

A Magazine for Supporters of The Royal Conservatory

2010 Edition



# motif

The Royal  
Conservatory™  
The finest instrument is the mind.

## Developing Human Potential

Building a culture of creativity  
so that every child and adult can  
benefit from music and the arts



*In every child who is born under no matter what circumstances — the potentiality of the human race is born again* — James Agee

These words by James Agee have inspired me for decades and serve as a reminder that we all share a responsibility towards human life.

The mission of The Royal Conservatory is to develop human potential through the arts. We believe that the arts are humanity's deepest reservoirs of meaning and it has always been to the arts that we have turned to understand who we are and where we came from.

In recent years neuroscientists have emphasized the importance of emotion in memory and it appears that our longest lasting memories tend to be musical ones. This unique emotion inducing feature of the arts can be tied to virtually every area of our lives and if connected to the curriculum in the right way is especially effective for learning in schools. Research has also shown the profound impact of music on cognitive development in young people.

Consequently, we believe it is the arts that are the keys to developing the full potential of every human being.

In Canada, like many nations, we face significant challenges. Perhaps the greatest of these lies in the shortcomings of our public education system in which nearly one in every four students fail to complete high school. In inner city and First Nations Schools this figure is more than 50%.

Government research studies indicate that the root cause of ongoing poverty is the absence of effective education – specifically in the areas of literacy and numeracy. Our public system works well for students who are academically gifted and have strong support at home. The trouble is that two-thirds of students are not oriented to the learning of abstract facts through a lecture method and a large number do not have support mechanisms in place.

The cost of this enormous waste of human potential is extremely high not only in pure dollars and cents, but in the cost of opportunities for the future of our nation. If we are to remain competitive globally, we must have a highly educated, creative, and innovative work force.

In removing the arts from public schools we have removed the sole motivating agent for many students, ignored the findings of neuroscientists, and defined intelligence in a very narrow and confined way. In the process we have also removed the one activity that is inherently creative. If we agree that creativity is a pre-requisite for innovation then we have sown the seeds of a dubious future in Canada.

When The Royal Conservatory began its ground-breaking Learning Through The Arts program 15 years ago it was to show that if the arts are woven into the entire school day into every subject a culture of creativity, achievement and personal meaning is fostered. The results have been conclusive: higher academic achievement in tests, better attendance and a culture that is vibrant and participatory.

This is just one way in which the Conservatory is a force for social development and education.

We are grateful to all of you who support our important work and hope that you believe we are deserving of your continued support.

DR. PETER SIMON  
President, The Royal Conservatory



A CLARINET LESSON

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# developing human potential

## YOUR GIFTS AT WORK

We sincerely thank all those who have supported The Royal Conservatory in the past year. As you can see from the chart (right) your gifts are hard at work helping us toward our mission to develop human potential through leadership in music and arts education.

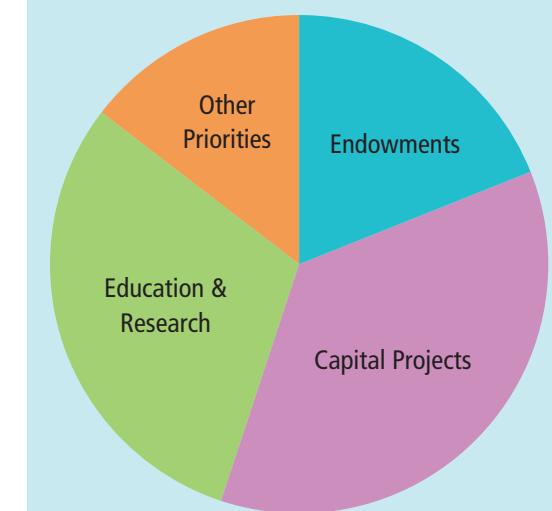
At The Royal Conservatory, we believe that one's future success lies in the ability to be creative. We aim to help Canadians achieve success by promoting a culture of creativity in Canada and by fostering a society in which every child and adult receives the extraordinary personal benefits that come from participation in music and the arts.

In 2009, over \$12.3 million was raised from generous supporters like yourself who believe in our mission. Thank you for your support. We hope you will be pleased to learn that your gifts are having a significant impact from helping students at The Glenn Gould School develop their performance skills to training teachers across the country in Learning Through the Arts techniques, and giving underprivileged students the opportunity to learn music through The Royal Conservatory School with bursaries and scholarships. These are only a few examples of the great things that we are able to do with your donation, and would not be possible without your help.

