

MUSIC FOR OUR NEXT CENTURY

THE CAMPAIGN FOR
THE FACULTY OF MUSIC



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

BOUNDLESS

MUSIC FOR OUR NEXT CENTURY

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THE FACULTY OF MUSIC

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Tenor Andrew Haji
(MusM 2013) and the cast of
U of T Opera's *L'elisir d'amore*



1. MUSIC FOR OUR NEXT CENTURY

THE UNIVERSITY OF TORONTO'S FACULTY OF MUSIC HAS BEEN CANADA'S LEADING INSTITUTION FOR MUSIC CREATION, PERFORMANCE EDUCATION AND RESEARCH FOR CLOSE TO 100 YEARS. OUR VISION FOR THE NEXT CENTURY IS TO RAISE THE FACULTY'S GLOBAL PROFILE AND IMPACT, AND TO BRING SOME OF THE WORLD'S TOP TALENT TO TORONTO.

Since 1918, the Faculty of Music has provided a foundation for Canada's development of cultural talent in professional musical education and music research. Many of our country's leading cultural organizations, including the Royal Conservatory of Music, the Toronto Symphony Orchestra and the Canadian Opera Company, trace their roots to the Faculty of Music. Our distinguished alumni are found in all facets of musical life. They include internationally recognized sopranos such as Measha Brueggergosman, Adrienne Pieczonka and Teresa Stratas; Juno Award-winning artists such as jazz pianist and composer David Braid, operatic baritone Russell Braun, classical guitarist Liona Boyd, jazz vocalist Sienna Dahlen and composer-violinist Owen Pallett, American Musicology Society dissertation award-winner Jeremy Strachan; and Academy Award-winning film composer Mychael Danna. And they include many cultural ambassadors and educational leaders across Canada and around the world.

The creative focus at U of T is on composition and performance of jazz and classical music, including early music, contemporary music and opera. We also teach world music, and recent developments in music technology and digital media. Our research focus is on traditional humanities- and social sciences-based disciplines such as musicology, ethnomusicology, music theory and music education, with interdisciplinary links to many other fields, including health sciences. With its extensive doctoral-level programs in composition and performance, the Faculty is also engaged in *recherche création*: research-informed art or artist-based research with both academic and artistic outcomes.

Today, the Faculty of Music is Canada's largest university-based music school for professional training, performance and research. As part of our activities, we mount some 600 performances and public events per year—more than any other arts organization in the city. Every year we educate hundreds of performers, composers, scholars and educators who will shape tomorrow's musical experience and sustain Canada's cultural economy.

Measha Brueggergosman
(MusBacPerf 1999)

The time has come to raise our school to a new level of achievement. As we enter our second century, we envision our Faculty becoming a truly global leader in research, composition and performance. We will accomplish this through an i³ (i-cubed) approach: internationalizing our student body, strengthening our interdisciplinary research and impact, and undertaking essential upgrades to our infrastructure. Another way of thinking about this effort may be described as 3ⁱ (three to the power of the imagination).

In this document, we outline critical priorities: these investments will help us attract the best students, advance our leadership in research and education, and provide much-needed space for creative expression and academic excellence.

Through a transformational gift, you can help us elevate the Faculty's global stature, and strengthen Toronto's standing as one of the world's great centres for music and culture. We hope you will join us in this ambitious vision for the future, rooted in championing arts, culture and higher education in Canada. With your generous support, we can move our Faculty of Music to a position where we rival the best programs in the world.



Our distinguished alumni are found in all facets of musical life. **Left:** internationally recognized soprano Adrienne Pieczonka OC (Dip Op Perf 1988). **Right, from top:** composer-violinist Owen Pallett (BMus 2002), classical guitarist Liona Boyd (BMus Perf 1972) and Academy Award-winning film composer Mychael Danna (BMus 1986, BEd 1987), pictured with director Ang Lee.



2. INTERNATIONALIZING OUR IMPACT

MUSIC IS AN INTERNATIONAL UNDERTAKING IN THE 21ST CENTURY. TO BE A TRULY GLOBAL MUSIC SCHOOL, WE NEED TO ENSURE WE HAVE THE RESOURCES NEEDED TO COMPETE FOR THE BEST STUDENTS FROM AROUND THE WORLD.

The academic world of music research, training and performance is highly competitive, and top institutions in the U.S., Europe and Asia actively seek out the most promising and talented students both at home and internationally. This practice yields a global network of acclaimed performers and researchers who, in turn, raise the stature of the institution that trained them.

