Welcome to the thirteenth edition of High Notes, our annual chronicle of the recent activities and major achievements of faculty, students, and alumni of the UBC School of Music. The variety, quality, and international impact of these contributions to scholarship and public life are inspiring and impressive, and each year brings a stream of new work and echoing accolades.

After our exciting “year of renewal” in 2010/2011, we are now taking full advantage of our revitalized facilities. The handsomely renovated Roy Barnett Recital Hall is acoustically brilliant and well equipped, and is the heart of our teaching and performing activities every day. The beautiful and historic Old Auditorium has been thoroughly modernized as a teaching, rehearsal, and performance space perfect for classical opera, and also for concerts, recitals, and other events. The splendid Chan Centre, with its contemporary design and acoustic radiance, is home for our Symphony Orchestra, Symphonic Wind Ensemble, Concert Winds, University Singers, and Choral Union, plus one fully staged opera each season by the UBC Opera Ensemble. The Chan Centre also features its own programming and numerous community partnerships. These three wonderful venues add depth and richness to the musical life of UBC. Thanks to significant investments by the Province, University, Faculty of Arts, the School of Music itself, and the support of many generous private donors, our faculty and students enjoy facilities that few institutions can match. We are always delighted to welcome the community to our many performances in these three superb venues. High Notes provides information about a selection of our concerts, and I encourage you to pick up a copy of our Concert Calendar or to check our website for information about all of the many events we present each week. I invite you to make our concerts a part of your life, and I hope you will join us often!

We are confident that the future is promising, and we are grateful for the many donors who have contributed to our success thus far. The School of Music is playing an important role in UBC’s new fundraising and alumni engagement campaign, launched at the end of September. Exciting plans are in the works for the School, and our mission is to make contributions to artistic training and to public life that will bring you pleasure, delight, and insight.

I hope you enjoy this snapshot of the School of Music, and that it encourages you to participate in the life of the School, whether as a student, concert-goer or supporter. For the latest information about our concerts and programs, or to learn how you can get involved, please visit www.music.ubc.ca.

I look forward to seeing you on campus, and I thank you for being part of our musical community!

Richard Kurth
Professor and Director, UBC School of Music
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*Photo credit: Clare Yuan*
The UBC School of Music is pleased to announce appointments in three divisions of the School: Assistant Professor David Gillham in Strings (violin), Ryo Yanagatani, a one year appointment as Assistant Professor of Piano in the Keyboard Division, and J.S. Kofi Gbolonyo in Ethnomusicology. Gillham’s faculty position fills a vacancy left by Eugenia Choi; Yanagatani and Gbolonyo’s appointments cover faculty members on leave.

David Gillham comes to UBC from the University of Missouri, St. Louis where he served as Associate Professor of music, violin. He holds a Bachelor’s degree from the University of Manitoba, a Master’s degree from the Peabody Conservatory, and Performer’s Diploma from Indiana University. His teachers have included Franco Gulli, Martin Beaver, David Stewart, and David Zafer, and he has studied chamber music with members of the Juilliard and Tokyo String Quartets. With his duo parter and wife, pianist Chiharu Iinuma, he will perform on our Wednesday Noon Hour series on November 9, 2011.

Ryo Yanagatani received his Bachelor of Music Degree here at UBC, studying with Dr. Henri-Paul Sicsic and graduating in 2000. We are delighted to welcome him back to his alma mater. He has received a Masters of Music degree from the Yale School of Music under Boris Berman, and an Artist Diploma from the Cleveland Institute under Sergei Babayan. He recently completed his residency requirement for the Yale School of Music Doctor of Musical Arts Degree, and was an instructor for the Chamber Music Program at Yale. If you’d like to see him perform, January 11, 2012 is the date for his Wednesday Noon Hour solo recital.

J. S. Kofi Gbolonyo grew up in some of the remote villages along the Ghana-Togo border in West Africa. In addition to his appointment as Assistant Professor of Music (Ethnomusicology), he is the Director of the UBC African Ensemble. Gbolonyo was the director of the University of Pittsburgh African Music and Dance Ensemble, and taught there as a part-time instructor and as a teaching fellow. He served as a production assistant at the School of Performing Arts, University of Ghana working with Abibigromma, the resident theatre company of the university (2002-2003), and was the director of the University of Ghana’s African Brass Ensemble (1999-2001). He was also the site coordinator of the Annual International Summer Course in African Music and Dance organized by the World Music Center, West Virginia University in Ghana (1995-2003).

As well as these new faces there have been many other changes at the School.

Terence Dawson, John Roeder, David Metzer and Michael Tenzer are now the Division Heads of Keyboard, Theory, Musicology and Ethnomusicology respectively. Since our last edition of High Notes we have had a number of significant changes in staff at the School of Music as well as a number of new Sessional Instructors have joined us. We’ve had to bid a fond farewell, or temporary Au revoir, to some and welcomed many new people to the School. May we introduce you to…

In the office
Margaret Andan, Receptionist
Ana Chicoine, Student Advisor
Luc Corbeil, Manager, Old Auditorium
Juliet O’Keefe, replacing Rowan Facer as Admissions Assistant (Rowan’s healthy baby girl arrived Sept 2nd).

Sessional Faculty
Daniel Bolshoy, guitar
Peder Maclellan, tuba
Christie Reside, flute
Patricia Shih, violin

Current searches underway include an orchestra conductor to replace Dwight Bennett, who left UBC June 2010, plus piano and musicology positions to replace Jane Coop and Gregory Butler (see page 20).
Undergraduate student Jose Ramirez-Anton is an all-around handyman in the Old Auditorium. He is also one of the Opera program’s star performers.

“To know the trade completely—whether it’s helping to build sets or becoming the glamorous singer—is a wonderfully enriching experience,” says Ramirez-Anton of his dual roles as an assistant to the building manager and a fourth year opera student.

From working in the sound booth and setting up the lights, to hanging the drapes and operating the orchestra pit lift, Ramirez-Anton recognizes the benefits of working in a theatre for any aspiring star.

“It allows me to see how much work it takes to get a singer onto the stage,” said Ramirez-Anton, who sang the title role in Mozart’s Don Giovanni, the first performance of the season in the newly renovated theatre. “It takes everyone from the director to the set designer. In a sense, it takes a village to get a singer to sing.”

Now in its second year, the restored 525-seat European style opera house also serves as a lecture hall for large classes and a performance space for community partners. The School of Music welcomed Vancouver men’s choir Chor Leoni, music society Early Music Vancouver, and brass workshop BrassFest! to the Old Auditorium.

For students like Ramirez-Anton, the Old Auditorium is a training ground that will provide them with a competitive edge after graduation.

“The Old Aud has been a great venue to build repertoire, to learn more about my trade, and to understand how much work it takes to actually prepare for an opera,” said Ramirez-Anton, who considers his sold-out performance in Don Giovanni to be a milestone in his development.

“When I sang my first note and began conveying the story, I experienced the human interaction between singer and audience. At that point, I realized that I had become an artist.”

With finishing touches and acoustical improvements underway, the Old Auditorium is one of the university’s most cherished and multi-faceted venues. The renovation of this historical landmark was made possible through the generous support of donors and the Province of British Columbia.
The 2010/2011 season marked the UBC Opera Ensemble’s first in its new home, the Old Auditorium. Successful productions of Don Giovanni and Albert Herring were given at the Old Auditorium, along with a vocally and visually stunning production of Cendrillon at the Chan Centre. As well, ensemble members presented Opera Teas at the UBC Botanical Garden and the Old Auditorium. In March 2011, Dal Richards and his orchestra joined the Ensemble on the stage of the Chan Centre for the annual Opera Ball fundraiser.

