On behalf of Richard Kurth, who is on leave this year before resuming his second term as Director, I am pleased to introduce the 15th edition of our yearly newsletter. It’s our chance to share with students, alumni, donors and supporters some of the great news about the UBC School of Music.

We have worked diligently to solidify our position as the best place to study music in Western Canada and we are seeing the fruits of our efforts. Our concerts feature demanding repertoire and attract growing audiences. Our ensembles are showcased abroad: this year the University Singers toured Spain; the Opera Ensemble performed in Ontario and the Czech Republic; and the Symphonic Wind Ensemble gave performances and workshops throughout the U.S. West Coast. Numerous students have been recognized for their choral and instrumental compositions. I am especially proud to note that our students have also served as UBC Ambassadors to the Concerts in Care program, which provides pleasure and comfort to residents in health care facilities across Canada.

Our faculty members have made significant contributions to the world of music through innovative performances, original compositions and wide-ranging scholarship. They continue to refine our pedagogy by providing performance instruction in partnership with some of the best professional musicians in the city, familiarizing students with technology that every musician will need to use, and developing their theoretical and historical understanding.

I hope this issue of *High Notes* shares the excitement and pride I feel about the accomplishments of this past year and our hopes for the future. You can find the latest updates, news and concert information at www.music.ubc.ca. And please feel free to share with me any ideas, questions or comments you have. Thank you for your support!

Sincerely,

John Roeder  
Acting Director, UBC School of Music

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After taking care of the School’s pianos last season, Scott Harker was appointed Piano Tuner/Technician effective April 2, 2013. Harker, a Registered Piano Technician with the Piano Technicians Guild, has operated an independent business, Harker Piano Services, for more than 30 years. He is a graduate of the jazz program at Vancouver Community College where he studied piano and served as the resident piano technician in the Music Department since 1986.

He is well known throughout the city for his work with the Chan Centre for the Performing Arts, the Vancouver Symphony Orchestra and the CBC, among many others. His position as tuner/technician for the Vancouver Recital Society dates back to 1995. In spring 2010, Harker traveled as part of a delegation, led by Paul Lewis, to the Steinway & Sons factory in Hamburg, Germany to assist in the selection of a new piano for the Vancouver Recital Society. He continues to study with Ulrich Gerhartz, director of concert and artist services at Steinway Hall in London, England.

Julia Nolan (BMus’81, PhD’12) is serving as acting co-chair of the Brass, Woodwind and Percussion Division, and Julia Lockhart (MMus’12) is teaching bassoon while Jesse Read is on study leave during the 2013-2014 academic year.

Brandon Konoval (MMus’89, DMA’96), a newly appointed instructor, will teach music theory courses in the School of Music as well as courses in Arts One, an integrated program for first year students.

Laurel Parsons (MA’91, PhD’03), David Bergeron (DMA’10) Jeanette Jonquil, principal clarinet with the Vancouver Symphony Orchestra, and composer Jeffrey Ryan join the School of Music to teach theory and musicianship, Collaborative Piano I, clarinet, and instrumentation, respectively.

There were a couple of new faces that we missed welcoming in the 2012 edition of High Notes. Music educator and critic David Gordon Duke (BMus’71) is now in his second year team-teaching the Performance Practice graduate seminar and composer Jocelyn Morlock (MMus’96, DMA’02) has returned to teach composition.

In September 2013, Christopher Unger (BMus’02, BEd’03) returned to his alma mater as the new director of the UBC Concert Winds. Unger came to us from the Eastman School of Music, where he served as assistant conductor of the Eastman Wind Orchestra and Eastman Wind Ensemble, and produced the ensemble’s 2013 recording Stravinsky-Octet/L’Histoire du Soldat. Unger also worked with the Brass Guild, the Trumpet Ensemble and the Graduate Chamber Orchestra. At Eastman, Unger was honoured with the Frederick Fennell Fellowship for Advanced Conducting Study, the Evan Whallon Conducting Award and the prestigious Walter Hagen Conducting Prize. 2013 has been a celebratory year for Unger who received his doctor of musical arts from Eastman and won The American Prize in Conducting in the band/wind ensemble division.

NEW HOME FOR THE MUSIC LIBRARY

Over the summer, the Music Library relocated to the third and fourth floors of the Irving K. Barber Learning Centre, where it joined UBC’s art, architecture, planning and information studies collections in the new Music, Art and Architecture Library.

Students can look forward to the new listening/media stations and rooms (third floor) and the graduate student study room (fourth floor). The Music Library also provides access to the LP collection via the Automated Storage and Retrieval System; reference help is available at the multi-service desk and in the librarian’s office.

Music librarians and staff Terry Horner, Maureen Bennington (BMus’81) and Leslie McAuley (BMus’81) have moved to the new location (Room 414). As additional support during this time of transition, Kevin Madill will continue with the unit as Music Liaison Librarian. For reference and research support, library instruction and tours, and any questions about library collections and collection development, please e-mail kevin.madill@ubc.ca.

For more information including librarian contacts, please visit barber.library.ubc.ca.

STRAVINSKY CAUSES A STIR 100 YEARS LATER

On October 5, 2013 the UBC Symphony Orchestra gave a special centenary performance of Stravinsky’s The Rite of Spring. One hundred years after its riotous premiere, this influential work attracted record-breaking attendance, filling the Chan Centre for the Performing Arts, including the foyer where audiences watched the concert on monitors. “This isn’t just another piece. This is one of the most difficult works in the orchestral repertoire,” said Jonathan Girard, conductor of the orchestra. “Performing the ‘Rite’ is a tremendous undertaking for any orchestra, and it shows the amazing musicianship of these talented students.”
Publications and Lectures

Research-focused faculty members at the UBC School of Music take centre stage and contribute to the discipline of music in world-class ways.

During the past year, Professor Richard Kurth gave lectures and conference presentations at the University of Victoria, the Royal Northern College of Music, the University of London (International Association for Word and Music Studies), the Hochschule für Musik in Saarbrücken, and the Hochschule für Musik und Theater in Rostock (The German Society for Music Theory). Topics included the string quartets of Arnold Schoenberg, the year 1914 as a turning point in European modernism, and priorities for curriculum revision in university music programs.

In February 2013 John Roeder, acting director of the UBC School of Music, gave a series of guest lectures on musical time at Florida State University. He also published a book review of A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice in the Journal of Music Theory.

Musicology professor Vera Micznik was invited to present her paper “A semiotic-narratological analysis of the First Movement of Brahms’ String Quartet in C minor Op. 51 No.1” at the European Narratology Network Conference (March 29-30, 2013) at the Cité Internationale Universitaire de Paris. She also gave a seminar on Mahler’s Rückert-Lieder at the Vancouver International Song Institute (June 2013).

Ethnomusicology professor Nathan Hesselinck published “Radiohead’s ‘Pyramid Song’: Ambiguity, Rhythm, and Participation” in Music Theory Online and presented his research in Asia and North America, including “Yŏngdong Nongak: Mountains, Music, and the SamulNori Canon” at the University of Michigan’s Nam Center for Korean Studies.

Instructor Brandon Konoval presented “Atlantis, Utopia and Beyond: Unnatural History in Early Modern Travel Literature” at Scientiae (April 26–28, 2012), a conference that explores the interdisciplinary nature of early modern knowledge. He also published “Toward a Psycho-nanlytics of Power: Nietzsche’s Ascetic Priest in Foucault’s Genealogy of Sexuality” in Nietzsche-Studien.

Rena Sharon, professor of collaborative piano, published “Art and the Heart of Fairness,” a chapter in Explorations of Fairness: Interdisciplinary Inquiries in Law, Science, and the Humanities. She was also featured in Classical Singer Magazine, American Musicological Society Newsletter, and Polytom for her work as Artistic Director of the Vancouver International Song Institute.

Since arriving at UBC in 2012 Hedy Law, assistant professor in musicology, has presented: “Creating Citoyenne Pipline’s Sapho (1794) in a New Age” at the Feminist Theory and Music conference in the summer of 2013; “Of Cannon-Looking Men with Amphibiotic Voices: Castrati as Disabled Men in Eighteenth-Century France” at the Oxford Handbook of Music and Disability Studies Author Conference at the CUNY Graduate Center in May 2013; and “The Body Unbridled: Rameau’s Pantomimes and the Idea of Freedom” at the American Musicological Society Pacific Northwest Chapter in April 2013. See page 9 for a UBC High Notes focus on her research.

Faculty members at the UBC School of Music explore wide-ranging research interests. In the following seminar and special interest courses, faculty members introduce students to their diverse and fascinating work.

Course Topic: Human Musicology (MUSC 532E)
Instructor: Nathan Hesselink
“The joyful and adventurous experience of music and dance is an integral part of all human societies… Yet why and how are we musical? What is the evolutionary history of the appreciative hearing and skilful production of our musicality?” (Malloch and Trevarthen 2009:13)
This course intelligently addresses these and related issues through readings and discussions around biology, culture and expertise. Students examine Western and global case studies, entertain contested views of human musicality, and re-evaluate their own personal views on what it means to make music.

