Welcome to the fourteenth edition of High Notes, celebrating the recent activities and major achievements of the faculty and students in the UBC School of Music! I think you will find the diversity and quality of accomplishments impressive and inspiring.

A major highlight for me this year is the opportunity to welcome three exciting new full-time faculty members. Pianist Mark Anderson, with an outstanding international reputation gave a brilliant first recital at the School in October. Jonathan Girard, our new Director of the UBC Symphony Orchestra, and Assistant Professor of Conducting, led the UBC Symphony Orchestra in a full house of delighted audience members at the Chan Centre on November 9th. Musicologist Hedy Law, a specialist in 18th-century French opera and ballet is, has already established herself well with students and faculty in the less public sphere of our academic activities. See page 4 to meet these new faculty members who are bringing wonderful new artistic and scholarly energies to the School. It is exciting to see the School evolve through its faculty members!

Our many accomplished part-time instructors are also vital to the success and profile of the School. This year we welcome to our team several UBC music alumni who have won acclaim as artists and praise as educators: cellist John Friesen, composer Jocelyn Morlock, film and television composer Hal Beckett, and composer-critic-educator David Duke. They embody the success of our programs, and the impact of the UBC School of Music on the artistic life of our province and nation.

We also salute two newly-minted Professors Emeriti who stepped down from the Professoriate at the end of June: revered pianist Jane Coop, and acclaimed Bach and Mozart scholar Gregory Butler. Happily, they both remain vigorously engaged in their professional activities, and connected to the life of the School. And they share our enthusiasm for the new faculty members who are following in their footsteps. On page 13 you will find information about a new piano scholarship in Jane Coop's name.

The School of Music draws its strength and character from the faculty members and students it attracts and nurtures, and from its supporters and benefactors in the wider community. As I embark on a second term as Director of the School, I draw inspiration from all the people around me. They shape the always-evolving artistic and intellectual community of the School, and I look forward to the exciting music, research, and new initiatives we will create together in the years ahead.

High Notes offers you a sense of the School's activities and its upward trajectory into the future, and I hope it will encourage your participation and inspire your support. Please visit www.music.ubc.ca to learn about our many public concerts and lectures, or about ways to support our students or projects. I also welcome ideas, questions, or comments you may wish to share with me. Thank you for being part of our musical community!

Sincerely,

Richard Kurth
Director, UBC School of Music
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Appointments

The UBC School of Music is pleased to announce appointments of three Assistant Professors: pianist Mark Anderson, conductor Jonathan Girard and musicologist Hedy Law. Girard’s appointment fills an extended vacancy while Anderson and Law replace retired senior faculty members Jane Coop (piano) and Gregory Butler (musicology), respectively. In addition, Richard Kurth has been reappointed as Director of the UBC School of Music for a second five-year term.

Pianist Mark Anderson has won numerous accolades, including prizes at the prestigious Leeds, Busoni, and Kapell competitions. His many acclaimed recordings of music by Brahms, von Bülow, Mussorgsky, Stravinsky and Gershwin, have established his international reputation. Commenting on his first term at UBC Anderson said: “It has been very rewarding both personally and professionally. The overall standard here is high and I have been especially inspired by the very rewarding concert life of UBC and the Vancouver area in general. I look forward to making significant contributions to UBC and the region artistically, through my own work as well as through the achievements of my students.” Highlights for him include his October 3rd solo recital; recording a solo piano disc for Nimbus Records in the UK of works by Hans von Bülow; arranging and mediating a live audio/video presentation with Patricia Stroh, curator of the Ira F. Brilliant Center for Beethoven Studies at San Jose State University in California and a colloquium presentation on the life and work of Hans von Bülow, focusing on his piano music.

Jonathan Girard received his DMA from the Eastman School of Music where he studied conducting with Neil Varon and served as the assistant conductor for the Eastman Symphony Orchestra, the Eastman Philharmonia and the Eastman Opera Theatre. He is currently assistant conductor of The Ohio Light Opera. From 2010-2011, Girard was the Visiting Artist Conductor at the University of Northern Iowa School of Music where he conducted the symphony orchestra and a production of Die Fledermaus, which was broadcast live on Iowa Public Radio. Girard has previously conducted the Rochester Philharmonic Orchestra, the Boston University Symphony Orchestras and the Cambridge Symphony. He also holds music degrees from Boston University and The Hartt School.

Hedy Law graduated from the University of Chicago with a PhD in Music History and Theory; she also holds a master’s degree from Oxford. In 2005 she received the Howard Mayer Brown Fellowship of the American Musicological Society. From 2009-2012, Law was Assistant Professor in Music History at Southern Methodist University in Dallas, Texas where she won a university-wide teaching award. Her articles have appeared in Cambridge Opera Journal and Musique et Geste en France, and are forthcoming in the Oxford Handbook in Music Censorship and Noise, Audition, and Aurality. She is writing a book on music and pantomime in eighteenth-century France.

Find biographies of new faculty in the Faculty Directory on our website: www.music.ubc.ca/faculty-and-staff/full-time-faculty-biographies.html

Bravo Maestro Tovey

Bramwell Tovey will receive an honorary degree from UBC in November 2012. As the renowned and highly respected director of the VSO since 2000, Tovey has made significant contributions to music around the world. Through his previous work with Luxembourg Philharmonic and Winnipeg Symphony Orchestras, Tovey has been praised for his expertise in operatic, choral, British and contemporary repertoire. Tovey has conducted the UBC Symphony orchestra in a joint concert with the VSO and most recently, students in the UBC Opera Ensemble had the privilege of working with him in his roles as both composer and conductor in a concert production of his opera, The Inventor.
Spring 2012, several students joined Vancouver Opera’s production of Verdi’s *Aida*. In addition, the Ensemble appeared with the Vancouver Symphony Orchestra in the ever-popular Pacific Arbour Tea and Trumpets series featuring Lehár’s masterpiece, *The Merry Widow*. They also joined Bramwell Tovey and baritone Richard Stuart in Gilbert and Sullivan’s *Trial by Jury*. As a finale to their work with the Symphony, the Ensemble joined Maestro Tovey in a concert production of his own opera, *The Inventor*. The Ensemble was honoured and privileged to share the stage with Judith Forst (BMus’65, DLitt’91), James Westman, Erin Wall, Laura Whalen, Roger Honeywell and Philip Ens. The recorded performance will be available in the near future.

In June, the Ensemble performed *The Merry Widow* to sold out houses in UBC’s historic theatre, the Old Auditorium. After the production, students traveled within North America and Europe. During their annual tour in the Czech Republic, the Ensemble presented Mozart’s *Così fan tutte* in Teplice. Additional performances were given in Karlovy Vary, Usti nad Labem and Jablonec. Other Ensemble members attended various programs in Salzburg, Banff, Santa Barbara, Edmonton, Winnipeg and Toronto. Students also traveled to Sulmona, Italy to attend the Centre for Opera Studies where Prof. Hermiston was on faculty.

The Ensemble returned to Vancouver to begin their season with four performances at Vancouver’s Bard on the Beach, presenting an evening of French operatic excerpts together with conductor Les Dala (MMus’96), members of the Vancouver Opera Orchestra and the Bard himself, Christopher Gaze (DLitt’08).

Hermiston and the Ensemble invite you to join them for this season of incredible productions, Opera Teas and their major fundraising event of the year, the Opera Ball. The 2012-2013 season began with full houses for Mozart’s comedy, *Così fan tutte*, in early November, and continues with fully staged productions of Poulenc’s masterpiece, *Dialogues des Carmélites*, in February and Rossini’s hilarious farce, *The Italian Girl in Algiers*, in June.

Connecting Circles

Last spring (March 2012) the UBC Opera Ensemble performed a wonderful production of Dvořák’s *Rusalka*.

Ben Heppner (BMus’79, LLD’97) sang the role of the Prince in *Rusalka* for his first time in March 1977 with the UBC Opera Workshop at the Old Auditorium. The Canadian tenor went on to pursue an international career, and in 1998, he recorded *Rusalka* with fellow Metropolitan Opera star, Renée Fleming. Heppner’s performance of the Prince in this recording is often regarded as one of the best in existence.

Many student performers on stage, and in the orchestra, in the 1977 production have also moved onto exciting careers in the music industry.