Off-campus, the Ensemble also performed throughout the Lower Mainland with the Vancouver Symphony and Bramwell Tovey in the VSO’s holiday season concerts, and a performance of Operatic Excerpts as part of the VSO’s Tea and Trumpets series in April 2011. In May, the Ensemble toured to Shanghai and, in a co-production with the Shanghai Conservatory, presented Handel’s Giulio Cesare. In late June, they travelled to the West Ben Festival in Ontario where they performed Britten’s Albert Herring. From there, they continued on to Teplice and Usti, Czech Republic, to be part of a new production of Dvořák’s opera, Rusalka. The Ensemble was praised for their excellent Czech diction, as well as their dramatic and vocal presentation of this Czech masterpiece. In a second production in Usti, they joined students from the University of Northern Florida in four excellent performances of Mozart’s Le Nozze di Figaro, directed by University of Northern Florida Professor and UBC alumnus Krzysztof Biernacki (DMA ’06).

In August, the Ensemble returned to Bard on the Beach, joined by conductor Leslie Dala (MMus ’96), members of the Vancouver Opera Orchestra, and the Bard himself, Christopher Gaze, for repeat performances of Mozart’s Le Nozze di Figaro.

To begin the 2011/2012 season, UBC Opera presents the most-performed contemporary American opera: Robert Ward’s, The Crucible. As well as performances of the opera, a lecture series will be held featuring guest speakers and panelists including Professor Daniel Vickers (Dept. of History, Faculty of Arts), Professor Jessica Wang (Dept. of History, Faculty of Arts), Professor Ben Goold (Faculty of Law), Professor Rumei Ahmed (Classical, Near Eastern and Religious Studies), and Dr. Gage Averill (Dean, Faculty of Arts).

After so many years of touring to the Czech Republic, in February, the ensemble presents one of that country’s great cultural treasures, Dvořák’s Rusalka, and ends its season with a trip to Vienna with Lehár’s, The Merry Widow.

David Spencer Endowment Fund at UBC

The David Spencer Endowment Fund at UBC has created an environment where students have unparalleled opportunities to get involved in every aspect of a production. Whether performing in a lead role or as a member of the chorus, working on lighting or other technical aspects of the show, or carrying out tasks related to marketing or public relations, students gain valuable experience in every aspect of the creative and business processes. These diverse learning opportunities give UBC students a significant competitive advantage and have only been possible because of the generosity of the David Spencer Endowment Encouragement Foundation.
Ensembles-in-Residence

Ensemble-in-residence Turning Point Ensemble was busy in 2010/11, collaborating with high-profile dancers and dance companies including Simone Orlando, Ballet BC, and Move: the company, and premiering commissions from Michael Oesterle, Kristopher Fulton, and Jocelyn Morlock (MMus ‘96, DMA ‘02), as well as a new chamber arrangement of Stravinsky’s Firebird music by Sessional Faculty member Michael Bushnell.

This coming season, the ensemble will premiere new works by Dorothy Chang, Rodney Sharman, local jazz tumpeter Brad Turner and New York composer/trumpeter Dave Douglas. Open reading sessions of Douglas’ work were held in September 2011 at UBC and other locations. Douglas’ piece will be premiered April 1st, 2012 alongside Turner’s new work, a collection of Duke Ellington works arranged by Alan Matheson and Stravinsky’s jazz inspired Ragtime. While in Vancouver for the fall reading sessions, Douglas also gave a masterclass titled “Composing in the Moment” in Barnett Hall.

The Nu:BC Collective, resident at the School since 2006, partnered with the BC Chinese Music Association (BCCMA) and BC Chinese Ensemble (BCCME) last season to present three workshops and a gala concert with world premieres of newly commissioned works by six composers. This project was made possible with funds from an Arts Partners In Creative Development Project Grant < Future Heritage : Intercultural Innovations>. The three Canadian and three Chinese composers explored new styles of Chinese and Western musical culture in one ensemble conducted by Ray Zhuo.

The cross-cultural collaboration created unique an innovative instrumental style reflecting contemporary Canadian culture. The composers from China, Jian-Ping Tang of Central Conservatory of Music, Ning Wang of China Conservatory of Music and Cheng-Long Zhuo of the Shanghai Musicians Association are part of the top echelon of Chinese musical life. Their styles combine abstract and highly expressive emotions, built solidly on Chinese classical/traditional music skills. Simultaneously the three Canadian composers, Dorothy Chang of UBC, alumnus John Oliver (BMus ’82) and Owen Underhill of SFU, shared their talent and imagination joining Western contemporary with the Chinese musical essence.

Calling all Alumni!

Did you graduate from the UBC School of Music? Let us know what you’re up to with your musical career. We have created a section on our website devoted to alumni profiles, and would love to have your input. We’re especially interested to hear from graduates who have gone on to teach music, whether in the school system, privately, or at the post-secondary level. Don’t let the performers have all the glory—let us know what you are up to by visiting www.music.ubc.ca/alumni (see sample profile above) or emailing laurie.townsend@ubc.ca

The School of Music is a place where people come together, and we are delighted that many alumni have stayed connected and are involved. The intergenerational mentorship program between alumni and current students is one example. Since 2007, nearly 30 alumni, many for multiple years, have been matched with students to meet over coffee, attend concerts, rehearsals, recordings sessions, programming meetings, and more to observe, ask questions, hear stories, and learn about the inner workings of the music business. The mentoring has provided real-world experiences for students to explore the possibilities that await them after their degree.
On December 31, 2010, Professor Emeritus Paul Douglas passed away at his home in Cranbrook, BC. Paul Douglas came to the Department of Music, as it was known then, at UBC in 1964 and served in various teaching and conducting capacities for nearly 30 years. Many will immediately connect Douglas with teaching and performing the flute, both modern and baroque. His interests and artistry in the service of music extended much further to conducting, the composition of many works, and scholarly writing including an edition of Hotteteres Principe de la Flute Traversiere - 1707. He was also a continuous recruiter of music-makers at every level. He encouraged musicians to play and facilitated introductions, creating many duet partners and chamber groups. He also conducted the Vancouver Philharmonic Orchestra, several UBC MUSSOC productions, and other ensembles.

At UBC, Professor Douglas taught Music History, Chamber Music, Woodwind Techniques, Conducting, Flute and Baroque Flute; he was Director of Bands and Wind Ensembles and Coordinator of the Wind, Brass and Percussion Division.

A memorial concert was held March 13, 2011 at Barnett Hall, coordinated by alumnus and current DMA candidate Mark McGregor and supported by Bob Baker (another alumnus BMUS ’82) and Kathryn Cernauskas, both from the Canadian Music Centre.

“I will always remember Paul as an ideal colleague, kind, generous, ever-curious and willing to share his experience and knowledge freely,” said Professor Jesse Read.

Professor Emeritus Martin Berinbaum adds, “Paul was a ‘pioneer’ in the School of Music at UBC and one of the true pillars that supported and gave great meaning and substance to that which has come after. He was a wonderful friend, colleague, mentor, and musician.”

The School of Music also mourns the loss of Carol Jutte, a former faculty member, a supporter of its students, and a respected participant in Vancouver’s arts community.

Born and raised in Vancouver, Carol Jutte participated in music festivals and competitions from a young age and achieved her ATCM (now the ARCT) and LRSM certificates, earning a scholarship to study at the Royal College of Music in London, England. Following her major studies abroad with the legendary Arthur Benjamin, she returned to Canada in 1950 where she rapidly developed her reputation as a fine performer, teacher and adjudicator, participating in Vancouver’s growing arts community as an active member of the RMTA. Carol Jutte taught piano at UBC for 20 years. Upon her retirement, she generously endowed student awards in honour of Robert Silverman, Robert Rogers, and her parents, thereby continuing her support for young musicians.

The first concert of the UBC Symphony Orchestra for the 2011-12 academic year featured a performance of Beethoven’s Piano Concerto No. 5 (“Emperor”) by faculty member Jane Coop, and was dedicated to Ms. Jutte’s memory.

“We will remember Carol with affection, appreciating her vivacity, and respectfully acknowledging her devotion to her students,” said Dr. Terence Dawson, Head, Keyboard Division.
In the past year, Professor Stephen Chatman’s music received hundreds of live performances and broadcasts throughout Canada the US, Europe, South America, Asia, and Australia. A new work, *Magnificat*, was premiered by the Vancouver Chamber Choir and orchestra with Martha Guth as soloist, Jon Washburn, conductor, at the Orpheum December 2010. Chatman’s 2010 sheet music publications include nine choral works, published by ECS Publishing, Boston, and 13 arrangements for flute and piano included in *Overtones: A Comprehensive Flute Series*, Royal Conservatory of Music, F. Harris Music, Ontario. Another new work, *The Ruba’iyat of Omar Khayyam*, will premiere this season after two years of development. This 15-minute work for the Vancouver InterCultural Orchestra (VICO) and Laudate Singers was funded in part by Arts Partners in Creative Development.