Thank you for everything you do to help us ensure excellence, creativity and advance the transformative effect music and the arts have on the society in which we all live.

This edition of *Motif* shares some of the inspiring stories of our donor's gifts at work, and provides some updates on our programs and how they are helping to develop human potential. We hope you enjoy this edition!

## SUPPORT FROM OUR DONORS \$12.3 MILLION RAISED IN 2009



# thank you TELUS!



THE TELUS CENTRE FOR PERFORMANCE AND LEARNING INCLUDING THE ROYAL CONSERVATORY'S HERITAGE BUILDING, IHNATOWYCZ HALL

## TOGETHER WE ARE CREATING A CULTURE OF CREATIVITY

TELUS believes that music and the arts play an integral role in our communities. Since 2001, The Royal Conservatory has been extremely fortunate to partner with TELUS, a company that values music and arts education, and firmly supports the development of Canada's future musicians and artists in order to further that role.

The TELUS Centre for Performance and Learning, featuring state-of-the-art studios, fully wired classrooms and the acoustically-acclaimed Koerner Hall, opened in 2009. It has quickly become Toronto's newest arts destination in the city's ever growing cultural renaissance. As the Conservatory's new headquarters, the TELUS Centre for Performance and Learning serves as a magnificent educational and performance complex, encouraging a creative platform for students, artists and the community alike.

When you speak with Peter Simon, President of the Conservatory, about TELUS, and the leadership role it has taken to advance the organization with the creation of the TELUS Centre for Performance and Learning, he is effusive in his praise for the company, and recognizes how rare it is to connect with like minds that believe in embracing a culture of creativity.

"From the beginning, TELUS recognized the importance of making the arts more approachable, accessible and engaging for our communities," says Mr. Simon "The TELUS Centre itself is truly a remarkable and incredible Canadian asset, and we are truly grateful for that. With TELUS, we share a collective vision to leverage technology to transform music and arts education and expand access to as many people as possible through the TELUS Centre."

From online examination tutorials to e-learning programs and webcasting concerts, TELUS is helping the Conservatory break down barriers and is helping to expand our reach through the power of technology through the state-of-the-art TELUS Centre.

Over the past nine years, TELUS has also generously supported a variety of Royal Conservatory programs, including Learning Through the Arts and the TELUS Virtual Learning Centre in Calgary. The Conservatory is extremely grateful to be the beneficiary of TELUS' generosity, a company that continues to strengthen our partnership and our goals and aspirations to revitalize arts education, creating a culture that fosters participation in music and the arts.

It is not surprising that TELUS was the first Canadian company to be recognized with the Association of Fundraising Professionals' 2010 Freeman Philanthropic Services Award for Most Outstanding Corporation, honouring its commitment to supporting communities across Canada. With a focus on youth and technology, TELUS partners with organizations that promote education, creativity and the courage to innovate.

**On October 14, 2010, The Royal Conservatory will dedicate the 2010.11 Opening Season performance to recognize the leadership role TELUS has played in advancing music and the arts, and the many contributions it has made to further the mission of our organization. Thank you TELUS for your ongoing patronage and commitment to The Royal Conservatory. Together, we are creating a culture of creativity.**



# 2010.11 concert season



SAVION GLOVER



BUIKA



HILARY HAHN



YO-YO MA

## STELLAR LINEUP OF INTERNATIONAL ARTISTS, FACULTY CONCERTS AND PERFORMANCES FOR THE 2010.2011 SEASON

The 2010.11 concert season offers more than 70 performances, including Leon Fleisher, Hilary Hahn, The King's Singers, Leonidas Kavakos, Savion Glover, and many other great artists.

This season we celebrate the legacy of piano great Oscar Peterson with a five-concert series entitled "Aspects of Oscar." Jazz trumpet icon Hugh Masekela and other musical legends from Africa, sultry Spanish songstress Buika, and a night of New Orleans music also bring global influences to Koerner Hall.

Fifteen Sunday afternoon performances provide the opportunity to enjoy brunch or high tea in the local area, and then a piano recital or concert by guitarist John

Williams or viol player Jordi Savall in Koerner Hall, or any of the Mazzoleni Masters performances in the historic Ihnatowycz Hall's Mazzoleni Concert Hall.

You will also see threads of Bach, Beethoven, and Liszt woven through many performances that the RCM and other concert presenters are bringing to Koerner Hall.

