

Note worthy

STRENGTHENING OUR PIANO PROGRAMS



PIANO forte!



ne of our goals at the Faculty of Music is to have, unquestionably, the finest piano program in Canada

and a program that will attract many of the best piano applicants from North America and abroad. Our extraordinary piano faculty members represent, in my estimation, one of the deepest pools of piano talent in Canada. We have full-time tenure track faculty in piano, operatic repertoire, collaborative pianists, and an extraordinary team of part-time studio faculty. So I'm delighted, first of all, to announce that we're in the process of hiring an additional pianist for the start of the 2007-08 academic year, and also that we have received over 100 applications for the position.

The new piano faculty member will provide enhanced advising and teaching for our new Doctorate in Music Arts in

Performance, which will admit the first doctoral piano students to the Faculty of Music next year – the DMA degree joins our

two new Masters degrees in piano pedagogy and collaborative piano, and will help to keep us in the forefront of piano instruction. Several years ago, this Faculty took a critical look at the state of our pianos, our piano faculty, and our piano scholarships, the strategic tripod of any great piano program. Under my predecessor, Dean **David Beach**, critical appointments in the faculty were made, and Father James McConica stepped forward to help the Faculty purchase the magnificent Edith McConica Steinway, which resides in Walter Hall. Still, our budget for piano maintenance was only \$10,000 per year, and even less was available for purchasing new pianos.

We developed plans to launch a 2 million dollar campaign to endow both student

scholarships and the ongoing renewal of our piano inventory. But before going public, we received the sad news of the passing of Alice Matheson, a dear friend of the Faculty. Subsequently, we were also informed that her estate, which was to provide for piano scholarships, would yield an endowment of more than 1.5 million dollars. This will make available over \$60,000 per year to deserving young pianists and will help us to attract many of the best and most talented students in North America. Thus, through the generosity of Alice Matheson, we are 3/4ths of the way to our goal of piano self-sufficiency and excellence. In order

to build and renew our piano inventory commensurate with a great piano faculty, I'm delighted to announce that we are launching a campaign called *Piano Forte! Strengthening our Piano Program*, with the goals of creating a \$500,000 endowment for the program and securing a top-of-the-line concert grand piano for MacMillan Theatre, valued at \$130,000. You will be seeing this campaign in the months to come; I hope you will join me in securing for our faculty, but most importantly our students, the resources they need to achieve their artistic potential and share with us the fruits of that mastery.

Gage Averill, Dean



Edith McConica Steinway, Faculty of Music, Walter Hall

The Centre for Opera in Sulmona, Italy



he Centre for Opera in Sulmona, Italy (C.O.S.I.) is a new Summer Program of the Faculty of Music for advanced and developing singers, pianists and instrumentalists. The inaugural 2007 C.O.S.I. five-week session, under the artistic direction of **Darryl Edwards**, begins on Thursday, June 21 and ends with a final Gala Performance on Tuesday, July 24.

Advanced singers are cast in roles in Mozart's *Le nozze di Figaro*, with **Judith Yan** (MusBac Comp 1993), conductor, and Lorna Haywood, stage director, and performed in the Sulmona Opera Theatre with the Chamber Orchestra of the Raggradi Philharmonic of Sofia, Bulgaria and the Sulmona Opera Chorus on July 19 and 20.

The Opera Studio, led by Jennifer Tarver, will see singers in the Young Artists' Programme receiving dramatic and musical training, and performing operatic arias and scenes. The Professional Artist-Teachers' Programme is specifically intended for a limited number of professional performers who may also be teaching voice. They will have the opportunity for professional development and personal role study. All performances will take place in the excellent concert venues in Sulmona and the surrounding region.

The Sulmona experience is rich in operatic training and performance opportunities, with immersion in Italian life and Italian language classes. Internationally renowned faculty in operatic performance, voice teaching and coaching, dramatic coaching, operatic dance, and lyric Italian are converging with advanced singers, pianists, and instrumentalists to create a high level of performance in the traditional grandeur of Italian opera theatres and courtyards.

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Notes from the Dean



my year that starts out with the presentation of an honorary doctorate to famed composer and sound ecologist Murray Schafer is bound to be a remarkable one. Murray regaled our graduating students and their families with an extended and humorous thought-piece on whether he was kicked out of the Faculty of Music as a student in the 1960s or whether he left of his own accord — the truth would seem to be somewhere in between.

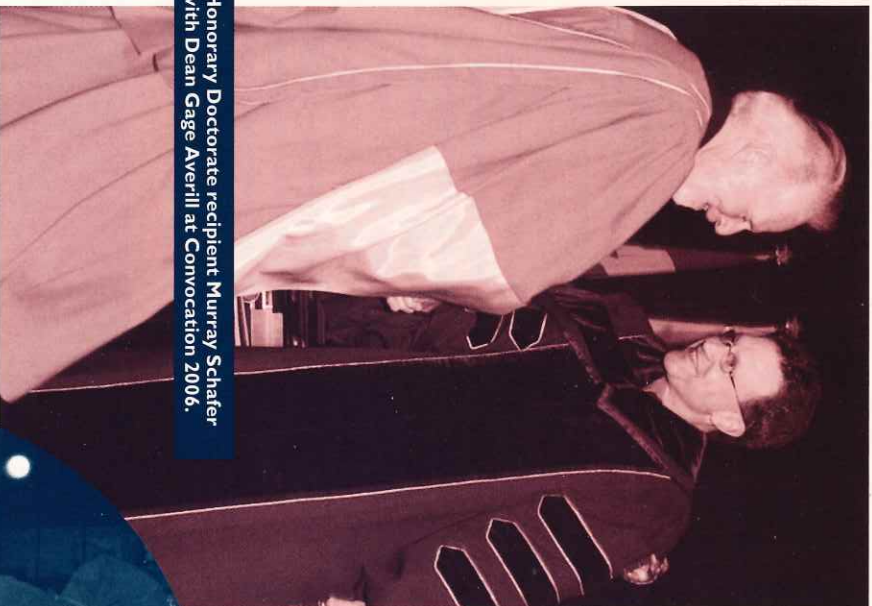
Speaking of “Where the Truth Lies,” (sorry for the awkward segue), the fascinating Atom Egoyan film by that name, which opened last year, was scored by composer (and another alumnus of the Faculty) Mychael Danna, who will be this year’s featured convocation speaker. This is especially fitting given that our students share convocation with Innis College, which houses the excellent Cinema Studies program.

Atom Egoyan happens to be serving for three years at the University as a Visiting Artist in Interdisciplinary Practices, courtesy of the Dean of the Faculty of Arts and Science. Three Music students each year are studying with Atom, and Atom will have a presence in the Faculty of Music over the next two years as we build our film and media music initiative. This initiative took off this year with a collaboration with the film and animation programs at Sheridan College that paired up our composing students with emerging filmmakers for original scores to new films. The results of these exciting collaborations were recently shown to representatives of Pixar, Dreamworks, and Disney, among other studios.

Some of the projects prepared in Atom Egoyan’s class last year will be featured in the University’s offerings for Nuit Blanche, Toronto’s “All-night art thingy.” The Faculty of Music will again be up all night for Nuit Blanche next fall (Sept. 29th-30th) offering a program called “Awakening the Electronic Forest” (this will be part of a tribute to the Centennial of the Faculty of Forestry!). Our electroacoustic installation and performance last year, curated by Andrew Staniland, and the playable water sculpture (the hydraulophone) by engineer Steve Mann brought thousands through the Faculty from sunset to sunrise.