Professor Keith Hamel and Assistant Professor Robert Pritchard both had pieces performed as part of the Calgary Happening Festival of New Music and Media in January 2011. The rehearsal process involved using live computer networks between Vancouver and Calgary. Hamel was also a featured guest composer at the festival. Three of his works, *Traces*, *Krishna’s Flute*, and *Adawura*, were given performances and he gave two lectures: one on his compositions and another on interactive computer music. Both Hamel and Pritchard wrote new works for Toronto’s April 10, 2011 New Music Concerts series event.

Associate Professor Dorothy Chang’s music enjoyed a number of performances in the past year. Among them were *From a Dream*, a collaborative work (live performance and real-time video art) premiered by the Orchid Ensemble in collaboration with media artists Kenneth Newby and Aleks Dulić at the Asian Arts Festival in Cleveland, Ohio; the premiere of *Lost and Found*, presented by Soundstreams in Toronto and performed by the Chai Found Music Workshop, the Accordes String Quartet and other guest performers; the premiere of *Four Gardens* by the NuBC Collective and the BC Chinese Music Ensemble; *Wrath* commissioned by Mark McGregor, premiered as part of his Seven Deadly Sins project (with other works by composers including UBC DMA student Benton Roark and graduates Jocelyn Morlock (MMus ’96, DMA ’02) and Greg Newsome (MMus ’00).

Upcoming premieres for Chang include a new *Chamber Symphony* for the Turning Point Ensemble November 9 and 10, 2011 and *Shadowcatch*, a Noh-based chamber opera in collaboration with composers Jennifer Butler, Benton Roark, UBC DMA student Farshid Samandari, and directors Colleen Lanki and Marguerite Witvoet that will run December 2 – 4, 2011 at the Firehall Arts Centre.

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**Recordings**

**Jesse Read Solo Bassoon**
Bravura Discs CD-111
Professor Jesse Read’s latest recording includes works by J.S. Bach, Friedrich Kuhlau, Bernhard Garfield, and Giulio Briccialdi. Allegrobaroque. org says, “Wow! This is one fine CD... an absolute tour-de-force.”

**Vox Terra**
Redshift
Clarinet Sessional Lecturer Cris Inguanti explores the kaleidoscopic variety of some of the most recent works for his instrument with an ensemble including, among others, piano professor Corey Hamm. Michael Tenzer’s composition *Three Island Duos* is featured on the CD, which is available from the Canadian Music Centre.

**Lights of Endangered Species**
Universal
UBC faculty and Turning Point members Brenda Fedoruk and Jeremy Berkman, as well as viola professor David Harding, appear on pop artist Matthew Good’s newest orchestrally inspired CD.

**Eduardo Sainz de la Maza Soñando Caminos Guitar Works**
ATMA Classique
Recent release from renowned guitarist Daniel Bolshoy. Bolshoy has recently moved to Vancouver. He is on faculty at the VSO School of Music and now a Sessional Lecturer at UBC as well.
Beyond the Gates

Sara Davis Buechner, Associate Professor, piano, was concerto soloist with the San Francisco Symphony July 2011. Doris Ngai, a UBC Music alumna (BMus ’05) attended the concert and sent in the photo that appears above.

Sessional Lecturer and percussionist Vern Griffiths appeared as soloist with the Victoria Symphony in a children’s concert production he wrote called Wall to Wall Percussion. He will also perform it with the Toronto Symphony and Vancouver Symphony in the 2011-2012 season. The show has instruments and props across the front of the stage literally from wall to wall, and includes a concerto for pots and pans and cheese grater.

The award-winning University Singers, led by Director of Choral Activities Graeme Langager, have been invited to perform at the prestigious National Collegiate Choral Organization conference this November (2011). The conference will be held at Colorado State University, and only 12 choirs from across North America are selected. This marks the first time a Canadian choir has been invited to perform.

This has been a busy performing and teaching year for Senior Instructor Terence Dawson. The Reside/Dawson duo (with Christie Reside, VSO Principal Flute) continues to tour and perform. He also collaborates regularly with soprano Robyn Driedger-Klassen (BMus ’00). They were featured this year in a staged production of Libby Larsen’s Try Me, Good King directed by Professor Tom Schulte (UBC Theatre Department) and will perform this cycle, along with works written for them by Lloyd Burritt (BMus ’63, MMus ’68) and Leslie Uyeda again in January 2012. Dawson also played solo recitals and conducted masterclasses in BC and Alberta.

Assistant Professor Corey Hamm’s year included a number of world premieres. He returned to the Summer Institute for Contemporary Performance Practice (SICPP, or Sick Puppy!) to perform Rzewski’s Squares and Howard Bashaw’s Hosu and to teach an incredible array of new music. He was also the featured artist at the Seattle International Piano Festival (SIPF) where he played Rzewski’s epic The People United Will Never Be Defeated! He performed on all of the VSO Roundhouse Series concerts, and gave the world premiere of Brian Cherney’s Twenty-Two Arguments for the Suspension of Disbelief with The Nu:BC Collective at Calgary’s Happenings New Music Festival. Hamm was also very happy to play with Calgary’s Land’s End Chamber Ensemble, Turning Point Ensemble and Ballet BC in their anniversary concerts, and with DJ Spooky and Infinitus in the Terra Nova environmental multimedia event at The Chan Centre. He also plays on CDs by Nu:BC Collective and Cris Inguanti featured on page 9.

Sessional Lecturer and trombonist Jeremy Berkman was a featured soloist with Turning Point Ensemble and Ballet BC in a new work by UBC alum Michael Oesterle (BMus ’92) this past April. September 2011, he headed to Montreal to perform and record Owen Underhill’s Trombone Quintet with the Bozzini String Quartet. Berkman also enjoyed some jazz, joining The Nightcrawlers big band on their most recent CD and in performances. Berkman also received Mayor’s Arts Award for Music. Berkman chose UBC Alumnus Iman Habibi (BMus ’08, MMus ’10) to represent the face of the future and to receive the 2011 Mayor’s Arts Award for Emerging Artist in Music.

From July 24–30 Vancouver hosted the 11th World Harp Congress. Sessional Lecturer Elizabeth Volpé Bligh chaired the
local organizing committee. The UBC School of Music, in loaning harps for the events, was one of many local musical organizations to be involved. Volpé Bligh's massive, undertaking included hosting in Vancouver 950 participants from 40 different countries in a program of concerts, lectures, masterclasses and workshops. Volpé Bligh said that Canadian harpists and composers "hit it out of the park every time!" The CMC booth sold all the Canadian scores and parts that they brought.

Sessional Lecturer Julia Nolan was on the jury for the fifth International Adolphe Sax Competition held in November 2010 in Dinant, Belgium, the birthplace of Adolphe Sax. She was one of 14 international judges. Alumna Holly DeCaigny (BMus '04) was a participant in Round 1 of the competition.

Lorna McGee, Sessional Lecturer, was delighted to perform with several alumni in different countries over the summer of 2011: a recital in London, England with pianist Aleksander Szram (DMA '07) for the British Flute Society, an orchestral performance at the Oregon Bach Festival with baritone Tyler Duncan (BMus '98) as one of the soloists and in a chamber music festival in San Antonio with pianist Ryo Yanagitani. McGhee has also been appointed Principal Flute in the Pittsburgh Symphony Orchestra, beginning in January 2012.

