



UBC High Notes

A year of renewal

Newsletter of the School Music at the University of British Columbia



Fall 2010



a place of mind

THE UNIVERSITY OF BRITISH COLUMBIA

Director's Welcome



It is a pleasure to welcome you to the twelfth edition of *High Notes*, in which we celebrate the recent activities and major achievements of faculty, staff, students, and alumni of the UBC School of Music. I hope you enjoy this snapshot, which captures the diversity, quality, and impact of our activities and contributions. I think you will agree that we are a vibrant community of creators, performers, and scholars! *High Notes* outlines some of the many ways in which the School of Music exemplifies the three key pillars of UBC's new Strategic Plan (www.strategicplan.ubc.ca): Student Learning, Research Excellence (including music performance and composition), and Community Engagement. I warmly invite you to read about the School of Music in these pages, and to attend some of our many concerts and opera performances in the coming months and years.

The School of Music has much to celebrate this year! In addition to depicting the full scope of our activities and achievements, this edition of *High Notes* shines a spotlight on two major capital projects that have revitalized our performance and teaching facilities.

This past summer has witnessed a major rejuvenation of our Recital Hall, which had not seen a significant upgrade since the Music Building opened in 1968. Thanks to the generosity of Roy (BCom '61) and Gunilla Barnett, the beautifully revitalized venue, now named **Roy Barnett Recital Hall**, will provide our students and faculty with an acoustically superior and technologically advanced hall that will enhance learning, professional development, and audience enjoyment for years to come. The project brings many enhancements, including a larger stage, an extended and improved stage-surround, significant recording and audio-visual equipment upgrades, and handsome new seats. Roy Barnett Recital Hall is the venue for the majority of our recitals and concerts, including our multi-faceted Wednesday Noon Hour series. It is the heart of the UBC

School of Music, and I hope you will visit Barnett Hall for a concert soon. I am sure you will be delighted and impressed when you see and hear the improvements.

This fall we are also reopening the historic Old Auditorium. One of the original UBC buildings, dating from 1925, it too has been significantly upgraded over the past two years, thoroughly modernized with its historic character and charm returned to full glory. The \$21 million project, supported by funding from the Province of British Columbia, the University of British Columbia, the UBC Faculty of Arts, the UBC School of Music, and many generous private donors, brings renewed life and musical energy to a beautiful and noble building and stage. The renewed Old Auditorium will feature productions by the UBC Opera Ensemble, and concerts and recitals presented by our other ensembles, by faculty and visiting artists, and by a variety of partners in the community. We look forward to the delight it will bring music lovers throughout the community. In the pages that follow you can read more about the Old Auditorium and the restoration of this beautiful landmark.

With these renovations, the UBC School of Music now has a wonderful group of three superb venues available to us to perform in. Roy Barnett Recital Hall (255 seats), the Old Auditorium (535 seats), and the glorious Chan Shun Concert Hall in the Chan Centre for the Performing Arts (1189 seats) together provide our students and faculty with an enviable combination of venues, all of the finest caliber, and up-to-date in technical capacities. Few other Schools can match the facilities we now enjoy and that shape the training of the next generation. We are very fortunate indeed, and it is an honour to share with our audiences the many joys of great music, and the thrill of emerging talent.

I hope this edition of *High Notes* will reinforce your interest in our activities, encourage your participation, and inspire your support. For information about our concerts and programs, or about how you can invest in our scholarship endowments or major projects, please visit our website at www.music.ubc.ca. I also welcome any ideas, questions, or comments you may wish to share with me. Thank *you* for making our music part of *your* world!

Richard Kurth
Professor and Director, UBC School of Music

High Notes 2010

A Year of Renewal



Alan Matheson, Logan Bennett, Christopher Clark, Brennan Westerman
Roy Barnett Recital Hall Opening
Photo: J. Evan Kreider

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Roy Barnett Recital Hall

A passion for music, a desire to help students

Twenty years after he retired, **Roy Barnett** (BCom '61) was determined to play the piano. At 72, he enrolled at the Victoria Conservatory of Music.

Four years later, Barnett plays a range of classical music which includes some Beethoven sonatas, Bach preludes and fugues, and Chopin etudes.

"I'm hoping to develop my playing to a high level and am having a lot of fun in the process," says Barnett, former treasurer of what was then Novopharm, one of Canada's largest generic pharmaceutical companies.

"I have always admired performances by classical pianists," recalls Barnett. "I played and performed classical music on the accordion until my late teens, but knew all along that it was a much less versatile instrument than the piano. In the 1980s, I bought a piano but didn't have enough time to devote to practicing seriously on it. Time passed, and finally it was my wife, Gunilla, who urged me most persuasively, to start taking lessons. The decision to do so was one of the high points in my life."

A lifelong interest in music led Roy, with the full support of his wife, Gunilla, to make a gift of \$2 million dollars to the UBC School of Music, part of which has now been used to renovate the Recital Hall. This performance and rehearsal facility was renamed the Roy Barnett Recital Hall in his honour and reopened with a ceremony and concert on September 15, 2010.

"I felt that the opportunity to fund the renewal of the Recital Hall was an exciting and very effective way to give back to the community," says Barnett of enhancing the facilities for the education and professional development of music students.

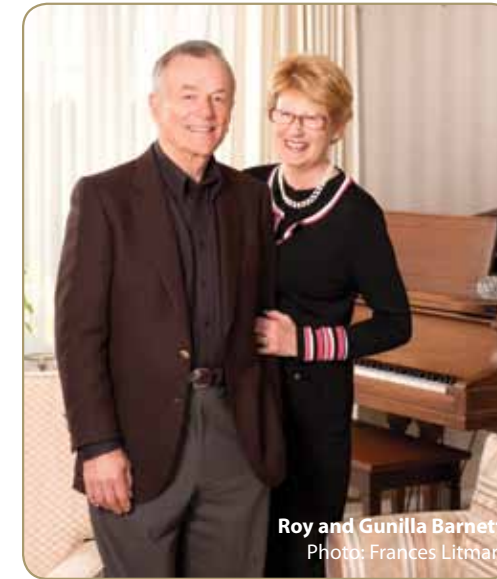
"It appealed to me instantly, especially since my funding of this truly worthwhile project would enable me to participate, to some extent, in certain decisions to be made during the renovation. This involvement would be most satisfying."

The 255-seat concert hall and rehearsal space is occupied nearly every day of the week with student recitals, ensemble programs and performances by faculty, alumni and guest artists.

"Hundreds of events take place in the Recital Hall every year," says Professor Richard Kurth, Director of the School of Music. "It has been the core of the music building since it opened in 1968 and the renewed space will allow both undergraduate and graduate students to develop as solo and chamber music performers."

Enhanced acoustics, new audiovisual equipment, updated aesthetics, and increased accessibility make the Roy Barnett Recital Hall an essential space for budding musicians. The enlarged and reconfigured stage will improve the acoustics of students' performances and allow audience members to benefit from a more intimate experience with the musicians.

"It's exciting to think that I will actually see and hear the results and benefits that have been realized from this particular renovation," Barnett says.



From classical to contemporary genres, the Roy Barnett Recital Hall will allow students to develop like never before. The new state-of-the-art audiovisual equipment will encourage the development of electro-acoustic music, the combination of electronic technology with live performance. Updated recording facilities will also enable students and faculty to review and archive their performances based on the latest recording standards.

"It's essential to hear yourself playing," says Chris Hutchinson, a 4th year flute major who has performed annual recitals in the hall since 2006. "To be able to hear yourself under the pressures of performance as well as how others hear you is very beneficial for developing one's career."

As he embarks on his final year at UBC, Hutchinson recognizes the increasing importance of recording live performances, especially on high definition video.

"Many universities require you to submit a DVD when applying to graduate programs. They're looking for the whole package: stage presence, sound, technique, command of the stage. These professional resources will give UBC students a competitive edge."

"This generous gift represents the power of individual philanthropy," says Kurth. "Roy's relationship as a proud alumnus and music lover quintessentially represents the School of Music's efforts to support a culture of music in the community. He understands the importance of music in everyday life."

When asked about his vision for the hall, Barnett says, "It's a facility to be proud of and should be kept in top condition. These renovations will help the hall become more effective in the development of students in the School of Music and provide memorable experiences for all who use it."

A Fitting Tribute

The UBC School of Music began with the remarkable leadership of a musical duo.