The presence of Egoyan on campus and the campus-wide participation in Nuit Blanche have been spurred on the by organization of an Arts Council for the University of Toronto, which I have helped to organize. This last year I prepared a successful proposal to the Provost’s Academic Initiative Fund to create an ArtsZone Office for the Arts Council with two staff members who will assist in events, promote the arts across campus and to the community, and further develop our lively new website for the arts: www.arts.utoronto.ca. The presence of this office will result in a much more vigorous showcase for arts at U. of T. and there are already plans to create a month-long arts celebration in March – April, so stay tuned.

My Dean’s Welcome speech in September (“Weapons of Mass Instruction”) emphasized our efforts in outreach, and there have been many developments on this front. First, we



Honorary Doctorate recipient Murray Schafer with Dean Gage Averill at Convocation 2006.

offered a number of service learning courses in the last year in which our students worked in the community and with institutions such as Toronto Community Living. Second, we worked with the University’s Office of Community Partnerships to make

available over 1,000 tickets to our programs to students in underserved areas (along with which our instructors offered workshops). Third, our students performed at the Four Seasons Centre for Performing Arts and at other venues around the GTA and we sent ensembles to jazz educators and percussion society meetings in the States.

Fourth, we are inaugurating a new week-long music immersion program for talented regional high school students in collaboration with New College, and this residential program in May will be called Music Past Forward. It will feature lectures on the future of post-secondary music education and workshops with world music and other ensembles. And finally, and most recently, our request to the Provost’s Student Experience Fund to provide matching funds for our outreach initiative (Music Couns!) was successful, and we hope soon to announce that we have matched this year’s goal! This will help to fund the full range of our community, school, and “in-reach” initiatives, including the program we are designing with a few school principals in the Rexdale neighborhood.

We are confident that our proposal to create a new degree, the Doctoral of Musical Arts in Performance, will be successful and that we’ll be allowed to admit a cohort for this fall. The DMA has occasioned enormous interest among musicians in Canada (and some in the States as well) hoping to advance their education. Of course, the presence of advance doctoral performance students should also inspire our masters and undergraduate students and make for an even more impressive concert series in our calendar.

The DMA is one piece of our graduate enrollment expansion plan, which promises to increase our graduate census from 88 in

2004-05 to 218 in 2009-10. Although the University as a whole has embraced graduate expansion enthusiastically, ours is in percentage terms the most ambitious in the University. These efforts will ensure the fiscal health of the Faculty and ensure that we preserve our leading role in graduate music education in Canada. All of this creates a much more complex graduate portfolio, and I am happy to announce that Professor Russell Hartenberger has assumed the new

for the Faculty over three years (“Building the Student Experience from the Bottoms Up” — cheeky, eh?).

Hard at work on many of these facilities issues is our new Assistant Dean Operations, Kevin Howey. Kevin comes to us from Nursing, and his first six months with the Faculty have displayed his amazing knack for getting things done (always with grace and good humour). With the addition of the Assistant Dean Operations position, we’ve capped off a set of administrative reforms and reorganization that should lighten the loads on some of our dedicated and overworked staff, improve reporting and planning, and in general make us more efficient. Also joining our staff this year are many new and enthusiastic employees in positions that have a great impact on our various constituencies. These include:

Rozmin Dhira (Executive Assistant to the Dean), Jennifer Panasiuk

(Admissions and Recruitment), Eddy Aiken (Performance Assistant), Rebecca Burditt

(Information Officer in the Office of Student

Services), Jennifer Doyle (Box Office), and most recently Dawn Pascoe, our new receptionist. I can’t say enough about the job that these folks, and the rest of our staff,

do day-in and day-out in service of our students and the Faculty as a whole. On a sadder note, due to changes

in advancement funding throughout the University, we will lose the services of

Marilyn Brown, our Director

of Development and Alumni Relations and one of our most dedicated, long-term staff members. She will be sorely missed.

Adding to the sense that we are living through a dizzying cultural revolution is our new Constitution and By-Laws (which enshrine faculty leadership of the Faculty Council and bring both undergraduate and graduate matters under the authority of the Council) and a completely new budgeting system for the University, which makes each unit responsible for all the revenue it brings into the University (tuition, provincial grants, divisional revenue) and for its share of all University expenses. This is an infinitely more complex and difficult budgetary environment but one that presents many opportunities for us as well.

But few of you, gentle readers, will be terribly fascinated by issues of administration, budgets, or governance! As dean, these things are, for better or worse, part of the world that I have to inhabit. If they all work well, they should be essentially invisible to the world, which will see only that we have amazing performances and educational programs, that our students achieve extraordinary things, that our Faculty reaches out to the Community, and that our facilities make our students proud and the community welcome. I’m delighted to report that we’ve made great strides on all this over the last year.



The hydraulophone outside the Faculty of Music on Nuit Blanche gets a try-out by Dean Gage Averill with daughter Fiona on his shoulders. His wife Giovanna is at right.

position of Associate Dean Graduate Education to steer our graduate programs into the future. Professor Hartenberger’s position has also been upgraded to a full professor, full-time with tenure in recognition of his position as a global leader in percussion studies.

Of course any expansion will also mean that we have to accelerate our facilities expansion, and we have been very busy on this front in the last year. We have now secured temporary expansion space (along with Law) in buildings centred at 39 Queen’s Park (formerly the Centre for Medieval Studies).

In addition I have reconvened our Users’ Committee to update our space needs in anticipation Governing Council approval in Fall for our general expansion plan. We are working closely with the Faculty of Law and the Office of Space and Facilities Planning

on a comprehensive site design, and it is expected that we will incorporate the building known as Falconer Hall (in front of the Edward Johnson Building, formerly part of Law) as part of our expanded footprint. In the mean time, we’ve added two attractive media displays in our lobby, we are about to install wireless internet access throughout the Edward Johnson Building, and we are updating and expanding our practice facilities, labs, graduate meeting space, and world music rehearsal and storage space. And our successful proposal to the Student Experience Fund last year is resulting in all new seating

Alumni Band Reunion



n October 21st, 2006, the Wind Ensemble, conducted by **Gillian MacKay** and **Jeffrey Reynolds**, hosted an Alumni Band

Reunion, as part of the Music Education 60th Anniversary festivities. Alumni from the 1970s through 2006 converged on the Edward Johnson Building for a day of music making, laughter, and reminiscing. Over thirty wind and percussion alumni joined the ranks of the current Wind Ensemble for the second half of their evening concert, after a rigorous (and somewhat boisterous) afternoon rehearsal. Many more alumni were in the audience to hear the concert.

There were several highlights to this event:

to everyone's delight, former conductors **Robert Rosevear**, **Ronald Chandler** (MusBac Ed 1957) and **Stephen Chenette** (MusBac Ed 1957) were in attendance and each of these conductors took the podium for a piece in the second half of the concert. Another highlight of the evening was guest soloist, clarinet virtuoso **James Campbell** (MusBac Ed 1971) performing Weber's *Concerto #2* and Alan Gilliland's new *Dreaming of the Masters I*.