Continued on page 12...
Publications and Lectures


Robert Taylor, assistant professor of conducting and ensembles, was a contributing author in Teaching Music Through Performance in Band: Solos with Wind Band Accompaniment, a comprehensive listing of 2,400 published solos with wind band accompaniment by more than 1,000 composers.

Professor Michael Tenzer published the article, “Generalized Representations of Musical Time and Periodic Structures” in the academic journal Ethnomusicology.


In 2011, Professor Stephen Chatman published Magnificat. Composed for soprano solo, choir and orchestra, this piece was originally commissioned for the Vancouver Chamber Choir’s 40th anniversary. Chatman also published Eight Love Songs for High Baritone Voice, Violin, Violoncello and Piano, among several other choral works.

Music appreciation instructor Brandon Konoval (MMus’89, DMA’96) presented “Music and the Book of Nature: Pythagorean Tradition and Empirical Mathematics in the Late Discourses of Vincenzo Galilei” at Scientiae (April 26–28, 2012), a conference focusing on early-modern studies and the history and philosophy of science. He also gave the following papers in June 2012: “Philosopher of Power? Nietzsche, Foucault and the Genealogy of Sexuality” for the International Society for the History of Philosophy of Science and “What Has Dayton to Do with Sils-Maria? Nietzsche at the Scopes Trial” for the symposium Great Books, Great Questions at the University of King’s College.

Alexander Fisher, director of early music ensembles, won a Faculty of Arts Humanities and Social Sciences Research Grant for his ambitious project, “Soundscapes and Religious Identity in the Holy Roman Empire.” Fisher will begin the project in the 2012-2013 academic year, resulting in a full-length book and scholarly publications.

Sara Davis Buechner, associate professor of piano, edited and wrote introductions to volumes one and two of the comprehensive pedagogic guides, Alberto Jonás: Master School of Virtuoso Piano Playing, in addition to selecting works and writing introductions for Anton Arensky: Près de la Mer and Other Collected Suites for Solo Piano and Bach-Busoni: “Goldberg” Variations, Chromatic Fantasy and Fugue, more. She also wrote an introduction for Cuthbert Girdlestone’s Mozart and his Piano Concertos.
Music in the Community

Concerts in Care
The Concerts in Care UBC Ambassadors series is part of the Health Arts Society’s Emerging Performers Program, in which talented young soloists and ensembles perform for audiences in health care facilities. These performances provide individuals, who are isolated from the arts community, with performances in their own health care setting. With generous support from the Health Arts Society, UBC students have presented more than 148 concerts reaching an estimated audience of 5,920 people in the past two years.

Spotlight on UBC: Out for Lunch
At the Vancouver Art Gallery in March 2012, the UBC School of Music Chamber Strings delighted audiences at Out For Lunch, a noon-hour classical concert series at the Vancouver Art Gallery. The standing-room-only crowd exceeded the Gallery’s capacity for the concert, which featured Assistant Professor David Gillham’s series debut and Associate Professor David Harding. Organized by Sessional Lecturer Gene Ramsbottom, Out For Lunch began its 27th season in September 2012 offering a wide variety of classical performances.

Music in the Library
Students organize concerts and perform in the Dodson Music Series at the Irving K. Barber Learning Centre. Originally known as Friday Noon Hour @ Main, this concert series, started by Erika Switzer (BMus’97, MMus’00), has provided students with opportunities to perform for new audiences and to attract concertgoers to the School of Music. Now in its 11th season, the Dodson Music Series continues to offer excellent concerts in the beautifully restored Suzanne Cates Dodson and Earl D. Dodson Reading Room. The Artistic Director this season is graduate student Chantal Lemire (BMus’06).

Music at Robson Square
In the fall of 2011, the School of Music presented a series called UBC Music at Robson Square. Funded by an anonymous donor and organized in partnership with UBC Continuing Studies, this set of six free noon-hour concerts featured a variety of ensembles and genres including piano solo, choral music and big band jazz. All concerts were held in the Theatre at UBC Robson Square.

Fanfares Commissioned by the Chan Centre
For the 2011-2012 season, the Chan Centre for the Performing Arts commissioned four pieces that premiered alongside the Chan Centre Presents concert series. Launched by Director of Bands, Robert Taylor, UBC composition students were selected to write three-minute pieces that were performed by student ensembles in the Chan Centre foyer. We look forward to continuing this successful partnership in the upcoming season.

Northwest Fanfare (brass octet) by Joseph Glaser
Main Show: Soledad Barrio and Noche Flamenca
January 21, 2012

Fanfare (saxophone quartet) by Naithan Bosse (BMus’12)
Main Show: Tiempo Libre
March 9, 2012

A Festive Flourish (brass quintet) by Roydon Tse
Main Show: Berlin Nights/Paris Days: The Art of Chanson - Ute Lemper
March 24, 2012

Fanfare (brass quintet) by Glenn James
Main Show: Zakir Hussein and Masters of Percussion
April 1, 2012

Music in the Community

Chamber Strings at VAG Out for Lunch
Photo Credit: Gene Ramsbottom

UBC BrassFest!
Photo Credit: Ryan Mah

The second annual BrassFest! featured masterclasses and performances by internationally acclaimed guest artists Dan Perantoni and Ralph Sauer, as well as workshops by UBC brass faculty and performances by Vancouver Brass Project, Little Mountain Brass Band and UBC Music student ensembles. More than 300 participants – including high school and university students, UBC alumni, community brass enthusiasts and professional performers – attended the 2012 festival.

For more information about the upcoming festival on February 3, 2013, visit www.music.ubc.ca/brassfest
Composition

In the past year the works of Professor Stephen Chatman were performed at universities around the world including Cornell, Princeton, McGill and King’s College London. His works have been performed by professional and acclaimed choral ensembles such as the Vancouver Bach Choir, musica intima, Amadeus Choir and the Central Florida Master Choir, among numerous others. The Vancouver Inter-Cultural Orchestra and Laudate Singers, conducted by Lars Kaario (BMus’79), premiered Chatman’s The Rubai’iyat of Omar Khayyam on March 31, 2012.

Professor Keith Hamel’s Les Cloches premiered at the Windsor Canadian Music Festival in February 2012. WindoW for saxophone and interactive electronics was also performed at this annual celebration of contemporary Canadian music.

Also in February, pianist Barbara Pritchard (BMus’83) performed Assistant Professor and brother Robert Pritchard’s Postcards From Our Futures. His composition Beneath the Skin was beautifully performed by cellist Anne Davison (BMus’02) at St. Mary’s University Gallery in Halifax.

In September, Corey Hamm performed the premiere of Five, a solo piano piece by Associate Professor Dorothy Chang during a concert by the School of Music’s ensemble-in-residence, Nu:BC Collective.

Chang’s Bagatelle for piano, commissioned by the International Beethoven Project for the 2011 Beethoven Festival, premiered on September 16, 2012 in Chicago, Illinois as part of the festival’s bagatelles project involving 19 composers and four pianists.

The Indiana University New Music Ensemble performed the US premiere of Chang’s Three Windows in May 2012. For its 40th anniversary, the Manitoba Chamber Orchestra has commissioned a new work by Chang, which will premiere in January 2013.

Student Composition Competitions

Robert Taylor and Graeme Langager, directors of bands and choirs, respectively, encourage composition students to submit original scores for an annual competition. In the 2011-2012 academic year, Paul Lee (BMus’12) won the band competition for his work Cinderella Waltz. Matthew Emery won the choral competition for his work When the Sun Comes After Rain. Both works were performed at the Chan Centre during end of year concerts in April 2012.

Recordings, recent releases

Vancouver Symphonique, Le Concert Live
Le Centre
Misc BC francophone artists with the UBC Symphony Orchestra

Columbia Sessions
Albany Records
Christopher Creviston saxophone
Hannah Gruber, piano
Includes Dorothy Chang’s Two Preludes for alto sax and piano

Triple Forte
ATMA Classique
Jasper Wood violin
Yegor Dyachkov cello
David Jalbert piano
A collection of piano trios by Ravel, Ives and Shostakovich.

Chartreuse
Jasper Wood violin
David Riley piano
Live performance including works by Strauss, Mozart and Debussy.

