburg (Burr) this Spring.

Violinist and violist **Rebecca (Benstead) Diderrich** (MusBac Perf 2004) is now a member of Palm Beach Opera orchestra.

Petar Dundelski (MusM 2001) has been appointed Resident Conductor of the Edmonton Symphony Orchestra

Alumna **Leah Gordon** has a contract as a junior principle in the Musiktheater im Revier in Germany. Last year she had her European debut as Mary in Cy Coleman's *The Life*.

Peter McGillivray (DipOpPerf 2003) won second prize at the 6th biennial Queen Sonja International Music Competition in Oslo last August.

Tara Nadal (MusBac Ed 2001) has been appointed Artistic Director for the Mississauga Festival Youth Choir.

Owen Pallert (MusBac Comp 2002) has made a splash in Canada's independent rock scene where he has won fans including David Bowie and U2 with *Final Fantasy* and work with The Arcade Fire.

Abigail Richardson's (MA Mus 2000, MusDoc 2005) piece *Scintilla* will be premiered in April 2006 as part of the Soundstreams Canada season.

Six brand new 15-minute operas were premiered by Tapestry in *Opera to Go* in March 2006, which featured composers **Andrew Staniland** (MusM Comp 2002) and **Aaron Gervais** (MusBac Comp 2005), with performers **Carla Huhtanen** (ArtDipMus 1998, DipOpPerf 2000), **Jessica Lloyd** (MusBac Perf 1998), **Keith Klassen** (DipOpPerf 2002) and **Calvin Powell** (DipOpPerf 2005)

The Cecilia String Quartet, featuring **Liana Berube** (MusBac Perf 2005), **Sarah Nematallah** (MusBac Perf 2005), and **Sharon Lee** (Perf IV) will have performances at McGill and Wilfrid Laurier University, a tour for Jeunesses Musicales Canada and a debut with Music Toronto in 2006-2007.

You Are Note-worthy

Keep in touch!

Send us your news and photos to share with Music Alumni!

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Note-worthy is the Faculty of Music's alumni newsletter. Comments and Submissions are welcome.

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