In 1946, **Harry Adaskin** (1901 – 1994), a violinist, educator and broadcaster, moved to Vancouver with his wife and piano instructor, **Frances Marr Adaskin** (1900 – 2001), to become the first head of the Department of Music. Together they pioneered the new academic discipline and established a following that has continued to endure.

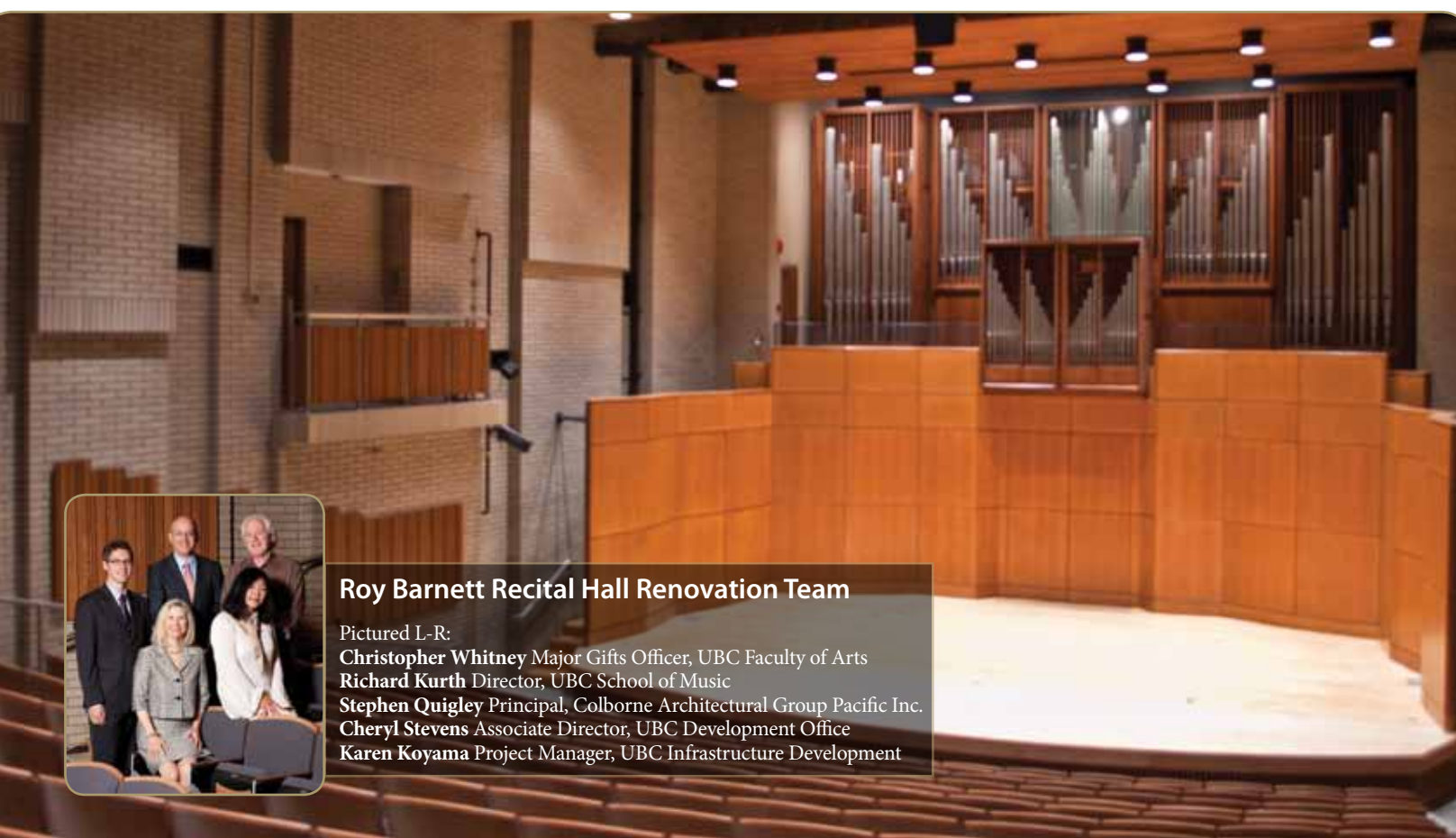
"I talk to people today who still say they absolutely loved his classes," says Marnie Carter, a former piano student of Frances and friend of the Adaskins. "Harry was much beloved. His classes were always overflowing because he spoke with remarkable erudition. People respected him for his knowledge."

Steeped in classical music, the Adaskins played a vital role in shaping what would become the School of Music. Reminiscent of their many years touring together throughout North America and Europe, both husband and wife performed in weekly concerts at UBC and helped to foster an appreciation of contemporary music. Based on his lifelong interest in music, literature and painting, Harry taught a popular course on music appreciation. The couple's passion for Canadian art (their circle of friends included Emily Carr, members of the Group of Seven and Frank Lloyd Wright) undoubtedly influenced their work and enriched Vancouver's cultural life. When renovations of UBC's Old Auditorium began in 2008, it was a close friend of the Adaskins who spotted the opportunity to honour this couple in a historic landmark that has seen 80 years of student concerts, operas and classes.

"There has never been a more appropriate way to memorialize their contributions to the City of Vancouver," says Kitty Heller (LLB '76) of the commemorative plaque that will be unveiled on October 12 in the revitalized Old Auditorium. "Those of us who had the privilege of knowing Harry and Fran have never forgotten the impact they had on our lives including the wonderful solo ragtime piano recitals that Fran started to play at the Art Gallery in her eighties."

Thanks to Heller's efforts, former students, friends and colleagues joined together to raise funds in honour of Harry and Frances Adaskin's legacy at UBC. "This is a most fitting tribute for an extraordinary couple," says Carter. "I was a great admirer of them both. They were a great addition to the Canadian cultural landscape."

Harry remained head of the department until 1958 and continued to teach until 1973. It was said that Frances accompanied him to every class until his retirement.



Roy Barnett Recital Hall Renovation Team

Pictured L-R:
Christopher Whitney Major Gifts Officer, UBC Faculty of Arts
Richard Kurth Director, UBC School of Music
Stephen Quigley Principal, Colborne Architectural Group Pacific Inc.
Cheryl Stevens Associate Director, UBC Development Office
Karen Koyama Project Manager, UBC Infrastructure Development

Old Auditorium

Where memories (and legends) are made

When the Old Auditorium was slated to be demolished nearly a decade ago, a voice and opera student was compelled to take action. He called CBC to cover the story.

“I was adamant that this building shouldn’t be torn down,” says **Hussein Janmohamed** (BMus ’96, MMus ’98), a Vancouver-based community music educator, composer, and co-founder of the Vancouver and Canadian Ismaili Muslim Youth Choirs.

Janmohamed fondly recalls spending the majority of his student life in the Old Auditorium rehearsing, taking masterclasses, performing with the choir, and eating at Yum Yum’s. He has since performed with the Ismaili Muslim Youth Choirs for His Highness the Aga Khan and collaborated on a choral piece for the Dalai Lama.

“History has happened in this building. We often forget that buildings carry cultural memories which in turn can inform and shape our society.”

Janmohamed’s passion for the theatre and concert hall echoed the sentiments of countless others including Professor **Nancy Hermiston**, Director of the Voice and Opera Division.

“There was no way I was going to stand by while they destroyed this remarkable theatre,” says Hermiston who spearheaded the project. “The extraordinary amount of work that has gone into renovating this beloved UBC landmark will enable students to develop professionally for generations to come.”

After 10 years of planning and two years of renovations, the Old Auditorium reopens its doors to students, faculty and the community on October 12, 2010.

From basic renovations to technically advanced upgrades, the revitalized Old Auditorium will provide students with an exclusive training and performance facility. The proscenium theatre boasts a 60-person orchestra pit with mechanical lift, a 2000 sq. ft. costume shop, a fly tower, two rehearsal halls, and a green room.

“We’re absolutely thrilled to have this remarkable space,” says Professor **Richard Kurth**, Director of the School of Music. “With its new orchestra pit, lighting, and stage equipment, this facility will allow much more elaborate opera productions, and be more versatile and appealing as an opera and concert venue than ever before. It’s now one of the most attractive and multi-faceted music theatres in the city, very modern in functionality, but with its historical charm beautifully revived.”

On sitting in one of the 535 plush red velvet seats, an accomplished alumna reflects on seeing current students perform on stage.