Stradivarius Christmas
Jasper Wood violin
David Riley piano
Terry Vosbein musical settings
Christmas music with a slight twist.
In Summer 2012, the School of Music hired twelve students to spearhead two music technology projects: Music Technology Teaching Resources (MuTTeR) and Artistic Visual/Audio Sensing Technologies Project (AVAST).

Led by Robert Pritchard, an interactive performance researcher, the MuTTeR project consisted of eight students who created software, videos, templates, audio files, course handouts and supporting materials for music technology courses at the School of Music and the Institute for Computing, Information and Cognitive Systems. Students included: Martin Ritter (BMus’07, MMus’09); Alyssa Aska; Brian Garbet; Kelly Bao; Greg Burgess; Michelle Poon (BMus’12); Ryan Noakes (MMus’12); and Ava Greyson. The MuTTeR project was supported by the UBC Teaching and Learning Enhancement Fund.

In partnership with the visual art stream of the Department of Art History, Visual Art and Theory, the School of Music hired four students, two from music and two from visual art, to participate in the AVAST project. Students worked with professors Pritchard and Richard Prince (BA’71) to apply the research findings from Professor Keith Hamel’s research project, the Integrated Multimodal Score-following Environment.

Together with visual art students Paul Bucci and Paige Armstrong (BFA’12), music students Nathan Bosse and Megan Graf (BA’12) used Hamel’s tools and techniques that track gestures and created four interactive art installations. A sound installation was on display in the School of Music and a second installation was installed in the new Open Media Environment in the computer science building. Funding for AVAST was provided by the Arts Undergraduate Research Award.

**Presenting Concerts Online**

During the 2011-2012 season, the School of Music streamed concerts online, delivering live performances over the Internet. With help from the Arts Instructional Support and Information Technology team, Robert Taylor, director of bands, worked with a crew of student technicians to stream every major large ensemble concert of the season, reaching audience members around the globe.

This project allowed friends, family, prospective students and composers to view concerts on their computers or smartphones. The School of Music will continue live streaming concerts in the 2012-2013 season. For more information, please visit: www.music.ubc.ca/webcasts.

“A combination of technology and your department’s efforts have allowed me, and others, to watch my daughter play live in your symphony from a province or more away. This was such a treat, not only for me, but also for grandparents, other relatives and friends. I just wanted to send thanks and comment on what a wonderful opportunity this was for us all!” – Cliff Jamieson, Okotoks, AB
Beyond the Gates

Choral program director **Graeme Langager** was appointed Conductor and Artistic Director of the Phoenix Chamber Choir. He is excited to lead the Vancouver-based ensemble in the 2012-2013 season and to continue the choir’s commitment to showcasing contemporary and Canadian works.

**Jasper Wood**, associate professor of violin and chamber music, recently finished an Ontario tour with his trio, Triple Forte. This winter, the group will continue their tour in British Columbia with a show at Cory Weed’s Cellar Jazz Club in Vancouver on November 20. See page 8 for Jasper Wood’s recent CD releases.

Professor **Michael Tenzer** continued his work as musical director of the Gamelan Gita Asmara. The 25-member ensemble performed a series of concerts in Vancouver in May 2012 and they are preparing for their first tour of Bali (Summer 2013) where they will play for temple ceremonies and rituals throughout Indonesia. Tenzer is composing a new work for the tour in collaboration with contemporary dancer Justine Chambers.

In May 2012, Professors **John Roeder** and **Michael Tenzer** arranged the second international conference on Analytical Approaches to World Music, which included scholars from Asia, Australia, the Americas and Europe.

Ethnomusicologist and Associate Professor **Nathan Hesselink** spent his 2011-2012 sabbatical year at the University of Oxford as the Trinity Term Visiting Research Associate at St John’s College.

**Sara Davis Buechner**, associate professor of piano, performed with one of Russia’s leading string ensembles, the Chamber Orchestra Kremlin, as part of the Distinguished Artists Concert and Lecture Series at Cabrillo College in Aptos, California. Buechner also appeared in a Hawaiian Airlines online video featuring the Aloha International Piano Festival (June 16 – 23, 2012). In addition to teaching and lecturing, Buechner organized and performed in the festival’s grand finale concert.

Viola and harp faculty members **David Harding** and **Heidi Krutzen** toured with **Lorna McGhee** as members of Trio Verlaine in Scotland (February 2012). BBC Radio 3 broadcasted one of their concerts from Aberdeen in March 2012.

Sessional Lecturer **Gene Ramsbottom** performed at the Summer Music in Galway Festival in Galway, Ireland. Concert highlights included performances of Mozart’s *Six Notturni* and the Beethoven *Septet*. In June 2012, Ramsbottom guest conducted Terrace Symphony Orchestra’s season finale concert featuring Stravinsky’s *Firebird Suite*.

**Doreen Oke**, harpsichord instructor and co-director of UBC’s Early Music ensembles, was a guest professor at the Universidad Autónoma de Zacatecas in Zacatecas, Mexico in December 2011. She gave a lecture-demonstration for music students and faculty members on the interpretation of Baroque music in addition to teaching masterclasses for string players, guitarists, singers and pianists.
Beth Orson, sessional lecturer and assistant principal oboe and English horn for the VSO, premiered Bramwell Tovey’s new work for English horn and small orchestra, The Progress of Vanity at the 2012 International Double Reed Society Conference held at Miami University in Oxford, Ohio. After the conference, she traveled to the University of Western Ontario for the fifth time to teach, coach and perform at the National Youth Orchestra of Canada’s training session.

During Summer 2012, clarinet faculty member Cris Inguanti taught for a week at the University of Oregon, gave a masterclass at the Royal Northern College of Music in Manchester, England, and played two concerts in the Trieste, Italy with pianist Erika Crino (MMus’02, DMA’06).

Associate Professor Corey Hamm performed the world premiere of Jordan Noble’s Piano Concerto with Bramwell Tovey and the VSO. He also performed Ravel’s Piano Concerto for the Left Hand, Gershwin’s Rhapsody in Blue and Rzewski’s The People United Will Never Be Defeated! (including his fiftieth performance of the work). A new recording of piano music of Rzewski for Dover Publications is in production now. Hamm was thrilled to perform and record with virtuoso erhu player Nicole Ge Li and begin a collaboration that involves composing, recording and touring more than thirty new Canadian and Chinese works for erhu and piano.

Sessional Lecturer Fred Stride (BMus’76) arranged and conducted music by the Mahavishnu Orchestra for the Hard Rubber Orchestra. Performances included the TD Vancouver International Jazz Festival. In November 2011, Stride served as music director for the third annual performance of Duke Ellington’s Sacred Music with the Fred Stride Jazz Orchestra, singers Dee Daniels and Marcus Mosely, tap dancer Alex Dugdale and the Sacred Music Gospel Choir. CBC Radio broadcast this performance on numerous occasions. In June 2012, Vancouver saxophone quartet Saxophilia – starring Dave Branter, Tony Sheppard, Colin MacDonald and Sessional Lecturer Julia Nolan (BMus’81, PhD’12) – performed Stride’s composition Metamorphosis. Stride also directed the UBC Jazz Ensemble 1 at the Whistler Cantando Music Festival with trumpet virtuoso Allen Vizzutti in March 2012.

In May 2012 Julia Nolan received her doctorate in Curriculum and Pedagogy from the UBC Faculty of Education. Her thesis was entitled, “Fostering Artistry and Pedagogy: Conversations with Artist-Teachers Frederick Hemke, Eugene Rousseau, and Donald Sinta.” Nolan premiered Jeffrey Ryan’s concerto Brazen for alto saxophone, strings and percussion with the VSO and the Victoria Orchestra in April 2012. In addition, she has been appointed head judge for the International Saxophone Symposium and Competition at Columbus State University in Georgia.

Trumpeter and Sessional Lecturer Alan Matheson performed in Helsinki (summer 2012) with the Wade Mikkola Quintet and the Juli Wood Quintet in the city’s leading jazz venue, the Storyville Jazz Club. While in Finland, Matheson taught at the Otava Jazz Camp for the fourth consecutive summer and he performed with the faculty jazz ensemble led by guitarist Petri Krzywacki. Together with bassist Wade Mikkola, Matheson put the finishing touches on their CD, which is slated for release in Fall 2012.