Course Topic: Sonic UBC – Laptop Sounds and Sensors (MUSC 403C)
Instructor: Robert Pritchard
A laptop orchestra using technological tools such as accelerometers, MIDI controllers, web cameras and tablets in performance. Each member participates in a minimum of two public performances each semester and gives technical presentations.

Course Topic: Rhythm and Time in African Music (MUSC 530B)
Instructor: J. S. Kofi Gbolonyo
This seminar considers ways in which scholars imagine, research, analyze, write about, and present rhythm and the concept of time in Africa through the lens of Western music theory and indigenous musical performance.

Course Topic: Analytical Studies in the Development of Musical Modernism (MUSC 412)
Instructor: William Benjamin
This course begins on the premise that modernism in music, as a technical phenomenon, grows out of conceptions of pitch and rhythmic structure that were developed in the second half of the 19th century, and only intensified in the first half of the 20th. Accordingly, a wide range of music composed between approximately 1860–1940 is studied, using a single, interconnected set of analytical tools.
Spotlight on Opera

The UBC Opera Ensemble had a busy summer in 2013! Our young singers attended summer institutes and gave performances in North America, Asia and Europe. After ending their season in June with six sold out performances of Bizet’s Carmen, they travelled to the Westben Arts Festival Theatre where they performed the classic opera with the Westben youth and children’s choir and an orchestra comprised of members of the Kitchener-Waterloo Symphony, the Canadian Opera Company Orchestra and the Toronto Symphony Orchestra.

Continuing their travels to Teplice, Czech Republic, this group joined other members of the Ensemble who were preparing Janáček’s The Cunning Little Vixen with a local children’s chorus and ballet dancers. The performances were met with great enthusiasm and Czech audiences praised our singers for mastering the Czech language and style of the piece.

The Carmen cast gave three performances of the opera in Teplice where they were joined by two young Czech singers from the Prague Conservatory and the Prague Academy, as well as a talented 16-year-old Czech tenor. We hope to see him here at UBC in the future! The Ensemble travelled to Jablonec nad Nisou for their final performance in Europe where they were met with a sold out house and received 15 curtain calls at the end of the show!

After a short holiday, the Ensemble gathered once again for performances at Bard on the Beach. This year it was all about romantic composer Giuseppe Verdi in a show entitled Viva Verdi. It was a feast of Italian music at its finest and the audiences rewarded the Ensemble for their stellar performances with enthusiastic applause. Soprano Rhoslyn Jones (BMus’02, MMus’04) and graduate student Weilong Tao thrilled the audiences with selections from Il Trovatore.

While the Ensemble was on tour, Jones led a successful vocal camp at the UBC Summer Music Institute where students had the opportunity to study with Sessional Lecturers Heather Thomson-Price and Dale Throness (MMus’83), tenor Perry Price and soprano Simone Osborne (DMPS’09).

We look forward to our new season, which features The Tales of Hoffmann (November 7-10, 2013), The Florentine Straw Hat (February 6-9, 2014) and The Cunning Little Vixen (June 26-29, 2014), as well as many guest appearances with the Vancouver Symphony Orchestra and Vancouver Opera.
CONCERTS IN CARE
The Concerts in Care UBC Ambassadors consist of advanced students from the UBC School of Music. These soloists and ensembles perform in healthcare facilities and provide quality performances for audiences who might not otherwise have the opportunity to attend concerts. The UBC Ambassadors are part of the Health Arts Society’s Emerging Performers Program, which involves talented young musicians in the life of the community.

“The environment of the care facilities is always warm and inviting, and the reactions that we’ve received from the audiences have been wonderful. It’s so nice to play for such an appreciative crowd. We’ve had audience members record our performance and were surprised to hear them playing it back immediately after we had finished! It is extremely satisfying to know that what I am doing is affecting others in a positive way.”
Sarah Kwok (MMus’11), viola

SPOTLIGHT ON UBC: OUT FOR LUNCH
Senescal Lecturer Gene Ramsbottom, founder, artistic director and co-sponsor of the Out for Lunch series at the Vancouver Art Gallery, performed the Canadian premieres of Carl Vollrath’s clarinet sonatas Nos. 1 and 3 (March 2013) and the world premieres of his clarinet sonatas Nos. 2, 4, and 5 (June 2013). Ramsbottom is celebrating the 29th season of the Out For Lunch noon hour concert series, which runs Fridays during the concert season and includes the subseries Spotlight On UBC, which features soloists, chamber groups and mid-sized ensembles of student performers.

VSO CONNECTS
UBC School of Music students are involved in VSO Connects, programs created by the Vancouver Symphony Orchestra (VSO) and presented in elementary and secondary schools throughout the Metro Vancouver area. Members of the Vancouver Symphony Orchestra, Maestro Bramwell Tovey and VSO composer in residence Edward Top are all involved in efforts to increase enthusiasm about learning music and to provide professional role models. The programs featured masterclasses with VSO musicians, sessions to develop listening skills, a composer’s tool kit, and instrumental coachings and talks by UBC students. Last year, the following students participated in VSO Connects: Beaner Mitchell, Rheanna Buurms, Katie Tesarowski (MMus’13), Jeremy Vint (BMus’06), Breanne Jamieson, Tony Kastelic (BMus’12), Andrew Lennox and Theresa Lei.

FANFARES AT THE CHAN CENTRE
The Chan Centre for the Performing Arts commissions UBC students to compose works that will premiere at each of the Chan Centre Presents concerts. Nicknamed “ChanFares,” these three-minute pieces are performed by students in the “Juliet Loft” of the Chan Centre foyer before the main concerts.

Now in its third season, this successful partnership has provided students with opportunities to showcase their talents alongside some of the top roots, world and jazz artists. Organized by professor Keith Hamel, the 2013-2014 student composers aim to match the diversity of the main stage artists: fado singer Mariza (October 27, 2013); African songstress Rokia Traorém (November 17, 2013); the Jazz at Lincoln Center Orchestra with Wynton Marsalis (March 1, 2014); South Korean ensemble SamulNori (March 15, 2014); and banjo stars Béla Fleck and Abigail Washburn (May 10, 2014).

UBC Music in the Community

Music on the Point
Concerts with Personality
The UBC School of Music presents a new concert series featuring faculty artists. In this intimate program, Music on the Point artists share their passion for music through performances and reflections on the composers and their works.

After each concert, audiences are invited to the lobby for light refreshments and a chance to meet the performers. Music on the Point is sponsored by UTown@UBC, the vibrant residential community on campus where over 19,000 students, faculty, staff and residents live, work and learn together. It is the first community concert collaboration between UTown@UBC and the UBC School of Music. These concerts will provide the UBC, and the greater Vancouver communities, with opportunities to enjoy world-class artists, facilities and cultural amenities available at the Point Grey campus.
School of Music personalities perform and offer glimpses of life inside the music

**Sept 27**
Daniel Bolshoy *guitar* and Paolo Bortolussi *flute*

**Oct 25**
David Gillham *violin* and Mark Anderson *piano*

**Jan 17**
Robert Silverman *piano*

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**Tours**

**UNIVERSITY SINGERS TOUR SPAIN: February 2013**
Under the direction of Graeme Langager, director of choral activities, the University Singers presented five concerts and were invited to perform at three leading music conservatories in Spain as part of a 10-day tour to Barcelona, Valencia and Madrid. Tour highlights included singing to an over capacity house at the San Esteban Church Auditorium in the Professional Conservatory of Valencia, singing morning Mass at the Toledo Cathedral and a performance at the Sinagoga del Tránsito in Toledo.

**UBC SYMPHONIC WIND ENSEMBLE WEST COAST TOUR: April – May 2013**
Under the baton of Robert Taylor, director of bands, the UBC Symphonic Wind Ensemble went on an 11-day tour of the U.S. West Coast performing in cities including Seattle, Portland and San Francisco. Tour repertoire included Frenergy by John Estacio (MMus’91) and Symphony No. 4 by David Maslanka, who completed a weeklong residency at UBC (Spring 2013).

**UBC OPERA ENSEMBLE: Summer 2013**
The UBC Opera Ensemble embarked on their annual tour in Ontario and the Czech Republic. For details of their performances, see the Spotlight on Opera (page 5).

**UBC LAPTOP ORCHESTRA IN BELGIUM: February 2014**
Through the UBC Go Global program, and with the assistance of awards from Arts Research Abroad and the Department of Electrical and Computer Engineering, UBC Music and Engineering students in the Laptop Orchestra will travel to Belgium to showcase their work and meet project collaborators from the University of Mons Institute for New Media Art Technology. For more information see page 8.

**UBC SYMPHONY ORCHESTRA ALBERTA AND BC TOUR: April 2014**
The UBC Symphony Orchestra will perform to a capacity audience of high school students at Edmonton’s Winspear Centre during the Edmonton Cantando Festival. Other cities on the tour include Calgary and Banff with additional stops in the Okanagan. Faculty member David Gillham will be the featured soloist performing Tchaikovsky’s Violin Concerto, Don Juan by Richard Strauss and Beethoven’s iconic Symphony No. 5 complete this tour program of orchestral masterworks.
Awards and Research

Acting Director John Roeder received the 2012 UBC Killam Faculty Research Prize, awarded annually to full-time faculty members in recognition of outstanding research and scholarly contributions.