“It was just surreal,” says soprano **Rhoslyn Jones** (BMus ’02, MMus ’04), who has performed major roles with the San Francisco Opera, Pittsburgh Opera, and Vancouver Opera, to name a few. “To me it still feels like home. It’s where I learned how to sing and it feels very comforting and welcoming.”

Having performed around the world, Jones believes there is something truly special about the Old Auditorium.

“The Old Aud allows for a greater flexibility of dynamics and a more intimate experience with the audience,” she says of the mid-sized European style opera house and concert hall. “It’s a new era of opera for the School of Music and Nancy [Hermiston]. It was her dream to rebuild the Old Aud and have a real opera theatre.”

“The revitalization of one of UBC’s oldest buildings represents the University’s living history”

The Old Auditorium is one of UBC’s oldest buildings and with that comes a plethora of memories. From large Psychology 100 classes to alumni couples who first met on the steps of the building, the Old Auditorium houses over 80 years of history. The stage witnessed the rise of stars such as dramatic tenor **Ben Heppner** (BMus ’79, LLD ’97), legendary mezzo-soprano **Judith Forst** (BMus ’65, DLitt ’91), and distinguished theatre and film actress **Nicola Cavendish** (BA ’77). It also welcomed a range of speakers from noted scientists to a young **John Diefenbaker**.

“The revitalization of one of UBC’s oldest buildings represents the University’s living history,” says Kurth. “I extend a warm invitation to all alumni who have memories of the Old Auditorium to come and see it in its new glory.”

The renewal of this facility will enable the UBC Opera Ensemble to produce three operas every year, two in the Old Auditorium and one in the Chan Centre for the Performing Arts. In addition to being used for the School’s solo, chamber, and ensemble performances, Kurth also hopes that performing organizations from Vancouver and beyond will use the Old Auditorium to create a thriving community of students and professional artists.

Janmohamed believes that professional training and performance spaces are essential for the development of young artists and community groups.

“A classroom is one thing,” notes Janmohamed. “But a theatre like this is a space where the learning intersects with socio-cultural interactions among artists, audiences and community, enriching the classroom experience.”

“The theatre becomes a memorable place of encounter, discovery, dialogue, and cultural exchange.”

The Old Auditorium renewal project was made possible through the generous support of many individuals and organizations including the Province of British Columbia, University of British Columbia, and its donors.



Old Auditorium

Highlights

From basic renovations to technically advanced upgrades, the revived theatre and concert hall will provide students with an exclusive training and performance facility.

Renovation highlights include:

1. Addition of a 60-member orchestra pit with mechanical lift

This dramatic addition will accommodate a medium-sized orchestral ensemble. When fully raised, the platform will increase the performance area and further connect the audience with artists on stage.

2. Addition of the structural framework

Building a steel framework within the original structure of the Old Auditorium ensures seismic upgrades as well as the ability to display theatre and opera sets. While constructing the fly tower, architects maintained the colourful history of the Old Auditorium by preserving decades of student signatures that decorate the backstage walls.

3. Creation of a 2000 sq. ft. costume shop

The excavation of this large space has provided a proper storage facility for the Opera Ensemble's extensive costume collection. This will allow the elaborate costumes, many of which were obtained from professional European opera companies, to have many more years of use.

4. Reconfigured lower level

The creation of two rehearsal halls, a reception area, and an updated green room maintains the social and interactive spirit of the Old Auditorium.

5. Upgraded lighting and control booth

A second lighting bridge and upgraded technical equipment in the control booth will enhance the quality of productions and contribute to professional learning experiences for students.



Old Auditorium Renovation Team

Pictured L - R:

Richard Kurth Director, UBC School of Music

Nancy Gallini Dean, UBC Faculty of Arts (2002-2010)

Stephen Quigley Principal, Colborne Architectural Group Pacific Inc.

Suzanne Poohkay Director, Facilities Planning, UBC Infrastructure Development

Aaron Mogermann Project Manager, UBC Project Services

Nancy Hermiston Head, UBC Voice and Opera Division

Christopher Whitney Major Gifts Officer, UBC Faculty of Arts

Thank you!

We gratefully acknowledge the following donors, contributors, and volunteers for their support of the Old Auditorium. The renewal of this cherished UBC landmark would not have been possible without their vision and generosity.

\$10,000,000 +

UBC Renew – A partnership between the Province of British Columbia and the University of British Columbia

\$1,000,000 +

UBC Faculty of Arts

\$500,000 +

Irving Guttman (DLit Hon '09) & Robert Dales
UBC Classroom Services

\$250,000 +

The Estate of Gerald De Carmo
UBC School of Music

\$100,000 +

Glen (BA '55, MD '60) & Margaret (BSc '58, MD '64) Carlson
Martha Lou Henley (BA '67)
The Mortifee Family

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John Bossons (BA '56)
Peter Cherniavsky (BApSc '48)

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Mohammed & Yulanda Faris
Nancy Hermiston
Stephen Toope & Paula Rosen
Terry Wilkinson
The Colborne Architectural Group Pacific
One anonymous donor

The Old Auditorium

Renewal Project

Volunteer Committee

John Bossons (BA '56)

Robert Dales

Stephen Drance (DSc Hon '98)

Yulanda Faris

Irving Guttman (DLit Hon '09)

Kitty Heller (LLB '76)

Charles Slonecker

Special Thanks

Judith Forst (BMus '65, DLit Hon '91)

Ben Heppner (BMus '79, LLD Hon '97)

Simone Osborne (DMPS '09)

Chan Shun Concert Hall

Home to UBC School of Music large ensembles and UBC arts community

Generosity and the spirit of giving to the arts carries on in the largest of the three UBC concert halls: the 1,189 seat **Chan Shun Concert Hall** located in the **Chan Centre for the Performing Arts**.

It was their father **Chan Shun** (1917 – 1997) that inspired brothers **Tom and Caleb Chan** to make one of the largest private donations to a cultural institution in Canadian history. This gift helped build the Chan Centre for the Performing Arts and establish the Chan Endowment Fund, which supports our opera productions as well as many other local arts organizations and performances.

During the opening ceremony of the Chan Centre in 1997, UBC Public Affairs reported that when Dr. Tom Chan spoke in his father's absence he said, "it is 'the worthiness of the cause, not the benefit to the donor' that is the most important aspect of giving."

Music and the arts inspired this gift from the Chan family, and created the opportunity for **Bing Thom Architects** to design the musically-inspired interior, that features a symphony of brass fittings, cables and frets strung from the upper walls accented by white maple soffits and balcony fronts. The unique cello shape of the hall provides a superb and consistent sound experience for audience members, regardless of their seat or the performance they are enjoying.

"it is 'the worthiness of the cause, not the benefit to the donor' that is the most important aspect of giving."

Home to many UBC School of Music large ensembles such as the UBC Symphony Orchestra, and UBC Symphonic Wind Ensemble and Concert Winds; the Chan Shun Concert Hall is a combined achievement in architecture, spirit and community.

It is the vision and generosity of donors that built these venues for music and the arts at UBC. It is from here, where you will see students present their interpretations of great works of music, it is from here where you will watch fully-staged theatre and opera productions, and it is from here where you will hear angelic voices inspired by beatific compositions.

We invite you to our home to see and hear the future of music at these three beautiful halls: the **Roy Barnett Recital Hall**, **Old Auditorium**, and **Chan Shun Concert Hall**.



Chan Centre 10th Anniversary Concert
Photo: UBC Media Group (March 2007)

Spotlight on Opera

The **UBC Opera Ensemble** toured a very ambitious international schedule this summer and continue their busy performing life into the academic year. After April exams, the ensemble flew to Shanghai and Chengdu to perform four concerts. In June, they presented Mozart's *Die Zauberflöte* as the 'test run' production for the newly-renovated Old Auditorium. Four sold out houses revealed Vancouver's appetite for opera and enthusiasm to see the end result of the renovation and restoration of our beautiful historic theatre. We are very excited to reintroduce this cultural space back to UBC and the community with the November production of Mozart's *Don Giovanni*.

In July, the Opera Ensemble were in the air again to fly to the Westben Theatre Arts Festival in Ontario, where they presented *Die Zauberflöte* to three sold out houses. Moving on to Europe, our well-travelled opera ensemble performed six more performances of *Die Zauberflöte*, including three at the Estate Theatre in Prague, the theatre where Mozart premiered his *Don Giovanni*!