Still Image, a recording of works by Owen Underhill, included Sessional Lecturer Jeremy Berkman’s performance of Trombone Quintet with the Bozziin String Quartet. Still Image was nominated for two Western Canadian Music Awards: Best Classical CD and Best Classical Composition for Trombone Quintet.

Robert Taylor, director of bands, had a busy year conducting and adjudicating in North America. He served as guest conductor for the Northwest High School Honor Band at Pacific Lutheran University in Tacoma, Washington, the Pacific Symphonic Wind Ensemble at the Evergreen Cultural Centre in Coquitlam and the MusicFest National Festival in Richmond. In February 2012, Taylor organized and conducted Vancouver’s second annual BrassFest! He also adjudicated the Vic Lewis Band Festival in Canmore, Alberta and the Optimist Band Festival in Regina, Saskatchewan.

Sessional Lecturer Heather Thomson-Price and husband Perry Price taught voice at the UBC Summer Music Institute in July, after which she directed Madame Butterfly for New Haven’s Hillhouse Opera, where Price is the resident conductor. The couple also provided a two-week session for six singers at their Intensive Vocal Program in Sylvan Beach, New York. Participants traveled from British Columbia, Ontario and California.

Norman Stanfield (BMus’70, MMus’77, PhD’08), sessional lecturer in ethnomusicology and popular music, recently celebrated his 30th anniversary as an examiner for the Royal Conservatory of Music, a position that sends him across Canada in search of musical excellence. Stanfield has been invited to participate in The Terry Project, a UBC initiative designed to spark conversations about global issues such as poverty, conflict, climate change, development and disease. In addition, he was one of the first instructors on campus to adopt the new online course management program, Connect, which allows instructors to teach courses that combine live lectures and interactive social media.

Terence Dawson (MMus’83, DMA’91), chair of the keyboard division, continued to serve as a core faculty member in the Vancouver International Song Institute and he performed a Wednesday Noon Hour recital with his longtime colleague, soprano Robyn Driedger-Klassen. Together with Christie Reside, principal flautist in the Vancouver Symphony Orchestra (VSO) and sessional faculty member at the School of Music, Dawson continues to perform in The Reside/Dawson Duo throughout British Columbia. Dawson will also perform as a guest artist in the VSO’s new chamber music series at Pyatt Hall.

Turning Point Ensemble, a UBC ensemble-in-residence, premiered Three Windows by Dorothy Chang. At MusicFest 2012 they performed Jeffrey Ryan’s The Whitening of the Ox.
Faculty Awards and Research

Nancy Hermiston, chair of the voice and opera divisions, and the UBC Opera Ensemble received the 2011-2012 Alfred Scow Award for outstanding contributions to student development at UBC.

In June 2012, Professor Stephen Chatman, chair of the composition division, was appointed as a Member of the Order of Canada in recognition of his outstanding contributions as a composer and teacher.

In April 2011, Members of the Order of Canada were awarded the Queen Elizabeth II Diamond Jubilee Medal in Vancouver. Among the recipients were UBC alumni and friends, including Professors Emeriti Andrew Dawes and Bruce Pullan, Judith Forst, and Diane Loomer (BMus’82, DLitt’11), Dal Richards (DLitt’10) and Irving Guttman (DLitt’09). In total, 60,000 Canadians have been honoured with this medal recognizing the contributions and achievements of Canadians.

Connecting Circles...Continued from page 5

From the 1977 Rusalka orchestra, principal oboist, Robert Pritchard (BMus’78, DMA’92), is now a composer and assistant professor at the UBC School of Music; Leslie McAuley (BMus’81) has been with the Music Library at UBC for many years; Nadina Mackie is an internationally renowned bassoon soloist; Natalie (Nan) Mackie (BMus’81) has become a prominent gamba player in the national early music scene and Susan Dallyn (BMus’79, BEd (Sec)’92, MEd’02) teaches music at a Vancouver school. Several others became members of the Vancouver Opera Orchestra including: James Littleford (BMus’78), his wife Holly Littleford (né Jackson) (BMus’79), Pat Armstrong, and the late Mark Koenig (BMus’77, MMus’79). From the vocal forces of 1977, first wood sprite Katherine Harder joined the Vancouver Opera Chorus; Lars Kaario (BMus’79), is director of choral studies at Capilano University; Maureen Ciarniello (BMus’79, Med’92) is an Associate Superintendent with the Vancouver School Board; Jeff O’Kelly (BMus’80) hosts a classical music show and is station manager for Radio Lillooet. The 1977 rehearsal piano accompanist and costume assistant Karen Pozzi (BMus’79) became a piano teacher and married... Ben Heppner. And now in 2012, several of the 1977 orchestra members returned to UBC’s Old Auditorium in November when the Vancouver Opera Orchestra performed for the UBC Opera Ensemble’s production of Mozart’s Cosi fan tutte. Where will all our Rusalka 2012 performers be in 2047?

Thank You to Piano Pedagogy Teachers

Alice Enns, who has taught Piano Pedagogy for many years at UBC, wishes to recognize the contributions of the experienced professionals who have been mentor teachers in the program. Enns also gives credit to long-time former faculty member Mary Tickner for her vision of establishing this mentoring program.

In speaking directly about the assistance of mentor teachers to the program, which she developed and taught for more than 15 years, Enns states: “These teachers are my friends and when asked, they willingly help out. They must select one of their own students, get permission from the parents and students to participate, select the teaching repertoire, monitor the UBC student teaching, and write evaluations. These teachers have put in a lot of work throughout the years. I take my hat off to all of them”.

“No text book can replace the impact of personal contact with a master teacher,” says Terence Dawson, chair of the keyboard division.
After a 32-year tenure at UBC, distinguished artist and university scholar Jane Coop has left UBC to embrace a full-time career as a concert pianist. Over the years, Coop has taught and mentored countless students and the School of Music wishes her all the best on this next exciting chapter!

“She influenced not only the way I play the piano, but the way I think about music,” says Terence Dawson, one of Coop’s first graduate students and now chair of the keyboard division at UBC. “She is a respectful and truly supportive teacher – simultaneously demanding, but no more so than her own measure of a student’s ability to realize success.”

In addition to teaching, Coop has toured extensively throughout North America, Asia and Europe, performing in such halls as the Lincoln Center for the Performing Arts, Wigmore Hall, the John F. Kennedy Center for the Performing Arts, Roy Thomson Hall, Salle Gaveau, and the Bolshoi Zal in St. Petersburg. She has collaborated with the principal orchestras of Canada, as well as the Royal Philharmonic Orchestra of London, the Seattle and Portland Symphony Orchestras, the Hong Kong Philharmonic Orchestra, and the radio orchestras of Bavaria and Holland, in some forty concerti. She has received international praise for her 14 releases on the Skylark, CBC and Centaur labels in repertoire ranging from Bach to Barber.

Friends and colleagues joined Coop in a special farewell concert on May 26, 2012 at the Roy Barnett Recital Hall, UBC.

“Both Alice and I cannot begin to adequately express our grateful thanks, and we acknowledge these dedicated teachers. It is gratifying that this growing list of willing pedagogues have included graduates of the course who have gone on to establish successful private teaching studios.”

The Keyboard Division would like to formally acknowledge the following teachers who generously dedicated their time and expertise to the Piano Pedagogy course in the 2011-12 academic year:

Carla Dodek

**Prudence Leung** (BMus’03, MA’09)
doctoral candidate **Daniel Mahlberg**

**Barbara Siemens** (BMus’86, MA’02)

Yuko Tukanoh

**David Vandereyk** (BMus’86, MMus’89)

Tara Wohlberg

In honour of Jane Coop’s dedicated service, a scholarship is being established in her name. It will be awarded annually to an undergraduate or graduate student in piano performance at the School of Music.

For more information about the scholarship, please contact Anna Collins, Associate Director, Development and Alumni Engagement, at 604-827-0008 or anna.collins@ubc.ca.

To donate online, please visit **www.startanevolution.ca/janecoop**.
Catching up with Our Students

Graduate students and alumni Mei Han (MA’00), June Lam (BA’09) and Gloria Wong (BMus’00, PhD’10) have each contributed several entries on Chinese musical instruments to The Grove Dictionary of Musical Instruments, 2nd edition, scheduled for publication by Oxford University Press in late 2014. Professor Emeritus Alan Thrasher coordinated the Chinese-related entries and also contributed material to the publication.