Hedy Law, assistant professor of musicology, has been selected as one of thirteen Peter Wall Institute Early Career Scholars for 2013-2014. In May 2013, she was a short-term American Society of Eighteenth-Century Studies Fellow at The Newberry, an independent research library in Chicago, Illinois.

Stephen Chatman, professor of composition, was awarded the 2012 Jan V. Matejcek New Classical Music Award at the 23rd Annual SOCAN Awards (November 19, 2012). This award recognizes a composer for outstanding success, predominantly in the Canadian music industry.

In June 2013, Graeme Langager, director of choral activities, was awarded the Distinguished Alumni Award from Capilano University. This past year, two professors emeriti were appointed Members of the Order of Canada: Jane Coop (December 30, 2012) for her achievements as a pianist, performer and educator; and Robert Silverman (June 28, 2013) for his contributions to classical music, as a pianist and educator.

The Canadian Federation of Music Teachers’ Associations honoured former UBC faculty member Mary Tickner with the Hughen Ferguson Distinguished Teacher Award, which recognizes her significant contributions to the art of music and the profession of music teaching. “Mary embodies enthusiasm for students of music, for the journey that one takes in exploring the art of pedagogy, and for the philosophy that a teacher should embrace a life-long quest for learning,” said Terence Dawson, chair of the keyboard division.

Professor Emeritus Andrew Dawes received the 2013 Governor General’s Performing Arts Award for Lifetime Artistic Achievement (Classical Music) for his outstanding achievements as a violinist and his unique ability to share his enthusiasm for classical music, which has inspired listeners, students and fellow musicians around the world.

INNOVATIVE TEACHING

As a leader in teaching innovation at UBC, the School of Music received more than $100,000 from the UBC Teaching and Learning Enhancement Fund (TLEF) to enrich student learning by supporting effective educational enhancements in two projects. Faculty members Graeme Langager, Robert Taylor and Jonathan Girard received funding to incorporate digital media technology in live performance and post-production for enhancing community engagement and youth exposure to the arts. Professor Nancy Hermiston and co-researcher Luisa Canuto received a TLEF grant to create an intensive, innovative program which includes language courses tailored to opera students and the opportunity to apply and enhance their learning by performing in opera productions. This pilot project entitled the UBC Intensive Opera and Language Summer School includes a course on the principles of acting and dance/stage movement.

Professors Michael Tenzer and John Roeder have been awarded a five-year Insight Grant from the Social Sciences and Humanities Research Council, worth $263,000, for their research project “Approaches to the Analysis of Musical Time.” This project is a continuation of their long-term collaborative investigation into the way musical time is expressed in many cultures. Tenzer and Roeder plan to publish articles, books and web resources, and to assist graduate students in developing their own research.

Assistant Professor Robert Pritchard (BMus’78, DMA’92) received funding from UBC’s Arts Research Abroad (ARA) program to expand the Laptop Orchestra research project. The ARA program is made possible through a generous anonymous donation to the Faculty of Arts. Together with Professor Keith Hamel, Pritchard will train 16 students (programmer-performers, acoustic performers and dancers) to develop and use gesture tracking software and hardware; supporting the project are a group of UBC computer engineering students. The full group will collaborate via Skype and Telemedia with Nicolas d’Alessandro and his engineering/media students at the University of Mons Institute for New Media Art Technology. In February 2014, the team will travel to Belgium to refine their research and present preliminary performances. Upon returning to UBC, they will perform at the Bang! Festival featuring interactive computer music (April 10, 2014).

Norman Stanfield (BMus’70, MMus’77, PhD’08), sessional lecturer in ethnomusicology and popular music, continues to pioneer online course management. In 2013 he created a paperless classroom with online listening assessments and readings. Students also communicate actively with each other and the instructor about course materials via a Twitter-like account. As a result of his classroom innovation, Stanfield was selected to participate in a campus-wide initiative to promote and expand UBC’s Connect online course management system.

Professor Rena Sharon was selected to participate in the Peter Wall Institute International Roundtable on the emerging research and implementation of music therapy in medical environments (May 5-10, 2014). This program will allow scholars on local, national and international levels to come together in the pursuit of knowledge within an interdisciplinary environment.

Professor Nancy Hermiston and researchers Marion Porath and Laurel Parsons investigate how gifted young opera singers with learning disabilities cope in a musically and academically demanding program. With a Social Sciences and Humanities Research Council grant, they hope to demonstrate that early involvement in stage production can help individuals to manage their learning disabilities. They presented their research findings at the St. John’s College symposium Disability and the Arts (March 2013) and at Congress (June 2013), a national gathering of researchers in the social sciences and humanities in Victoria.
Musicologist Hedy Law investigates the material traces of music within its social and cultural contexts. Her primary research area is music in 18th-century France, but her theoretical interests in gesture, medium and materiality, and gender have led her to explore opera, 19th-century song cycle, and 21st-century theatres and commercials.

Law has contributed to the emerging field of digital humanities in “Visualizing Distance Musically and Digitally: The Case of Beethoven’s An die ferne Geliebte,” a paper she co-authored with computer engineer and visual artist Ira Greenberg. This collaborative project transforms Beethoven’s song cycle, An die ferne Geliebte, into a visual medium. The paper demonstrates how to incorporate historical research into creative computation and contests the idea of cyclicity of a song cycle. Its published version will appear in a special issue on music and architecture in the journal CENTER: Architecture and Design in America.

In a forthcoming essay, Law studies a number of productions on the Orfeo theme at 18th-century fairground theatres called the Forains. These adaptations show that Orfeo is not only forbidden to look at his wife in the Underworld, but he is also forbidden to explain to her why he acts as such. The article, “Orphée at the Forains: Silencing and Silences at the Old Regime France,” argues that the silenced Orfeo represented political oppression against troupes at the Forains. It will be published by Ashgate in a collection of essays.

Following the theme of censorship, Law has tracked the history of the Egyptian god of silence, Harpocrate, in 18th-century French literature, iconography, music and theatre. Extending research on French print and oral culture to music, “Harpocrate at Work: How the God of Silence Protected Eighteenth-Century French Iconoclasts” sketches a historical framework of music censorship in France. Published in the forthcoming Oxford Handbook of Music Censorship, Law’s work shows that music censorship was best understood in terms of complicity among censors and practitioners. From this perspective, the Egyptian god of silence Harpocrate could be taken to protect music practitioners. Music censorship, therefore, was more elastic than we thought.

Third-year music student Grace Ma presented her research at the U21 Undergraduate Research Conference, an international event that showcases top student researchers and provides them with opportunities to hone their presentation skills.

Ma travelled to Amsterdam in June to participate in the 2013 conference where students attended seminars, presented their work and participated in social activities. The experience encouraged networking and provided a crash course in communications and organizational skills.

“For music students who are looking for a vocational career as a composer or performer, these skills are extremely valuable, and the exposure to an academic setting is a great experience,” said Grace Ma, a composition major.

UBC selected Ma to attend the U21 conference based on her research, which examines the role of music criticism among the Philosophes during the Enlightenment. She worked with musicology professor Hedy Law who recommended that Ma share her research at UBC’s Multidisciplinary Undergraduate Research Conference (MURC).

“At U21, Ma tailored her project to explore how the Enlightenment dynamic of philosophy and music criticism could inform music criticism and the dissemination of musical/cultural knowledge and awareness in 21st-century society.
UBC School of Music faculty and staff are active in local, national and international music scenes.

Jonathan Girard, director of orchestras, returned from a summer conducting the Ohio Light Opera. During the company’s 10-week season, Girard conducted what is thought to be the first fully staged professional production of Cole Porter’s *Silk Stockings* in North America since its Broadway run in 1955-1956. In November 2013, Girard returned to Michigan to lead the Holland Symphony Orchestra in a program including the works of Debussy, Ravel and Bridge.

Pianist Mark Anderson judged the Royal Northern College of Music Beethoven Competition in Manchester, UK and gave a masterclass during *Ludwig van*, a festival celebrating Beethoven (November 2013).

Beth Orson, sessional lecturer and assistant principal oboe and English horn for the VSO, worked with the National Youth Orchestra of Canada for the sixth summer. In February 2014, Orson is scheduled to perform with the Vancouver Symphony Orchestra in the Canadian premiere of *The Progress of Vanity*, which was composed for her by Maestro Bramwell Tovey (DLitt’12).

Terence Dawson (MMus’83, DMA’91), chair of the keyboard division, was invited to perform in the inaugural season of the VSO Chamber Music Series at Pyatt Hall. During composer Jake Heggie’s summer 2013 residency at the Vancouver International Song Institute (VISI), Dawson and soprano Robyn Driedger-Klassen (BMus’00) performed Heggie’s *At The Statue of Venus* to a standing ovation in the Roy Barnett Recital Hall. Dawson also taught at VISI, of which he is a Founding Faculty Artist.

Summer 2013, trombonist Jeremy Berkman performed with the Peggy Lee Band touring Canadian jazz festivals from Vancouver to St. John’s. The group recently released their fifth CD, *Invitation*, which has received critical acclaim and radio airplay internationally.

Fred Stride (BMus’76) published his jazz ensemble compositions *It’s Just You and Me* and *Matador*, which he originally composed for the UBC Summer Music Institute. In celebration of the 100th birthday of jazz legend Woody Herman, Stride guest conducted the Winnipeg Jazz Orchestra (October 2012).