While in Europe, the UBC Opera Ensemble was joined by UBC Professor **Dwight Bennett** and **Dr. Krzysztof Biernacki**, a UBC alumnus (DMA '06) and now Assistant Professor of Voice and Opera at the University of Northern Florida. Students of Biernacki also joined the ensemble. Four performances of *La Bohème* were given in Usti nad Labem and Hradec Kralové. The ensemble and Professor Hermiston were very honoured to have Mrs. Valerie Raymond, Canadian Ambassador to the Czech Republic and the Slovak Republic attending performances of each production. Upon returning to Vancouver the cast of *La Bohème* joined the Bard himself, Christopher Gaze, at Bard on the Beach for four performances of *La Bohème*.

This season, a dream came true for the UBC Opera Ensemble as they move back to their new home, the Old Auditorium. Students and faculty look forward to celebrating this grand old theatre with their production of Mozart's *Don Giovanni* November 4-7 and again in the summer, with a production of Benjamin Britten's *Albert Herring*, June 23-27.

Opera will continue to be presented at the Chan Centre by the UBC School of Music. This season the UBC Opera Ensemble will perform *Cendrillon* by Jules Massenet at the Chan Centre on February 3-6, 2011.



Shannon Chan-Kent
Photo: from The Magic Flute
Credit: Unknown

Beyond the Gates



Left to right: CD cover of *The Glass Chamber Players*, Jane Coop, Corey Hamm, University Singers with Vancouver Mayor Gregor Robertson at the 2010 Vancouver Olympic Torch Ceremony, Lorna McGhee, and Nathan Hesselink.

Conservatory Canada invited Professor **Jane Coop** to give a 2010 Conron/Geiger Masterclasses on Friday and Saturday, November 12 & 13, 2010. Coop was a member of the jury for the Hilton Head International Piano Competition in March 2010 and the New York International Piano Competition in June 2010.

Over the summer, Coop enjoyed her 14th year on the faculty of the prestigious Kneisel Hall Chamber Music Festival in Blue Hill Maine, and played concerts with faculty members of the Juilliard School and the New England Conservatory. Coop also participated in the Gros Morne Summer Music Festival in Newfoundland.

Associate Professor **David Harding** was invited by Philip Glass to join his new group The Glass Chamber Players. The New York Times raved about their debut at the Baryshnikov Arts Center in December 2009, “The performers were ideal advocates, playing with abundant insight and energy. They opened the concert with a ravishing account of Schoenberg’s *Verklärte Nacht*, and offered a bristling arrangement by Trevor Gureckis of the Prelude from Bernard Herrmann’s score for *Psycho* as their encore.” Their first CD of sextets by Schoenberg and Glass was recently released on the Orange Mountain Music label.

Assistant Professor **Corey Hamm** was on Faculty at the Summer Institute for Contemporary Performance Practice (SICPP) at the New England Conservatory in Boston (June 2010). Having participated as a student long ago Hamm says, “I can attest that it is an awesome and intense opportunity to work with great musicians

(both faculty and students) fascinated with new music.” Hamm premiered works by Gonneville, Jodlowski and Ter Veldhuis. He was delighted to be invited to return in June 2011.

Hamm performed Rzewski’s *The People United Will Never Be Defeated!* to a sold out audience at The Cellar in Vancouver, and at venues in Langley and New West. He also performed with the **Nu:BC Collective** in Washington and around Vancouver, and with the Vancouver Symphony Orchestra for their Roundhouse Series.

Sessional Lecturer **Lorna McGhee** was a facilitator at the Pender Island Flute Retreat in June 2010. International soloist William Bennett was the guest artist at this seven-day retreat which explored the physical, emotional and mental aspects of flute performing and pedagogy. McGhee was also a facilitator at the Clam Bay Retreat on Pender Island, BC and gave workshops with Heather Campbell.

Sessional Lecturer **Patricia Hoy** performed in a series of concerts in Germany with cellist, Alexander Suleiman (May 2010). In their Neuburg an der Donau recital they premiered works by renowned composer Franz Hummel, with the composer in attendance. In February 2011, they will perform and conduct masterclasses in Jerusalem and Beirut. Hoy and Suleiman have been invited by the arts attaché to North Korea to perform in the Spring Friendship Festival in Pyongyang in April. They will return to Germany in May to perform the Beethoven Triple Concerto with the Bonn Collegium Orchestra.



Sara Davis Buechner in Japan with partner Kayoko and protege Sunny Qu. Photo credit: Unkown

Associate Professor **Sara Davis Buechner** was on study leave this past academic year and spent her time teaching and performing in Japan. Student **Sunny Qu** joined her to continue his studies. Buechner performed at the Gala Opening event of the Aloha International Piano Festival in Honolulu (June 12-19, 2010). Works included Bach-Busoni *Three Transcriptions*; Mozart’s *Sonata in B flat Major KV 570*; and a Vancouver Triptych of *Mountain Spirit* by **Stephen Chatman**, *Elegy for Daisy* by **Dorothy Chang**, and *Instincts* by **Jared Miller** (BMus ‘09).

The University Singers performed at David Lam Park for the official arrival of the Olympic Torch into Vancouver (February 2010), and for the Cultural Olympiad event “Made in Canada” at the Chan Centre on March 15, 2010.

As an adjudicator, Assistant Professor **Robert Taylor** appeared at the Heritage Music Festivals (Seattle, WA, April 2010); San Juan Music Educators Association Band Festival (Bellingham, WA, April, 2010); Vancouver Kiwanis Music Festival

(New Westminster, BC, May 2010); and Oregon State Band Championships (Corvallis, OR, May 2010).

Taylor has also been invited to guest conduct the Honour Wind Ensemble at the British Columbia Music Educators’ Association Conference (October 2010), and the Alberta Band Association Honour Band in Red Deer, Alberta (November 2010).

Senior Lecturer **Terence Dawson** was invited to the Chicago School of Performing Arts in Chicago during summer 2010, to perform and present a masterclass for voice and piano students. Dawson focused on the “Roles We Play” in working as a singer/pianist duo. He returned as a faculty member to both the Vancouver International Song Institute, and Alberta’s Strings and Keys summer program. This season’s schedule includes a recital and masterclass at The University of Alberta, a series of recitals with **Christie Reside**, Principal Flute of the Vancouver Symphony Orchestra, and a concert with the acclaimed Vancouver Chamber Choir.

Associate Professor **Nathan Hesselink** was Artist Residency Coordinator for “Korean Folk Percussion in the Twenty-First Century” which included workshops, public lectures, and performance with Kim Dong-Won from South Korea. This two-week intensive programme was jointly presented in January 2010 by the UBC Centre for Asian Studies and the UBC School of Music.

Hesselink has been the primary facilitator for the Artistic-Academic Exchange Relationship between the UBC School of Music and Wonkwang Digital University (Iksan, South Korea, 2010).

Sessional Lecturer **Gene Ramsbottom** performed the Mozart *Clarinet Concerto* with the Terrace Symphony Orchestra (February 2010) and was a guest performer in the Troy University annual Clarinet Day (March 2010). During the summer, he performed at the Music on the Shannon Festival, which was relocated this year to Galway, Ireland.

Retired instruments live on in younger hands

In a chance meeting between Professor **Jesse Read** and UBC School of Music alumnus **Henry Lee** (BMus ‘93), it came to light that a burgeoning youth orchestra in Medellin, Columbia, situated in the heart of the most vulnerable and deprived area in Central America was in need of instruments. Through their conductor, Mr. Scott Yoo, and the assistance of the Salvi Foundation, and facilitated by the Columbian Embassy and the Ministry of Foreign Affairs, Read coordinated the donation of instruments from the UBC School of Music to the Red de Orquestas. This collection of woodwind instruments were originally purchased for our Music Department when the Music Building first opened in 1968. Still in good condition, these instruments were repaired and sent to Red de Orquestas in May 2010 to serve a great need in music education for youth in Columbia.

A spokesperson for the Ministry of Foreign Affairs put it simply, “if these young people have an instrument in their hands and music in their hearts, they will have no time for drugs or gangs.”

Closer to home, the School donated three decommissioned upright pianos in August 2010 to the Saint James Music Academy located in the Downtown Eastside. The academy opened in 2007 to offer free music education to children from families of limited means and was embraced enthusiastically by the community. “It was born of the conviction that music gives young people the opportunity to gain self-confidence, get an academic head start, develop good relationships, explore their creative potential, and access a world beyond their immediate surroundings.”