The outstanding talent of our own students will be seen on-stage as the Royal Conservatory Orchestra performs five concerts in Koerner Hall this season. The Glenn Gould School's Discovery Series also offers the chance to hear our exceptional students in operas, recitals, and ensemble performances.

We will again offer Artist Chats hosted by our Executive Director of Performing Arts, Mervon Mehta, and public Master Classes where some of the most illustrious international artists teach Glenn Gould School students – both offering insight into the techniques of great music making.

Our concerts feature the world's greatest artists, serve as inspiration to audiences and students alike, and demonstrate the transcendent aspect of creativity.

More concerts will be announced soon. We encourage you to visit [rcmusic.ca](http://rcmusic.ca) to view the 2010.11 Concert Season. For tickets, contact The Royal Conservatory box office at 416.408.0208. We hope that you will join us.



## sponsor a performance

The Royal Conservatory's Performance season benefits from the generous involvement of sponsors. If you or your company would like to sponsor a concert or series of concerts, please contact Krista O'Donnell at 416.408.2824 x458 or [krista.odonnell@rcmusic.ca](mailto:krista.odonnell@rcmusic.ca).

# building national dreams

Building National Dreams, The Campaign for The Royal Conservatory has at its heart our mission of developing human potential through music and the arts. We are pleased to share the following stories about our donors to the Campaign who were inspired by our mission and whose gifts will help us develop human potential for many years to come.

## CHATTING WITH CHARLES BAILLIE



MARILYN AND CHARLES BAILLIE

In recognition of a generous gift from philanthropists Marilyn and Charles Baillie in support of the Building National Dreams Campaign, the acoustic ceiling sculpture in Koerner Hall will be known as the "Baillie Veil." We sat down with Mr. Baillie, former Chair & CEO of TD Bank, to get his thoughts on philanthropy, the RCM and this iconic feature of Koerner Hall.

**The Royal Conservatory:** You have been a major supporter of Toronto's arts organizations. Why have you made the arts a particular focus of your giving?

**Charles Baillie:** Not only have the arts provided Marilyn and me with tremendous aesthetic pleasure, they also stretch the mind and represent the ultimate in human creative achievement. Richard Florida contends, and I agree with him, that the world is not flat and there will only be a very few "spiky" cities that attract the creative classes and these cities will be, by far, the most productive. In Canada, Toronto is the best positioned to achieve "spikiness" and given my belief that growth in productivity is key to enhancing the quality of life of Canadians, Marilyn and I have focused our giving on the arts and education.

**RCM:** Can you tell us about your relationship with The Royal Conservatory? How did you first become involved with the organization?

**CB:** At a very young age our children took lessons at the RCM and still enjoy playing various instruments. Then in the mid-1990's [RCM President] Peter Simon approached TD Bank to become involved in exposing students in Ontario to the arts through a program he titled "Learning Through the Arts" (LTTA). I have for a long time been a proponent of equality of opportunity by means of education and the impact on academic achievement of LTTA has been truly impressive. TD became the lead sponsor of the program which the RCM has gradually expanded across the country.

**RCM:** How did you become interested in the Veil, the acoustic ceiling sculpture in Koerner Hall?

**CB:** Marilyn and I were overwhelmed by the sheer beauty of the Veil and once [TELUS Centre for Performance and Learning architect] Marianne McKenna explained its acoustical attributes and after we attended a performance in Koerner Hall, we were impressed and pleased to be associated with this magnificent feature of the Hall.

**RCM:** You mentioned you have attended a performance in Koerner Hall – what did you think of the acoustics?

**CB:** I imagine we had a similar reaction to virtually all who have attended a performance in Koerner Hall. We found the acoustics extraordinary and we were immensely proud that Canadians have accomplished this feat in our city.

**We sincerely thank Charles and Marilyn Baillie for their generous gift and for sharing their story with us. We invite you to come and experience Koerner Hall and the stunning Baillie Veil.**



SHARYN SALSBERG (SECOND FROM RIGHT) AS A MEMBER OF THE CHILDREN'S CHORUS DURING THE COC'S 13TH (1961/62) ANNUAL SEASON.

## LOFTY VISION INSPIRES GENEROSITY

Attend a concert at Koerner Hall and you will spot the distinctive rows of seating poised above the stage, behind the performers. Known as the Hall's choral loft, this space is open to patrons during most performances, but it is really designed to provide seating for members of a choir. In fact, it was used for this exact purpose when the Toronto Mendelssohn Choir performed during the 2009 opening festival presentation of composer R. Murray Schafer's *Spirits of the House*.