In November he travelled to Victoria with core members of the Fred Stride Jazz Orchestra to perform the Sacred Music of Duke Ellington with singers Dee Daniels, Marcus Mosely, the Sacred Music Gospel Choir and Seattle based tap dancer Alex Dugdale. Ticket sales benefited the work of Our Place Society, which provides support for Victoria’s homeless. James Littleford (BMus’78) and the Touch of Brass Tentet commissioned Stride to write *Akrobrasstics*, which premiered at UBC on November 7, 2012.

February 2013 was a busy month for UBC ensemble in residence Nu:BC Collective. They performed at the Music Gallery Series in Toronto, Wilfred Laurier University, Roosevelt University and the University of Illinois at Chicago. The program for these concerts...
included the world premiere of *Breathe In/Breathe Out* by Scott Godin. In November 2013, the ensemble travelled to California to perform at the University of California at Davis, and as a guest ensemble at the Fresno New Music Festival.

In April 2013, sessional faculty member Paolo Bortolussi premiered and recorded a flute concerto written for him and the Vancouver Island Symphony by Jocelyn Morlock, instructor of composition.

Professor Michael Tenzer led the Gamelan Gita Asmara tour to Bali, Indonesia in July 2013. The 30-member ensemble (including dancers) is co-led in Vancouver by Tenzer with Balinese artists in residence Wayan Sudirana (MA’09, PhD’13) and Putu Widianatini. The members are students, alumni and gamelan devotees from Vancouver. The tour featured traditional Balinese repertoire and Tenzer’s new composition *Sphinx*. While in Bali, Tenzer also lectured on ethnomusicology at Udayana University and on contemporary music composition at the Indonesian Institute of the Arts.

Elizabeth Volpé Bligh, sessional instructor in harp, is a cofounder of the Canadian International Summer Harp Institute, which attracts students from around the world eager for two weeks of intensive training. Volpé Bligh and Institute faculty members performed an eclectic and thrilling combination of heavenly classics and sensual Brazilian music at Koerner Recital Hall at the Vancouver Academy of Music (August 1, 2013).

Associate Professor Corey Hamm performed and taught at the Summer Institute of Contemporary Performance Practice at the New England Conservatory of Music. Hamm gave three performances of Schoenberg’s *Pierrot Lunaire* with the VSO Chamber Players and performed Carrabrè’s “A Hammer For Your Thoughts...” with the Borealis String Quartet.

Nancy Hermiston, director of the voice and opera divisions, was Study Leader for the UBC Alumni Association’s Symphony on the Blue Danube, a musical river and land cruise through Hungary, Slovakia, Austria and Germany (September 2013).

Sessional Lecturer Gene Ramsbottom commissioned a chamber music re-orchestration of Mozart’s *Requiem Mass* from orchestrator Gregory Cukrov. They premiered the work at an Out For Lunch concert (March 29, 2013) at the Vancouver Art Gallery with members of the UBC Opera Ensemble. Ramsbottom (bass horn) and Cukrov (bassoon) performed the European premiere in Ireland (July 2013) at the Summer Music in Galway festival.

The Governor General invested Professor Stephen Chatman into the Order of Canada at Rideau Hall on May 3, 2013. Chatman was appointed a Member of the Order of Canada for his outstanding contributions as a composer and teacher to a generation of Canadian composers.

Sara Davis Buechner, associate professor of piano, continues to perform nationally and internationally with orchestras in Portland, Victoria, New York and Washington, among others. In June 2013, she performed live musical accompaniment for special screenings of the 1925 silent epic *Ben Hur: A Tale of the Christ* at The Cinematheque. It was a rare opportunity for Vancouver audiences to experience classic cinema with live music.

Saxophone faculty member Julia Nolan taught at the Taiwan International Saxophone Camp and gave master classes in Taipei (July 2013). She also performed concerts and gave masterclasses at North Texas State University (October 2013) and will do the same at the University of North Carolina-Greensboro in February 2014.

Throughout the 2013–2014 season, sessional lecturer Jeffrey Ryan will work with the Gryphon Trio as part of its *Listen Up!* program, which helps students in Powell River to create a work for choir and trio, that will premiere in May 2014. The Montreal Symphony Orchestra, led by Kent Nagano, gave the world premiere of Ryan’s *Moving, Still* at the National Arts Centre in Ottawa (October 29), with performances in Montreal (October 30, 31 and November 1).

Margaret Andan, UBC School of Music front office receptionist by day and a disc jockey by night, won the 2012 Global Spin Award for International DJ of the Year (Canada). Nominees included renowned artists such as Deadmau5, Vekked and Hedspin.

The Vancouver Symphony Orchestra will feature the University Singers, UBC Choral Union and soprano soloist Simone Osborne in Beethoven’s *Symphony No. 9* at the Orpheum Theatre (March 1 & 2, 2014).
Professor Keith Hamel’s composition *Touch* for piano and interactive electronics premiered in January 2013. Associate Professor Corey Hamm and pianist Megumi Masaki, who co-commissioned the work, have performed *Touch* several times. The composition has been presented in Canada, the United States of America, Iceland, England, Ireland, France and Germany.

In February 2013, the Canada Council for the Arts commissioned Professor Stephen Chatman to compose a work for timpani and percussion for the Calgary Philharmonic Orchestra and Chorus. The Winnipeg Philharmonic Choir, Mississauga Childrens Choir, University of Michigan and Marietta College premiered Chatman’s commissioned works during the 2012-2013 season. Chatman’s recently published choral works include: *The Rubaiyat of Omar Khayyam*, *Songs of Remembrance*, *I Would Live in Your Love* and *The Tree of Song*.

2013 was a busy year for Dorothy Chang, associate professor of composition, who was a featured composer in Musikon concert series in Halifax, Nova Scotia (September 2013). The concert, Entangled Practice, which featured works by Chinese-Canadian composers, included performances of Chang’s solo flute piece *Mirage 2* and a video production of *From a Dream* for percussion and a duo of traditional Chinese instruments, the erhu and the zheng.

Soundstreams premiered Chang’s *Small and Curious Places* in Toronto’s Koerner Hall (May 2013) with repeat performances at the Beijing Modern Music Festival and in the Taiwan National Concert Hall. Chang is currently working on a new commission by the Fromm Music Foundation of Harvard University for saxophonist Joseph Lulloff, which he will premiere in February 2014.


Recordings, recent releases

Mark Anderson’s latest CD (released September 2013) features the work of Hans von Bülow, a German conductor, virtuoso pianist and composer of the Romantic era.

Standing Wave, a UBC ensemble in residence, was nominated for two 2013 Western Canadian Music Awards, including Classical Recording of the Year, for their CD *Liquid States*.

The Creviston-Fader Duo recorded Dorothy Chang’s *In Quiet Light* for alto saxophone and electric guitar on a CD entitled *Trash!* (August 2013). Chang’s *Still* for solo oboe was released on Catherine Lee’s CD, *Social Sounds* (May 2013).

Stephen Chatman, professor of composition, released *MAGNIFICAT: Songs of Reflection*, a recording that presents one of the earliest Christian hymns in eight movements for soprano solo, SATB chorus and string orchestra. To complement the spiritual nature of *MAGNIFICAT*, the subsequent tracks of this collection are “songs of reflection” for SATB chorus. The recording features the UBC University Singers and members of the UBC Symphony Orchestra.
The UBC School of Music fondly remembers Professor Emeritus Glen Dale Reubart, who was a professor of piano at UBC from 1963-1986. Reubart passed away on December 5, 2012 in Kelowna, British Columbia. He was a much-loved teacher, colleague, concert artist, composer and author. Born in Kansas City in 1926, he earned his bachelor’s degree from the University of Missouri and his graduate degrees from the University of Southern California. He taught at Western Washington State College from 1960-1963 before joining the UBC Department of Music (as it was known then).

As a performer Reubart specialized in 19th- and 20th-century solo and chamber music repertoire, and performed as a collaborative pianist and lecture-recitalist. At UBC he turned to research and writing, publishing Anxiety and Musical Performance: On Playing the Piano From Memory. After retiring from UBC, he moved to the Okanagan, formed the Rosdal Duo with pianist Roslyn Frantz and toured extensively. The UBC School of Music and the Canadian Music Centre co-hosted a memorial concert for Reubart on September 21, 2013 in the Roy Barnett Recital Hall. Colleagues and former students performed a program of works as a tribute to his musical and teaching legacy.

Diane Loomer (BMus’82, DLit’11), a legendary musical force and former faculty member of the UBC School of Music, passed away in Vancouver on December 10, 2012 at the age of 72. A leading and inspiring choral conductor, Loomer was founder and artistic director of Chor Leoni Men’s Choir, co-founder of Elektra Women’s Choir and founder of EnChor.

She had many connections with UBC over the years, first as a student and later as conductor of the UBC Choral Union in the 1990s. More recently, Loomer had mentored students in the alumni mentorship program and served as a guest conductor with UBC choirs. “Diane had spectacular musical and personal charisma, which characteristically drew its power from her passionate and articulate conviction in the power of music,” said Richard Kurth, director of the UBC School of Music.