Dean **Gage Averill** presented James Campbell with the Faculty of Music Distinguished Visitor Medallion in recognition of his impressive artistic



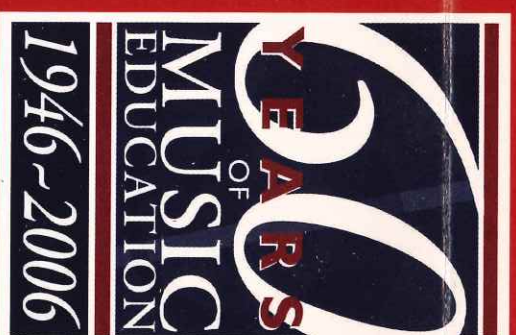
Above: Prof Gillian MacKay, Professor Stephen L Chenette, Professor Robert A Rosevear, Dr. James Campbell, Prof Ronald E Chandler, Prof Jeffrey Reynolds



Above Prof Patricia Shand with Conductor Robert Rosevear and Music Education Alumni from the 1970's



Alumni Band Rehearsal



Noteworthy Gifts

Dr. Marcia Beach and former Dean David Beach have funded a new award in honour of Marcia's parents, the Mildred and Raymond Saleme Piano Scholarship.

Kathy Collier has generously gifted to the Faculty of Music Library the archives of her late husband **Ron Collier**, beloved composer, arranger, conductor & trombonist.

Long time friends and supporters of the Faculty of Music, **Eleanor** and **Gerald Copeland** have established a new graduate scholarship in Opera or Voice.

Irene Pump Croot and **Keith Croot** honoured the faculty with two major gifts this year. The first establishes a new graduate fellowship in Opera and

the second substantially increases the endowment for the John and Caroline Pump Opera Scholarship, named in honour of Irene's parents.

Richard and **Donna Holbrook** made another creative gift to Opera students at the Faculty of Music by donating subscriptions to the Canadian Opera Company Season at the Four Seasons Centre for the Performing Arts.

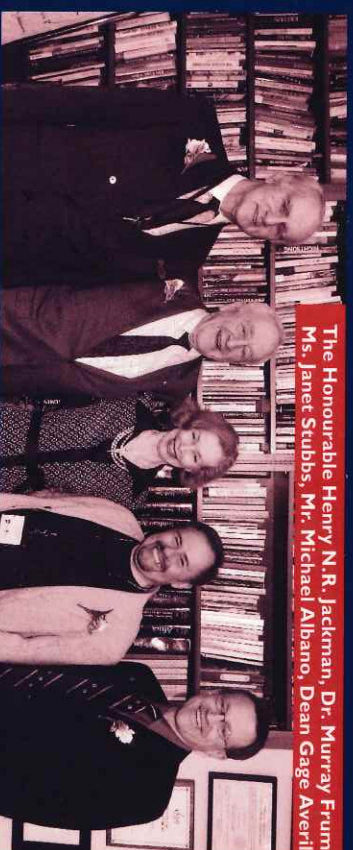
A new Graduate Fellowship in Violin was established through the estate of **Pearl Palmason**, former violinist with the Toronto Symphony Orchestra.

As a tribute to the late **Kaye Zeldin** and her lifelong interest in music and voice, her daughter **Donna Raxlen** and their family and friends established an entrance

scholarship for soprano, mezzo-soprano or alto performance students, the Katherine Cheney Raxlen Zeldin Vocal Award.

Chancellor Henry R Jackman made a generous gift through his endowment at the Ontario Arts Foundation to establish

graduate fellowship in Opera to honour **Janet Stubbs** (DipOpPerf 1975), Director of the Ontario Arts Foundation and distinguished alumna of both Faculty of Music and the Faculty of Law at the University of Toronto.



The Honourable Henry N.R. Jackman, Dr. Murray Frum, Ms. Janet Stubbs, Mr. Michael Albano, Dean Gage Averill

Mary Morrison Celebration



Mary Morrison



nce in a blue moon, a shining star among us is recognized and feted—in real time and in real

style by that person's own people. Such a blue moon shone over Waler Hall on the evening of October 23rd, 2006 as **Mary Morrison's** students, colleagues, family and friends came together with pride and affection to honour Mary in a concert celebration marking her 80th birthday.

Mary Morrison enjoyed an illustrious career as an operatic soprano, creating roles for the Canadian Opera Company, premiering many new works, and earning numerous accolades, including an Order of Canada. Mary's retirement from performance in the mid 1980's enabled her to devote more time and energy to teaching and for the last several decades she has been based in her studio down the "voice corridor" across from Waler Hall. And what a teacher she is! Dozens of her graduates are singing and teaching in Canada and throughout the world, and a deep and wide repository of respect, affection and devotion has grown up around her. This willingness formed the raw material for the formidable lineup of highly entertaining and often beautiful performances presented for Mary to the capacity audience of students, family, friends and colleagues.

A gracious and elegant Mary Morrison was piped to her seat, in a welcome appropriate to her Scottish heritage. **Nancy Argenta**, with pianist **Liz Upchurch** called



Measha Brueggergosman

us to order with Henry Purcell's *If Music be the Food of Love*. There's not enough space to mention all the remarkable moments that followed, but among them were **Kathleen Breit's** exquisite performance of the Scottish folksong *An Eriskey Love-Lill*. Current student **Charlene Santoni** sang *Laurie's Song* from Leonard Bernstein's *The Tender Land*. **Peter Barnes** (DipOPerf 1985) took liberties with Mozart's *Catalogue Aria* from *Don Giovanni*, listing Mary's many pedagogical successes from across Canada.

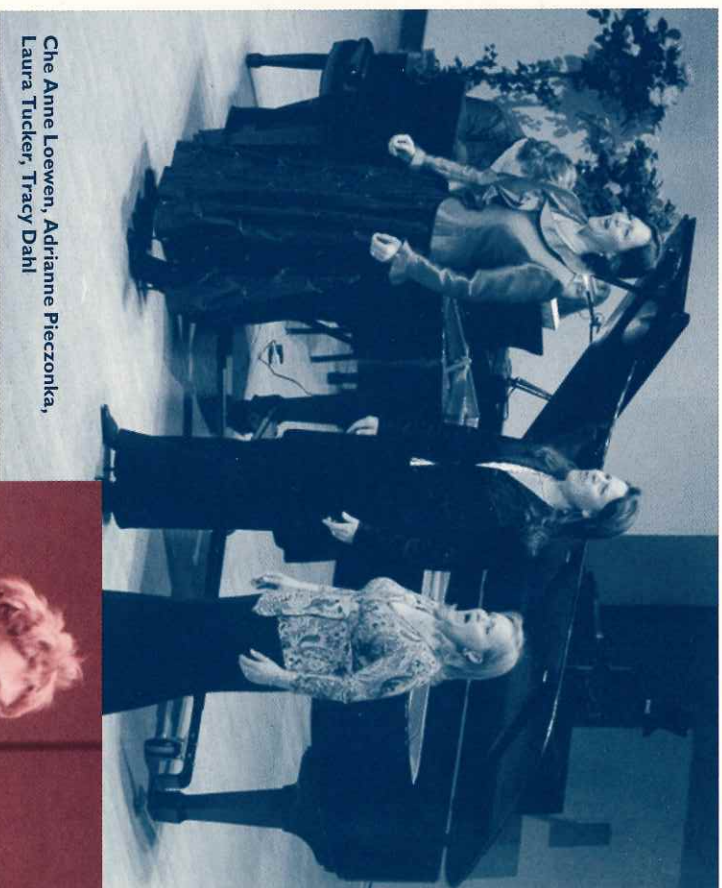
Measha Brueggergosman (MusBac Perf 1999) was gracious and witty in her role as Master of Ceremonies, and sang a scintillating medley of spirituals to boot. **Ingrid Attrot** (DipOPerf 1985) sang the first public performance of a folk song by Mary's late husband Harry Freedman. Their daughter, **Lori Freedman** (MusBac Perf 1981), played an arresting improvisation on her bass clarinet. **Phil Nimmons**, on