Thanks to a generous gift to the Building National Dreams Campaign from Dr. Sharyn Salsberg Ezrin and her husband Hershell Ezrin, this space will be known as "The Choral Loft in Honour of Dr. Sharyn Salsberg Ezrin."

A life-long music lover, Dr. Salsberg Ezrin grew up listening to her parents' favourite albums – from jazz to classical. She began vocal studies with Helen Simmie at The Royal Conservatory at the age of nine.

Dr. Salsberg Ezrin eventually joined the Canadian Opera Company's Children's Chorus in 1961, performing in such well-known operas as Bizet's *Carmen*, Leoncavallo's *I Pagliacci* and Puccini's *Tosca*.

Since then, Dr. Salsberg Ezrin, a published author and retired psychologist, has performed with a range of choirs including the University of Toronto Chorus, The Toronto Mendelssohn Choir, The Royal Conservatory Jazz Choir and the JCC Community Choir.

"This is why we decided to name the choral loft in Koerner Hall" says Dr. Salsberg Ezrin. "This choral loft is our way of acknowledging the gift of vocal music which I learned as a young person, and which Hershell and I have sustained for our family all our lives."

The Ezrins' generous support will benefit generations of musicians and music lovers at The Royal Conservatory for years to come.



## THE CAMPAIGN FOR THE ROYAL CONSERVATORY IS ABOUT DEVELOPING HUMAN POTENTIAL.

Our state-of-the-art home is a centre of innovation, allowing us not only to shape the lives of musicians, but also to influence early childhood development and address broad social issues.

Your generosity will help us deliver the extraordinary benefits that come from participation in music and the arts.

To LEARN MORE about how you can help strengthen Canada's culture of creativity, call us at 416.408.2824 x453.



## LEARNING THROUGH THE ARTS

# improving educational outcomes

When LTAA became aware of the educational challenges facing First Nations youth with graduation rates reported as low as 32% for on-reserve students in primary and secondary schools, it wanted to do something about it and launched its successful Youth Empowerment for Aboriginal Communities Program.

### DEVELOPING THE POTENTIAL OF ABORIGINAL YOUTH THROUGH THE ARTS

Learning Through the Arts (LTAA) has been transforming the way kids learn in schools across Canada for more than 15 years using music and art to make connections to core curriculum.

Today, kids are dancing their math, singing their literacy and sculpting their science. The program has grown to become one of the largest arts-education programs in the world.

LTAA wanted to make an impact and improve educational outcomes for children in Aboriginal communities. The result was the establishment of the **Youth Empowerment for Aboriginal Communities Program** in 2001 with the goal to develop the full potential of Aboriginal youth across Canada.

Since the program's inception, the focus has been on using Aboriginal art forms and heritage to instill a sense of pride and to connect youth with school material. Crystal Nielsen, Manager of the Ontario North Site participating in the program stated: "It was a true partnership. Teachers and artists brainstormed curricular links with art forms and together designed lesson plans." The outcomes of this project have been very encouraging, and Nielsen added "Aboriginal kids are proud that their culture is being shared; they feel a connection to it. They have a reason to come to school."

LTAA makes sense to Aboriginal peoples, because it is similar to the way they have always learned from one other – through stories, symbols, images, and songs.

**"If you deconstruct the product, you have the math, science, language, geography and history built into the art."**

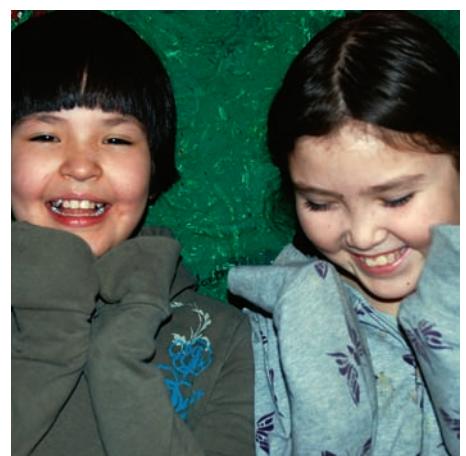
CRYSTAL NIELSEN,  
Manager of The Ontario North Site

It is a natural way for Aboriginal children to learn.

The program has now grown to encompass communities across the country, including successful initiatives in Winnipeg, New Brunswick, Regina, and British Columbia.

Initial successes have fortunately led to more interest and support. Thanks to a significant investment by Suncor, LTAA has been able to establish a new, ground-breaking project in Fort McMurray. The project has partnered with a local friendship centre and is in six schools.