John van Deursen, Sessional Lecturer in conducting, made his first guest appearance conducting the Prince George Symphony on April 9, 2011. The program featured soloist Daniel Lapp on fiddle, and included the Vaughan-Williams Folk Song Suite plus jazz and traditional fiddle tunes. John will return to the PSGO as guest Conductor in February 2012 with Sarah Davis Buechner on piano in a program of Beethoven. Also this spring, van Deursen led a performance of selected movements of the Requiem for Peace by UBC Alumnus Larry Nickel (BMus '77, DMA '07). This performance took place in Courtenay as the grand finale to a conference on the elimination of racism and featured alumni Shelley Brown (BMus '08) and Andrey Andreychik (DMPS '11). Van Duersen has been appointed Music Director of the Surrey Youth Orchestra, starting September 2011, and is now Head of Instrumental Ensembles, Brass and Woodwind Division at Douglas College.

Gamelan Gita Asmara, which Professor Michael Tenzer co-directs with Balinese artists Wayan Sudirana (MA '09 ethnomusicology) and Putu Widiantini, performed at the new SFU Woodward's Wong Theatre on April 15, 2011. The ensemble also played for the Vancouver 125 Festival in Stanley Park on July 10, alongside a lineup including the New Pornographers and the Vancouver Symphony Orchestra, among many others.

On April 30, 2011 Sessional Lecturer Gene Ramsbottom commissioned and premiered Battling Baggarts, a new work for two solo clarinets and concert winds by Burnaby composer and UBC alumnus Alain Mayrand (MMus '00). Ramsbottom then spent the summer of 2011 travelling as the featured soloist with the West Vancouver Youth Band to Paris, Bruges, Vimy Ridge, Amsterdam, and Vollendam. He rounded out his summer in Galway as a feature soloist and Principal Clarinet of the SMG Festival Orchestra. Ramsbottom's Out for Lunch concert series received the most on-line votes in the Vancouver Heritage Foundation's 125 Places That Matter initiative celebrating Vancouver's 125th birthday.

Eugene Skovorodnikov, Sessional Lecturer in piano, completed a number of residencies this year, including the South Oregon University, Ashland (solo recital and masterclass), Emory University, Atlanta (three solo recitals, masterclass), and University of Puget Sound, Tacoma (solo recital, seminar (Liszt) and masterclass). He also taught a Master Course at the F. Liszt Music College, Weimar (Germany), gave a masterclass and attended the Tzar's Village Music Festival in St. Petersburg (Russia) and performed concerts in Italy, Germany, Belgium and Russia. Skovorodnikov served as a Jury Member at the F. Liszt Piano International Competition in Weimar in October 2011.

Last March Senior Sessional Lecturer Fred Stride conducted jazz composition and arranging master classes at Humber College in Toronto, The University of Montreal and McGill University. He was also guest composer/conductor with the Greg Runions Big Band in Kingston, Ontario, and visited five school bands in the Kingston area, sponsored by the SOCAN Foundation. Two new jazz ensemble pieces by Stride were added to the Sierra Music Publications catalogue; Among The Pyramids and Loco-Motion.

Far beyond the gates, Sessional Lecturer Patricia Hoy gave seven performances with German cellist Alexander Suleiman at the April Spring Friendship Art Festival in Pyongyang, North Korea, April 9-19th 2011. Among the venues that Hoy and Suleiman performed at was the concert hall that serves as home to the DPRK National Symphony, the only orchestra in the country that performs western music. The piano, a gift to the symphony from the current leader Kim Jung Il, was a new Steinway D, perhaps the only one in North Korea, in candy apple red. For Hoy there were two clearly conflicting aspects to this tour. “On the one hand, there was the opportunity to engage an isolated country on a cultural level and to share this experience with musicians from over a dozen countries. On the other hand, there was the extraordinarily tight monitoring of all movement and conduct by the government’s minders and the realization that North Korea was in the grips of a food crisis.” For more on her experience in North Korea listen to her interview with CBC Radio 2 at http://www.cbc.ca.

In June 2011, Sessional Lecturer Nancy DiNovo attended the Starling Delay Teaching Symposium at the Juilliard School, which this year included seminars on performance ergonomics (a particular interest) and daily masterclasses given by leading artists and pedagogues including Itzhak Perlman, Ida Kavafian, and Glenn Dicterow.

A co-production between Le Centre Culturel Francophone de Vancouver and CBC Radio Canada has invited the UBC Symphony Orchestra to perform December 10, 2011 to celebrate the 75th anniversary of Radio Canada and the 125th anniversary of Vancouver with original pieces created by 10 groups and solo artists. Alain Meyrand (MMus '00) will create the orchestrations. The concert at CBC’s Studio 40 will be recorded for national distribution.

Eric Wilson was guest cellist with the Fine Arts Quartet at the Casals Festival in Prades, France August 2011 in concerts recorded for broadcast by Radio France. He also taught at the Casals Festival Chamber Music Institute.
Faculty Awards and Research

Nancy Hermiston, Head of the Voice and Opera division, is one of the recipients of the 2011 Opera Canada Awards (The Rubies). The Rubies recognize and honour outstanding individual achievements in opera on stage and behind the scenes. In addition, Hermiston received a SSHRC Grant for a project titled Libretti of Learning: Portraits of Journeys to Operatic Accomplishment. She shares the project grant with Professor Marion Porath of the UBC Faculty of Education and alumna Dr. Laurel Parsons of Quest University.

Stephan Chatman, Head of Composition, received the Western Canadian Music Awards 2010 Classical Composition of the Year award for Earth Songs, released on Centrediscs and performed by UBC Singers and the CBC Radio Orchestra, Alain Trudel, conductor.

Chatman also received the SOCAN Jan V. Matejcek New Classical Music Award November 24, 2010 in Toronto. This national award recognizes the composer’s overall success during the past year as a composer in his genre of music”. As well, his work was certified as being of outstanding significance and national importance by the Canadian Cultural Property Export Review Board, Bibliothéque et Archives Canada / Library and Archives Canada, Ottawa.

Through the generous support of donors, alumni and friends, the School of Music is able to provide students with financial assistance through a variety of student awards. We would like to introduce you to some of the 2011 recipients.

Roydon Tse is a third year composition student whose work has been performed by the Vancouver and Edmonton symphony orchestras. In recognition of his accomplishments, Tse has received the 2011 Marnie Carter Scholarship in Music.

“It’s very encouraging to receive donor support. It shows me that what I’m doing is of value and it allows me to focus on my passion. Thank you.” – Roydon Tse

Second year violinist, Gabriele Thielmann, is the 2011 recipient of the Dena Wosk Scholarship in Music and the Dr. and Mrs. A. M. Bomstead Scholarship in Violin and Piano. As an out-of-province student, financial awards have helped Thielmann to pursue a music education at UBC.

“To all scholarship donors: thank you so much for your thoughtfulness and generosity. To me, awards are a recognition of dedication and hard work. Your support is an extremely affirming way to keep me motivated in my studies.” – Gabriele Thielmann

Fourth year oboe player, Ron Mann, is the 2011 recipient of the Severnian Scholarship in Music. He is also the former recipient of the Maurice Taylor Scholarship in Music and the Mildred Johnson Scholarship in Music. Financial support has helped Mann to purchase an English horn and take lessons with renowned oboe teachers in New York City.

“I would like to thank the donors of my awards. I admire your love of music and your commitment to music students!” – Ron Mann

Fourth year opera student, Lesley Dolman, is the 2011 recipient of the Gordon and Euna Lumb Award in Voice and Opera. Dolman previously received the UBC School of Music 25th Anniversary Scholarship and the President’s Entrance Scholarship, which have helped her to travel to Europe and Ontario to perform with the Opera Ensemble.

“There are a lot of deserving students at UBC, so I very much appreciate receiving these scholarships. I’d like to thank donors for helping me to further my education by traveling and working with professional opera singers in Europe and Canada.” – Lesley Dolman

Student Award Recipients
Publications and Lectures

Professor Richard Kurth recently presented a lecture entitled “Singing meaning into lost childhood in The Arcade Fire’s The Suburbs” at the Peter Wall Institute for Advanced Studies.


Associate Professor and Mahler specialist Vera Micznik has been invited to participate in several Mahler celebrations lately: the anniversary of 150 years from his birth in 2010, and of 100 years from his death in 2011. She gave papers on “Mahler’s and Schumann’s Faust” at conferences in Cologne, and Ottawa, and on “Mahler’s Eighth and Das Lied: an Exploration of their Discursive Similarities” at the Gustav Mahler Centenary Conference at the University of Surrey held in England July 7-9, 2011. July 2010 Micznik also participated as a fellow at the Mannes Institute of Musical Aesthetics at the University of Chicago. Her essay-review of Julian Johnson's Mahler's Voices appeared August 2011 in the Twentieth Century Music Review in Britain.