Last season, as a first-year student, Hannah Han performed the first movement of Tchaikovsky’s Piano Concerto No. 1 with the Vancouver Symphony Orchestra in their Tea & Trumpets series. She also performed Schumann’s Piano Concerto with the Vancouver Metropolitan Orchestra conducted by Kenneth Hsieh (BMus’03).

Composition student Matthew Emery was awarded first place (youth category) for his work, In the Holy Nativity of our Lord, in the Amadeus Choir 2011 Seasonal Song-Writing Competition. Conducted by Lydia Adams, the Amadeus Choir will premiere Emery’s work on December 17, 2012 in Toronto. Emery also won the Nova Scotia Choral Federation Composition Competition for Longing, which was performed by the Nova Scotia Youth Choir in Halifax in September 2012.

Fourth-year composition student Roydon Tse won the Emerging Composer Category of the Vanguard Premiers Choral Composition Contest in June 2012. The artistic director of the 65-member Vanguard Voices described Tse’s Glorify! as “a glorious piece for chorus, piano and brass quintet, based on Psalm 34, which displays accessible thematic composition, yet rewarding vocal parts which are exciting to sing, along with excellent interplay of the voice parts and brass parts both individually and tutti.” The Vanguard Voices will premiere Tse’s winning composition on June 9, 2013 at the Ford Community & Performing Arts Center in Dearborn, Michigan.

Kieren Coulter was a finalist in the BCNet Digital Media Challenge for designing the Wii and Kinect instruments that control sound in the Roy Barnett Recital Hall. This project was part of Coulter’s work with the UBC Laptop Orchestra, an innovative student ensemble that performs on laptops using controllers and software designed by students.

DMA candidate Bogdan Dulu (above) was one of fifty concert pianists from six continents chosen to perform in the quarterfinals of Calgary’s Honens International Piano Competition. Quarterfinalists performed a solo recital in Berlin, London, Los Angeles or New York in hopes of advancing to the next round and a chance of winning $100,000, the largest prize in the world of music competitions. In February 2012, Dulu performed his first American live radio broadcast on Seattle’s Classical King FM 98.1. This invitation came as a result of winning the Seattle International Piano Competition in October 2011.

Graduate student in voice, Leah Field (BMus’06), received one of three Killam Graduate Teaching Assistant Awards for 2011-2012 in the Faculty of Arts. Field was honoured for her commitment to secondary voice instruction since 2009 under instructor Heather Thomson-Price.

Opera students Evanna Chiew, Kayleigh Harrison (MMus’12), and Julia Kot (BMus’11) picture at right, received the Johann Strauss Foundation Lotte and John Hecht Memorial Scholarships and Hillary Young (BMus’12) won the Joseph and Melitta Kandler Scholarship for summer studies in Austria. Young also won the Roberto and Mary Wood Scholarship at the Greater Victoria Performing Arts Festival, where more than five thousand Victoria-area performers and students of music, dance and dramatic arts performed throughout the city and received adjudications.

Doctoral candidate Tyler Kinnear was featured in UBC’s Trek Magazine for his research on acoustic ecology that assesses the current acoustic reach of the 1906 Holy Rosary bells in their 21st century skyscraper-dominated environment in downtown Vancouver.
Stephen Gosden (BMus’05) was recently appointed Assistant Professor of Music Theory at the University of North Florida. After studying with professors Terence Dawson and William Benjamin, Gosden graduated from Yale University with a PhD in Music Theory in 2012. He recently completed a post as Visiting Lecturer of Music Theory at the Oberlin Conservatory of Music.

The Canadian Mennonite University Board of Music named Cheryl Pauls (MMus’91, DMA’97) as their new president. Pauls, a current CMU faculty member, assumes her new role in November 2012.

Paul Luchkow (BMus’93, MMus’95) released his new CD, Johann Nepomuk Hummel: Sonatas for Fortepiano and violin/viola, Op. 5, with fortepianist Michael Jarvis in February 2012.

John Burge (DMA’89) composed String Theory, a commissioned work for the Eckhardt-Gramatté National Music Competition in 2012. The work was performed by each of the semi-final and final competitors. Members of the Borealis String Quartet, UBC’s former quartet-in-residence, served as jury members for the competition.

In 2012 Suzanne Rigden (MMus’09) spent her second summer in San Francisco in the Merola Program. Former opera student Teresa Sedlmair is engaged at the Theater Magdeburg opera house in Germany after two years with the International Opera Studio at the Zurich Opera House where she sang such roles as the Queen of the Night in The Magic Flute and Olympia in The Tales of Hoffmann.


Trumpeter Chris Clark (MMus’11) was recently assistant conductor for the New Zealand premiere of Benjamin Britten’s opera A Midsummer Night’s Dream. As the 2012-2013 recipient of the Pettman Dare International Performance Scholarship, Clark has assumed a research position at Opera North and the University of Leeds. Look for Clark on the big screen as an elf in Peter Jackson’s The Hobbit! He was lucky enough to share a couple of scenes with Sir Ian McKellen and Martin Freeman.

After 32 years in the book business, Sharman King (BMus’70) has closed the doors of Book Warehouse. King estimated they sold over 10 million books over the years, sometimes for pennies. He is still a very active professional musician and advocate for the arts as a board member for several organizations.

Simone Osborne (DMPS’09) spent August singing with conductor Seiji Ozawa in Japan.

Aaron Durand (BMus’10, MMus’12) and Rachel Fenlon (BMus’10, MMus’12) join the new Yulanda Faris Young Artists Program at the Vancouver Opera. Durand sang the role of Schaunard in the recent production of La Bohème. Fenlon will sing the role of Mabel in Pirates of Penzance with alumna Judith Forst as Ruth and stage director Christopher Gaze. UBC Opera alumni Sylvia Szadovszki (MMus’09, DMPS’11) and Martin Sadd (MMus’10) also joined the Yulanda Faris Young Artists Program.

Madeline Hildebrand (MMus’12) won first place in The WMC McLellan Competition for Solo Performance with the Winnipeg Symphony Orchestra. Hosted by the Women’s Musical Club of Winnipeg, the competition is open to advanced young Manitoba musicians who are pursuing performance careers. Hildebrand received a monetary prize and performed with the Winnipeg Symphony Orchestra at the final concert on April 20, 2012.

In April 2012, cellist Clara Shandler (BMus’12) accompanied dancer Caitlin Griffin for a dance work set to one of her original compositions at the Vancouver Biennale, a city-wide exhibition of sculptures, new media and performance works by celebrated and emerging international artists. As part of BC Art and Culture Week and National Dance Week, Shandler’s performance marked the start of a six-year national campaign, “I love dance/Jaime la danse,” the first of its kind to raise the profile of dance in Canada.

Flutist Samantha Quon (BMus’12) helped to initiate and coordinate the first annual Musicians Career Conference on March 31, 2012. The daylong workshop featured speakers and sessions designed for students who are interested in pursuing professional performance careers.

After graduating with a UBC law degree in May 2012, former ethnomusicology student Emily MacKinnon (MA’08, JD’12) began a prestigious clerkship with the Right Honourable Beverley McLachlin, Chief Justice of Canada.

Pianist Erika Switzer (BMus’97, MMus’00) and her husband, baritone Tyler Duncan (BMus’98) celebrate career milestones this year: Switzer began her term as Visiting Assistant Professor at Bard College while Duncan looks forward to his debut with the New York Philharmonic in March 2013.

Suzanne Snizek (DMA’11) is a Visiting Assistant Professor in Music at the University of Victoria, where she teaches flute and coaches chamber music. In March 2012, Routledge will publish
Creativity Behind Barbed Wire, which includes Snizek's chapter about music making in two British internment camps during WWII. Snizek examines the works of interned composers Franz Reizenstein and Hans Gál, and the classical musicians who performed their works in the camps.

Echoes, a composition by Richard Covey (MMus’04, DMA’09), was selected as the required work for the 2012 Knigge Piano Competition at UBC. Covey currently teaches theory at the University of Prince Edward Island.

John Trotter (BMus’98) was appointed Assistant Professor of Music at the Wheaton College Conservatory of Music. Trotter teaches conducting and directs the Wheaton College Concert Choir.