It is evident that the LTAA program is working, and that there is great potential to transform the way Aboriginal children learn. It is a very exciting and promising time, and all participants are eager to see



ABORIGINAL STUDENTS ENJOYING THEMSELVES AT SCHOOL

a positive impact on graduation rates.

The challenge now is to expand funding so that the program can reach more Aboriginal youth. Anastasia Hendry (Sgaan Jaada), Aboriginal Program Coordinator for the West, who has also been a part of this project since it began, recognizes the program's impact on pride, and sees how it is helping kids uncover their potential. She would now like to see outcomes improved for all Aboriginal youth.

- **IF YOU WOULD LIKE TO RECEIVE MORE INFORMATION** or would like to support Learning Through the Arts, please contact Brian Quinn, Development Officer, The Royal Conservatory at 416.408.2824 x457, toll free at 1.800.709.0888 or brian.quinn@rcmusic.ca.

# generation to generation

Many people have childhood memories of Royal Conservatory music lessons, exams and performances. These memories and experiences connect generations of families and communities across Canada. This was the case for Dr. Lenora Butler and JoAnne Willison who were looking for a lasting and meaningful tribute to their blind parents, Ella and Rea Beacock.

## BLIND PARENTS' LOVE OF MUSIC INSPIRES SCHOLARSHIP



ELLA AND REA BEACOCK

Ella (nee Koch) and Rea Beacock both studied at The Ontario School for the Blind in Brantford, Ontario. Ella was an accomplished Royal Conservatory of Music ATCM licentiate who studied under Viggo Kihl and Ernest MacMillan. She continued her studies, performing in Toronto, and as far afield as Carnegie Hall in New York City. Rea, also a pianist, chose to pursue a career in the retail industry, owning several successful dry goods stores known as the R. Beacock Company.

After marrying in the late 1930s, Ella and Rea passed down their love for music to their daughters Lenora, who studied piano at an advanced level, and JoAnne, who studied piano and violin and continues to sing in a church choir today. Lenora and JoAnne were always around music as their mother taught The Royal Conservatory of Music syllabus to roughly 50-60 pupils. Ella encouraged her students and daughters to participate in Kiwanis Festivals and to perform annually at recitals held in the local church. Both Ella and Rea sang in the Beacon Choristers, a choir of blind musicians that performed around Ontario and on CBC radio.

In tribute to their parents, Lenora and JoAnne established the Ella and Rea Beacock Memorial Scholarship. The scholarship is granted annually to a promising young student at The Glenn Gould School with preference to a piano student who may face a visual or other physical impairment.

**"Ella and Rea's story and passion for music is inspiring when one considers the obvious challenges they dealt with and overcame. I am looking forward to getting to know the family, to steward their gift and connect them to the young musicians they are supporting. Without this kind of scholarship support, many talented young artists would not be able to pursue their passion for music."**

JAMES ANAGNOSON, Dean of the Glenn Gould School

The Glenn Gould School of The Royal Conservatory of Music is an internationally recognized centre for professional training in music performance at the post-secondary and post-bachelor levels. The School is not entitled to the same extent of government funding as universities enjoy, which means we need to fundraise more in order to provide full and partial scholarships to support the many students who require financial assistance.

- **IF YOU WOULD LIKE MORE INFORMATION ON SCHOLARSHIPS,** or if you are interested in supporting The Ella and Rea Beacock Memorial Scholarship or The Glenn Gould School, please contact Nevine Sedki at 416.408.2824 x311 or [nevine.sedki@rcmusic.ca](mailto:nevine.sedki@rcmusic.ca).

## excellence in music training continues to expand

The Examinations division of The Royal Conservatory administers nearly 100,000 examinations each year across North America. Candidates participate in examinations across 24 different disciplines. Practical examinations begin at the Preparatory level and progress to Grades 1 through 10, and candidates who successfully complete the requirements receive recognition through our internationally recognized Certificate Program. The Certificate Program culminates with the ARCT in Performance Diploma and ARCT in Pedagogy Diploma.

### INTRODUCED IN JANUARY 2010, THE RCM NOW OFFERS A NEW LICENTIATE DIPLOMA IN PIANO PERFORMANCE.

The Licentiate of The Royal Conservatory (LRCM) in Piano Performance represents the highest level of performance achievement for the piano Certificate Program. The examination is evaluated as a professional concert performance. Candidates are expected to demonstrate a masterful command of the instrument and communicate an understanding of stylistic characteristics and structural elements of each repertoire selection with interpretive insight and a mature musical personality. Two years of preparation following the ARCT in Piano Performance examination is recommended before attempting the LRCM in Piano Performance examination.