Loomer lived the words of advice and encouragement she delivered to new graduates at the May 2011 convocation ceremony during which she received an honorary degree: “You have a great opportunity to make a difference in the culture of Vancouver and the culture of Canada.” In January 2013 the Chan Centre overflowed with people attending an evening of music in honour of Loomer.

The UBC School of Music community was saddened by the loss of John Wesley (Wes) Foster on July 13, 2013. He was a former teacher of clarinet at UBC and Principal Clarinet in the Vancouver Symphony Orchestra. Students and colleagues remember him as a wonderful and refined musician, and as a kind and intelligent teacher. Many of Foster’s students have gone on to play professionally with symphonies throughout Canada, including: Keith MacLeod (Victoria Symphony), Sally Arai (Kamloops Symphony), Jocelyn Colquhoun (Calgary Philharmonic), Michelle Goddard (BMus’07, Winnipeg Symphony), James Ormston (Windsor Symphony), Eileen Walsh (BMus’03, Symphony Nova Scotia) and Bill Jenken (BMus’84, Baltimore Symphony Orchestra).

“Our beloved woodwind colleague, Wesley Foster, was a great man and an extremely musical person. He loved playing the clarinet. He loved teaching the clarinet…his multitude of UBC students will bear witness to his musical talent for generations to come. He was the finest clarinetist I have ever played with. The word exquisite describes Wes’ playing perfectly. Wes was the quintessential musical gentleman. He made his musical points by his unwavering dedication to producing the most beautiful sound possible and creating gorgeous musical phrases. We all learned a great deal from him. Wes was a class act…and we all miss him.” — Roger Cole

Family, friends and colleagues have created the J. Wesley Foster Memorial Scholarship in Music in his memory. In keeping with his wonderful life and career as performer and teacher, this award is available for a graduate or undergraduate student in the School of Music whose main focus of study is the clarinet.

Your gift will help provide recognition and support to a student who demonstrates outstanding performing ability on the instrument that was Wes Foster’s passion.

(See page 22 if you are interested in contributing)
Alumni Making Waves

Kate MacColl (BMus’90) never sits still and embodies the note to self she wrote years ago: “I will not limit the ways I am allowed to be a musician.” Performer, public school teacher, composer, member of Elektra Women's Choir and songwriting teacher at the Sarah McLachlan School of Music are just a few examples. In the 2013 UK Songwriting Contest, MacColl’s co-written song We've Reached Our Stop made it to the semifinals.

Pianist Jocelyn Lai (BMus’13) began studies at The Juilliard School in New York City where she joined 12 students, selected from around the globe, for two-year solo-piano studies.

John Oliver (BMus’82) won the Classical Composition of the Year award in the 2013 Western Canadian Music Awards for his work Forging Utopia.

Music of composer Jacqueline Leggatt (MMus’90, DMA’96) was featured at a fundraising concert for the Vancouver Academy of Music (August 22, 2013). Works included String Quartet #1, La Crise (a 10-minute opera with libretto by Jenny Penberthy), Schone Mullerin EA piece and Cat’s Eye. Leggatt is head of theory at the Academy.

Ben Heppner (BMus’79, DLitt’97), widely regarded as one of the world’s most prominent dramatic tenors, embarked on a new career in radio broadcasting. On September 7, 2013, Heppner began his tenure as the new host of CBC Radio Two’s Saturday Afternoon at the Opera. The program features the latest opera recordings and the host’s weekly Backstage excursions into the fascinating world of opera.

Kara Gibbs (BMus’04), marketing manager at the Chan Centre for the Performing Arts, is deeply rooted in the Vancouver arts community having worked with organizations including Music on Main, the PuSh International Performing Arts Festival and The Canadian Music Centre, among others. In May 2013, Gibbs replaced Rachel Lowry (BMus’04) who left the Chan Centre to pursue an exciting opportunity as a director at Laura Murray Public Relations, a firm that focuses on communications, promotions and marketing strategy for performing arts clients.

Nina Horvath (DPST'13) was a fellow of the Summer Music Toronto Art Song program where she studied with Julius Drake, Elly Ameling, Sanford Sylvan and Michael McMahon.

Steven Philcox (BMus’97), professor of collaborative piano at University of Toronto, is co-director of the Canadian Art Song Project.

Lucas Wong (BMus’04) has been appointed Assistant Professor of Piano at Soochow University School of Music in China. Previously based in New York, Wong was assistant conductor at New York City Opera and a faculty member of Songfest Art Song in Los Angeles, California.

Erica Switzer (BMus’97, MMus’00) has been appointed Assistant Professor of Collaborative Piano at Bard College. She is also the co-creator of Sparks and Wiry Cries, a website that features interviews with some of the world’s top performers and scholars of Art Song.

Based in Germany, tenor David Fankhauser (BMus’94) will sing the tenor solo in Mendelssohn’s oratorio Paulus at St. Nikolaikirche in Burg auf Fehmarn and he will perform requiems by Franz von Suppé and Joseph Leopold Eybler in Hamburg. As a chorister he sings with Daniel Barenboim in Verdi’s Quattro Pezzi Sacri (October 2013), Sir Simon Rattle in Schönberg’s Gurrelieder and Nikolaus Harnoncourt in Schumann’s Faustzenen in December 2013.

Pianist Lisa Cay Miller (DMA’07) is composing a piece for François Houle (clarinet) and Jane Hayes (piano) as well as a work for the Belgium ensemble Flat Earth Society. Miller recently toured Brazil, performing with Pianorquestra and Nova Música Electroacústica in Rio de Janeiro. She will direct improvisation workshops for the New Orchestra Workshop Society at the Western Front.

Christopher Kin Ming Wong (BMus’03) is a private piano teacher and part-time sessional instructor at the Vancouver Academy of Music. As a collaborative pianist, Wong has accompanied the British Columbia Youth Choir and his most recent post saw him working with Lana Penner-Tovey, choir director of West Point Grey Academy. Wong also adjudicated Clef Society of Burnaby’s Scholarship Music Festival.

Madeline Hildebrand (MMus’12) placed second in the 2013 Eckhardt-Gramatté National Music Competition and won the City of Brandon prize for best performance of the commissioned work Hallucinations by Winnipeg composer Randolph Peters. The competition also featured a gala concert by pianists Douglas Finch and Jon Kimura Parker, both of whom spent time at UBC. Finch, a former faculty member, won second prize in the first E-Gré Competition (1976). Parker, who studied at UBC before going to The Juilliard School, returned to UBC this fall as the 2013 Dal Grauer Memorial Lecturer in Music giving a masterclass and recital (November 1–2, 2013).

Sandra Joy Friesen (BMus’90, MMus’92) completed her doctoral degree in piano performance at the University of Alberta (December 2012) and is a visiting professor at St. Olaf College in Northfield, Minnesota. Friesen is recording an audio-visual album of Canadian piano music with the support of The Alberta Foundation for the Arts to be released January 2014.

Jessica Raposo (DMA’07) recently accepted a full-time position directing music studies within the School of Humanities and Social Sciences at Indiana University East. She teaches a mix of music theory, musicology (including online classes) and applied flute lessons. She also advises students and manages the department to increase student participation, curriculum offerings and community presence.

This season, soprano Simone Osborne sings Musetta in La Bohème and Oscar in Un Ballo in Maschera with the Canadian Opera Company.

UBC Opera alumni were active in Vancouver Opera's 2013 production of Albert Herring. Soprano Melanie Kreuger (MMus’01) sang the role of Miss Wordsworth, mezzo-soprano Sylvia Szadowski (MMus’09, DMPS’11) sang the role of Nancy and baritone Aaron Durand (BMus’10, MMus’12) sang the role of Sid. He will also sing Masetto in the company’s Don Giovanni production.
Durand and soprano Sheila Christie (MMus'02) joined the Yulanda M. Faris Young Artists Program at the Vancouver Opera in the 2013-2014 season. After singing in the young artist programs in Dresden, Germany and Montreal, bass Jeremy Bowes (BMus’08) sang the role of Pistol in Pacific Opera Victoria’s production of Falstaff. He performed alongside soprano Rachel Fenlon (BMus’10, MMus’12) who sang the role of Nanetta. In March 2014, she will sing the role of Zerlina in Vancouver Opera’s production of Don Giovanni.

Soprano Julia Kot (BMus’11, MMus’13) and baritones Jordan Collato and Alan Macdonald (MMus’12) are performing in the touring production of The Barber of Barkerville (an adaptation of Rossini’s comic masterpiece The Barber of Barkerville) as part of Vancouver Opera In Schools 2013-2014 program with performances throughout British Columbia.

In the 2012-2013 season, soprano Teiya Kasahara (BMus’07) made company debuts with Vancouver Opera as Queen of the Night in Mozart’s The Magic Flute and Olympia in Edmonton Opera’s new production of Les contes d’Hoffmann.

Pianist Sara Laimon (BMus’86) is an associate professor in the Department of Performance at McGill University’s Schulich School of Music. Two of her students were finalists in the 2013 Knigge Music Competition.

Tenor Stephen Bell (BMus’04, MMus’06) takes listeners on a journey through Estonia in his live recording entitled, Kojagiatus – longing for home.