While the Faculty of Music continues to offer the prospect of an excellent education in a great city with an outstandingly vibrant music scene, many of our competitors can offer better scholarship packages to top international students. To ensure we can contend for the same talent, the Faculty of Music needs to build a robust endowment to support competitive scholarships. We also need a fully staffed international recruitment office that can proactively seek out the international scholars, composers and performers who truly represent the future of our field.



African Drumming and Dancing
is one of several World Music
Ensemble courses offered at U of T

2. INTERNATIONALIZING OUR IMPACT



INTERNATIONAL STUDENT SUPPORT

International students are what make us a truly global school. They add to the diversity and vibrancy of our programs. They bring new perspectives and experiences that stimulate creativity and innovation. They connect us to other parts of the world and help us build networks for exchanging ideas and talent. As scholars, performers and alumni, they raise the global profile of our school.

Presently, the Faculty is home to a diverse and cosmopolitan community of 900 students, including 300 graduate students. Yet, we have a comparatively small contingent of international students. At the graduate level, international students account for about five per cent of the student population. Our goal over the next decade is to bring this number closer to 20 per cent.

We will concentrate on attracting students to three areas: composition (Doctoral of Musical Arts programs in composition, music technology and digital media), performance (Doctor of Musical Arts programs in instrumental and vocal specializations, conducting, collaborative piano, piano and vocal pedagogy), and academics (PhD programs in music education, musicology, ethnomusicology, music theory, and music and health science).

3. ADVANCING OUR INTERDISCIPLINARY RESEARCH

MUSIC IS A POWERFUL ART FORM BECAUSE IT DRAWS ON ALL ASPECTS OF THE HUMAN EXPERIENCE, FROM THE PHYSICAL, MENTAL AND EMOTIONAL TO THE SOCIAL AND SPIRITUAL. THROUGH INTERDISCIPLINARY RESEARCH AND INNOVATIVE PROJECTS, THE FACULTY OF MUSIC IS COMMITTED TO EXPLORING THE VARIOUS WAYS MUSIC INFLUENCES OUR HEALTH AND WELL-BEING AND SHAPES HUMAN CULTURE AND SOCIETY.

The Faculty of Music is home to a strong interdisciplinary culture. We have active partnerships with dozens of humanities-based research units in the Faculty of Arts and Science, including the Munk School of Global Affairs and the Jackman Humanities Institute, as well as numerous collaborations with the Ontario Institute for Studies in Education, the Rotman School of Management, the Faculty of Information, the Faculty of Kinesiology and Physical Education, and the Faculty of Law. We are also exploring new frontiers in music, health and medicine with the Faculty of Medicine and its affiliated hospitals and research institutes.

To further cultivate these interdisciplinary projects and programs, we envision a new innovation fund. Used strategically by the Dean, the fund would enable us to capitalize on emerging research opportunities and international collaborations that would advance the Faculty's mission and global stature.

In addition to the innovation fund, we also need dedicated champions to lead new areas of interdisciplinary scholarship. In particular, the science of music and health, and the study of world music and ethnomusicology, are two areas of research where our Faculty has the potential for global leadership. Toronto is, after all, one of the world's leading centres for health research, with exceptional strengths in neuroscience and rehabilitation science. We are also the world's most diverse city, with a truly global music scene. Indeed, few cities can offer such opportunities to study the intersection of music with health and with world culture.

The creation of endowed chairs in the science of music and health, and in world music and ethnomusicology, would enable us to recruit and retain top academic talent and ensure we have the resources to sustain these influential programs of learning and research over time.

Linnea Thacker, violinist and DMA student
plays at the Sounds of Science event

3. ADVANCING OUR INTERDISCIPLINARY RESEARCH



DEAN'S INNOVATION FUND

In a fast-paced world, leaders need resources and agility to capitalize on unexpected prospects and meet unforeseen needs. Swift and strategic action is just as vital for an academic enterprise as it is for any successful private or public institution.

The Dean's Innovation Fund ensures that the Faculty of Music can move nimbly to seize new opportunities and address challenges as they arise. This dynamic tool will enable the Dean to direct funds wherever they are needed most and above all, to foster nascent interdisciplinary research initiatives. The fund will also help support international collaborations that increase the global stature of the Faculty, and facilitate the development of conferences and symposia that enrich our research, teaching and performance and enhance the Faculty's circle of influence. Lastly, the fund would assist students and faculty as they travel for essential collaborations, conferences, master classes and workshops, deepening our ties with international partners.

Expended over a five-year period, the Dean's Fund will help realize our most urgent and exciting priorities, and ensure our leadership has the necessary means to drive innovation and extend the Faculty's global relevance and impact.

