LOOKING BACK

From walking across the Chan Centre stage to performing at the year-end Baccalaureate Concert, graduation is the capstone celebration for music students at UBC.
During the season of cap and gowns, trumpeter Andrew Lennox (BMus’14) and soprano Hillary Young (BMus’12, MMus’14) recall their student journeys and reflect on lessons learned.

Do you remember when you first set foot in the School of Music?
Andrew Lennox: I entered the music building for the first time as a 14 year old attending the band camp. It struck me as a place where real music was made—a place where giants had walked and continued to do so. When I entered for the first time as an undergraduate, it felt like proving grounds. I was now a part of what was happening here and would have to find my way.

Hillary Young: I recall my first dress rehearsal with the University Singers at the Chan Centre. I had never seen a space so beautiful. Something about the Chan Centre just asks you to sing.

What’s the best advice or life lesson you received?
AL: I learned the value of social currency in trumpet class. Larry Knopp spoke at great length about how to treat others and represent yourself well in the music community. You never know who will be on your audition panel 20 years down the road. The relationships you make or break at school can stay with you your entire career.

HY: Never let anything get in the way of your practice time—Michael Drislane (MMus’10).

What was the vibe you got from the other students?
AL: There were students who practiced until 10pm or later. There were those who consistently went to shows at the VSO. I learned quickly the value of spending time with those who lifted you up and had a great work ethic. I was very lucky that this group of people turned out to be some of my best friends!

HY: Above all else, I wanted to be challenged; I wanted to feel like a little fish in a big pond. As a new student I would sit in opera rehearsals in awe. I watched my fellow singers and I felt inspired by their passion for performing and their dedication to expressing the text. I felt like I had a lot to learn, which was exciting and daunting but also exactly what I was looking for.

Read more about Andrew Lennox and Hillary Young and see a video about the Baccalaureate Concert online at music.ubc.ca/highnotes

FORGING A CAREER IN THE RECORDING INDUSTRY

Brian Weingartner has much to celebrate before he receives his music degree in May. He recently hit a career milestone: launching his own record label and production company.

That is quite an impressive feat considering he has been studying music full time.

During the last four years at UBC, Weingartner has helped fellow students record their audition tapes, performances and CDs. Through word of mouth, he has enjoyed a constant stream of work. Looking to take his audio recording career to the next level, he established The Weingärtner Phonogram Company.

“My main goal is to capture a solid artistic performance and represent that clearly and faithfully,” says Weingartner, who has recorded and released albums by artists Curtis LeBlanc and Daniel Bellefeuille, and folk rock band The Past Impending.
"Just go for it. By starting a label, I’ve learned so many skills that I didn’t initially think applied."

Weingartner, who recently opened a studio in New Westminster, joins a growing body of savvy music students forging careers in a competitive industry.

“The recording world is a quickly changing landscape. A young recording engineer has to invent their own path—the old ones just don’t exist,” says Don Harder (BMus’78), a 30-year veteran of the CBC, who has worked on albums that have earned two Grammy Awards and multiple JUNO Awards.

Harder has seen the industry shift over the last decade. While a student could previously lend a hand in a studio, move up to assistant engineer, and then work as a recording engineer, they can no longer rely on traditional career trajectories.

“Brian has found a way to support local emerging artists, and has gained incredible experience at the same time,” Harder says. “Through hard work, dedication, and a lot of creativity, you can find new ways of setting up a business, and become a recording engineer on your own terms.”

Weingartner has always relied on a non-linear approach to his career. During his time at Mesa Community College in Arizona, he developed an interest in the audio recording program. That led to an internship at Studio 880 in Oakland, CA, home to American rock bands Greenday and Smash Mouth. After moving to Vancouver, Weingartner managed audiovisuals for the 2010 Olympics and corporate events.

In 2011, word of Weingartner’s skills made its way to UBC’s Robert Taylor, director of bands, who wanted to stream student concerts. Never one to decline an opportunity, Weingartner jumped on board as a work-study student. He has since built UBC’s Livestream project and expanded the university’s online presence.

“UBC is such an international community. Livestreaming brings everyone together,” says Weingartner of the project, which has nearly 6000 followers. “It allows friends and family to see the high-calibre concerts, promotes the school and helps to attract new students to UBC.”

When it comes to new challenges, Weingartner encourages fellow students to have no fear. His can-do attitude serves as a great example for students looking to embrace opportunities that enrich their education.

“Just go for it. By starting a label, I’ve learned so many skills that I didn’t initially think applied,” Weingartner says of his graphic design, social media and marketing know-how. “These skills aren’t directly tied to my studies but they are important for developing a career in the music industry.”

OUR FACULTY

Tracing histories of emotional experience

Musicology professor David Metzer explores both late-modernist classical works and pop music—a contrast that sometimes confounds people.

“I’ve had no problem with it,” says Metzer, “though people are shocked by it: here is one person who likes Whitney Houston, and then listens to Karlheinz Stockhausen!”

For Metzer, analyzing this range of music reflects his interests as a listener. And as a writer in the increasingly diverse field of music history, treating the power ballad and the works of composers such as Salvatore Sciarrino with equal seriousness and rigour is entirely possible.