Faculty Awards and Research

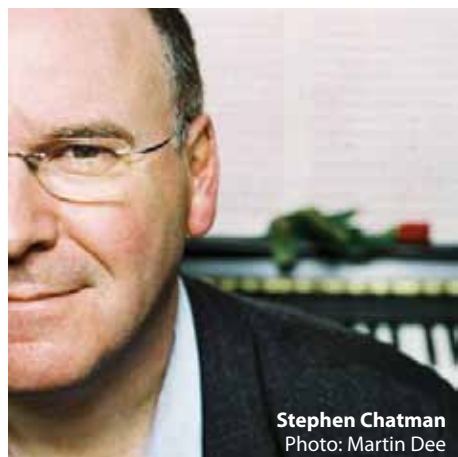


Michael Tenzer
Photo: Pam Hetrick

While on study leave with a Killam Research Fellowship, Professor **Michael Tenzer** presented his research on Music and Time this year. This included a series of six seminars in Paris at the National Centre for Scientific Research (CNRS) and the School of Advanced Studies in Social Sciences (EHESS). February 2010, he was the keynote speaker at the inaugural conference on Analytical Approaches to World Music, held in Massachusetts. A second conference is planned for 2012 at UBC.

In fall 2010, Tenzer will speak at the International Conference on Traditional Polyphony in Tbilisi, Georgia, and at the Society for Ethnomusicology in Los Angeles.

Tenzer and Professor **John Roeder** are collaborating on a commissioned feature article for the journal *Music Theory Spectrum*, to appear in 2012. Their co-edited volume, *Analytical and Cross-Cultural Studies in World Music* is published by Oxford University Press. Tenzer also filled a commission from the journal *Circuit* for an article on the aspects of cross-cultural fusion in his compositional language, and published a piece in the French journal *Archipel* on current trends in Balinese music.



Stephen Chatman
Photo: Martin Dee

Earth Songs travels the world

In the past year, Head of Composition, Professor **Stephen Chatman's** music received more than 200 live performances throughout Canada and the US, Japan, Korea, Taiwan, Germany, Austria, England, Scotland and Argentina. His composition *Earth Songs*, nominated for the 2010 JUNO Awards Classical Composition of the Year, was performed by the Calgary Philharmonic and Chorus on October 16 & 17, 2009. Other performances included Niagara Symphony, *musica intima*, Princeton Pro Musica, San Francisco Lyric Chorus, Winnipeg Singers, Arlington Master Chorale (Texas), and Arkansas Chamber Choir.

In 2010, Chatman finished major commissions from Musicfest Vancouver and the Vancouver Chamber Choir.

Professor **Nancy Hermiston**, Head of the Voice and Opera Division and Director of the UBC Opera Ensemble, was recognized as one of the UBC Killam Teaching Prize Winners for 2009-2010.

Professor **Rena Sharon** has been selected as a Distinguished Scholar in Residence at the Peter Wall Institute for Advanced Studies for 2010-11.

Professor Emeriti **Alan Thrasher**, currently teaching Chinese Ensemble, received a three-year SSHRC award for research on the Chinese concept of melodic models (*qupai*), leading to the publication of a monograph on this topic. He presented a keynote address on this subject in April 2010 at the Hong Kong conference Music and Transmission in East Asia.

Assistant Professor **Robert Taylor** received a grant from the UBC Teaching and Learning Enhancement Fund for his publication *Musicianship in the Digital Era: Embracing New Technologies in the Advancement of Individual and Ensemble Performance Skills*.

On May 26, 2010, **Dal Richards**, a Vancouver musician with over seven decades of performing, received an honorary doctorate from UBC – Dal Richards is the leader of the Dal Richards Orchestra, which has performed at the Pacific National Exhibition for 70 consecutive years.

Associate Professor **Nathan Hesselink** presented a paper entitled “Shin Joong Hyun, Rock Music, and Modern Korean Identity” (University of Wisconsin Center for East Asian Studies International Conference “Redefining Korean Identity in Music: Historical and Contemporary Perspectives,” Madison, Wisconsin, 2010). Hesselink will also present on Korean rock music at the International Sanjo Festival, New York City (October 2010).

Sessional Lecturer **Norman Stanfield** (PhD '08) was invited to York University to deliver a paper and conduct a workshop at a conference entitled “English Country Dancing: Rooted in the Past, Dancing into the Future” (June 17-18, 2010). Stanfield also presented the portion of his PhD. research that investigated the transgressive mode of morris dance imposed on country dance.

Professor **Keith Hamel** was at IRCAM, collaborating with the Real-Time Musical Interactions Group (Paris, November/December, 2009). Hamel will also be working with Ensemble Intercontemporain trombonist Benny Sluchin on a new work.

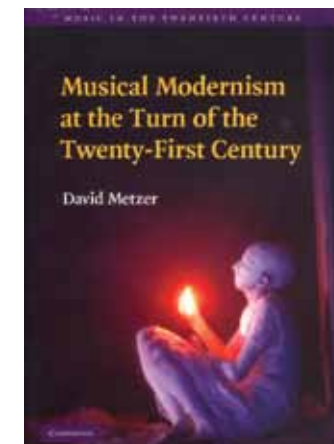
In late March 2010, the Hard Rubber Orchestra (big band) premiered a new piece by Hamel at the Vancouver Cultural Olympiad. Francois Houle will travel to New York to perform Hamel's work *Traces, for clarinet and interactive electronics*. Connect with the Art Music Promotion Agency (AMP) Facebook page for concert details closer to the dates.

AMP is a dynamic new agency designed for the international representation of music and research by composers Keith Hamel, André Ristic, James Harley, Bob Pritchard, Gordon Fitzell, Howard Bashaw, and Paul Steenhuisen. Their web site is www.artmusicpromotion.org.

Senior Instructor **Robert Pritchard** composed music for *What Does A Body Know?* for Digital Ventriloquized Actor (DIVA) with soundfiles, it was performed at the New Interfaces for Musical Expression Conference, Sydney, Australia, on June 17 & 18, 2010. Meryn Cadell wrote the lyrics.

UBC was well represented in the 2010 Western Canadian Music Awards nominations announced this summer. Two nominations included works by Head of Composition, Professor **Stephen Chatman**. The University Singers' performance on *A Chatman Christmas* was nominated for Classical Recording of the Year.

Publications & Lectures



Professor **David Metzger's** book *Musical Modernism at the Turn of the Twenty-First Century* was published by Cambridge

University Press. “Modernism, as argued here, remains vital. It has not been supplanted. It draws upon a wealth of ideals and precedents and is fueled by continuing impulses. With such resources, it has crossed over into the twenty-first century,” writes Metzger in the introduction.

Assistant Professor **Alan Dodson** completed an article on aspects of meter in the pianist Ignacy Paderewski's recordings of Chopin's *Mazurkas*. It was published in the *Journal of Music Theory* 53/1, 2009, 57-94 which came out in the spring of 2010.

Composition



Robert Pritchard
Photo: Charred Media

This recording, on the CentreDiscs label, features our premier choral ensemble **University Singers** conducted by recently-retired professor **Bruce Pullan**. Other nominees in this category include many UBC alumni: **Fringe Percussion** for *Fringe Percussion*, **Mark Takeshi McGregor** for *Different Stones: Canadian Music for Multiple Flutes*, and **musica intima** *Into Light*.

Included in the nominees for Classical Composition of the Year is *Earth Songs* composed by Stephen Chatman and performed by the University Singers and CBC Radio Orchestra. This work was commissioned by UBC for the University's 100th anniversary celebration. Other nominees in this category include UBC alumna **Jocelyn Morlock** (DMA '02) for her piece *Exaudi*. Winners will be announced October 21 - 24 in Kelowna, BC.

Professor **Richard Kurth** published two chapters in the *Cambridge Companion to Schoenberg* (Cambridge University Press, 2010): “Pierrot Lunaire: Persona, Voice, and the Fabric of Allusion” (pp. 120-134) and “Immanence and Transcendence in Moses und Aron” (pp. 177-190). He also gave a lecture on Haydn and the Orchestra for the Music in the Morning concert series.