Robert Pritchard, Assistant Professor of Theory, has a chapter in Performative Body Spaces: Corporeal Topographies in Literature, Theatre, Dance, and the Visual Arts published by Rodopi. His chapter examines “The Body as Object: From Body Image to Meta-Body.”

Professor Nathan Hesselink introduced and chaired the public lecture by South African trumpeter and composer Hugh Masekela titled “The Role of Musician as Ambassador” at UBC Robson Square in March 2011; he also presented the paper “Korean Rock, Sanjo, and National Identity” at the 2010 New York Sanjo Festival and Symposium. He published a chapter titled “Rhythm and Folk Drumming (P’ungmul) as the Musical Embodiment of Communal Consciousness in South Korean Village Society” in the volume edited by UBC Professors Michael Tenzer and John Roeder published by Oxford University Press entitled Analytical and Cross-Cultural Studies in World Music. He will also spend the 2011-2012 academic year at the University of Oxford (UK) as Visiting Scholar in the Faculty of Music and as Visiting Research Associate at St John's College.

Alan Dodson, Assistant Professor in the Theory Division, has published two articles on microtiming in recordings of Chopin’s Preludes, Op. 28: “Expressive Asynchrony in a Recording of Chopin’s Prelude No. 6 in B Minor by Vladimir de Pachmann.” Music Theory Spectrum 33/1, 2011, 59-64; and “Expressive Timing in Expanded Phrases: An Empirical Study of Recordings of Three Chopin Preludes.” Music Performance Research 4, 2011, 2-29. Dodson is on study leave this year, carrying out some further analytical projects on microtiming in Romantic piano music, and a separate project on Viennese music theorist Heinrich Schenker.

Professor Michael Tenzer’s book Balinese Gamelan Music was published in an expanded 3rd edition with a new chapter, revised text, and CD included. As well, he was an invited lecturer at UC Berkeley and the University of Washington (with John Roeder), and gave the keynote address at the opening symposium of the San Francisco Museum of Asian Art’s Bali exhibit, which ran from February–September 2011. Always busy, Tenzer also presented new research at the UBC Department colloquium and the Society for Ethnomusicology Conference in Los Angeles, and internationally at the Fifth International Symposium on Traditional Polyphony in Tbilisi, Georgia.

A Hub of Music Activity
By Michelle Keong

From concerts featuring the oldest forms of European music to contemporary jazz tunes, the Roy Barnett Recital Hall has been a bustling hub of activity since reopening in September 2010.

Well-suited for a variety of audiences and artists alike, Barnett Hall has hosted recitals, rehearsals and masterclasses, among other special events. With over 160 concerts, 60 recording sessions and 6 ensembles rehearsing regularly, almost every Music student has benefited from using the venue.

“Performing live in Barnett Hall was an invigorating experience,” said third year piano student Jocelyn Lai, who was one of the first people to perform in the renovated space. “Having this facility gives students the opportunity to play in a recital hall that is comparable to those in leading music schools. It’s a place that suits our time.”

Winner of the prestigious 2010 Developing Artist Grant from The Hnatyshyn Foundation, Lai understands the importance of having an outstanding space to work in: “In this day and age where students are auditioning via DVD or CD, you need top-quality spaces and equipment that will help you to be competitive.”

Enhanced acoustics, new audiovisual equipment, updated aesthetics and increased accessibility make Barnett Hall an essential space for budding musicians.

“As developing artists, we are so grateful for spaces like this,” said Lai.

In addition to enriching the learning experience, Barnett Hall also serves as a performance venue for arts organizations in the community, such as the Vancouver International Song Institute (founded by Prof. Rena Sharon) and Early Music Vancouver.

The School of Music thanks Roy Barnett (BCom ’61) and his wife Gunilla for their generous support.

For a list of events at Barnett Hall—including the Wednesday Noon Hour Concerts—visit www.music.ubc.ca.
Catching up with Our Students

Second-year student **Roydon Tse** won the Kitchener-Waterloo Chamber Orchestra National Student Composer Competition for 2010. Tse won for his suite *Three Musings and a Dance*. The prize included a performance of the work by the Kitchener-Waterloo Chamber Orchestra on April 17, 2011 and a cash prize of $1,000.

**Kimberly Beck Seder**, PhD student in Musicology, won an Ernst Mach Grant from the Austrian Agency for International Cooperation in Education & Research. The grant supports four months of research in Salzburg, Austria, January 2012-April 2012.

DMA Composition student **Farshid Samandari** won the Canadian League of Composers 2011 CLC and CUMS Student Composition Competition. His winning work for flute, double bass and percussion, entitled *coming home*, was performed in Sackville, NB by the Motion Ensemble and was also performed in Toronto by the Esprit Orchesra in May 2011.

In April 2011, **Matthew Emery**, after just finishing first-year in composition, was awarded second place in the Jubilate! Chamber Choir’s National Composers Competition for his choral work *A Western Shore*. The prize included $750 and a premiere performance. Later in April Emery’s work *Longing* was premiered by the Phoenix Chamber Choir at their Revelations III concert. The work was selected by a vote as the audience favourite. Emery also won prizes in the Vancouver Chamber Choir’s Youth & Music Young Composers Competition. He received first prize in the College/University category plus the prize in the same age group for best submission by a resident of BC for his work *Peace, my heart*.

**Yota Kobayashi** (second year MMus in composition) was awarded an ICICS Graduate Scholarship. These scholarships are awarded to outstanding graduate students who are beginning their second year at UBC.

Pianist and DMA student **Chris Morano** won Emerge on Main (2010), a new program launched by music presenter David Pay’s (UBC alumnus BMus ’92) Music on Main last season. The program helps launch the careers of emerging musicians selected by jury. The award includes four performance opportunities; career mentorship; a photo shoot for publicity purposes; a cash award; and a professional archival recording.

Last spring, composition students **Livia Gho, John Kastelic, Paul Lee**, and **Roydon Tse** had works chosen for the annual VSO Jean Coulthard Reading Session which took place March 21, 2011 at the Orpheum Theatre.

Composition student **Joseph Glaser**, now in second year, had his work *Rothko Sketch* performed on CBC Radio Two by the Gryphon Trio Sunday Feb 13, 2011.

**Christopher Bagan**, DMA student, is to be the Collaborative Pianist in Residence at the Banff Centre for the fall term.

A group of students including **Helena Kim**, piano; **Carol Hur**, violin; **Daejin Kim**, violin; **Sunny Qu**, piano; **Sarah Kim**, cello; **Ji-Yoon Kim**, piano; organized a concert in support of the Canadian Cancer Society, which raised $655. Helena Kim said, “It was an incredible experience,” and looks forward to organizing many more fundraising events. “We want to continue to organize concerts because I believe that contributing something to society with our talents is our duty.”

Flute student **Paul Hung** auditioned for the YouTube Symphony in 2011. He was selected from auditions posted on the internet and spent a week in Sydney Australia with the orchestra rehearsing for a performance at the Sydney Opera House with Michael Tilson Thomas conducting. The concert was streamed live on the internet and has received over one million hits since.

Three UBC Music students, **Gabrielle Thielmann**, violin; **Catherine Chen**, viola; and **Ron Mann**, oboe won auditions and spent part of their summer with the 2011 National Youth Orchestra of Canada under conductor Jonathan Darlington. The experience included a three week tour of Ontario, Quebec, New Hampshire, and Nova Scotia.

Enterprising cello student **Clara Shandler** gave free concerts every Saturday afternoon during the summer at the Britannia Greenway at Napier and Commercial Drive. Her music (and chalk mark arrows pointing the way along the street) caught the attention of a producer from CBC Radio Two. An item for the weekend national music program was made about Clara for broadcast in the fall.

Viola student **Newsha Khalaj** was a participant at the Banff Festival in July, and performed in a number of the Music for a Summer Even series concerts, including an Alexina Louie (BMus ’70) work led by conductor Joel Sachs.