Ukulele-cello duo James Hill (BMus’03) and Anne Davison (BMus’02) performed a show called “Ukulele Magic” at the Vancouver Children’s Festival on Granville Island (spring 2013). Hill co-created the Ukulele in the Classroom program and founded the James Hill Ukulele Initiative, which promotes and celebrates the ukulele through educational outreach activities and continuing education programs.

Marjorie Cullerne (BMus’66), a music historian and violinist, is currently researching the life and music of British composer Haydn Wood, in preparation for writing his biography. She continues to teach violin and has been a core member of the Vancouver Island Symphony for the past 18 years.

Lauri Lyster (BMus’90) restaged her production The Drummer Girl, a musical revue. Performed at the Orpheum Annex (July 26, 2013), Lyster wove songs and stories from her 30-year career and provided a musical revue. Performed at the Orpheum Annex (July 26, 2013), Soulmate, for Solo Cello (BSc’74, BMus’76) Soulmate, for Solo Cello performed by Paul Marleyn (October 2, 2013). Chan is a professor of theory and composition at the University of Toronto.

Violinist Paul Luchkow (BMus’93, MMus’95) is often seen performing in the Pacific Baroque Orchestra and Vancouver Symphony Orchestra.

Together with harpsichordist Michael Jarvis, Luchkow presented their Summer Sonata Series (June 2013) that compared and contrasted works from the early and late halves of the Baroque period.

Harpsit Elisa Thorn (BMus’11) presented the SoundEscape Concert Series, combining music and other art forms to create multi-disciplinary journeys. Last season’s concerts included Debussy’s String Quartet accompanied by visual projections and a performance of Thora’s Luminara Duo with flutist Heather Beaty (BMus’10, MMus’12) and dancers.

Jessica Lemes da Silva (BEd’12) shared her insights and experiences as a first-year high school music teacher in the Spring 2013 issue of BC Music Educator (pp 18-19).

Hussein Jamnomohed (BMus’96, MMus’98, MMus’13) co-authored “Expressing Faith through Vocal Performance,” a chapter in Community Music Today, which highlights community music workers who constantly improvise and reinvent to lead through music and other expressive media. Jamnomohed recently joined Douglas College to teach and direct the Beginning Choral Ensemble and the College Chorus.

Debi Wong (BMus’08) founded the lute and voice duo White Sparrow. In their 2011-2012 debut season, they were awarded first place at the NORDEM EAR-ly competition for young early music ensembles in the Nordic countries. This year they debuted in Sweden and Norway and performed in a tour of Vancouver, Victoria and New York City. The duo is based in Helsinki, Finland where Wong pursues her doctor of music degree.

Composer Iman Habibi (BMus’08, MMus’10) premiered his piano sonata Voyage at the opening celebration of Safar Voyage, an exhibition featuring art from regions in the Middle East at the UBC Museum of Anthropology (April 20, 2013). This 15-minute commissioned work mirrors life’s natural journey from innocence to enlightenment and reflects the composer’s journey as a young immigrant to Canada.

Joy Yeh (BMus’07), a doctoral candidate at Indiana University, has been appointed as Co-Head of the Harp Department at the Vancouver Academy of Music.

In May 2013, the Victoria Symphony presented the world premiere of Michael Oesterle’s (BMus’92) New World: Of Hope And Refuge.

Joyce Baker (BMus’69) sang in the Island Voices Chamber Choir’s concert featuring Missa Pax by Timothy Corlis, doctor of musical arts candidate, and Songs of the Salish Chief by Peter Bjerring (BMus’77). This concert was guest conducted by Graeme Langager, director of choral activities at UBC.

Composer Christopher Nickel (BMus’01) has had great success writing for orchestra and film. Last year, he updated Beneath the Night’s Sky, a piece he created during his first-year composition class at UBC. Written for soprano, oboe d’amore and piano, the 2012 version includes text written at the behest of John Walker, professor of oboe at Virginia Tech. Nickel also wrote the film score for The Christmas Consultant, a television movie starring Caroline Rhea and David Hasselhoff that aired in 2012.

Fraser Walters (BMus’03) is a member of the successful male vocal quartet, The Tenors. They won the 2013 JUNO Award for Aff.
contemporary Album of the Year with their album Lead With Your Heart.

Soprano and actress Debbie Bridge (BMus’94) recently finished a two-year post as chief executive of the North American Actors Association in London, England. Bridge recently created A’Nother Productions, responsible for producing a one-woman piece, Miss Givings, about a musical theatre wannabe from New York. The production is well received throughout the United Kingdom.

Michael Mori (BMus’04, MMus’06) was recently appointed Artistic Director Designate for Tapestry, a performing arts company in Toronto producing new operas.

In October 2013, the National Arts Centre Orchestra will showcase works by Alexina Louie (BMus’70) and John Estacio on its first tour to China, performing eight concerts in seven cities and participating in 80 educational and outreach activities. In New York, Louie’s Pond Mirrors Bright Sky and Wild Horse Running was premiered by the Cheng Duo at Carnegie Hall’s Weill Recital Hall (April 2013).

Ron Cohen Mann (BMus’12) won the 2013 Yamaha Young Performing Artists Competition. In the summer, Mann travelled to Bangalore, India to participate in the National Youth Orchestra of Canada’s outreach project. This fall, Mann entered his second year in the master’s degree program at Mannes College The New School for Music in New York.

Barbara Pritchard (BMus’83) recently released a CD of music by Barbara Pentland called Toccata. This project was part of the centenary celebration for Pentland with events nationwide.

Tawnya Popoff (BMus’97), principal violist with the Vancouver Opera, is a member of the Microcosmos Quartet. With Bartok quartets as their core repertoire, the ensemble has played to packed houses throughout the lower mainland, literally by performing in people’s homes.

Inspired by a life-changing trip to Kenya, Megan Brown (BMus’08, MMus’10) created the inaugural benefit concert Sing for Hope to support music education in two African schools. This evening of opera and musical theatre featured Vancouver’s finest singers, including members of Vancouver Opera and faculty of the Vancouver Academy of Music (December 2012).

Jared Miller (BMus’10) received the 2012 ASCAP Foundation Morton Gould Young Composer Award. His solo piano work, Souvenirs d’Europe, was selected as the required work for the 2013 Kingge Music Competition.

John Trotter (BMus’98) was appointed Assistant Professor of Music at the Wheaton College Conservatory of Music where he teaches conducting and leads the Concert Choir, a select 50-voice SATB ensemble. He is also active as a guest conductor, most recently with the professional vocal ensemble, Chicago a cappella.

Clarinetist Sally Arai (BMus’84, MMus’89) is a member of the Kamloops Symphony and teaches at the Kamloops Symphony Music School. She is thrilled that one of her students began their studies at her alma mater in September 2013.

Dianne Fairfield (BMus’88) founded a music school in North Vancouver called Fairfield Music providing personalized music lessons to students of all ages.

Catching up with Our Students
(and some of our newest alumni!)

Michael Bemmels, fourth-year guitar student, won first prize at the provincial level of the Federation of Canadian Music Festivals (June 2013) and placed second in the national finals in Waterloo, Ontario (August 2013).

In April 2013, trumpeter Andrew Lennox won Pacific Symphonic Wind Ensemble’s Youth Soloist Competition. He will perform Alexander Arutunian’s Trumpet Concerto with the ensemble during the 2013-2014 season.

DMA candidate Bogdan Dulu, a piano student of Jane Coop, has been involved in the creation of a very ambitious project - the first edition of an opera festival with humanitarian purpose called the No. 1 Ladies Opera Festival, which took place in South Africa and Botswana in April 2013. The artistic director of the festival, soprano Lindsay Feldmeth, invited Dulu and mezzo-soprano Nani Sinha to be part of the festival music team. In the two-week festival they worked with young singers from the Gaborone area giving daily masterclasses, coachings, private lessons and recitals. The participants performed in a final concert attended by the US Ambassador to Botswana. Apart from the intense festival schedule, Dulu visited two orphanages to perform for, and bring donations to, HIV positive children aged two to six.

The Johann Strauss Foundation Lotte and John Hecht Memorial Scholarship provides students with unique and transformative learning opportunities through living and learning in Austria. Soprano Eden Tremayne studied at the Mozarteum Summer Academy in Salzburg for four weeks. Soprano Evanna Chiew (BMus’13) returned to Salzburg for the second summer before beginning her master’s degree at Yale University.

Mathew Emery won Conservatory Canada’s second annual Creative Composer’s Competition, which attracted 108 entries from coast to coast. In a Facebook competition that drew voters from across the country, the fourth-year student was recognized for his composition Paths of Quiet Light. Emery also won first prize for his choral work Voice of Song in the Singing City Prize for Young Composers. The Singing City Choir performed Emery’s composition on February 23, 2013 in Philadelphia, Pennsylvania.

continued on page 17…
All in the Family

For some, music is all in the family.

At the UBC School of Music, we have noticed some similarities in our alumni over the years. In this special feature, High Notes takes a look at the musical families that have passed through the classrooms and perform on these stages, sometimes even together!