Top left: Children experience the interactive U of T collaboration, Sounds of Science.
Top right: The World Music Ensemble in Taiko Drumming

CHAIR IN WORLD MUSIC AND ETHNOMUSICOLOGY

Music is arguably humanity's most transcendent and unifying means of expression. The universal appeal of music reveals the porous nature of cultural boundaries, bringing us together through our differences. Ethnomusicology studies music in its social and cultural contexts. It not only examines what music is but why it exists, what it means and how it illuminates the human condition. Ethnomusicologists draw on the disciplines of music, cultural anthropology, folklore, performance studies, dance, cultural studies, gender studies, ethnic studies and many other fields in the humanities and social sciences.

The Faculty of Music has cultivated deep expertise in world music and ethnomusicology. We have research specialists in the musical and cultural practices of East and Southeast Asia, India, Latin America, the Middle East and North America. Our thematic specializations include Indian tabla music, Korean and Japanese survivor music, Brazilian popular music, music of the Iranian diaspora, transnationalism, historical ethnomusicology, music as capital and technology, women's music, analysis of rhythm and metre, and critical assessment of musical change.

The World Music and Ethnomusicology program needs a leader who can concentrate on building its excellence. Creating a permanent Chair for the program would enable us to build and expand our partnership with other disciplines in the Faculty of Arts and Science, to better explore the universal human element underpinning the richly differentiated musical traditions from around the world.



CHAIR IN MUSIC AND HEALTH

The study of music in the 21st century has expanded beyond traditional parameters to investigate the fascinating relation of music to human health. The University of Toronto's superb Faculty of Medicine, and affiliated Toronto hospitals, are ideal partners for the Faculty of Music as it pursues this new frontier of health and music research.

To develop this partnership, the Faculty of Music created the Music and Health Research Collaboratory (MaHRC) in 2012 under the leadership of its founding director, Professor Lee Bartel. In January 2016, we hired Michael Thaut, the world's leading authority on neurologic music therapy, as the new director of MaHRC.

A key element in realizing MaHRC's potential lies in establishing a permanent Chair. A dedicated leader, such as Professor Thaut, can marshal talent from both faculties, Medicine and Music, and foster the development of innovative research and clinical practice in this growing and exciting interdisciplinary field. We now need to find the resources to support his position and ambitious research agenda: to advance the brain science of music and train students and health professionals in its clinical applications for the benefit of all society.

In addition to Professor Thaut's lab, which will employ about 15 scientists and graduate students, MaHRC has recruited more than 50 researchers from around the University, its nine partner hospitals and a number of Canadian and international institutions. Together, they are working on four interrelated research themes:

1. The therapeutic value of music, particularly in rehabilitation. For example, Professor Thaut and the MaHRC team are developing a study to understand why musical memories are often spared in Alzheimer's disease, and another to discover which kinds of music therapy can help brain development in children with autism. They are also studying Parkinson's disease, stroke and traumatic brain injury.
2. The science of the physical aspects of musical performance, including how to maintain the health of musicians and prevent injuries such as dystonia.
3. The brain basis of music learning across the age spectrum: understanding how the brain processes music and the therapeutic potential of that knowledge.
4. Understanding music as an ancient biological language of the human brain, and how that has been reflected in society and throughout history.

In all these areas, transmitting the knowledge gained in the lab into practice is key. Professor Thaut's Academy of Neurologic Music Therapy offers twice-yearly certification courses in Toronto and its instructors teach at hospitals and universities around the world. Ultimately, by bringing together two exceptional faculties—Music and Medicine—the University of Toronto is poised to become a global leader not only in health-related music research, but also in its practical applications for society.

4. REVITALIZING OUR INFRASTRUCTURE

MOST OF THE FACULTY OF MUSIC'S INFRASTRUCTURE WAS BUILT MORE THAN 50 YEARS AGO. WHILE THESE SPACES HAVE SERVED OUR STUDENTS AND FACULTY ADMIRABLY, WE HAVE OUTGROWN OUR PHYSICAL PLANT IN MANY WAYS. TO ATTRACT THE BEST STUDENTS AND CULTIVATE OUR INTERDISCIPLINARY STRENGTHS, THE FACULTY OF MUSIC NEEDS TO BRING ITS PERFORMANCE AND RESEARCH INFRASTRUCTURE INTO THE 21ST CENTURY.

The Edward Johnson Building, opened in 1962, was the first purpose-built music faculty in Canada and a fine facility in its day. Designed to accommodate 400 students, the building now serves 900 students and requires major renovations to bring it up to standards befitting a world-class music school. Capital revitalization will focus on three highly used spaces: Walter Hall, MacMillan Theatre and the Music Library, one of the great academic music libraries in the world. Capital investment is also needed for a new performance space at 90 Queen's Park.