clarinet, with pianist **David Braid** (MusBac Perf 1998) cut some fine improvisational figures in the jazz vein. **Tracy Dahl's** brilliant version of *Adele's Laughing Song* from Johann Strauss' *Die Fledermas*, with hilarious new words by **Michael Albano**, revealed the need to return to Mary for on-going tune-ups!! **Adrienne Pieczonka** (DipOPerf 1988) and **Jackie Short** gave a tribute to their teacher in the form of a sidesplitting skit, with Short as the long-suffering Mary coaching a hapless student, Pieczonka, attempting a challenging late 20th century piece about a loon, by Harry Somers-Schafer-Freedman. **John Tessier**, on loan from the New York City Opera, sang a breathtaking *Una furtiva lagrima* from Donizetti's *L'elisir d'amore*. The trios moved from the ridiculous to the sublime, with recent graduates **Joni Henson** (MusBac Perf 2000, DipOPerf 2004), **Virginia Hatfield** (DipOPerf 2003, MusBac Perf 2004) and **Shannon Mercer** taking on Gilbert and Sullivan's *Three Little Maids from School*.

Henson went on to take her place with Peter Barnes and **Megan Latham** (DipOPerf 2002, MAMus Perf 2004) in *Soane sia il vento* from Mozart's *Così fan tutte*. The performances ended with Richard Strauss's sublime final trio from *Der Rosenkavalier* sung by Dahl, Pieczonka and Laura Tucker. Professor **Lorna MacDonald** spoke some choice words of tribute as did Dean **Gage Averill**, who, in a stroke of genius, riffed on Oliver Wendell Holmes' lines "Alas for those that never sing, but die with all their music in them!"

A special "Mary Morrison" version of Handel's *Hallelujah Chorus* (text by **Che Anne Loewen**) was screened for a full-audience sing along before the piper piped Mary and her throng to a reception with birthday cake and bubbly. And for that one night it appeared that there could be no more sublime a life than that of a great singer/artist/teacher.

And after the moon set, and the sun rose, the next day, Mary, as fully poised as ever, rolled up her sleeves and



Che Anne Loewen, Adrienne Pieczonka, Laura Tucker, Tracy Dahl

continued to put her gifted students through their paces in her studio, across the hall from the glamorous events of the night before.

The evening also marked the establishment of the **Mary Morrison Award in Voice Performance**. This award will be given annually to a graduate or undergraduate singer in voice studies who demonstrates excellence in both vocal talent and musicianship. The recipient must show vocal ability within a broad range of musical styles, including contemporary music. Proceeds from the concert went to support the scholarship and a DVD is in production. If you would like more information or you wish to make a make a contribution to the Mary Morrison Award in Voice Performance please contact Miriam Stephan at 416-946-3580 or miriam.stephan@utoronto.ca or send to the Faculty of Music, Development Office, 80 Queens Park, Toronto ON M5S 2C5.

Che Anne Loewen



Lori Freedman

Faculty News

William Carr has been nominated for a Juno award in the Traditional Jazz Album of the Year category for his album *Other Stories* at the 2007 Juno awards.

The Daily Telegraph (London, England) has published a preview on the upcoming performances of **Prof. Christos Harizis'** multimedia work, *Constantinople*, at the Royal Opera House.

Sherry D. Lee, Assistant Professor of Music at UTSC in Performing and Visual Arts and in the Graduate Program at the Faculty of Music has just won the **2006 Phillip Brett Prize of the American Musicological Society** for her article "A Florentine Tragedy, or woman as mirror" published in Vol. 18/1 of the Cambridge Opera Journal (March 2006).

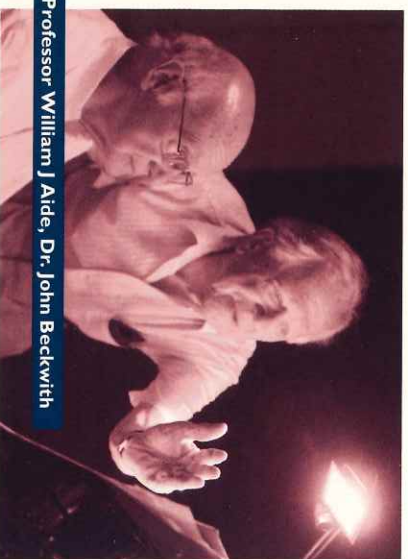
James Parker has been nominated for Classical Album of the year: Large ensemble or Soloist(s) with large ensemble at the Juno Awards for his album **Mozart: Piano Concerti** with Jon Kumura Parker, Ian Parker, CBC Radio Orchestra/Mario Bernardi.

Annalee Paripatanakoon (violin), **Roman Borys** (cello) and **Jamie Parker** (piano), member of the **The Gryphon Trio** have been nominated for Classical Album of the year: Solo or Chamber Ensemble at the Juno Awards for their album *Mozart: Complete Piano Trios*.

Music Librarian **Kathleen McMorrow** has been awarded the Helmut Kallmann prize of the Canadian Association of Music Libraries, for "continuing and significant contributions to the advancement of music librarianship and scholarship in Canada."

The Music Library is contributing to the University of Toronto's participation in the Internet Archive <http://www.archive.org>. Over 1000 books – English language titles published before 1923 – have been digitized to date. Their contents are now freely available and fully searchable online. The scanned books have been moved to the University Library's Downview high-density storage facility and can be retrieved on demand.

John Beckwith at 80



Professor William J Aide, Dr. John Beckwith

A

special concert was held in Walter Hall on Sunday, March 11 to celebrate the

distinguished Canadian composer – and Faculty of Music Professor Emeritus

– **John Beckwith's** (MusBac1947, MA Mus 1961) 80th birthday. The program

featured many varied works from Beckwith's catalogue, spanning nearly

forty years, from the choral mainstay *Sharon Fragments* of 1966, right up to the soprano

song *A Man and his flute* written in 2003.

Participating in the concert were sopranos

Teri Dunn and **Kathryn Domoney**

(MusBac Perf 1983), mezzo soprano Laura

Pudwell, tenor **Colin Ainsworth** (ArtDip

2000, DipOPerf 2002) and baritone Doug

MacNaughton, all of whom delivered heartfelt

renditions of Beckwith's songs to a variety

of texts by Miriam Waddington, Margaret

Laurence, John Kerts and e.e. cummings.

Pianists **Amanda Johnston** and **William Aide**

(1959) accompanied the singers, and Aide also

gave a rousing performance of *March, March*, a multi-movement work for solo piano that

Beckwith had composed in 2001 in honour of John Weinzwieg's 88th birthday.

The "Beckwith Chorale",

made up of some of Ontario's

finest professional chorists, were

conducted by Montreal's Wayne

Riddell in several of Beckwith's

choral works, including *Lady*

Wisdom, written in 2000 for the

opening of the John W. Graham

Library at Trinity College, 1838

(with text by Dennis Lee), *Sharon*

first birthday of Beckwith's grand-daughter Alison.

The hall was full of well-wishers from the

University, the Toronto music community,

old colleagues and friends from out-of-town

and former students, all rising to their feet at

the end of the concert in paying tribute to the

man whom Dean Gage Averill described as

the "perhaps this Faculty of Music's most loyal

friend". The party continued in the lobby

of Walter Hall with champagne and cake,

courtesy of **Kathleen McMorrow**, the Faculty

of Music and the Canadian Music Centre.