The Goddard Family – Having majored in performance, members of the Goddard family could form their own chamber ensemble. Pianist Cynthia Goddard (BMus’78, MMus’90) has been busy teaching in a private studio, while also accompanying and adjudicating throughout British Columbia. After a number of years as a freelance musician and founding member of A Touch of Brass, trumpeter Robert Goddard (BMus’82) has been one of the longest serving teachers at the Langley Fine Arts School. Matthew Goddard (BMus’05, BEd’08) a saxophone major, taught high school in Langley for four years before changing careers and joining the Vancouver Police Department. Michelle Goddard (BMus’07) currently plays second/bass clarinet with the Winnipeg Symphony Orchestra; she previously played with the Vancouver Symphony Orchestra in between graduate studies at Indiana University.

The Pritchard Family – Not only have several Pritchards attended the UBC School of Music, one returned to teach. This of course is Assistant Professor Robert Pritchard (BMus’78, DMA’92), affectionately known to his students as Dr. Bob. Sisters Margot Pritchard (BMus’77) and Barbara Pritchard (BMus’83), an accompanist, chamber musician and solo pianist, also share the family penchant for music, which stems from matriarch Jocelyn Pritchard, an instrumental figure in Vancouver’s music scene who has accompanied many UBC music students over the years.

DMA candidate Michael Park won the International Composer’s Competition at the 2013 Boston-International Contempo Festival for his opera Diagnosis: Diabetes. Park also won the Opera - Festival Award. DMA candidate Glenn James received Honourable Mention in the Opera Category; Daniel Marshall (MMus’13) won an Art Song - Festival Award; and Lloyd Burritt (BMus’63, MMus’68) received several Art Song - Special Awards. The Boston Metro Opera performed the winners’ works.

UBC composition students Joseph Glaser, Konstantin Klimov, Trevor Hoffman and Roydon Tse (BMus’13), were selected for the 2013 VSO Jean Coulthard Readings, which give emerging British Columbia composers an invaluable opportunity to have their work read by a professional orchestra. Bramwell Tovey conducted the Vancouver Symphony for the session held March 20, 2013 at the Orpheum Theatre and students participated in a masterclass with the Composer-in-Residence Edward Top. The Toronto Symphony Orchestra and the Victoria Symphony also selected, read and performed Tse’s works. During his final year of study, he was one of 20 UBC students honoured with the designation of Wesbrook Scholar 2013.

UBC Opera students and alumni were successful in the Vancouver Women’s Musical Society 2013 Competition for Voice. Baritone Andrey Andreychik (DMPS’11) received first place; soprano Taylor Pardell (MMus’13) won second place and Matt Chittick (MMus’12) tied for third place. Honourable mentions were given to sopranos Nicole Brooks, Simone McIntosh and Rebecca Paulding (BMus’11, MMus’13). Winners will be featured in their own solo recital during the next season.

Christopher Ward (MMus’13) received a 2012-2013 Killam Graduate Teaching Assistant Award. This recognition is given each year to a small number of graduate students who have made an outstanding contribution to teaching and learning at UBC. Ward recently accepted a teaching position as director of bands at the American Community School of Abu Dhabi (United Arab Emirates) where he teaches grade 6-12 band and International Baccalaureate music.

Calling all Alumni!

Did you graduate from the UBC School of Music? Let us know what you’re up to with your musical career. Send your news to: laurie.townsend@ubc.ca.
Summer at UBC Music
Vancouver International Song Institute

“My experiences at VISSI were totally life-changing. It was incredibly special to be a part of a community of artists who are as passionate about art song as I am. There was always such an energy of love and respect for this music in every single coaching, lecture, presentation, or performance, and amazing conversations about the relevance and possibilities for art song in today’s society.” – C.J., Boston Conservatory

The Vancouver International Song Institute (VISSI) held its seventh annual session at the UBC School of Music from June 1-26, 2013. Seventy distinguished faculty, guest composers and performers gathered from top universities across North America and Europe including The Juilliard School, New England Conservatory, Université de Montréal, University of Toronto, Vanderbilt University, The Guildhall (London), The Eastman School, Notre Dame University, Cincinnati Conservatory of Music and the Centre de la Mélodie Française. More than 100 students and professional participants from across North America, Europe and Asia attended more than 100 events and programs.

Celebrated vocal pianist Graham Johnson joined VISSI for events honouring the centenary of Benjamin Britten and the commemorative Poulenc year. More than 100 students and professional participants from across North America, Europe and Asia attended more than 100 events and programs.

The month-long SONGFIRE Festival featured songs by Britten, Mahler and Strauss. In conjunction with the Canadian Music Centre, Art Song Lab composers and poets co-created songs and presented them at the SongSparks interactive workshops. VISI faculty artists premiered the works at the concert, Playing with Fire.

Contemporary Studies students and faculty premiered songs by UBC student composers alongside works by renowned Canadian composers such as Lloyd Burritt, Jocelyn Morlock, Jeffrey Ryan, Michael Purves-Smith and Rodney Sharman.

La Musique Poétique, a two-week program of French Mélodie classes, concerts, lectures and a salon dedicated to Francis Poulenc. The Song Scholarship and Performance Retreat, directed by Benjamin Binder, focused on intensive music and cultural studies in the era of Mahler and Strauss. The SONGFIRE Theatre Apprenticeship ensemble presented the world premiere of Once Babylon, the multi-media Art Song Theatre genre developed by VISSI Artistic Director Rena Sharon. Babylon, written by Vanderbilt’s Brenda Sparks and directed by Gayle Shay, explores human resilience and cooperation in the aftermath of an apocalyptic disaster.

Jake Heggie, internationally-acclaimed vocal pianist and contemporary opera/song composer delighted audiences during a lecture at the Vancouver Public Library. This talk was a preview to his monodrama At the Statue of Venus, staged by Gayle Shay and performed by UBC VISSI faculty Robyn Drieger-Klassen and Terence Dawson.

A special thanks to the extraordinary professional and student participants, VISSI board members and staff, and UBC administration who made this event a success.

UBC Wind Conducting Symposium
The UBC School of Music invited band conductors of all levels to attend the second annual UBC Wind Conducting Symposium (July 25-July 29, 2013). Participants refreshed their conducting skills and learned about band repertoire, score study and rehearsal techniques under the guidance of UBC Director of Bands Robert Taylor and distinguished guest artist Allan McMurray, chair of the conducting faculty and director of bands at the University of Colorado-Boulder for 35 years.

Participants worked with a live ensemble comprised of UBC Symphonic Wind Ensemble students and attended professional development sessions, including a special web seminar with featured composer Michael Colgrass.

UBC SUMMER MUSIC INSTITUTE
Since Summer 1993, the UBC Summer Music Institute has offered students the opportunity to concentrate on their instruments or voice in two week-long programs. Each week, students rehearse for more than 25 hours, attend masterclasses and perform in a public concert at the Chan Centre for the Performing Arts. The Institute welcomed 250 participants, including 28 students from Nanke International Experimental High School in Tainan, Taiwan, and six students from PURE Music Centre in Hong Kong, China. Seven members of the Parkland Secondary symphonic band attended this year’s summer music institute. They played in the symphonic and jazz ensembles.

During the second week, the program featured a guest soloist and clinician, trumpeter Brandon Ridenour, formerly of the Canadian Brass, and conductor Timothy Robblee, associate director of bands at Northwestern University.

Matthew Brennan in Once, Babylon, the SONGFIRE Theatre Apprenticeship premiere production at the Waterfront on June 22.

Photo Credit: Brenda Sparks
Thank you to our alumni and donors who are vital parts of the UBC School of Music community. From attending concerts to supporting a scholarship, you have enriched the experiences of Music students.

In the following pages, we are pleased to share stories that illustrate a few ways in which alumni and donors have deepened the musical and academic experiences of UBC students.

Celebrating a Passion for Music

On her 75th birthday, Marnie Carter received a surprise gift: her family and friends had gathered together to establish a music scholarship in her name.

As a vocal coach, pianist and singer, Carter understands the value of supporting students in pursuit of music education.

“When you think about all those people out there who are struggling to repay student loans, it’s sobering,” says Carter, who actively contributes to the scholarship.

Established in 2011, the Marnie Carter Scholarship in Music is awarded to students studying piano, collaborative piano, composition or music education. Carter was particularly moved by a conversation with Cameron Golinsky (BMus’13) who received the award during his final year at UBC.

“Cameron told me that he couldn’t have taken his last course if it hadn’t been for the award,” says Carter. “Every gift makes a difference and I’m honoured that my family and friends helped to create this award.”

Carter, a successful business owner, has been an inspirational force in the Vancouver music community since 1963. She is a council member of the Canadian Music Centre BC Region, a trustee of the Vancouver Symphony Orchestra Foundation, an advisory board member of the Vancouver International Song Institute, and a singer in EnChor, a vocal ensemble founded by the late Diane Loomer (BMus’82, DLitt’11).

“As a musician, I’m passionate about the art form,” says Carter, who sees the need to support the next generation of artists. “I’m very proud of the scholarship because I think it can help these wonderfully talented, young musicians.”
Bridging Learning and Cultural Exchange

Studying abroad can have immeasurable effects on students’ lives. Maurice (BA’54, LLB’55, LLD’02) and Tamako Copithorne understand firsthand the value of international learning experiences. As students from Canada and Japan, they met by participating in exchange programs.