Assistant Professor **Robert Taylor** wrote “Teacher Resource Guide: Moving Parts, by David Sampson,” *Teaching Music Through Performance in Band, Vol. 8*, to be published

December 2010. At the Texas Orchestra Directors Association Conference, San Antonio, Texas in July 2010 he presented the paper “The Three Hats of the Music Educator: Finding Balance Among Multiple Roles”.

Instructor **Brandon Konoval** presented his paper, “Rousseau, Aristotle and the Discourses of Nature” for the *Canadian Society for the History and Philosophy of Science*, Montreal, May 2010.

Alumni Making Waves

Right after graduating, **Dan Kocurek** (MMus '10) won the trumpet audition in the touring ensemble The Dallas Brass. This American version of the Canadian Brass, a brass quintet with percussion, is based in Dallas, Texas and performs about 170 concerts a year.

Ukulele virtuoso **James Hill** (BMus '03) and cellist **Anne Davison** (BMus '02) won Traditional Album of the Year at the 2009 Canadian Folk Music Awards for *True Love Don't Weep*.

As a young artist with l'Opéra de Montréal, **Suzanne Rigden** (MMus '09) was chosen to sing the lead role, Sophie, in *Werther* for the 2010-2011 season. In March 2010, Rigden was a finalist in the prestigious George London Competition in New York, and will be performing with Chants Libres, a contemporary Opera Company in Montréal, in May 2011.

Bob Baker (BMus '83) returned to Vancouver recently and was appointed BC Regional Director, Canadian Music Centre, replacing Colin Miles who held the post for 31 years. Baker has sparked a "Creative Hub" where the CMC will host and present more concerts at their Davie Street location. Several of these concerts feature our students and faculty.

Cris Derksen (BMus '07) has released her first CD *The Cusp*. Derksen is a celebrated cellist who has collaborated with a diverse list of artists which include Tanya Tagaq, Leela Gilday, Lightning Dust, and Ladyhawk.

"It's not every night you see a cellist pack a club dance floor. Kicking out electronic beats and using her loop station and pedal board to bring the noise, the UBC grad is building an international reputation for invention, session work and performance."
- The Province

As well as being a classical musician, **Liesa Norman** (DMA '02) is a pop singer, model and actress. She combines her modeling experience with her musical talent by co-ordinating, arranging and performing music for international fashion show productions. Liesa performs with Laura Barron in the flute duo Forbidden Flutes and works as a composer and jazz arranger, while expanding the Forbidden Flutes repertoire.

Joanna Schulz (BMus '99, MMus '02) sent us a note to say "thanks to the School for helping me get to where I am." A few years after completing her Master's degree Schulz took the position of 3rd horn in the Auckland Philharmonia in New Zealand. Homesickness drew her back home where she became Principal Horn of the Vancouver Island Symphony, and last fall, became the horn player with the Foothills Brass Quintet.

Hussein Janmohamed (BMus '96, MMus '98) was appointed Children's Choir Director, and **Kate Polsky** (BMus '90) was appointed as songwriting instructor at the Sarah McLachlan Music Outreach. <http://sarahmclachlanmusicoutreach.com>

On May 1, 2010, Holy Trinity Vancouver appointed **Michael Dirk** (BMus '04) as Organist and Choirmaster. He has worked as a concert and church organist since 2002, serving at both Lutheran and Anglican churches in Canada and the US. Dirk holds a Master of Music, Performance from Rice University in Houston, Texas.

In May 2010, Vancouver Cantata Singers conductor **Eric Hannan** (BMus '86) was in Saskatoon for a Canadian choral festival. While there, he picked up an award on behalf of the Vancouver Cantata Singers for best "contemporary music" in the Canada-wide CBC Choral Competition. It is a biannual affair, where they also won Best Chamber Choir and Best Choir overall two years ago.

Teresa Sedlmair (BMus '10), while in her 4th year at UBC, joined the Zürich Young Artists Studio (February 2010). Sedlmair also sang the role of Queen of the Night in Mozart's *Die Zauberflöte* in Zürich on February 28, 2010.

Jeremy Bowes (BMus '08) joined the Dresden Young Artists Ensemble in August 2010.

Simone Osborne (DMPS '09) will be singing the role of Pamina in Mozart's *Die Zauberflöte* on the Canadian Opera Company's mainstage 2010-2011 series. She will sing in five performances and is double-cast with Isabel Bayrakdarian. Osborne will also sing the role of Naiad in *Ariadne auf Naxos* with Sir Andrew Davis conducting.

Christopher Nickel's (BMus '01) second CD of compositions, *Rain*, was released in spring 2010. Recorded with the City of Prague Philharmonic, *Rain* features a large orchestra, choir, the exquisitely beautiful and versatile voice of soprano **Catherine Redding** (BMus '00), and two haunting and dramatic English Horn solos by faculty member **Beth Orson**.

John Korsrud (BMus '89) made his Carnegie Hall debut on April 9, 2010 playing solo trumpet in the world premiere of *Come to the Dark Side*, a new work commissioned for Carnegie Hall's Louis Andriessen Festival. John is founder of Vancouver's Hard Rubber Orchestra, a sought-after composer and teacher, and a member of the Music on Main All-Star Band.

Steven Philcox (BMus '97) was appointed as Assistant Professor, Head of Collaborative Piano at the University of Toronto (July 2010). While in the performance program at UBC, Steven studied with **Alice Enns** and credits **Rena Sharon** as his "collaborative inspiration". In the summer of 2010, he was Head of Collaborative Program, Opera on the Avalon, in St John's, NF and will Head the Singing Academy at the Center for Operatic Studies in Sulmona, Italy in summer in 2011.

Chor Leoni Men's Choir recently appointed **Kevin Zakresky** (BMus '04, MMus '06) as Assistant Director. He has returned to Vancouver after graduating from the MMA program in Choral Conducting at Yale University.

Zakresky also spent two weeks this summer in Bosnia, sponsored by Musicians without Borders. He is now involved in planning a choral festival in 2012 in the little Bosnian town of Bugojno.



John Korsrud
Photo: Lincoln Clarkes



Kemuel Wong
Photo: Erik Ubels



Suzanne Rigden
Photo: Pierre-Étienne Bergeron

Kemuel Wong (BMus '08, MMus '10) was appointed Assistant Conductor of the Vancouver Metropolitan Orchestra (August 2010). Kemuel will be assistant to their Music Director **Ken Hsieh** (BMus '03).

David Maggs (BMus '99, MMus '06) is now running the Gros Morne Summer Festival. Gros Morne Summer Music has produced over 150 performances in venues from the Glenn Gould Studio in Toronto, to the campgrounds of Cow Head. It began as a classical music festival and has expanded to embrace jazz, and traditional music. Professor **Jane Coop** gave a recital for the festival this past July.

Lance Ryan (BMus '94) studied guitar with Sessional Lecturer **Michael Strutt** at both Douglas College and UBC. While studying with Strutt, Lance also started to take voice lessons to round out his musician training. Fast forward to 2005: after voice studies in Italy, Lance made a stellar German debut as Otello in Verdi's *Otello*. He is now one of the most sought-after heldentenors in Europe, and quickly making strides in North America. In February 2010, he made his NYC Met debut. In Summer 2010, he played Siegfried in Wagner's *Ring Cycle* at Bayreuth.

In December you can hear him here! Lance is back home for a visit and giving benefit concerts at both Douglas College and UBC as well as in his home town, White Rock.



Cris Derksen
Photo: CD cover *The Cusp*

Summer at the UBC School of Music

Vancouver International Song Institute (VISI)

The School of Music hosted the 4th annual Vancouver International Song Institute (VISI) in June, under the Artistic Direction of **Rena Sharon**, UBC Professor of Collaborative Piano. VISI is an interdisciplinary gathering for performers, poets, composers, directors, and scholars/researchers in music, theatre, humanities, and sciences. Its distinguished 2010 faculty joined us from Juilliard, New England Conservatory, Eastman, Vanderbilt, Duquesne, Cincinnati Conservatory, Centre de la Mélodie Française; the Universities of Minnesota, Montreal, Manitoba, Victoria, Toronto, Ryerson, Alberta, and others. UBC Professors **Richard Kurth**, **Terence Dawson**, **Sima Godfrey**, **Eric Vatikiotis-Bateson**, and **Kevin McNeilly** lent their expertise for three weeks of lectures, masterclasses, and workshops along with many other guest speakers. UBC's Department of Film and Theatre presented with VISI, under the supervision of Professor Tom Scholte and in collaboration with Craig Holzschuh, and Professors Gayle Shay (Vanderbilt) and David Walsh (U Minnesota), the groundbreaking Theatre of Art Song training program. Developed by Professor Rena Sharon, the program explores new interpretation and performance practices in Art Song Theatre, and featured a residency with Professor Cameron Stowe.