**Rachel Fenlon** (BMus 2010, current MMus student) joined COSI, a 2011 summer program presented in Italy, originating at the University of Toronto, to perform the role of Adina in *L’elisir d’amore*.

**Anna Theodosakis** (BMus), **Andrew Robb** (MMus) and **Magdalena von Eccher** (MMus May 2011) each won a Johann Strauss Foundation Lotte and John Hecht Memorial Scholarship and were given the opportunity to study in Salzburg and Vienna this past summer.

DMA candidate **Bogdan Dulu** won in the 2011 Seattle International Piano Festival and Competition held October 22 & 23, 2011 at the Benaroya Hall in Seattle. Bogdan Dulu won First Prize Gold Medal in the Professional category. His prize includes $2,000 cash.
Alumni
Making Waves

Alumna and former Sessional Lecturer Morna Edmundson (BMus ’81) received a YWCA Women of Distinction Award in June of 2011. Edmundson is co-founder and Artistic Director of Elektra Women’s Choir, and Administrative Director of MusicFest Vancouver.

Internationally acclaimed choral conductor Diane Loomer CM (BMus ’82) was awarded an honorary doctorate from UBC May 2011. Loomer is the Artistic Director and founder of Chor Leoni Men’s Choir, co-founder and conductor emeriti of Elektra Women’s Choir, and most recently founder and conductor of EnChor Chamber Choir.

Elizabeth Knudson, composer (MMus ’06) had her concerto for solo horn and orchestra, Mosaic, premiered in June 2010 at the Roundhouse, with the West Coast Symphony, and Oliver de Clercq (principal horn, Vancouver Symphony Orchestra) as guest soloist. She also recently had a work for string octet, Triptych, (based on the painting The Garden of Earthly Delights by Hieronymus Bosch), performed by Orchesta Armonia, directed by faculty member and alumnus John van Deursen (BMus ’85, DMA ’07).

Wendy Nielsen (MMus ’87) played the role of Vitellia in the Vancouver Opera production of Mozart’s Clemenza di Tito in February 2011.

Pianist James (Jamie) Parker (BMus ’85) is a winner of three Juno Awards and a founding member of the Gryphon Trio, one of Canada’s preeminent chamber music ensembles. The most recent Juno is with the Gryphon Trio in the 2011 Classical Album of the Year: Solo or Chamber Ensemble for their recording of Beethoven: Piano Trios Op. 70 No. 1, Ghost & No. 2: Op 11.

Gloria Huh (BMus ’06) is in Toluca, Mexico playing full-time as 2nd and assistant principal of the State Symphony Orchestra of Mexico/Orquesta Sinfónica del Estado de México.

Sal Ferreras (PhD ’05, ethnomusicology) received the 2010 Mayor’s Arts Award for Music in the Performing Arts Category. The Mayor’s Arts Awards were established by City Council in 2006 to recognize established and emerging artists in a variety of disciplines, including literary, culinary, performing and visual arts. Ferreras is also Dean of the School of Music, Dance and Design at Vancouver Community College.

Mark McGregor (BMus ’95, current DMA candidate) and sessional faculty member Michael Murray found an innovative way to fund a recording of the flute and keyboard sonatas of J.S. Bach. They started a campaign on IndieGoGo, a site that safely collects money for various causes. Patrons could donate any amount, and there were incentives to donate. They exceeded their goal, and the project went ahead, produced by Liz Hamel (BMus ’89), and engineered by Don Harder (BMus ’78).

Larry Nickel (BMus ’77, DMA ’07), an Associate Composer of the Canadian Music Centre, was appointed Director of the Jubilate! Chamber Choir in June 2011. Requiem for Peace, his doctoral thesis is an extensive work for chorus and symphony orchestra in 12 languages premiered at the Chan Centre in 2005, will receive a seventh presentation August 2012 by Europa Cantat XVIII in Torino, Italy.

Vince Vohradsky (MMus ’07) won the 2nd trumpet position at the VSO and starts officially in September 2011. “I am definitely over the moon to have won a position in my home town orchestra,” says Vince.

Christopher Foley (BMus ’89) received his DMA at Eastman in 1994 and is currently on the faculty of the Royal Conservatory of Music, where he teaches piano, collaborative piano, vocal literature, vocal coaching, and serves as the head of the voice department at the RCM Community School. He writes the Collaborative Piano Blog, which can be found at collaborativepiano.blogspot.com/

Soprano Rhoslyn Jones (BMus ’02, MMus ’04) began the 2010-2011 season by singing the role of Roxane opposite Placido Domingo in Cyrano de Bergerac at the San Francisco Opera. This season Rhoslyn will sing the role of Mimi in a new production of La Bohème at Pacific Opera Victoria.

The piano duo team of Iman Habibi (BMus ’08, MMUS ’10) and Deborah Grimmnett (BMus ’08) won the third prize and the audience choice award at the International Northwest Piano Ensemble Competition November 2010. Habibi also shared First Prize at SOCAN Foundation’s Young Audio-Visual Composers in the non-fiction category, for his soundtrack for Shade of Grey.

Laurel Parsons (MA ’91, PhD ’03 Music Theory) is now coordinator of Humanities at Quest University Canada. She also had two book chapters published this year: “Early Music and the Ambivalent Origins of Elisabeth Lutyens’s Modernism” in British Music and Modernism, 1895-1960, Ashgate, 2010; and “Anerca: Representations of Inuit Poetry in Late 20th-Century Art Music” in Arctic Discourses, Cambridge Scholars Press, 2010.

Kemuel Wong (BMus ’08, MMus ’10) is the new Assistant Conductor of the Vancouver Bach Choir. He will assist Artistic Director Leslie Dala (MMus ’96).

Charissa Bagan (MMus ’11) took up a new position as Junior Choir Director at St. Michael’s Choir School in Toronto in September 2011.

John Trotter (BMus ’98) conducted the season opening concert for Vancouver Chamber Choir, as well as Vivaldi’s Magnificat with orchestra at the Orpheum Theatre. He also leads the 16-member Pacifica Singers, now entering their third season.
Melinda Boyd (MA ’95, PhD ’02) is Assistant Professor of Music History at University of Northern Iowa School of Music. She co-authored the book Women in Music: A Research and Information Guide (Routledge Music Bibliographies) now in its second edition.

Simone Osborne (DMPS ’09) will appear with the Canadian Opera Company as Gilda in Verdi’s Rigoletto and Lauretta in Puccini’s Gianni Schicchi, and make her debut with the Toronto Symphony in their performances of Mozart’s Requiem in January 2012. She will return to Vancouver for Gounod’s Roméo and Juliette. Spring 2012 she tours Atlantic Canada in recitals with alumni Erica Switzer (MMus ’00) and Tyler Duncan (BMus ’98) presented by Debut Atlantic.

Jared Miller (BMus ’10) was singled out as an emerging talent by numerous media outlets this year, including CBC Radio Two and The Vancouver Sun. In February 2011 Miller was named first-prize winner in the American Protege International Piano Competition and made his Carnegie Hall debut at Weill Hall performing his own music in March 2011. In May 2011 Jared received the John Koerner Award in the Fine and Performing Arts. Miller’s solo piano work Instincts received second prize of the Pierre Mercure Awards which is one of the SOCAN Foundation Awards for Young Composers announced July 2011. His recent premieres are too numerous to list, but can be viewed at www.jaredmillermusic.com

In addition to being the flutist with the Vancouver Chamber Players and 2nd flute/piccolo with the Kamloops Symphony Orchestra, and reserve flutist with the Vancouver Island Symphony, Jeff Pelletier (DMPS ’10) won an audition with Winter Harp and performed a 15-concert tour with them. Jeff’s wind quintet, Ventos, won an audition for the Vancouver Island Symphony Educational Concert Series. He was named the first Canadian Pearl Flutes Performing Artist.

Patricia Alessi (MMus ’11) received a Scholarship for International Research Fees (SIRF) and a University Postgraduate Award (International Students) (UPAIS) towards a doctorate in the School of Music at the University of Western Australia. Her doctorate is titled: “Bitches, Britches and Witches—A Selected Guide to Mezzo-Soprano Performance Practices.”