After graduation, Dr. Copithorne’s 30-year career in the Canadian Foreign Service took them to countries around the globe including Iran, Malaysia, the People’s Republic of China and Hong Kong. Serving as the Canadian Ambassador to Austria and UN Agencies in Vienna – a place where they explored their passion for music and Austrian culture – was a particularly transformative experience.

The Copithornes wanted to provide UBC School of Music students with similarly inspiring opportunities and established a scholarship to support study abroad. They named it in honour of friends Joseph and Melitta Kandler as a tribute to the Kandlers’ commitment to music and to fostering enduring cultural and economic ties between Canada and Austria.

Since 2008, five students have benefitted from the Joseph and Melitta Kandler Scholarship for Advanced Study in Music, travelling to key musical centres to pursue music training and research. 2012 recipient Roydon Tse (BMus’13) travelled to Waterville, Maine to participate in the internationally acclaimed Atlantic Music Festival (AMF). Tse studied with guest composers from The Juilliard School and the Curtis Institute of Music. He also had the opportunity to write and premiere a new chamber work for the AMF contemporary ensemble.

“Maurice and I benefitted by travelling to other countries and experiencing different cultures,” says Mrs. Copithorne. As the first Japanese exchange student from Keio University to attend UBC, she relied on scholarships during the difficult economic times following World War II.

“That bridging is so important and it cannot be ignored,” she says. “This scholarship is an important mechanism to help students realize their dreams.”

“Your generosity has influenced me to help others and give back to the community. Hopefully I will be able to help students accomplish their goals just as you have helped me.”

Kallie Tuxbury
4th year, clarinet
Mildred Johnson Scholarship in Music

“Music has always been a passion and great expressional outlet and I am so grateful that, with the assistance of such scholarships, I am able to pursue what I love.”

Jeffrey Laing (BMus’10)
Maurice Taylor Scholarship in Music

Photo Credit: Dan Copithorne.

Photo Credit: Shannon Corsi Photography.

Photo Credit: Belinda E.S.
Eleanor Gray at the age of 91.
b. 1900, Stratford, Ontario, d. 2001, Vancouver, BC.

Since she was a child, music played a leading role in Eleanor Gray’s life. From her first music lesson at age six, to playing the piano with the University of Toronto glee club where she met her husband, to hosting music recitals in Victoria where she lived for more than 50 years, Gray shared her infectious enthusiasm for music everywhere she went, starting at home.

Between concerts and Gray’s playing and singing, she ensured that the Gray house was always filled with music. She enrolled her five children in piano lessons and encouraged them to practice daily. As a family, they would often listen to radio performances and discuss them at length. She also hosted piano recitals in their Rattenbury-designed home in Victoria’s prestigious Rockland neighbourhood.

“I was totally surrounded by music growing up,” says Doug Gray (BA’67, LLB’77) who established the Eleanor Gray Memorial Scholarship in Music in honour of his mother. “Her whole life revolved around the joy of music. It had a dramatic, positive impact on her life, her family, and the lives of others.”

The late Mrs. Gray felt it was important to support aspiring musicians and acknowledge their talent and hard work. She supported music festivals in Victoria and provided financial prizes for the festival winners. As an active alumna of the Toronto Conservatory of Music (now the Royal Conservatory of Music) she was instrumental in initiating the formation of the Victoria alumni chapter of RCM in 1936.

Gray played the piano and sang until a few weeks before her death at the age of 101. Her passion for sharing music will live on through her scholarship.

It’s tough to be a musician and an artist.

Composer Christopher Nickel (BMus'01) understands this reality and he wanted to give UBC School of Music students an idea of the opportunities after graduation. As a composer of concert music as well as film and television scores, he knows there is no set path.

“The more perspectives you get, the more complete the picture is,” says Nickel, who is currently completing a concerto for oboe and composing music for the Discovery Channel’s Highway Through Hell, one of the network’s highly rated series. “You’re arming yourself with information and knowledge of how to turn your talents into something successful.”

In January 2013, Nickel spoke at Arts Career Xploration (ACX), an event designed to inspire Arts students about the variety of careers available after graduation. “I was trying to impress upon them that marketing, self-promotion, networking and interpersonal skills are just as important as being a good musician.”

ACX featured 11 panel discussions with 40 alumni, and a chance for more than 380 Arts students to connect with professionals in fields such as music, law and environmental sustainability during a mix and mingle.

Nickel, who enjoyed connecting with students as well as with the other speakers, encourages alumni to get involved: “People are one of the greatest resources to learn from. The more alumni become involved, the more complete that picture is for the students.”
start an evolution

UBC generates ideas that start evolutions. Ideas that change the way people think and the way the world works. We see this change as an evolution, one that improves upon what has come before and inspires the generations that follow.

Our start an evolution campaign has two ambitious goals—to raise $1.5 billion and to double the number of alumni engaged in the life of the University. Why? To increase our capacity to change the world for the better, through student learning, research, and community engagement.

As part of the University’s start an evolution campaign, the School of Music invites alumni and friends to help transform one of the best music schools in Canada into a leading destination for talented young musicians across the country and around the world.

You can help start an evolution through involvement and investment. Through something as simple as reconnecting with UBC or as generous as making a donation, you can have a lasting impact on generations of students, scholars and audiences.

Make an Investment

- Scholarships, masterclasses and study abroad programs to enhance student learning
- New instruments to enable the highest level of performance training
- Renewed performance and rehearsal facilities for student practice and training

Get Involved

- Show your support by attending a concert
- Speak at an event and inspire students to consider new ideas
- Host an internship or hire a student to provide valuable, hands-on work experience

“Studying at UBC is an honour and a privilege. Without the generosity of donors, my family and I could never afford these experiences. Your gift makes it possible for me to prepare today for a future as a productive musician and teacher. Please accept my deepest gratitude for your generosity.”

Elliot Kam
3rd year, piano performance
Mildred Johnson Scholarship in Music & Erzsebet Gessler Memorial Scholarship

Join us to enrich music education at UBC. For more information, please contact:

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Performances

Dates at a Glance in the Spring Term

Full listings at www.music.ubc.ca

LARGE INSTRUMENTAL ENSEMBLES

UBC Symphony Orchestra
Mar 14, Mar 15, Apr 4

UBC Symphonic Winds
Feb 14, Mar 29

UBC Concert Winds
Feb 4, Mar 28

UBC Chamber Strings
Mar 7

UBC Jazz Ensembles
Jan 30, Mar 20, Mar 27

SMALL INSTRUMENTAL ENSEMBLES

UBC Early Music Ensembles
Feb 28, Mar 24, Mar 25

UBC Percussion Ensemble
Mar 30

CHORAL ENSEMBLES

University Singers
Apr 5

UBC Choral Union
Apr 5

UBC Chamber Choir
UBC Women’s Choir
Feb 5, Mar 26

UBC OPERA ENSEMBLE

Fully Staged Productions
Rota The Florentine Straw Hat
Feb 6 – 9

Janáček The Cunning Little Vixen
Jun 26 – 29

Opera Tea on the Stage
Jan 26, Mar 9

Opera Tea in the Garden
Apr 6

Opera Ball
Mar 22

NEW MUSIC ENSEMBLES

UBC Composers’ Concerts
Feb 24, Mar 17, Apr 14

UBC Contemporary Players
Mar 21, Mar 31

UBC Contemporary Players at Belkin
Mar 14

Laptop Orchestra
Apr 10

Electroacoustic Music
Apr 10

WORLD MUSIC ENSEMBLES

UBC Chinese Music Ensemble
Apr 2

UBC Korean Percussion Ensemble
Apr 3

UBC African Music and Dance Ensemble
Apr 4

UBC Balinese Gamelan Ensemble
Apr 7

SPECIAL EVENTS

BrassFest!
Jan 19

Westcoast Student Composers Symposium
Jan 24

UBC Concerto Competition
Jan 25

UBC Symphony in North Vancouver
Mar 15

Baccalaureate Concert
May 21

Piano and Erhu Project
May 24

MUSIC ON THE POINT

CONCERTS WITH PERSONALITY

Jan 17 Robert Silverman piano
Beethoven “Hammerklavier” Sonata, Op. 106

WEDNESDAY NOON HOURS

Jan 15 Dale Barltrop violin
Chiharu linuma piano

Jan 22 Pierre-André Doucet piano
Winner of the 2013 Knigge
Music Competition

Jan 29 Brad Turner Trio
Feb 5 Patricia Hoy piano

Feb 12 Ilya Poletaev harpsichord,
chamber organ, piano

Feb 26 Prevailing Winds wind quintet
Mar 5 Joseph Lulloff saxophone
Deborah Moriarty piano

Mar 12 Jeremy Berkman trombone
David Harding viola
Ariel Barnets cello
Keith Hamel electronics
Stefan Smulovitz electronics

Mar 19 Vern Griffiths and
Aaron McDonald percussion
Corey Hamm and
Mark Anderson piano

Mar 26 Garnet Ungar piano

MUSIC IN THE SUMMER!

Events in the Music Building
June, July & August

Vancouver International Song Institute
UBC Summer Music Institutes
UBC Wind Conducting Symposium
Vancouver Early Music Festival

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