Not one to look back for too

long, John Beckwith is hard at

work on a new commission for

the Mississauga Choral Society, to

be performed in their 2007-2008

season, and a CD of his vocal

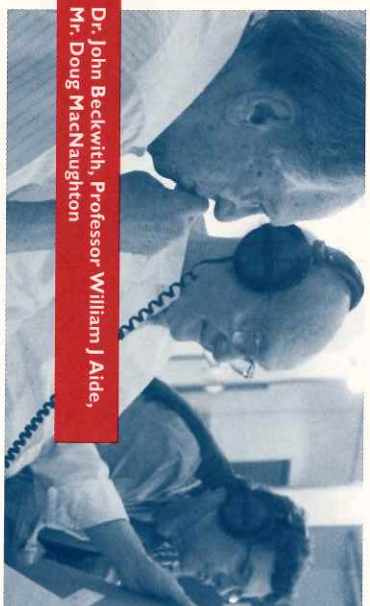
works, featuring many of the

singers on his birthday concert,

and pianist **William Aide**, will be

released by Centrediscs near the

end of this year.



Dr. John Beckwith, Professor William J Aide, Mr. Doug MacNaughton

Fragments, and two songs by Robert Burns,

arranged by Beckwith in 1989 for the Sharon

Festival. Pianist James Bourne accompanied

the choir. A string quartet, made up of violinists

Larry Beckwith and **Laina Berube** (MusBac

Perf 2005), violist Anthony Kapoport and

cellist **Mary-Katherine Finch** (MusBac Perf

1995, MAMus 1996), performed Beckwith's

College Airs – originally written for the 25th

anniversary of the Orford String Quartet,

and the program was rounded out with short

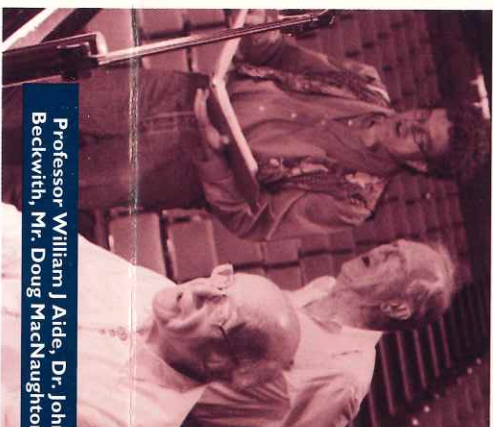
birthday-inspired works by Beckwith, ranging

from an arrangement of Happy Birthday

for Sir Ernest MacMillan from 1971 to a six

part round, accompanied by guitar (Doug

MacNaughton again) written in 1998 for the



Professor William J Aide, Dr. John Beckwith, Mr. Doug MacNaughton

Faculty and Alumni Won 2007 National Jazz Awards

Congratulations to jazz faculty members Phil Nimmons, Heather Bambrick, David Braid, Terry Clarke and alumni Roberto Occhipinti and Russ Little for winning the 2007 National Jazz Awards. The sixth annual awards, honouring contributions in jazz excellence, took place at the Palais Royale in Toronto last night.

Legendary clarinetist and professor emeritus Phil Nimmons took home

two awards - Arranger of the Year, and

Clarinetist of the Year. Pianist/composer

David Braid was named SOCAN Composer

of the Year and the David Braid Quartet

with Mike Murley won the Acoustic Group

of the Year award. Jazz alum and faculty

member Heather Bambrick was named Jazz

Broadcaster of the Year for her work on

JazzFM91, and Terry Clarke, drums faculty,

won the Drummer of the Year award.

Two alumni of the jazz program also grace

the list of winners. Roberto Occhipinti is

named Jazz Producer of the Year and Russ

Little is Trombonist of the Year.

The University of Toronto Faculty of

Music boasts one of North America's most

comprehensive jazz programs. Studies in

theory, jazz composition, jazz arranging

and orchestration, improvisation and ear

training are taught by some of Canada's

leading jazz artists. The program has been a

fertile ground producing a number of young

Canadian professionals including William

Carn, Lina Allemanno, Quinsin Nachoff,

Mark McLean, Gordon and Michael

Webster, Anthony Michelli, David Braid,

Andrew Downing, Heather Bambrick,

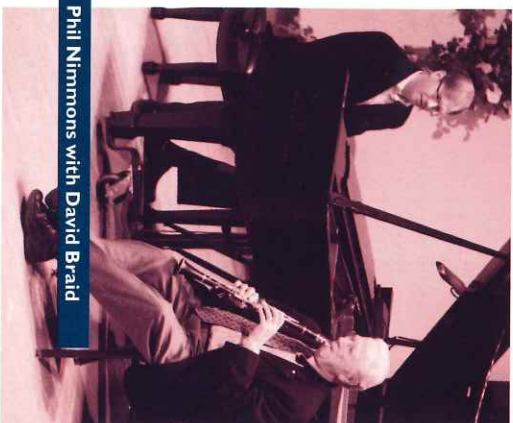
Tara Davidson, Mike McClellan, Davide

Direnzo, among others.

For more information on the Faculty of

Music Jazz Program, visit www.uoftjazz.ca.

Aaron Wong



Phil Nimmons with David Braid

A Grand Gesture



A

classical music fan with no connection to U of T has left the Faculty of

Music a bequest of more

than \$1 million – and a baby grand piano

– to support students intending to pursue

classical performance careers in piano or

violin. Alice Matheson, who died this fall at

the age of 96, made the donation in honour

of her late brother, Armen. An engineer by

training, Armen was a talented pianist who,

due to economic and social circumstances,

had been unable to earn a living from

music. "I always believed that he would

have been much happier if he had been

able to pursue a career as a concert pianist,"

Matheson had said.

The funds will create an endowment

to provide yearly scholarships for students

New Appointments:

Sherry D. Lee
Assistant Professor, History and Culture
(cross appoint with UTSC)

Sherry Lee taught at the University of

British Columbia and the University of

Victoria before coming to the University

of Toronto in 2006. Her areas of research

and teaching interest in the 19th and 20th

centuries include music and culture in *fin-*

de-siècle Vienna, music-text relationships

(especially in opera), electroacoustic and

spectral composition, and new music in

Canada. She has specialized in the music

of Wagner, Mahler, Schoenberg, Schreker,

Zemlinsky, and Britten, and the musical

thought of Theodor W. Adorno. Professor

Lee's work is informed by literary and

critical theory, gender studies, philosophy

and aesthetics. She has published in the

Journal of the American Musicological

Society and *Cambridge Opera Journal*,

and has delivered papers at numerous

conferences in Canada and the United

States. In 2006 she was a fellow of the

Mannes Institute for Advanced Studies

in Music Theory at Yale. Her current

research includes a large-scale project on

Adorno and opera.

Tim Ries

Jazz Studies at the University of

Toronto saxophonist/composer, Tim

Ries, joined the Faculty of Music as

Artist in Residence for the winter

term of 2006- 2007. In addition to

performances, Mr. Ries coached graduate

and undergraduate jazz ensembles and

presented master classes. A fixture on

the New York jazz scene, Tim is also a

member of the Maria Schneider Jazz

Orchestra and the Rolling Stones.

of classical piano or orchestral strings. "In

endowing scholarships in his name, I am

helping students do what Armen would

have loved to do," said Matheson, who

was not a musician herself but enjoyed

gardening and watercolour painting at her

west Toronto home.