“There is a common thread,” he adds, noting that the works he discusses in his book Musical Modernism at the Turn of the Twenty-First Century all deal with emotional expression. That book maps ways in which composers from the early 20th century to the present draw on ideas about silence, complexity, purity, and the fragmentary, exploring their expressive potential as well as using them to comment on expression as an act. “With popular music I’m writing on love songs, heartbreaking songs,” says Metzer. “It’s emotional expression from a different angle.”

Emotion is central to Metzer’s current project, a history of ballads from the 1950s to the present. “On the one hand it’s a history of a genre,” he says, “but it’s also a history of emotions and popular culture. Ballads illuminate how people feel, experience, and realize emotions through popular culture, and how these experiences have changed significantly over time.”

As an example, he cites the song “Cry” by Johnny Ray, which upon its release in the 1950s “set off a huge debate about how freely one could express emotions, and whether one should ever cry in public. What did it mean that so many young fans would come to hear this song performed live and break down in tears? There was this whole notion of young people as emotionally out of control, which was viewed as being dangerous.”

Sentimentality has always been a part of popular song, Metzer argues, but it changes and takes on very different forms.

“I look at soul ballads in the 1960s by Aretha Franklin and Otis Redding for instance, and how they touch upon this need for deeper and more authentic types of emotional experiences, especially as a way of dealing with the widespread cultural changes going on.”

Read more about David Metzer at music.ubc.ca/highnotes
Thank you alumni and donors!

Alumni and donors are vital parts of the UBC School of Music. From attending concerts to supporting a scholarship, you have enriched the experience of music students. Thank you for getting involved in UBC’s start an evolution campaign and deepening the musical and academic experiences of students.

As the school year comes to a close, students reflect on their accomplishments and acknowledge those who have helped them on their journey.

"Receiving this scholarship is an incredible honour and will allow me to travel to the Czech Republic this July with UBC opera. There I will perform Cherubino (my dream role!) in Mozart's Le Nozze di Figaro as well as Flora in Verdi's La Traviata. After my degree, I hope to get my master’s degree and then pursue a career in opera. This Czech Republic trip will undeniably be one of the most important experiences in fulfilling my dreams and ambitions."

Charlotte Beglinger, 3rd year, opera
Tanabe Thorne Scholarship in Opera

"Being named the recipient of the Jim DeFina Scholarship this year was both a shock and a great honour. It is a confirmation that the bachelor's degree program in music performance is exactly where I need to be, and that I am doing well on the path I am on. It also alleviated a great deal of financial stress that burdens most students in any university program. I am very grateful to the DeFina family for offering such a generous scholarship and supporting young musicians. This year being my last year at UBC, I look forward to continuing my studies at the Colburn School in Los Angeles, where I will further my skills to become a polished, well-rounded, and musical trumpet player."

Nicholas Robson, 4th year, trumpet
Jim DeFina Memorial Scholarship in Music

"I am incredibly thankful to the Fitzpatrick family for their very important support of the musical arts and its development in young people—not just for myself, but for the children and teens who show aptitude and promise in the public school system. Philanthropists often support those in performance streams; the Fitzpatricks have recognized the importance of keeping the arts alive and fostering musicality in children. Their contribution helped support me in this final year of my bachelor of music and granted me time to successfully get into the bachelor of education program. I will attend UBC next year to complete this final step before becoming a music teacher."

Matthew Barrie, 4th year, music education
Fitzpatrick Walters Scholarship in Music

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**SUMMER AT UBC MUSIC**

**UBC SUMMER MUSIC INSTITUTES**
**JULY 5 – 17, 2015**
The two week-long programmes offered in concert band, jazz band, and string orchestra. An opportunity to meet and make music with other serious young musicians from across BC and other parts of the world.

**UBC SUMMER VOICE WORKSHOP**
**JULY 5 – 18, 2015**
Workshop for young singers to focus intensely and creatively to further their talent and interact with UBC School of Music Faculty, as well as professional classical musicians from all over the world.

**UBC WIND CONDUCTING SYMPOSIUM**
**JULY 23 – JULY 27, 2015**
The University of British Columbia School of Music invites band conductors of all levels to attend the 3rd Annual UBC Wind Conducting Symposium. Refresh conducting skills and learn about band repertoire, score study, and rehearsal techniques under the guidance of UBC Director of Bands Robert Taylor, distinguished guest artists John Lynch (Sydney Conservatorium of Music), Gerard Morris (University of Puget Sound), and Rickey Badua (California State Polytechnic University, Pomona).

**VANCOUVER EARLY MUSIC SUMMER PROGRAMMES**
**JULY 26 – AUGUST 7, 2015**
The UBC School of Music is delighted to host the annual Vancouver Early Music Summer Programme and Festival of concerts. This year courses include: Baroque Vocal Programme—The Compleat Singer, Medieval Programme with Sequentia Ensemble, Lute Workshop West (of the Lute Society of America), a Baroque Dance Workshop and a Harpsichord Maintenance Workshop. Please visit www.earlymusic.bc.ca for details of concerts and programmes.