VISI 2010 included a Musicology Mentorship, a Composer/Performer Collaboration with the Canadian Music Centre, a Pedagogy retreat with Rosemarie Landry and François Leroux, a symposium by the Music Therapy Association of BC, a choral workshop, and the SONGFIRE Festival of Song, a coproduction of nine music organizations showcasing 30 concerts across Vancouver.

www.songinstitute.ca | www.songfire.ca



From top left: Rosemarie Landry, François Leroux, and Professor Cameron Stowe with students Brad Smith and Alexandra Cole. Photos: J. Evan Kreider

Young Artist Experience (YAE)

The Young Artist Experience (YAE) run by School of Music Professor **Rena Sharon** with UBC colleagues and invited teachers, is a summer chamber music program offering interdisciplinary training for young musicians in Canada.

YAE celebrated its 15th anniversary this summer. This session was remarkable for its warm atmosphere of collaboration, for the intense commitment of the students, for the joy of shared play and creativity, and for the exceptional level of musical performance.

Renowned young professionals, and celebrated Canadian artists shared impassioned musical collaborations and a banquet of ideas and activities with 28 YAE students and five Teacher Assistants. The YAE 2010 program included workshops in conflict resolution, drumming, Balinese gamelan ensemble, theatre sports, salsa dance, jazz, and much more! Every exploration was chosen to engage the imagination, expand thought, enhance techniques and empower expression. An all-encompassing journey of emotions and ideas, with an abundance of laughter in the mix. www.youngartistexperience.ca



YEA Students
Photo: Kelsey Zachary

UBC Summer Music Institutes

Since 1993 the UBC School of Music Summer Music Institutes have offered high school students and adult learners the opportunity to concentrate on their instruments or voice for up to six hours each day and to interact with UBC Music's faculty, alumni and undergraduate students.

In the summer of 2010 we welcomed over 230 participants to campus. From Nanke School in Tianan, Taiwan we had 27 students as well as several from Hong Kong and mainland China. Programs are offered in concert band, jazz band, classical strings, and voice. Students can come as "day students" or choose to stay in the fully-supervised dormitory with all meals provided. In addition to being an intensive musical experience there is a wonderful cultural exchange and friendships made.

UBC Summer Music Institutes is Directed by UBC Professor Emeritus **Martin Berinbaum**. <http://summer.music.ubc.ca>



Students from Summer Music Institute
Photo: Mike Dowler

National University of the Arts from Taiwan

The Taipei National University of the Arts (TNUA) from Taiwan, was officially recognized as a partner institution to the School of Music in 2007, and this relationship has born a number of fruitful visits, projects and relationships. This summer TNUA sent to British Columbia their Symphonic Wind Ensemble. In preparation, UBC Professor Emeritus **Martin Berinbaum** worked with the group during a five-week residency in the spring at the Taipei National University of the Arts. Berinbaum worked daily with the high-level ensemble, introducing new repertoire and working on their style and technical performance. Their tour here, including concerts in Vancouver and Abbotsford with Professor Berinbaum conducting, was the culmination of that collaboration. In addition, the ensemble was expanded with UBC student players, and our clarinet sessional instructor, **Gene Ramsbottom**, sat in on bass clarinet. Mr. Ramsbottom has also been a guest soloist and masterclass teacher at the university in Taiwan.

A special added aspect of the program this summer was the appearance of **Mr. Shien-Ta Su**, the most well-known violin soloist in Taiwan, Director of the Music Department and Dean of the Graduate School of Orchestral Instrument Performance at TNUA. He played a brilliant transcription of the famous concerto by Max Bruch to a wildly enthusiastic audience at the Chan Centre.

UBC Professor **Jesse Read** has twice traveled to Taipei to hold masterclasses on bassoon and play public recitals at TNUA. While there, he discovered the amazing **ProArt Ensemble**, a large group of bassoonists who have a unique and special history of performing as a bassoon "orchestra". Combined with various solo instruments, piano, bass and percussion, ProArt performs a repertoire of original and transcribed works for smaller and larger bassoon ensembles. While in Vancouver, they performed with local bassoonists from the Vancouver Symphony, Vancouver Opera, free-lance players, and UBC students and alumni, to form a 38-member ensemble for a concert at the Chan Centre with over 1000 people attending. This special event was called Bassoon Fireworks.

In addition to their concerts and activities at UBC, the traveling musicians from TNUA also performed several programs at the Art Gallery in Vancouver, and various other venues in BC, and continued their tour to Calgary and Banff. We are delighted to have this continuing relationship of exchange and cross-fertilization of our traditions, communities and cultures to enliven and stimulate the musical learning environment at the UBC School of Music.



Jesse Read with ProArt Ensemble
Photo credit: Unknown

Catching up with our students

UBC students excel in chamber music and premiered a work with the Vancouver Symphony Orchestra

Jocelyn Lai was selected in July to receive the 2010 Hnatyshyn Foundation Developing Artist Grant for Classical Music, Piano. Jocelyn, now a 2nd year student, studies with **Jane Coop**. The Hnatyshyn Foundation, a private charity established by the late Right Honourable Ramon John Hnatyshyn, Canada's twenty-fourth Governor General, began awarding grants in 2005. www.rjhfc.com

Chris Morano (current DMA) won Third Prize at the Eckhardt-Gramatté Contemporary Piano Competition April 30-May 2, 2010 in Brandon, Manitoba. **Da young An** (current MMus), was a semi-finalist. Both are students of **Corey Hamm** who noted that it is very unusual to have two students from the same school compete at this competition, so their achievements are impressive.

On February 13, 2010, **Iman Habibi** (current MMus) performed his *Piano Concerto No. 1* with the Prince George Symphony and received a standing ovation from the enthusiastic audience.

Les Dala (MMus '96) conducted this concert, subtitled *A Celebration of Canadian Talent*.

On March 21, 2010, Friends of Chamber Music - Young Musicians Competition awarded First Prize, Senior Category to: **Nachschlag Woodwind Quintet** (this group of UBC students also won this category in 2009). The quintet is comprised of **Joanna Tse** flute, **Emily Hopkins** oboe, **Connor Learmonth** clarinet, **Neil Jongbloed** horn, and **Selina Kuo** bassoon.

The Chan Prize is given to the First Prize Senior category ensemble and is donated by Bonita and Tom Chan.

The Senior Audience Prize winner went to a quartet: Aliayta Foon-Dancoes violin, Marika Constant violin, and UBC Students **Newsha Khalaj** viola and **David Shin** cello.

Jared Miller (BMus '09) finished his undergraduate degree at UBC last May and had his work *Traffic Jam* premiered by the Vancouver Symphony Orchestra on December 5, 2009 at the Orpheum Theatre. Miller's composition was a playful ode to the impact of major construction projects such as the Canada Line, Olympic Village, and Whistler Highway, to prepare for the 2010 Vancouver Olympic Games.

Miller is continuing his studies in composition at Juilliard.

Christopher Bagan, (current DMA) was a performer at the Britten-Pears Program in Aldeburgh, UK summer 2010.

Eileen Padgett's (current MMus) composition entry entitled *Waltz After Dark* was selected as the First Place winner in the Metropolitan Youth Orchestra of New York competition.



Scholarships & Competitions

Julia Kot voice, **Devon Joiner**, piano, and **Heather Beaty** flute received the 2010 Johann Strauss Foundation - Lotte and John Hecht Memorial Scholarships for Advanced Study in Music in Austria.

Iman Habibi composer received the Joseph and Melitta Kandler Scholarship for Advanced Music Study. The competition was held March 21, 2010. Winners receive funding to assist with the cost of pursuing music training or research outside of Canada through a program of study approved by the School.

In March 2010, the Vancouver Women's Musical Society held a competition and awarded scholarships for first to third place. Winners are (first to third prize) **Catherine Affleck** (MMus '09), **Michael MacKinnon**, (4th year) and **Margo Levae**, currently completing a Masters. Bursaries were awarded to: First Prize: **Devon Joiner** (4th year Piano) and **Cameron McPhail** (2nd year DMPS) tied for Third Prize. Winners are featured in concerts throughout the 2010-2011 concert season.