Don Liddell, a neighbour and co-

executor of Matheson's estate, says she set

aside everything on Saturday afternoons

to listen to classical music and opera on

the radio. "She was not to be disturbed

during that time," says Liddell. He added

that Matheson kept the baby grand piano

covered and that no one had played it

since her brother died of a coronary attack

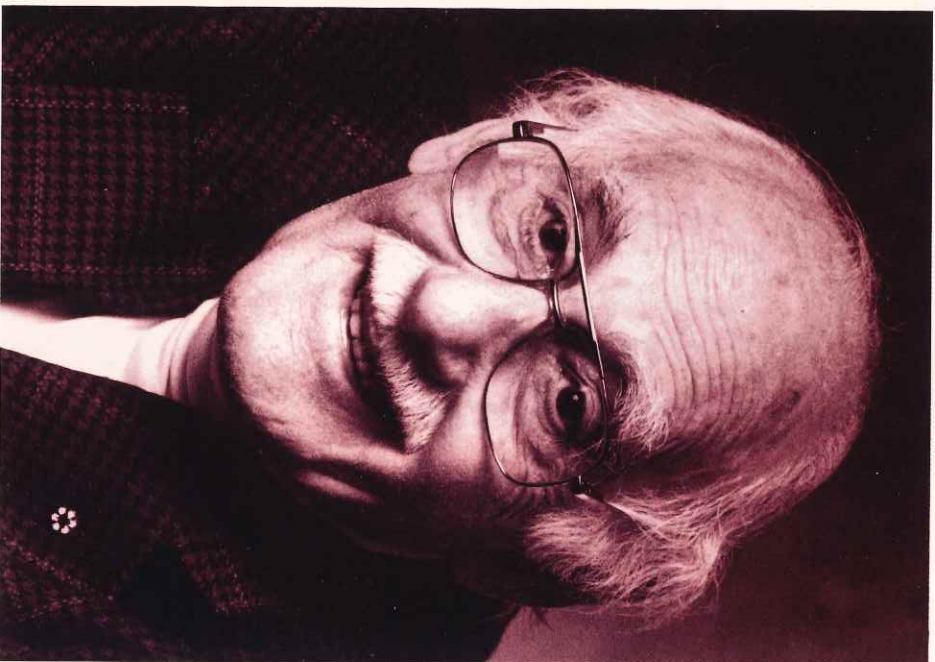
40 years ago. "That piano was her pride and

joy," he says.

– Scott Anderson

In Memoriam

John Weinzwieg, O.C., O.Ont (1913-2006)



Professor Emeritus John Weinzwieg, passed away peacefully on the evening of Thursday, August 24, 2006 at age 93.

Professor Weinzwieg taught composition at the Faculty of Music from 1952-1978, was founder of the University of Toronto Symphony Orchestra and was the first Canadian to win a silver medal in the Arts Division at the 1948 Olympiad in London.

John Weinzwieg, O.C., O.Ont, was born in Toronto on March 11, 1913. The composer recalled his checkered early career: "Between the ages of 14 and 19, I studied the piano, mandolin, tuba, double bass and tenor saxophone, as well as harmony. I played in and conducted school orchestras, dance bands, weddings, lodge meetings and on electioneering trucks for a rage of fees between two dollars and a promise. I played Pirates of Penzance, Poet and Peasant, Blue Danube, St. Louis Blues, Liszt's Hungarian Rhapsodies, Chopin waltzes and Tiger Rag. At age 19 I got serious and decided to become a composer."

He continued his music studies at the University of Toronto (1934-37), where he also founded and conducted the University of Toronto Symphony during his student years. Upon the invitation of Howard Hanson he enrolled at the Eastman School of Music in Rochester, N.Y., in the Masters program, where he received his first formal guidance in composition under Bernard Rogers. While at Eastman he discovered the music of Alban Berg and the 12-tone method which was to be a lasting influence on his creative thinking. John Weinzwieg is regarded as the first composer in Canada to have made use of this technique.

He returned to Toronto in the fall of 1938 and in 1941 was invited by the CBC to compose the first original background music for dramatic radio presentations, and the following year he composed his first film score for the National Film Board of Canada. He joined the Royal Conservatory in 1939 as teacher of composition and orchestration, and accepted a professorship at the University of Toronto in 1952, where he developed the composition department through to graduate studies. In 1978 he retired from the University as Professor Emeritus. Among his many talented students were: Harry Somers, Harry Freedman, Murray Adaskin and Phil Nimmons (1940s); R. Murray Schafer, Norma Beecroft, Gustav Ciamaga and John Beckwith (1950s); Brian Cheney, Paul Pedersen, Robert Aitken and John Rea (1960s); David Jaeger, Kristi Allik, Peter Paul Koprowski and Tomas Dusatko (1970s).

In 1951 Weinzwieg founded the Canadian League of Composers and he served as the League's first President. For many years he served on the Board of Directors of the Composers, Authors and Publishers Association of Canada (CAPAC), including as its President from 1973-75,

and later on that of the amalgamated performing rights agency SOCAN. As well, he was co-planner of the Canadian Music Centre in 1959, and Chairman of the International Conference of Composers in 1960. John Weinzwieg's music is described in the Encyclopedia of Music in Canada as characterized by "clarity of texture, economy of material, rhythmic energy, and tight motivic organization." Richard Heninger wrote of John Weinzwieg in 1973 on the occasion of his 60th birthday: "Now, at a time when mainstream twentieth century techniques are a fact of life in Canadian composition, we can look back and realize that, more than any other musician, John Weinzwieg was responsible for initiating their usage. With his own music, in the early forties, Weinzwieg broke the ground for the rest of us by putting sounds inspired by Berg and Stravinsky before radio and concert audiences at a time when such sounds were sure to meet resistance. By introducing contemporary techniques to a few sympathetic colleagues and students, he generated a small group of like-minded composers which became the foundation of the variety and quality found in Canadian music today."

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John Hawkins (1944 -2007)

John Hawkins slipped away peacefully at Sunnybrook Hospital in Toronto on January 14, 2007 after a long battle with Mantle Cell Lymphoma. John, born July 26, 1944 in Montreal, first studied with renowned pianist and pedagogue Lubka Kolesa at the Conservatoire de musique et d'art dramatique, from which he received the premier prix, and then at McGill University. While at McGill on a Woodrow Wilson Fellowship, Hawkins was a composition student of Istvan Anhalt, successfully completing Bachelor of Music (1967), Concert Diploma (1968) and Master of Music (1970) degrees. He also enrolled in summer courses at Tanglewood in the mid-1960s and attended the 1969 conducting workshop of Pierre Boulez in Basel, Switzerland.

As a pianist, Hawkins took part in performances of over 70 new works with the ensembles Société de musique contemporaine du Québec (SMCQ) in Montréal and as a founding member of New Music Concerts in Toronto. As an

educator, Professor Hawkins joined the University of Toronto's Faculty of Music in 1970, where he taught composition, orchestration and the performance and analysis of 20th Century music for over 30 years. He continued to perform and conduct while at U of T, especially in the Music and Poetry concert/lecture series that he initiated in 1994. Through this series, over 50 vocal works by 24 different composers were presented in collaboration with outstanding students and recent graduates of the Faculty's programs.