LRCM examinations will be evaluated by two senior members of the College of Examiners. Candidates will receive a written critique of their performance along with an overall mark. Candidates must achieve an Honors standing (at least 70 percent) in order to be awarded an LRCM Diploma.

- **THE SYLLABUS IS AVAILABLE FOR FREE DOWNLOAD AT [RCMEXAMINATIONS.ORG/ACADINFO/LICENTIATE.HTML](http://RCMEXAMINATIONS.ORG/ACADINFO/LICENTIATE.HTML)** Further information on the Certificate Program can be found at [rcmexaminations.org](http://rcmexaminations.org) under Academic Information.



## what you told us

### YOUR ANSWERS TO OUR SURVEY

We received over 300 responses from across the country and were very pleased to read your responses and stories. Here are some interesting highlights:

#### Your Connections to The Royal Conservatory

60%	had taken a Music Examination
57%	had studied through the syllabus
57%	are donors
44%	had taught or are teaching music using the syllabus
39%	had attended a performance
35%	had studied or are studying music at the Conservatory
34%	have children or grandchildren who are studying or studied at the Conservatory or through the RCM syllabus
25%	had taken a class at the Conservatory
25%	had attended an event
2%	taught music at the Conservatory

#### The Music you Enjoy

Classical – 96%	World – 27%
Opera – 65%	Rock n' Roll – 26%
Broadway – 57%	Country – 25%
Jazz – 50%	Pop – 21%
Folk – 37%	Electronic – 6%
Blues – 33%	Hip Hop/Rap – 5%

We thank all those who took the time to respond. We hope to make the survey an annual activity so that we can continue to learn about you, our friends and supporters. Increased knowledge about you will help us to respond to your interests and to serve you better.

- **IF YOU WOULD LIKE TO SHARE** your story or connection with the Conservatory, please feel free to contact Brian Quinn at 416.408.2824 x457, toll free at 1.800.709.0888 or [brian.quinn@rcmusic.ca](mailto:brian.quinn@rcmusic.ca) at any time. We love hearing from you!

# the power of music



CAROL XIONG



## PIANO MAESTRO IN THE WORKS

Carol Xiong's story is one of humble beginnings combined with determination, hard work, and a fierce passion for music.

On the fast track and with the help of her teacher, Karen Quinton, Carol completed her ARCT in Performance with First Class Honours with Distinction at 15; and, today at 16, is already an accomplished pianist pursuing a career in music performance, at The Royal Conservatory School.

Carol practices a minimum of four hours each day, and is also a well-rounded high school student. She is in the gifted education stream, accompanies her school's concert choir, and co-founded its chamber choir. In 2009, she decided that instead of becoming a physicist, she would pursue her dream career as a professional pianist.

Carol immigrated from China to Canada when she was four years old and fell in love with the piano at six. New to Canada, the family's resources were limited, and many sacrifices were made to provide Carol with the opportunity to study the piano. For two years, she practiced on a hand-drawn paper keyboard, and in the height of financial difficulties, her parents even considered ending her musical education altogether.

As a student of The Royal Conservatory School, Carol has benefited from the Scholarship and Bursary Assistance Fund, which through the years, has allowed her to continue with her music training.

Apart from recognizing Carol's focus, dedication, and excellence in piano, these awards have made it possible for her to pursue music.

Carol is deeply grateful for the support she has received, and recognizes how instrumental these resources have been in allowing her to follow her dream. She is very thankful that donors have been so thoughtful and generous.

Carol acknowledges, "I owe so much of what I have today to the kindness of my generous sponsors. Without their support, my musical dreams would only have remained dreams. Their donations have not only given me the opportunity to pursue my passion, but these gifts give meaningful recognition for my musical abilities. I am only beginning to realize how integral my patrons are to me and people like me. The part they play in our development is boundless; I am profoundly thankful."

- **IF YOU WOULD LIKE TO HELP MAKE A DIFFERENCE** for a young musician like Carol, please consider supporting The Royal Conservatory School's Scholarship and Bursary Assistance Fund. For more information, please contact Brian Quinn, Development Officer, The Royal Conservatory at 416.408.2824 x457, toll free at 1.800.709.0888 or brian.quinn@rcmusic.ca.