Rachel Kiyo Iwaasa’s (DMA ’07) debut solo piano CD was nominated for a 2011 Western Canadian Music Award for Classical Recording of the Year. The CD featured works by Rodney Sharman, Marci Rabe, Alexander Pechenyuk, Jocelyn Morlock, Christ Kovarik, Jeffrey Ryan, Stefan Udell, and Jennifer Butler. Works by Jordan Nobles and Emily Doolittle are also featured.

The 2011 Knigge Piano Competition included selections from Howard Bashaw’s (BMus ’81, MMus ’84, DMA ’89) Preludes Book 1 as the set work for all the competitors to perform in the final round (second left with finalists in photo above).

Colin MacDonald (BMus ’93) led The Colin MacDonald Pocket Orchestra in a program of jazzy and dancing post-minimalist music by British and Canadian composers called Modus Operandi. The evening included ensemble cellist Stefan Hintersteinginger’s (BMus ’04) lively work Shameless, and two premieries by MacDonald.

Susan Dallyn (BMus ’79), a Vancouver School Board music teacher, helped lead the successful fight to avoid the closure of Sir Guy Carleton Elementary School in East Vancouver due to lack of funding. She advocated for expanded Fine Arts Programming at her school including a unique partnership with award winning Green Thumb Theatre that now will be housed at Carleton.

Doris Ngai (BMus ’05) moved to California and started her own music studio business in 2006. Opus 1 Music Studio, in Mountain View CA, provides music lessons to all ages with instruments including piano, violin, guitar, and voice.

Melanie Krueger (MMus ’01) will appear in the title role of the new Canadian opera Lillian Alling at the Banff Centre for the Arts. Alumna Judith Forst (BMus ’65) will recreate the role of Lillian Alling senior, a role she created in the premiere of this new Canadian opera, with music composed by UBC alumnus John Estacio (MMus ’91), with the Vancouver Opera in October 2010. Another UBC Alumnus, Leslie Dala (MMus ’96) will conduct the performances.

Karen McCann (née Lee) (BMus ’99, MMus ’03) is now the vocal coach at UNLV in Las Vegas. She was appointed to the position last July, right after graduating with a DMA in Collaborative Piano from Arizona State University.

Director Adrienne Paulson (BMus ’09) has written a new play Clara/Clara combining theatre with art song, in which two actresses simultaneously portray the two sides of Clara Schumann’s competing priorities – composer/pianist and wife. It incorporates the compositions of both Clara and Robert, written during their courtship and 16-year marriage. Performed in Vancouver during August 2011, Clara Schumann was played by Vancouver mezzo-soprano Debi Wong (BMus ’08) in photo, Montreal soprano Emily Forsyth played Clara Wieck and Damien Jinks (BMus ’09) was the collaborative pianist.
The Chan Centre: A Welcome Addition

By Laura Milligan

In January 2011, the Faculty of Arts welcomed the world-renowned Chan Centre for the Performing Arts to its core group of theatres and concert halls.

Previously a stand-alone venue, the Chan Centre has become synonymous with the names of Canadian tenor Ben Heppner (BMus ’79, LLD ’97), mezzo-soprano Judith Forst (BMus ’65, DLitt ’91), singer-songwriter Ron Sexsmith and Grammy-award winning strings group Kronos Quartet.

Now housed in the Faculty of Arts, the Chan Centre will continue to provide audiences with a wide range of programming in the Chan Shun Concert Hall, the Telus Studio Theatre, and the Royal Bank Cinema. Music students will also have access to these remarkable resources.

Pianist Bogdan Dulu was awestruck when he made his Canadian debut at the Chan Shun Concert Hall performing with the UBC Symphony Orchestra in March 2011. Dulu, who graduated from New York City’s prestigious Mannes College The New School for Music, described his experience in the Chan Centre as “every musician’s dream”.

“I have seen and performed in many concert halls around the world,” said Dulu, who has participated in more than 30 national and international piano competitions. “But this one was special. The modern interiors and amazing acoustics made it an overall fabulous concert venue. I was simply astounded.”

Originally from Romania, 27-year-old Dulu is the recipient of a four-year doctoral fellowship and winner of the 2011 D.C. & H.L. Knigge Graduate Scholarship in Music. Having studied in Europe and North America, Dulu considers his experiences at UBC to be one of the most valuable.

“I find the environment, the level of interest, and the resources so extraordinary and inspiring,” says Dulu of the quality of education and facilities available to UBC students.

Whether staging performances by the UBC Opera Ensemble, showcasing solo recitals or presenting orchestral masterpieces, the Chan Centre is a vital venue for the development of young artists. Thanks to the generous support of the Chan Family and the Chan Foundation of Canada, Arts students will continue to explore their potential in this exceptional venue.

For a list of concerts and events in the 2011-2012 season, visit www.chancentre.com.
High Tech Music-Making and Experimental Research: Technology and the School of Music

Laptop Orchestra
SUBCLASS: Sonic UBC Laptop Sounds And Sensors

New at the School is the Laptop Orchestra: SUBCLASS directed by Professors Robert Pritchard and Keith Hamel, and postdoctoral fellow Nicolas d’Alessandro. This two-semester credit course meets weekly and performs twice a year. Repertoire includes pieces for duos, small groups and the full 10-piece ensemble. Students must have both programming and performance experience to be accepted into the course. Once in, students design their own software instruments using software such as Max/MSP, a visual programming language for music and multimedia widely used by composers, performers, software designers, researchers, and artists for creating innovative recordings, performances, and installations. Students develop their own software instruments which are controlled by sensors and alternative interfaces so they must also practice and develop their performance technique for concerts. Last year, the Laptop Orchestra had students from music, arts, engineering, cognitive systems, and computer science, and worked closely with Nicolas d’Alessandro to concentrate on speech synthesis.

As members of the Laptop Orchestra, students participate in a growing sub-genre of musical performance taking hold at institutions around the world. Students learn about issues and solutions to sound design and control, interface design, teamwork in research and in performance, and aesthetics of live performance computer music.

Laptop Orchestra: SUBCLASS is supported by the School of Music and by the UBC Institute for Computing, Information and Cognitive Systems (ICICS). This year, the Laptop Orchestra performs December 1 and March 23 at Roy Barnett Recital Hall; both concerts are free.

The Open Orchestra Project

Students from the UBC Opera Ensemble were involved in a research project spearheaded by McGill and UBC with participation by the National Youth Orchestra, Banff Centre, National Arts Centre Orchestra and Humber College.

The ultimate goal of the Open Orchestra project is to serve as the musical equivalent of an aircraft simulator; a platform that uses high definition panoramic video and surround sound to provide individual musicians with the very realistic experience of playing in an orchestra or other ensemble. The expected result is an additional new method of training musicians to prepare them for and allowing them to expand their experience performing with the other instruments and or voices in a group.

“The Open Orchestra Project is an exciting breakthrough in the education and training of opera singers,” says Professor Nancy Hermiston. “With this new technology we can offer students the virtual experience of singing operatic excerpts with an ensemble or single colleague. While we have only done this with piano, eventually this can be done with orchestra as well.”

Video recordings of orchestral and ensemble musical works will be kept in an on-line database. The student will be able to substitute him/herself for a member of the orchestra or ensemble and have his/her performance replace that of the selected musician or vocalist. The student will see the conductor and relevant part of the orchestra on a panoramic display as the selected musician or vocalist would and will hear the orchestra with that performance removed. The student will also have a music stand display of the musical score and system controls. After recording themselves, the students will be able to play back their own performances with the full orchestra, by itself, or together with the selected performance that was removed.

Nancy Hermiston, Head of the Voice and Opera division at the UBC School of Music, lead the vocal portion of the recording process, working closely with Mark Zuberbuhler, Executive Producer/Director for UBC Telestudios, the facilities used for video recording development and user testing.

This project is funded by CANARIE, Canada’s Advanced Research and Innovation Network, under the Network Enabled Platforms (NEP-2) program.