4. REVITALIZING OUR INFRASTRUCTURE



90 QUEEN'S PARK RECITAL HALL PROJECT

The new hall will be a state-of-the-art facility that will serve equally well for recitals, media performances, conference keynotes and lectures. The hall will have concert-quality acoustic design and technical infrastructure with a seating capacity of approximately 250. The capacity is important as the new hall will complement the size of other Faculty of Music spaces and concert halls in the city. A named space, the recital hall will provide a new and much needed portal to the Faculty of Music from Queen's Park.

MACMILLAN THEATRE AND OPERA

The opera program at U of T was the first of its kind in Canada and is one of the major voice training programs in North America. Keeping this program strong and vibrant is a top priority for our Faculty. Visionary philanthropy is needed to ensure a critical margin of excellence for our future opera students. We plan for an endowed production fund and endowed professorships, and also for a reconstruction of MacMillan Theatre, the only purpose-built university opera theatre in Canada. The renovation will restore the MacMillan Theatre, named for Sir Ernest MacMillan (1893–1973), to the state-of-the-art opera theatre we have envisioned from the beginning.

WALTER HALL

Named for Arnold Walter, Dean of U of T Music (1952–1968), Walter Hall is one of Toronto's finest and most intimate auditoriums and the city's most active chamber music venue. The 450-seat concert hall was designed specifically for chamber music and solo recitals and features a world-class Casavant Frères pipe organ. Although Walter Hall remains in constant use, it urgently needs a careful renovation. The architectural, acoustic and technological improvements we envision will meet the present and future needs of students, faculty members and guest performers in the 21st century, and guarantee that it remains indispensable as one of Toronto's premier music halls.

BOUNDLESS

MUSIC LIBRARY

Established in the 1940s, the Music Library has grown steadily over the decades through acquisitions and bequests to become the largest music research resource in Canada and one of the great academic music libraries of the world.

The Music Library's comprehensive resources include large collections in ethnomusicology and popular music, as well as special strengths in Canadian music, 19th-century opera and scores from the Soviet Union. Among its many archival holdings are the papers and scores of Hermann Geiger-Torel (founding director of the Canadian Opera Company), Alberto Guerrero (the teacher of Glenn Gould), Edward Johnson (general manager of New York City's Metropolitan Opera) and Boyd Neel (a conductor known for revitalizing the chamber orchestra genre), as well as those of many important Canadian composers such as John Beckwith, Udo Kasemets, Lothar Klein and Rob McConnell.

With more than 300,000 scores, books and periodicals, and 200,000 recordings ranging from wax cylinders to digital audio, the library and the associated Sniderman Recording Archives are invaluable resources for students, research and teaching faculty, external scholars and interested members of the public.

The Music Library forms the foundation of our excellence as a research institution. However, the existing space needs major revitalization to keep pace with the growth of our Faculty and the changing technological needs of our students and scholars. A newly designed Music Library will provide a space worthy of Canada's largest university music collection and significantly modernize the learning environment for greater collaboration, connectivity and contemplation.



Renovations and new building initiatives are envisioned so our students and faculty can showcase their talents in state-of-the-art facilities

5. REIMAGINING THE FUTURE OF MUSIC

OUR VISION IS TO CULTIVATE OUR STRENGTHS, BRING THE WORLD'S BEST SCHOLARS AND MUSICIANS TO OUR DOORS AND GARNER THE INTERNATIONAL RECOGNITION OUR TALENTED FACULTY AND STUDENTS DESERVE. SUPPORTING OUR PLANS NOW WILL MULTIPLY OUR POTENTIAL ENORMOUSLY AS WE ENTER OUR SECOND CENTURY.

Revitalizing the Faculty of Music is a key priority of Boundless—the largest fundraising campaign in Canadian university history. With a \$2.4-billion overall goal, the campaign addresses the University's commitment to strengthening civic and global society, transforming the undergraduate learning experience, paving the way for new industries, driving breakthroughs in health care, and creating the knowledge that illuminates humanity.

Transformational support for the Faculty of Music will help establish U of T as one of the world's great centres for training exceptional performers, composers, scholars and educators.

We already have an exceptional talent foundation. From performance and composition to fostering music as a means of cross-cultural understanding, and to exploring the links between music, human cognition, health and well-being, our faculty and students are pushing the limits of knowledge and reinventing our field in new and exciting ways. Critical investments in international recruitment, in dynamic new areas of research and in infrastructure will ensure world leadership in our unique spheres of excellence.

With your support, we will advance the future of music performance and scholarship in Canada, raise our international profile and ensure our students are well-prepared for distinguished careers in this magnificent and transcendent art form. Together, we will shape tomorrow's musical experience, sustain our cultural economy and bring Canada's finest talents to the world stage.



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