# a lasting tribute

It's not too late to name a seat in beautiful Koerner Hall.

## MAKING A DIFFERENCE ONE SEAT AT A TIME

This is a great opportunity to honour and remember a loved one, a friend or a teacher by naming a seat.

Koerner Hall is an extraordinary facility. It has an N1 acoustical rating, seats 1,135 and is ideal for classical music, jazz, world and amplified music.

The signature element of Koerner Hall is an acoustically transparent veil of oak strings which form the backdrop for the chorus at the first Balcony level, then hovers over the stage below the fixed acoustic canopy, extending into and over the Hall at the technical balcony level.

Balcony fronts, hall floors and seats are finished in a beautiful natural oak.

Consider linking your name or that of someone you wish to honour in perpetuity with The Royal Conservatory through the naming of a seat in Koerner Hall.

Seats can be named at \$2,500, \$5,000, and \$10,000 depending on the location in the Hall and your gift is tax creditable. Your gift will make a difference to all areas at The Royal Conservatory as we work to develop human potential.

- **FOR FURTHER INFORMATION** contact Brian Quinn at 416.408.2824 x457, toll free at 1.800.709.0888 or brian.quinn@rcmusic.ca.

**"I named a seat and in doing so showed my support for both Koerner Hall and Conservatory students. Having a concert venue close to the centre of the students' music education is invaluable to their development as artists."**

ANNE ZINATELLI



ANNE ZINATELLI ENJOYING HER SEAT IN KOERNER HALL



## connecting with alumni

Are you a former student or teacher of The Royal Conservatory? Did you study through The RCM syllabus or take an exam?

If so, you might be interested in joining our group of Alumni. For more information, please contact Brian Quinn at 416.408.2824 x457 or brian.quinn@rcmusic.ca.

# YOU HELP US MAKE MUSIC



## LEGACY, ANNUAL AND MONTHLY GIVING

# ways of giving



LEWIS MANNE AND WENDY WATSON

**"What makes The Royal Conservatory unique are the people, the music, the art created here and displayed in this beautiful historical building. We have left a bequest in our will because we believe it will make a difference to others by opening up doors of opportunity to them, in this way, keeping alive and nurturing future generations of artists. It is our way of giving back."**