Lloyd Burritt (BMus’63, MMus’68) premiered three new songs at Vancouver International Song Institute’s SONGFIRE Festival of Song in June 2012: Image-Nation Cycle and Moth Poem, based on poems by Robin Blaser; and Triptych, based on three poems by New Brunswick poet Marilyn Lerch, which are based on three abstract paintings by Vancouver’s Liberia Marcuzzi.

Iman Habibi (BMus’08, MMus’10) won the award for best international composer at the 2013 POLYPHONOS choral composition competition hosted by The Esoterics, a Seattle-based vocal ensemble dedicated to performing contemporary a cappella choral settings. The Esoterics have commissioned a new work by Habibi, which they will premiere in October 2013. At the SOCAN Foundation Awards for Young Audio Visual Composers, Habibi won Best Original Score for his soundtrack to Lost and Found, a short film by Elad Tzadok. This award marked his second consecutive win in the category.

Mezzo-soprano Catheleen Gingrich (MMus’11) joined the Canadian Music Centre as the administrator for the British Columbia region. Prior to graduation, Gingrich received a 2010-2011 Social Science and Humanities Research Council grant for a lecture and recital entitled “Finding new repertoire in the digital age.” The lecture explored the concept of finding music from Spain that is not well known in the Canadian canon by using modern library science techniques. Gingrich performed her findings in recital on April 30, 2011 at the Roy Barnett Recital Hall.

Lucas Wong (BMus’04) received his DMA in Piano Performance from the Yale School of Music. He made his solo debut in China at the University of Hong Kong where he performed Liszt-Berlioz’s Symphonie fantastique. Pulitzer Prize-winning composer William Bolcom recently nominated Wong as a finalist for the prestigious Lili Boulanger Memorial Fund prize.

The Prince George Symphony Orchestra appointed Kevin Zakresky (BMus’04, MMus’06) as its new music director. Zakresky recently completed his DMA in conducting at Yale University, graduating at the top of his class. This year marks his fourth season with Pacifica Singers, an associate vocal ensemble of the Vancouver Chamber Choir, and his first as the ensemble’s director.

Cellist Charles Inkman (BMus’83) has been a long-time member of the Vancouver Symphony Orchestra and he has played with Joe Trio since 2006. Inkman conducts the North Shore Chamber Orchestra; the ensemble recently premiered Cameron Wilson’s Salmon Symphony in Smithers, British Columbia. Inkman is a faculty member at the Vancouver Symphony School of Music.

Garrett Hudson (BMus’07) plays in the chamber wind quintet, WindSync, at Rice University in Houston, Texas. The ensemble specializes in innovative approaches to classical music and focuses on education outreach and audience development. WindSync was one of two ensemble finalists in the esteemed Astral Artists International music competition.

Erin James (BMus’08) and Yuel Yawney, a member of the Borealis String Quartet, teach violin and chamber music at the St. James Music Academy, which provides music instruction to 75 students from grades one to seven in Strathcona Elementary School. The Academy, located in St. James Anglican Church in Vancouver’s Downtown Eastside, is inspired by El Sistema, an international network of youth orchestras and music schools that bring free music education to low income children and youth.

Devon Joiner (BMus’10) continues his piano studies under Julian Martin as he works towards a master’s degree at The Juilliard School. Last fall, Joiner received one of seven awards from the Sylva Gelber Music Foundation designed to support outstanding young Canadians in their pursuit of a professional performance career. The 2011 awards were valued at more than $100,000 collectively.

Joanna Tse (BMus’11) has documented life as a UBC music student in a series of YouTube videos. The online videos include a behind-the-scenes peek of her concerts, tutorials and advice for students, and interviews with faculty members. To view Tse’s videos, visit her YouTube channel “JustAnotherFlutist.”

Avant-folk cellist and singer Anne Janelle (BMus’02) released her first solo disc Beauty Remains in April 2012.

Colin MacDonald (BMus’93) celebrated two premieres at the Yarilo Music concert series: Firewalk, based on Orphic fire dancing, and Triple Sax Quartet for one live quartet and two recorded quartets.

Sarah Jackson (BMus’90) has continued to play the piccolo for the Los Angeles Philharmonic since 2003.

The Canadian Music Centre British Columbia Region and the Canadian League of Composers selected Kathleen Allan (BMus’11) and Iman Habibi for the 2011 Composer Mentoring Program. These emerging composers participated in a three-month residency during which they received resources and guidance to help them connect with the music community and navigate their careers to become professional composers.

In November 2011, David Gordon Duke (BMus’71), a composer, educator and freelance music writer for the Vancouver Sun gave an informative lecture, “Manipulating the Media and Productively Pursuing PR: what to do (and what not to do)” at the Roy Barnett Recital Hall.

Jared Miller (BMus’10) was accepted into the DMA program at The Juilliard School. He will study with Oscar Award- and Pulitzer Prize-winning composer, John Corigliano. Ang Li premiered Miller’s newest piano work, Souvenirs d’Europe, at Carnegie Hall in December 2011; Miller also won the Morton Gould Young Composers Award for his work. In addition, Miller’s Cartoon...
The School of Music mourns the loss of Edwina Heller, a former faculty member in piano and a long-time supporter of the School of Music. She passed away on January 14, 2012 at the age of 97.

Mrs. Heller was born in Warsaw, Poland and received her musical training at the Warsaw State Conservatory of Music, graduating with First Prize in 1937. She appeared in recital across Europe until the war interrupted her career.

With her husband, Paul Heller, she fled Europe hours prior to the German invasion of Warsaw, escaping through Hungary to England before settling in Canada. After a brief stay in Montreal, the Hellers moved to Vancouver, where they raised two daughters and celebrated 75 years of marriage. Mrs. Heller performed in broadcasts on the CBC, as a soloist with the Vancouver Symphony Orchestra, and in recitals at UBC and elsewhere throughout the city.

As a member of the UBC piano faculty (1960-64), Mrs. Heller could often be seen performing in the Wednesday Noon Hours, the popular concert series created by Harry and Frances Marr Adaskin, founders of the School of Music. In 1981, the Heller Family established the Edwina Heller Scholarship in Music to promote the development of talented young performers. To date, more than 30 aspiring pianists have received generous financial support to pursue studies in piano performance and related fields; many Heller Scholarship laureates have gone on to prominent careers as teachers and performers.

Mrs. Heller was a highly respected leader in the Vancouver arts community, helping to integrate classical music into the cultural fabric of the city. She provided generous support and actively advocated for many music and arts organizations, including the Vancouver Symphony Orchestra, the Vancouver Recital Society and Friends of Chamber Music.

“The School of Music pays tribute to a tremendous supporter and a valued former faculty member,” says Terence Dawson, head of the keyboard division. “As someone who reveled in the sheer joy of music, Edwina Heller would be seen at numerous concerts and arts events throughout the city. Having had an active career as a performing pianist, she understood the value of supporting students. This city will not forget her, and she will indeed be missed by her family and many friends at UBC.”

The School of Music is saddened by the loss of Anita Sleeman (BMus’72, MMus’74) who passed away on October 18, 2011 at her home in North Vancouver. She was an active composer, conductor and teacher.

Mrs. Sleeman was born on December 12, 1930 in San Jose, California. She studied at UBC with the late Jean Coulthard and Cortland Hultberg earning her bachelor’s degree. After that, she obtained a graduate fellowship and taught in the electronic music studio for students interested in creating works that involve sound synthesis, digital audio editing, or interactive computer music.

Mrs. Sleeman was an active member in the local music community. While completing her undergraduate degree, she co-founded the Delta Youth Orchestra, a training program for young musicians in the Vancouver area. From 1974-79, she was a member of the music faculty at Capilano College teaching music theory and history.

After completing her doctorate in 1982 at the University of Southern California, Mrs. Sleeman returned to British Columbia, conducted the Ambleside Orchestra and composed at her home studio.

Music: Three Movements for Orchestra won one of four awards in the Juilliard Orchestra Composition Competition.

Abraham Wong (BMus’10) founded Ablaze! Chamber Orchestra, a group of young, classically trained musicians that integrate classical music styles with modern music.

Composer John Oliver (BMus’82) released two CDs: Forging Utopia, a collection of orchestral music; and Time is Dust, a compilation of electroacoustic music.