New Scholarships, New Opportunities

Faculty Women's Club Patricia Chapman Memorial Scholarship in Music

A \$1000 scholarship has been endowed by family and friends of **Patricia Chapman** for a deserving student in the Elementary or Secondary Education stream in the Bachelor of Music program in the School of Music. Patricia was a regular supporter of the Vancouver Symphony School program, the spirit of which this scholarship perpetuates. The award is made on the recommendation of the School of Music.

Patricia Marchak Scholarship

Maureen Patricia Russell Marchak Scholarship in Music with scholarships totalling \$1,000 have been endowed by friends and family of **Maureen Patricia Russell Marchak**, and by the Faculty of Arts. These scholarships benefit undergraduate and graduate students showing exceptional promise in the School of Music, with preference given to students in voice or opera, and with consideration given to financial need. Recommendation is made by the School and, in the case of graduate students, in consultation with the Faculty of Graduate Studies. Dr. Marchak (BA '58, PhD '70) joined the UBC faculty in 1973, served as Head of the Department of Anthropology and Sociology, and as Dean of the Faculty of Arts from 1990 to 1996. She was an accomplished scholar and administrator, with passionate interests in many areas, including music.



Our gratitude for your support

*When a melody evokes a fond memory...
or a painting stimulates a new perspective...
or a performance leads to a breakthrough idea...
that's the power of the arts.*

At the UBC School of Music, we help future performers, composers, educators and music scholars deepen and broaden their skills, knowledge and expertise. In our programs, students and faculty members research, create, design and perform. Our alumni are thoughtful leaders, persuasive communicators and outstanding artists.

Your support of the School strengthens our programs and allows us to offer new and innovative opportunities. And, your gifts help us offer outstanding experiences for students and the entire community.

Thank you to our individual, corporate, and foundation partners for your generosity!



Performances (a sampling)

October 24, 3:00 pm
Hiromi Okada, piano recital
 Bach arr. Brahms *Chaconne for the left hand*
 Beethoven *Sonata in C Major, Op. 53 "Waldstein"*
 Liszt *Reminiscences of Don Juan de Mozart*
 Sponsored by the Dal Grauer Memorial Lectures

October 29, 12:00 pm
Jonathan Helton saxophone & Steven Thomas cello
 Music for saxophone and cello duo including a work by
 Professor Dorothy Chang
 Roy Barnett Recital Hall

November 4-7
Mozart's *Don Giovanni*
 In Italian with English surtitles
 David Spencer Memorial Production
 UBC Opera Ensemble & UBC Symphony Orchestra
 Dwight Bennett *conductor*
 Nancy Hermiston *director*
 Old Auditorium

November 10, 12:00 pm
Wednesday Noon Hours
Dvorak Piano Quintet
 Faculty and alumni perform
 Roy Barnett Recital Hall

November 14, 3:00 pm
Borealis String Quartet
 Roy Barnett Recital Hall

November 19, 8:00 pm
String Fest: UBC Chamber Strings
 Guest solists TBA
 Chan Centre

November 20, 7:00 pm
String Fest: Mary and Kathleen Tierney Memorial Concert
Old Auditorium Opening Series
 UBC Chamber Strings & UBC Harp Ensemble
 Metroscopie Cello Project & Les Violons de L'Ouest
 Old Auditorium

November 21, 3:00 pm
Jane Coop Piano Recital
 Works by Beethoven and Skriabin, including
 Beethoven *Eroica Variations*, Skriabin *Sonata No. 3*
 Roy Barnett Recital Hall

December 4, 8:00 pm
Dvořák *Stabat Mater, Op. 58*
 University Singers, UBC Choral Union and
 UBC Symphony Orchestra
 Dwight Bennett *conductor*
 Graeme Langager *chorus master*
 Chan Centre

December 9, 8:00 pm
Lance Ryan in Recital with
Viviana Maria di Carlo soprano and
David Boothroyd piano
 Old Auditorium

December 12, 3:00 pm
Emeritus Recital: Robert Silverman piano
 Works by Beethoven, Schubert, Brahms and others who made
 Vienna their home. In honour of Hans Burndorfer's 80th Birthday.
Proceeds to the Friends of the Music Library Endowment Fund.
 Roy Barnett Recital Hall

January 26, 12:00 pm
Wednesday Noon Hours
Harlequin Bassoon Quartet with Vern Griffiths percussion
 Roy Barnett Recital Hall

February 3-6
Jules Massenet's *Cendrillon (Cinderella)*
 in French with English surtitles
 UBC Opera Ensemble & UBC Symphony Orchestra
 Dwight Bennett *conductor*
 Nancy Hermiston *director*
 Chan Centre

February 26 & 27
Knigge Music Competition
 Saturday: Final Round, 9:00 am-5:30 pm
 Sunday: Winners Concert, 2:00 pm
 Roy Barnett Recital Hall

February 9
Wednesday Noon Hours
Dale Barltrop violin & Jane Coop piano
 Roy Barnett Recital Hall

March 4, 8:00 pm
UBC Symphony Orchestra
 New work by a UBC Composition student TBA
 Winner UBC Concerto Competition TBA
 Beethoven *Symphony No. 5*
 Chan Centre

March 6, 3:00 pm
Scholarship Winners Concert
 Featuring scholarship recipients and honouring those who have
 contributed to scholarship funds.
 Roy Barnett Recital Hall

Wed March 9, 8:00 pm
Symphonic Wind Ensemble and Magee High School Band
 Chan Centre

For online listings of UBC Music events, visit
www.music.ubc.ca or pick up one of our printed Concert
 Calendars at the Music Building.

Ensemble concerts at a glance



African Music and Dance
 November 25, April 8

Capoeira Angola
 April 7

Chamber Strings
 November 19, 20
 February 24, March 25

Composers' Concerts
 November 22, February 28, March 14,
 April 12

Contemporary Players
 December 1, March 25 & 30

Dodson Music Series
 October 22 & 29, November 19
 January 28, March 4

Early Music Ensembles
 November 25 & 26, March 3, 28 & 29

Jazz Ensemble I
 October 21, December 3
 February 11, March 24



Jazz Ensemble II
 November 29, March 17

Guitar Ensembles
 November 12, March 11

Laptop Orchestra
 November 19, March 18

Percussion Ensemble
 November 21, March 20

UBC Chinese Ensemble
 April 4

UBC Choral Union
 October 23, December 4, April 1 & 2

UBC Concert Winds
 February 10, April 4

UBC Gamelan Ensemble
 April 6

UBC Korean Percussion
 April 5



UBC Opera Ensemble
UBC Symphony Orchestra
 November 4-7 Mozart *Don Giovanni*
 February 3-6 Jules Massenet *Cendrillon*
 June 23-26 Britten *Albert Herring*

Opera Ball
 March 16 & 17

Opera Tea in the Gardens
 September 26, October 24, April 17

Opera Tea on the Stage
 November 28, January 16, February 27,
 March 27

UBC Symphonic Wind Ensemble
 October 20, November 18, February 11,
 March 9, April 1

UBC Symphony Orchestra
 December 4, March 4, April 8

University Singers
 October 23, December 4, February 12,
 April 1 & 2

Masterclasses

October 18
Piano Masterclass with Gabriel Kwok
 11:30 am – 2:00 pm | Roy Barnett Recital Hall

October 22 & 23
Piano Masterclasses with Hiromi Okada
 Sponsored by the Dal Grauer Memorial Lectures
 Fri. 7:00 pm & Sat. 2:00 pm | Roy Barnett Recital Hall
 \$5 Adults | \$3 Seniors & Students (at the door/cash only)

October 26
Harp Masterclass with Natalia Shameyeva
 5:30 pm | Gessler Hall, UBC Music Building
 In partnership with West Coast Harp Society
 Auditor fee \$25

November 17
Viola Masterclass with Brett Deubner
 2:00 pm | Gessler Hall (Room 116), UBC Music Building

December 10
Voice Masterclass Lance Ryan
 Time & Venue TBA

February 9
Violin Masterclass with Dale Barltrop
 Concertmaster of the Vancouver Symphony
 3:30 pm | Room 113, UBC Music Building

March 16
Piano Masterclass with Raoul Sosa
 3:30 pm | Room 113, UBC Music Building

UBC High Notes
School of Music
University of British Columbia
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