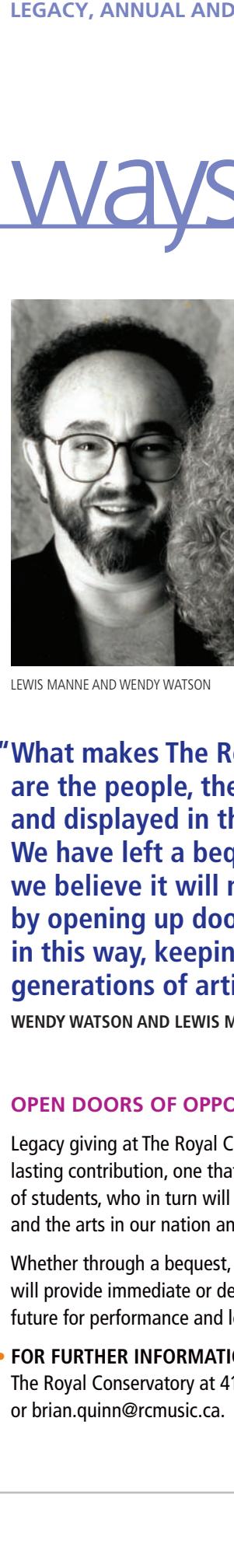
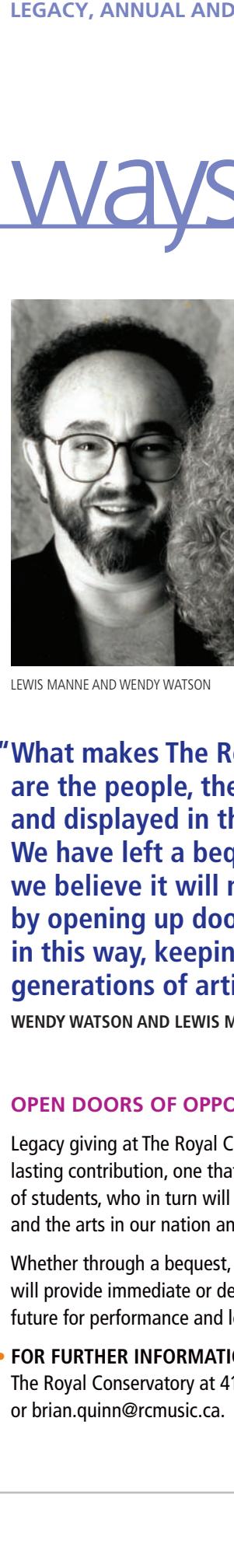
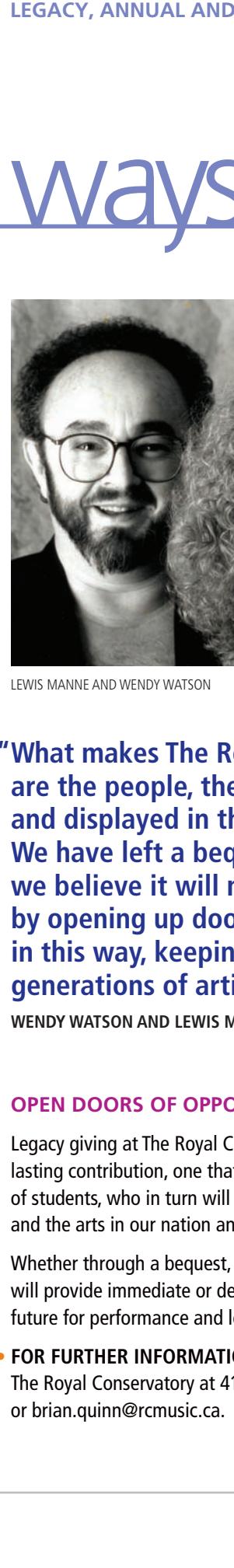
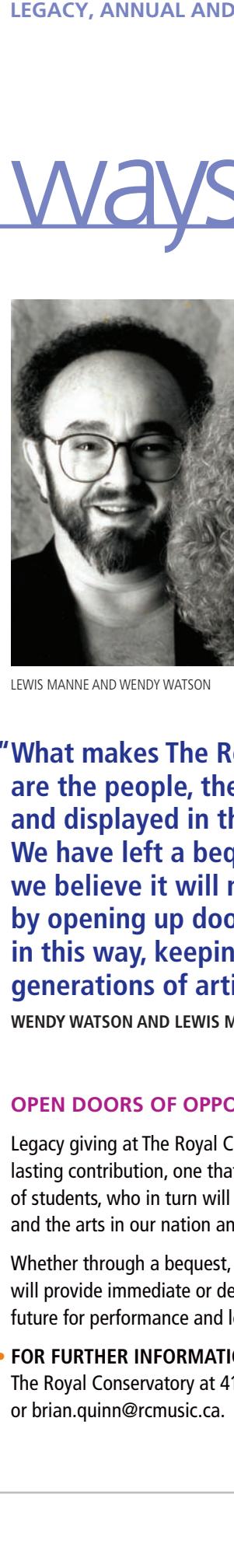
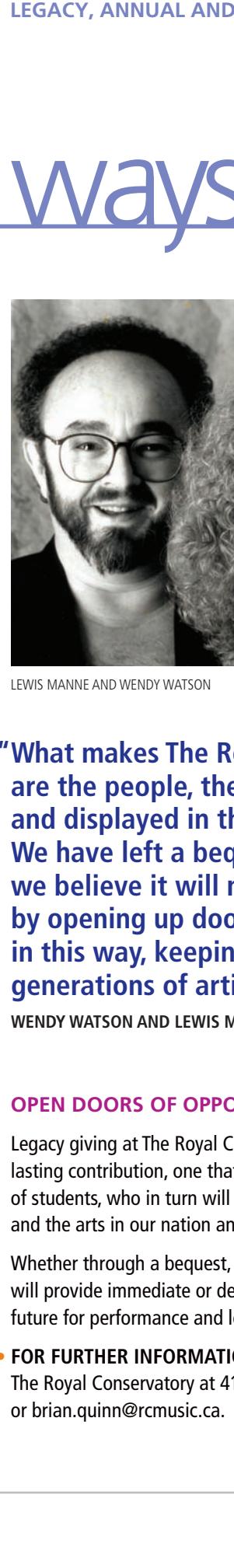
WENDY WATSON AND LEWIS MANNE

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- **FOR FURTHER INFORMATION** contact Brian Quinn, Development Officer, The Royal Conservatory at 416.408.2824 x457, toll free at 1.800.709.0888 or [brian.quinn@rcmusic.ca](mailto:brian.quinn@rcmusic.ca).



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