The City Opera Vancouver continued work on Pauline, a chamber opera created for Judith Forst, with libretto by Margaret Atwood and music by Christos Hatzis. The work is based on the life and final days of Canadian writer, poet and actress Pauline Johnson. Pauline is the first commissioned work created by City Opera Vancouver.

Frank Stemper (BMus’75) is the Composer-in-Residence at Southern Illinois University Carbondale where he teaches composition, music theory, computer composition and the history of modern music. In addition to nearly 40 commissions for new works from foundations and ensembles, his accolades include the George Ladd Prix de Paris and a Pulitzer Prize nomination. On April 7, 2012, the St. Louis New Music Circle presented a concert in honor Stemple’s 60th birthday.

The National Autonomous University of Mexico’s Philharmonic Orchestra premiered Maria Granillo’s (DMA’06) choral and orchestral work Salmos Primarios. Jose Guadalupe Flores conducted the performances in Sala Zezahualcoyotl, Mexico City.

John Korsrud (BMus’89) received the Mayor’s Arts award for Music and Sharman King won the award for Business Support.

Calling all Alumni!
Let us know what you are up to so we may include information about you in our next issue of High Notes and also on the alumni web pages at www.music.ubc.ca/alumni.

Send your information via email to laurie.townsend@ubc.ca
Summer at UBC Music
Vancouver International Song Institute

The School of Music welcomed distinguished international scholars and artists to the sixth annual Vancouver International Song Institute (www.songinstitute.ca) in June 2012. Professor Rena Sharon, VISI’s Artistic Director, and Drrs. Terence Dawson, Corey Hamm, and Director Richard Kurth joined UBC professors of music, theatre, French, English and cognitive science in addition to colleagues from across Canada and the US.

One hundred students attended VISI’s intensive studies in Art Song interpretation and performance innovation. Renowned faculty from The Juilliard School, the New England Conservatory, the Eastman School of Music, Vanderbilt University, Centre de la Mélodie Française, universities of Toronto, Montréal, Manitoba, Victoria, Minnesota, Tel-Aviv and others, gave lectures, masterclasses, seminars, and mentorships. VISI also welcomed British baritone Sir Thomas Allen for a residency and recital at the Chan Centre for the Performing Arts.

Among the faculty and production staff were many UBC alumni who also participated as performers, directors and producers during the three week, multimedia SONGFIRE Festival of Song. (www.songfire.ca)

VISI’s Song Scholarship and Performance Program brought student scholars, singers and pianists into collaboration with distinguished mentors for seminars and performances led by Drs. Benjamin Binder, Cameron Stowe, Deborah Stein, with colleagues Susan Youens, Michael Musgrave, Richard Kurth, and Harald Krebs (BMus’76), and Sharon Krebs (BSc’84), among others.

“I loved everything about VISI – 3 unforgettable weeks of art.” – UBC student participant.

In the Art Song Lab (ASL), 22 poets and composers co-created new songs, premiered by VISI faculty artists in concert at “Playing with Fire”, in partnership with the Canadian Music Centre. ASL was led by Dr. Alison d’Amato with Dr. Ray Hsu (UBC Creative Writing) and Michael Park, DMA candidate. ASL guest mentors included Imant Raminsh, Leslie Uyeda, and Rachel Rose, and a panel of BC composers. Canadian composers were featured throughout the SONGFIRE Festival.

The groundbreaking SONGFIRE Theatre and Apprenticeship Project presented three new works of Art Song Theatre. The first, Seaworthy, directed by Gayle Shay and written by Brenda Sparks was performed at the Waterfront Theatre, with a staging of T. Pasatieri’s Lady Macbeth directed by Alan Corbishley (BMus’98). Seaworthy included Weep Not, by UBC composition student Matthew Emery. Alan also staged Sisco’s Missed Connections. John Wright (BA’64), Artistic Director, Blackbird Theatre and UBC Professor Emeritus, and Professor Gayle Murphy from UBC Theatre worked on staged recitations. Adrienne Paulson (BMus’09) directed improv song theatre.

French Mélodie Immersion brought experts Rosemarie Landry, Bruno Laplante, Francis Perron and François Le Roux for intensive classes, concerts, a Parisian Salon honouring Debussy’s 150th birthday. Performances at the Salon also included UBC alumni Robyn Driedger-Klassen (soprano) with Erika Switzer (piano).

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Music has profound effects that nourish the lives of artists and audiences alike. In an age where global conflict and challenges abound, music can unite people and inspire new ways of viewing and understanding the world. The UBC School of Music, with its established record of excellence, is poised to initiate a new period of positive change and to make further innovative contributions to society.

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.

The stories that follow highlight a few ways in which our alumni and donors have helped to deepen and enrich students’ musical and academic experience at UBC.

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

- Connect with a student to support their academic and career development
- Speak at an event and inspire students to consider new ideas
- Hire a student and provide valuable, hands-on work experience

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.
Passing On the Gift of Music

Ask distinguished Canadian composer Stephen Chatman how his career began and he will tell you: “I started singing when I was about two, took piano lessons at the age of five or six, and then started composing a little bit around eight.”

Today, as Professor and Chair of the Composition Division at UBC’s School of Music, Chatman understands the profound impact of music on society. To inspire a new generation of artists, he and his wife, Tara Wohlberg, have bestowed UBC with a unique estate gift: royalties from Chatman’s works will go towards a scholarship for music students.

Chatman is recognized internationally as a composer of choral, orchestral and piano music. Besides being the first Canadian ever shortlisted for the prestigious BBC Masterprize, he holds three Western Music Awards and is a two-time Juno nominee, the latest being for Earth Songs—a collection that celebrates the beauty and fragility of the earth.

Music stirs something inside us. It satisfies the urge to create, triggering a range of emotions from those who listen and play, “I cannot imagine a world without music, and I think a lot of people feel this way,” says Chatman.

To Chatman, his gift was a way of giving back: “I’ve worked at UBC for a long time, and the university has been very supportive of my career.”

Wohlberg, who is a successful writer and poet adds, “I think the Humanities suffer in terms of funding—not just with post secondary institutions but in general. We hope this gift will encourage other people from the cultural sector. You don’t have to be a billionaire. We’ve done a very small thing but hope it will impact many young lives.”

The scholarship will be available to composition students at the undergraduate level. With the scholarship in place, Chatman hopes talented musicians from across the country will have an opportunity to flourish at UBC.

Connecting with Students

In his 45-year career as a music producer, festival director and arts consultant, George Laverock (BMus’66) has learned a thing or two about the business of music. These days, he is eager to share his experiences and knowledge with young musicians.

“If students intend to get involved with any aspect of professional music making, it’s worth the time to invest in business skills,” says Laverock, a guest speaker at the first annual Musicians Career Conference, a student-led workshop designed for students who want to pursue professional careers in music.

“Watching young people transform from students into savvy entrepreneurs is very rewarding.”

In recent years, Laverock has mentored three music students to help them develop business and entrepreneurial skills that are crucial for career success. Drawing on his past roles as executive producer at the CBC and founding program director at MusicFest Vancouver, Laverock has highlighted the importance of topics such as planning, budgeting, contracts, marketing and publicity. His current involvement on the board of four Vancouver arts organizations and the artistic committee of a choral festival in Normandy, France further strengthens the advice he offers.

“Watching young people transform from students into savvy entrepreneurs is very rewarding,” Laverock says. “I have gained a tremendous amount of satisfaction in working with them to brush away their naiveté of what it’s like to work in the real world.”

In addition to coaching students, Laverock can be regularly sighted at School of Music concerts and recitals. These are easy and enjoyable ways, he notes, to further support students in their development as artists.

Laverock is enthusiastic about the many ways he connects with students, and he feels that the most meaningful experiences have resulted from his one-on-one interactions: “To keep in touch with young people is very refreshing. They’re so eager to learn and it’s very rewarding.”
Supporting Student Leaders in the Community

The late William Heaslip, a self-made Toronto businessman, could not afford to attend university. As a result, he always dreamed of helping promising students, who did not have the means, to pursue their studies.

Together with his wife Nona, Mr. Heaslip established the William and Nona Heaslip Scholarship, which provides $15,000 scholarships to a pair of second-year Arts students who demonstrate community service, financial need and academic ability. With partial funding from the Faculty of Arts and renewable for an additional two years, these generous scholarships have significantly impacted the lives of 12 undergraduate students since 2007.