As a composer, John Hawkins is distinguished as the 1983 winner of the Jules Léger Prize for Chamber Music. His works have been performed in Canada, the United States, Europe and Australia and have been commissioned by numerous ensembles and organizations of the highest calibre, including the Canadian Broadcasting Corporation, Toronto Symphony Orchestra, Nexus, York Winds, New Music Concerts, SMCQ, Arraymusic,

Chamber Concerts Canada and the Banff Centre. Although his opus is slim compared to some other composers (some 30 works for various media), this can be explained by his perseverance in making each work different from the last. And although change may have driven his musical output, there are noticeable commonalities that link Hawkins' work – an introspective lyricism, the influence of Webern's delicate polyphony and an admiration for the music of Stravinsky. Upon learning of John Hawkins' passing, Larry Lake, Chair of CMC's Ontario Regional Council, remarked "John was an outstanding composer, pianist and teacher. He came to U of T as a young professor in the same term that I arrived as a doctoral student. We became friends. Not close friends, but friends all the same. His death leaves yet another gap in my life that cannot be filled."

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IN MEMORIAM

Kristine Bogvo
Mooredale Concerts
Aaron Robin Brock
(MusBac Perf 1997, MAMus 1998)

John McPhee Dedrick
(MusBac 1944)
Keith Arlington Girard
(MusBac 1951)

John Hawkins
Faculty of Music
Maureen Ann Hawkins
(MusBac Ed 1979)

Myron Alexander McTavish
(MusBac 1937)

Gifford Jerome Mitchell
(MusBac 1948)

Harold Albert Riddolls
(MusBac 1946)

Eugene D. Rittich
Faculty of Music
Harold Edwin Sallach
(MusBac 1942)

Lloyd Einar Thompson
(MusBac 1957)

Melissa Amanda Vandendool Cable
(MusBac Ed 1982)

John Jacob Weinzwieg
(MusBac 1937, Hon PhD 1982)
Faculty of Music

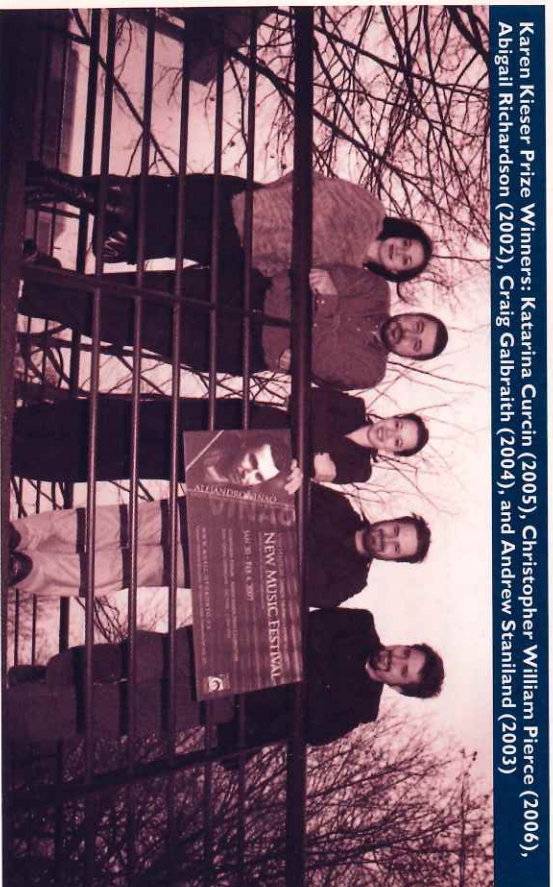
Karen Kieser Gala

Gala Concert at Glenn Gould Studio Celebrates the Fifth Anniversary of the Kieser Prize in Canadian Composition

The 2006 Kieser Prize in Canadian Music was presented as part of a Fifth Anniversary Gala Concert held at the Glenn Gould Studio on January 31, 2007. The event was part of the 2007 New Music Festival of the Faculty of Music. The prize was awarded to **Christopher William Pierce** for his work *Melody with Gesture* for wind quintet, string quintet, celeste and percussion. Born in Arizona, Mr. Pierce grew up in Phoenix studying classical guitar. He began studying composition at Arizona State University, and later at the Peabody Conservatory and the Aspen Music School. He is currently completing a Doctoral degree at the University of Toronto studying composition with Gary Kulesha. The winning work, *Melody with Gesture*, was written for the National Arts Centre Young Composers Program.

The Karen Kieser Prize was created to commemorate the many contributions to Canadian music and musicians made by the late **Karen Kieser** (MusBac Perf 1970, MAMus 1971, MA 1973), a distinguished alumna of the Faculty of Music at the University of Toronto, who went on to serve as the first female Head of Radio Music at CBC (where she spearheaded important programs for commissioning and recording Canadian music) and later as the first General Manager of Glenn Gould Studio. The Prize is awarded each year to a graduate student in composition whose work is judged to be especially promising. It is the only cash award at U of T specifically designated for newly composed works by students. The prize also includes a handsome collection of Canadian music recorded on CBC Records.

The well-attended concert, hosted by Larry Lake of *Two New Hours* on CBC Radio Two, presented the winning works by all five laureates of the Karen Kieser Prize: **Abigail**



Karen Kieser Prize Winners: Katarina Curcin (2005), Christopher William Pierce (2006), Abigail Richardson (2002), Craig Galbraith (2004), and Andrew Staniland (2003)

Richardson (2002), **Andrew Staniland** (2003), **Craig Galbraith** (2004), **Katarina Curcin** (2005), and **Christopher William Pierce** (2006). All the composers were present, participating in a lively panel discussion with **Larry Lake** about their careers and the significance of winning the Kieser Prize. The show was broadcast on *Two New Hours* on

March 4, 2007. A limited edition recording of the concert was distributed to scholarship donors. Efforts are underway to produce a CD that will be more widely available. Performers for the evening included many faculty members and former students of the Faculty of Music: conductor and pianist – **Greg Oh** (MAMus 1997),

celeste – **Midori Koga**, oboe and English horn – **Clare Scholtz** (MAMus 1989), violins – **Lynn Kuo** (MusBac Perf 1999, MAMus 2001), **Min Koh**, viola – **Douglas Perry** (MusBac Perf 1973), cello – **Rafael Hoekman** (MusBac Perf 2002, MAMus 2004), contrabass – **Andrew Downing** (MusBac Perf 1996), percussion – **Joel Cormier** (MAMus Perf 2006), Harp – **Kristen Theriault**, clarinet – **Peter Stoll** (MusBac Perf 1989), flute and alto flute – **Emma Zöe Green**, bassoon – **Gerry Robinson**. The Penderecki String Quartet: violins – **Jeremy Bell**, **Jerzy Kaplanek**, viola – **Christine Vajk**, cello – **Simon Fryer**, performed *Walking Away From...* by Katarina Curcin, and to close the evening mezzo-soprano **Norine Burgess** performed Craig Galbraith's *The Fenian Cycle*. Special thanks to Ian Alexander and David Jaeger from CBC-Radio for their support and help in making this event possible and also to the Canadian Music Centre for the lovely reception.

Dennis Patrick

Greg Oh conducting



Student Notes

Congratulations to music students **Erin Bustin**, **Vita Carlino**, **Josephine Chan**, **David Pereira**, **Allison Prole** and **Moksha Serrano** for winning the 2007 Gordon Cressy Student Leadership Awards. Established in 1994 by the University of Toronto Alumni Association (UTAA) and the Division of University Advancement, the Gordon Cressy Student Leadership Awards recognize fourth year undergraduate students for outstanding extra-curricular contributions to their college, faculty, school or department, or to the university as a whole.