“This award has opened my eyes to the value of art and how my work as a musician can make a difference in the community,” says Jonathan Lee, one of two 2011-2012 Heaslip Scholars, who provides vocal workshops and coaches the choir at his former high school, Pinetree Secondary School in Coquitlam, BC. “I am truly grateful to have the support of the Foundation.”

Lee, a third year voice student and president of the Music Undergraduate Student Association, has also been involved with numerous benefit concerts for charitable organizations, including the Canadian Cancer Society.

“I’m so proud of Jonathan for using his talents to support community initiatives. I believe, as did Bill, that a measure of a student’s success is their contribution to society,” says Mrs. Heaslip, a former PR executive who volunteers in numerous charitable organizations in Toronto. “Bill would have been so gratified to know that a music student received the scholarship. Music, especially opera, was one of his favourite art forms.”

Lee joins a growing list of Heaslip Scholars at 10 universities across Canada.

Helping Music Students Achieve Success

Lifelong friends Betty Therriault and UBC alumnus Murray Euler (BCom’52) shared a passion for classical music and attending student concerts, especially those of the Vancouver Youth Symphony Orchestra.

When Euler passed away unexpectedly in 1985, Therriault wanted to honour his love of music and continue their support of young musicians. Together with Euler’s sister, Marjorie Fietsch, Therriault established the Vancouver Youth Symphony Orchestra—Murray Euler Scholarship at UBC, helping students who have participated in British Columbia’s premier training orchestra to continue their music education.

“Students devote so much time and energy to their music,” says Therriault. “We wanted to provide some assistance while recognizing their talent and hard work.”

By establishing an endowment, Therriault and Fietsch have created a permanent way to support students. Over the past 23 years, the Murray Euler Scholarship has been awarded annually to students. Many recipients have gone on to teach music, perform professionally in North America and abroad, and explore careers in music-related fields.

“I was extremely honoured to receive the Murray Euler Scholarship as an undergraduate student,” says Marea Chernoff (BMus’95), a faculty member at Kwantlen Polytechnic University and Capilano University, among others. “The award assisted with tuition costs, allowing me to spend more time and effort practicing and studying, rather than trying to come up with school fees.”

As principal oboist with Kamloops Symphony and Lions Gate Sinfonia, Chernoff credits the generosity of donors for helping to achieve her career goals: “It is so important for donors to know that their gifts truly go a long way to help dedicated students further their higher education.”

Therriault often attends local concerts and takes great pleasure in seeing past scholarship recipients, like Chernoff, perform professionally after graduation.

“I’ve known some incredibly talented young people in the arts community,” Therriault says. “I think Murray would be proud to know that he is continually supporting them.”
Musicologist H. Colin Slim (BA’51) is thankful for his UBC undergraduate experiences, so much so, he wanted to pay it forward. “When I was at UBC, I was given a remarkable series of opportunities,” says Slim, who in 1952 took part in two Canadian premieres of the works of Igor Stravinsky—Concerto for Two Solo Pianos and Les Noces—the latter of which he conducted. “I look back and wonder how I ever did it and what it sounded like, though a CBC recording of our broadcast of the former sounds better than I perhaps had expected.”

Slim met Stravinsky six months later while accompanying the legendary composer en route to a rehearsal at the Orpheum theatre. “It was a colossal opportunity,” he says, as was talking with Stravinsky in Los Angeles in 1966.

These experiences sparked Slim’s lifelong interest in Stravinsky and laid the foundation for his career as a distinguished music scholar (PhD’61 Harvard, Hon. DMus’93 McGill). To provide young musicians with similarly inspiring experiences, Slim established the Harry and Marjorie Anne Slim Memorial Scholarship in Music in honour of his parents.

“I think that music students need as much help as they can possibly get,” says Slim, who has contributed to the award, year after year, since the first student received the scholarship in 1982.

The Slim Memorial Scholarship has been especially meaningful for 2011 recipient and opera student Evanna Chiew, who works two part-time jobs to pay for tuition. “This scholarship has helped make my entire year—even the summer—more financially manageable.”

Chiew was able to attend summer vocal training programs such as Opera NUOVA in Edmonton and the Mozarteum Summer Academy in Salzburg, Austria. She also sang the roles of Elizabeth Proctor in Robert Ward’s The Crucible and a water sprite in Dvořák’s Rusalka.

“I feel this has been my biggest year in terms of vocal growth, and it is in no small part thanks to the generosity of Dr. Slim,” Chiew says. “I could not be more grateful.”

“Paying It Forward”

During the years in California since UBC, Slim became a knowledgeable and enthusiastic collector of Stravinsky’s letters and scores, among other personal items. The H. Colin Slim Stravinsky Collection that he donated in 1999 includes more than 130 items documenting the work and life of the renowned composer. The collection is housed in the Special Collections Division of the Irving K. Barber Learning Centre.

By building on the generosity of alumni, donors and friends, we can provide students with the tools to achieve inspirational moments on stage and to pursue rewarding careers.

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

## Large Instrumental Ensembles
- **UBC Symphony Orchestra**: Mar 15, Apr 6
- **UBC Symphonic Wind Ensemble**: Feb 15, Mar 28
- **UBC Concert Winds**: Feb 15, Mar 28
- **UBC Chamber Strings**: Mar 22
- **UBC Jazz Ensembles**: Feb 12, Mar 15, Mar 21, Mar 25

## Small Instrumental Ensembles
- **UBC Early Music Ensembles**: Mar 23 & 25
- **Guitar Ensembles**: Mar 22
- **UBC Percussion Ensemble**: Mar 24

## Choral Ensembles
- **University Singers**: Feb 14, Mar 30
- **UBC Choral Union**: Feb 14, Mar 30
- **UBC Chamber Choir & UBC Women’s Choir**: Feb 6, Mar 30, Apr 3

## UBC Opera Ensemble
- **Fully Staged Productions**: Poulenc, Dialogues des Carmélites, Rossini, The Italian Girl in Algiers*
- **Opera Tea in the Gardens**: Apr 7
- **Opera Tea on the Stage**: Jan 27, Mar 3
- **Opera Ball**: Mar 21

## New Music Ensembles
- **UBC Composers’ Concerts**: Mar 18, Apr 8
- **UBC Contemporary Players**: Mar 4, Apr 8
- **Contemporary Players at Belkin Laptop Orchestra**: Mar 8, Apr 9

## World Music Ensembles
- **UBC Chinese Music Ensemble**: Mar 28
- **UBC Balinese Gamelan Ensemble**: Apr 3
- **UBC Korean Percussion Ensemble**: Apr 4
- **UBC African Music and Dance Ensemble**: Apr 5

## Dodson Music Series
- **Jan 18, Mar 8, Apr 5**

## Special Events
- **UBC Concerto Competition**: Jan 26
- **BrassFest!**: Feb 3
- **2nd Viennese School - String Quartets**: Feb 20
- **Knigge Piano Competition**: Mar 2 & 3
- **Winston Choi piano**: Mar 10
- **Nobuyuki Tsujii piano**: Apr 25
- **Baccalaureate Concert**: Apr 25

## Wednesday Noon Hours
- **Jan 16**: Mark Fewer violin and Nohn Novacek piano
- **Jan 23**: Rudin Lengo piano
- **Jan 30**: Gamelan Gita Asmara with Ni Putu Widiantini, Kadek Hari Candana, Putu Suci Prawesti dancers and Justine Chambers choreographer and dancer
- **Feb 6**: Ethos Collective
- **Feb 13**: Corey Hamm piano
- **Feb 27**: Jodi Proznick Quartet
- **Mar 6**: Daniel Bolshoy guitar
- **Mar 13**: Christie Reside flute, Rebecca Whiting violin, Marcus Goddard trumpet, Corey Hamm piano
- **Mar 20**: Borealis String Quartet with Corey Hamm piano

## MUSIC IN THE SUMMER!
- **Events in the Music Building**
  - June, July & August
- **Vancouver International Song Institute (VISI)**
- **UBC Summer Music Institutes**
- **Young Artist Experience**
- **UBC Wind Conducting Symposium**
- **Vancouver Early Music Festival**
- Visit [www.music.ubc.ca](http://www.music.ubc.ca) for listings.

## Keep in Touch With Us!
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