Michael Ruby, a 19 year-old tenor saxophone student in the jazz department, has won the first annual PROJECT JAZZ national talent competition, organized by JAZZ.FM91 and Alma/Universal at The Rex Jazz and Blues Bar on Thursday, May 25, 2006. The prize includes \$15,000 towards the production of a debut CD, mentoring from jazz star Mike Murley, a spot in the radio station's "Sounds of Toronto" winter/fall concert series and extensive airplay on JAZZ.FM91. Vocalist **Sienna Dahlen**, bassist **Michael McClellan** and were among the five finalists.

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Alumni Notes

1970's

Jane Solose (MusBac 1976) recently released her compact disc *Array*, which celebrates over 150 years of American solo piano music and includes works by Gershwin, Gotschalk, Beach, Chen Yi, Ince, and Fry. Jane performed solo works by Liszt at the 2005 Great Romanics Festival at McMaster University and at the American Liszt Society 2006 Festival at The University of Georgia in Athens. Last summer she was invited to South Korea, where she performed Beethoven's *Emperor Concerto* with the Gwangju Symphony, presented solo recitals, and also presented master classes and lectures at various universities.

1980's

Bill Brennan (MusBac Ed 1985) has been nominated for the 2007 East Coast Music Award for Instrumental Album of the Year. His album *Solo Piano* has received excellent reviews and critical acclaim.

John Burge (MusBac Comp 1983, MAMust1984) has been appointed Director of the School of Music at Queen's University, Kingston, Ontario where he is also a Full Professor of Composition and Theory. One of his more recent composition, *Angels' Voices*, was chosen in 2006 as the Outstanding New Choral Composition by the Association of Canadian Choral Directors. The work was commissioned and premiered in 2005 by the Michigan State University Children's Choir and the East Lansing Symphony. Gustav Meier, conducting and is published by Santa Barbara Music Publishers.

Vincea McClelland (MusBac Perf 1980) has completed a six concert tour of Argentina as part of the Guitarras del Mundo International Festival.

James Rolfe (MusBacComp 1983; MAMus 1984) won the 2006 Jules Léger Prize for New Chamber Music for his contemporary work *raW*.

Edward Turgeon (MusBac Perf. 1988) was recently appointed Professor of Music and Director of Collaborative Arts at Florida Atlantic University's Dorothy F. Schmidt College of Arts and Letters, in Boca Raton, Florida, where he has served as keyboard faculty and ensemble-in-residence (with his wife, Anne Louise-Turgeon (MusBac Perf 1989), as a member of the piano duo, **Duo Turgeon**. In 2006, he was appointed Artistic Director of the Murray Dranoff Foundation and International Two Piano Competition in Miami. Duo Turgeon continues to garner international acclaim for their many performances and recordings, including the latest CD, *Latin American Journey* on the Marquis / EMI Canada label, which received five star ratings from both CBC's "Sound Advice" and the classical music periodical "La Scena Musicale".

1990's

Justin Abcedin (MusBacPerf 1995) and **Davide di Renzo** (MusBac Perf 1997), members of *jackoul*, have been nominated for a Juno Award in the Category of R&B/Soul Recording of the Year for their album *mySOUL*.

Chenoa Anderson (MusBac Perf 1992) has released a new CD, *Big Flutes* – *Canadian Music for Alto and Bass Flutes* which was nominated for a Western Canadian Music Award in the category of Outstanding Classical Recording.

David Braid (MusBac Perf 1998) and his quarter, the **David Braid Quartet**, has been nominated for Traditional Jazz Album of the Year for their album *Mnemosyne's March* at the 2007 Juno Awards.

Russell Braun (DipOpPerf 1991) has been nominated for a Juno Award in the category of Classical Album of the Year: Vocal or Choral Performance for his album *Arie e Duetti*.

Measha Brueggergosman (MusBacPerf1999) has signed an exclusive contract Deutsche Grammophon.

This extraordinarily versatile young Canadian singer has won acclaim from the international press for her "substantial voice of vibrantly exciting star quality" (*The Boston Globe*), her "strengths rooted in rock solid technique, intuitive musicality, and a rigorous intellectual understanding of the poetry she chooses to sing, whether French, German, or American" (*The Scotsman*). Measha "has all the makings of a great diva." (*National Post*). She has also been nominated for a Juno Award under the category of Classical Album of the Year: Vocal or Choral Performance for her album *Extase*.

Lynn Kuo (MusBac Perf 1999) has performed with the Les AMIS Ensemble, representing Canada at the 24th Music Biennale Zagreb held in Zagreb, Croatia, as well as in concerts in Serbia, Austria and Hungary.

Quinsin Nachoff (MusBac Perf 1997) has recently performed with the James

Brown Trio for the Concerts in Parkdale Series.

Paolo Pietropolo (MusBac Hist 1999) is among the winners of the 65th Annual Peabody Awards for his radio documentary, "The Wire: the Impact of Electricity on Music". The Awards Ceremony took place on June 5 at New York's Waldorf-Astoria Hotel, hosted by Jon Stewart.

Adriane Pieczonka (DipOpPerf 1988) has been nominated for a 2007 Juno Award in the category of Classical Album of the Year: Vocal or Choral Performance for her album Adriane Pieczonka sings Wagner and Strauss.

Barry Shiffman (MusBac Perf 1988) **Goff Nuttall** (MusBac 1988) have been nominated for Classical Album of the Year: Solo or Chamber Ensemble at the Juno award with the **St. Lawrence String Quartet**, for their recording of Shostakovich: *String Quartets 3, 7 & 8*.

2000's

Constantine Caravassilis (MusBac Comp 2003) was awarded three gold medals in composition and was the 2007 Grand Winner of the Fourth International Composition Competition of the City of Volos.

Amy Dodington (MusBac Perf 2005) and **Vojislav Perucica** have recently collaborated for a performance of Song Salon, and along with **John Dodington** (MusBacPerf 1972) have performed a Nostalgic Favourites concert at St. John's United Church.

Min-Jeong Koh (MusBac Perf 2005) has won Second Prize and the Prize for the Best Performance of the Commissioned

Work at the 29th Eckhardt-Gramatté National Music Competition (Strings), held on May 7, 2006 at Brandon University, Manitoba.

Julian Kuerti (Adv.Cert Perf 2001), a graduate of the Faculty of Music's conducting program, has been named assistant conductor of the Boston Symphony Orchestra, where he will work with music director James Levine. Kuerti will begin his two-year contract in October, making his BSO debut in the 2007-2008 season.

Owen Pallet (MusBac Comp 2002) On September 18, 2006, *He Poor Clouds* was named winner of the inaugural Polaris Music Prize which is given annually to the best full-length Canadian album based on artistic merit, regardless of genre, sales, or record label. The award was established in 2006 and includes a C\$20,000 cash prize.

Andrew Staniland (D.Mus candidate), **Aaron Gervais** (MusBac Comp 2005) and **Henry J. Ng** (M.Mus candidate) are among this year's winners at the SOCAN Foundation Awards for Young Composers. Aaron Gervais is awarded first prize (Pierre Mercure Awards) in the "solo or duet compositions" category for *Culture No. 1* for harp, piano and audio samples. Andrew Staniland captures first prize (Hugh Le Caine Awards) in the "electronic and electroacoustic music" category for *Despite Bright Ideas*. Andrew is also awarded second prize in the "solo or duet compositions" category for Air, three short pieces for percussion and accordion. Henry J. Ng is awarded third prize in the "solo and duet compositions" category for Extension, for electric bassoon and digital signal processing.

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