Photo caption: Professor Bob Pritchard plays a wrist-accelerometer-controlled instrument while Martin Ritter (DMA) performs on iPad and Johnty Wang (MSc) performs using a scribbler with embedded sensors that changes the music as he manipulates the pages of the note book.
The School of Music announces three departures this year: **Gregory Butler**, Professor of Musicology and noted Bach scholar and **Johann (Hans) Krebs**, long-time piano technician, are retiring in December 2011. **Jane Coop**, former Head of the Keyboard Division, will be leaving her position to resume her full-time career as concert pianist.

Butler joined the School in 1973, after two years as Visiting Scholar at Columbia University, where he studied with Christoph Wolff. His many publications concern music and rhetoric, Baroque keyboard music and, especially, the original editions of J.S. Bach’s music, an area in which he is a leading authority. While he says he intends to continue his present schedule of research and scholarly publishing, in his free time he plans to travel to places like Puglia in Italy where the photo (above) of him was taken. As well, he wants to “brush up on languages, do some non-scholarly writing and, above all, get back into ‘serious birding.’”

Coop has taught at UBC since 1980, combining teaching with a busy performance and adjudication career. She has given performances in all corners of the globe, and has released 14 CDs of repertoire ranging from Bach to Barber. She appeared in concert on October 6, 2011 with the UBC Symphony Orchestra at the Chan Centre, in a program dedicated to the memory of Carol Jutte. In her words “after over 30 years of balancing two demanding professions (teaching and performing) I would like to spend my time expanding my own knowledge not only of pianism but also of the humanities in general. There is so much still to learn!”

Since 1984, Krebs has maintained the School’s pianos. Krebs made a major career change after starting his professional life in the sciences, but brings a scientist’s precision to the School’s instruments. In 2003 he received one of three Dean of Arts Awards for Staff Excellence. One of his greatest rewards came from a research project that went on for many years and focused on how to create a piano sound that would prolong the enjoyment of life for musicians with compromised hearing and for those wearing hearing aids. Working together with Frances Adaskin on her Kawai grand piano, Krebs developed a clear and well sustained sound with all distortion removed, and the “howling sound” in Adaskin’s ears would disappear.
Summer on Campus: Focus on VISI
Vancouver International Song Institute

Summer at UBC is nearly as busy as the academic year, with the Summer Music Institutes in full swing, and the Early Music Vancouver Programme and Festival taking place. Among the many events, 2011 marked the fifth anniversary of the Vancouver International Song Institute, the internationally acclaimed summer institute hosted by the School of Music dedicated to innovative interdisciplinary training and new practices in the realm of Art Song. Joining a large contingent of UBC professors, alumni, and students, visiting faculty from Juilliard, New England Conservatory, Université de Montréal, University of Manitoba, Vanderbilt, Duquesne, CUNY, Yale, and others participated in a multi-stream program including some first-in-the-world courses. Over 100 students from 40 universities participated in the six intensive training programs.

SONGFIRE Theatre Apprenticeship brought 12 singers and pianists together to premiere newly-created works in Art Song Theatre, an art form pioneered by Professor Rena Sharon at UBC since the early ‘90s. The apprentices performed Songs from Spoon River, texts by E.L. Masters, music by Lita Grier and Andrew Downes, directed by UBC Professor Tom Scholte, and That Way Goes the Game, script by Brenda Sparks, directed by Gayle Shay.

The Song Scholarship and Performance course brought together an intensive convergence of distinguished scholars and musicians for in-depth mentorship studies fusing analysis and performance practice in Schubert Lieder. This year also saw the introduction of the Art Song Lab in partnership with the Canadian Music Centre. Twenty-five poets and composers from across North America collaborated on new songs that were workshopped and premiered in concert with VISI faculty artists. A 10-day French Mélodie Immersion program was lead by some of the world’s foremost experts in the genre, and VISI’s Arts of Conscience program was launched with a series of lectures by renowned arts activists including Max Wyman, former President of the Canadian Commission to Unesco, UBC Law professor and CRANE director Michelle LeBaron, and Peace it Together Director Reena Lazar. Eastman student activist Garret Rubin spoke about arts-based community service.

VISI produced the 35-event SONGFIRE Festival of Song, with concerts across the GVRD performed by its faculty and emerging artists. Preluded by a charming medley of Shakespeare songs staged and directed by UBC alumnus Alan Corbishley (BMus ’98) performed by an all-female cast of VISI artists, VISI premiered a thrilling staging of Libby Larsen’s Try Me Good King: The Last Words of the Wives of Henry the Eighth, scripted and directed by Scholte and performed by soprano (and alumna) Robyn Driedger-Klassen (BMus ’00), Senior Instructor Terence Dawson, actor-director Dean Paul Gibson, and UBC Theatre alumna Barbara Kozicki. Digital Illumination scenography developed by UBC Theatre Professor Robert Gardner was realized for this production by UBC alumnus Wladimiro Woyno.

VISI also presented a Vancouver Schubertiade in the Telus Theatre at the Chan Centre featuring works by Canadian creative artists including poets Tara Wohlberg and Marilyn Lerch and composers Professor Steven Chatman, Sessional Lecturer Alan Matheson, and alumnus Lloyd Burritt; the UBC Sonic Boom a capella vocal ensemble performed alongside a feast of Schubert and Brahms lieder.

In the words of a VISI 2011 participant, “There is no program like it. What VISI gifts in its short duration every year can’t be achieved by going to just any performance, conference, or workshop. It’s entirely the wisdom and energy of VISI’s artistic directors, faculty and students that makes the institute so valuable to me. When this artistic community, whose reason for being is to experience art song, theater and vision itself comes together—it simply must continue.”

Photo: John Hallet
Performances (a sampling)

UBC MUSIC at Robson Square
A new series of 6 noon concerts with student soloists and ensembles downtown
**October 17 - November 21**
Co-presented with UBC Continuing Studies, funded by an anonymous donor.

November 10—13
**Ward’s The Crucible**
In English with English surtitles
David Spencer Memorial Production
UBC Opera Ensemble &
UBC Symphony Orchestra
Nancy Hermiston **director**
Old Auditorium

November 10—13
**New Oxford String Quartet**

November 16, 12pm
**Wednesday Noon Hours**
**Saeed Farajpoory Kamancheh**
Traditional Persian music plus improvisations
Roy Barnett Recital Hall

November 27, 2pm
**Soundings: Music of David Crumb**
Corey Hamm **piano**, Fritz Gearhart **violin**,
Jerry Simas **clarinet**, Steve Vacchi **bassoon**
Roy Barnett Recital Hall

December 3, 8pm
**Peace and Light**
Vaughan Williams **Dona Nobis Pacem** and
Lauridsen **Lux Aeterna**
University Singers, UBC Choral Union,
UBC Symphony Orchestra
Graeme Langager **conductor**
Chan Centre

January 11, 12pm
**Wednesday Noon Hours**
**Ryo Yanagitani piano**
Beethoven and Chopin
Roy Barnett Recital Hall

January 15, 8pm
**John O’Conor, piano**
Knigge Piano Competition Jury Recital
Roy Barnett Recital Hall

January 25, 12pm
**Wednesday Noon Hours**
**Cats, Cockatoos, Queens, and the Moon**
Robyn Driedger-Klassen **soprano**
**Terence Dawson piano**
Uyeda, Britten, Burrit, Larsen, Golijov
Roy Barnett Recital Hall

January 28, 1—5pm
**UBC Concerto Competition Finals**
Roy Barnett Recital Hall

February 5
**BrassFest!**
An overwhelming success in January 2010, BrassFest! will now be an annual event. A full day of concerts, plus guest artists masterclasses and workshops.
Various locations

February 9 – 12
**Dvořák’s Rusalka**
in Czech with English surtitles
UBC Opera Ensemble &
UBC Symphony Orchestra
Nancy Hermiston **director**
Chan Centre
Co-presentation with Theatre UBC

February 29, 8pm
**John O’Conor, piano recital**
Knigge Piano Competition Jury Recital
Roy Barnett Recital Hall

March 3 & 4
**Knigge Music Competition**
Saturday: Final Round, 9am – 5:30pm
Sunday: Winners’ Showcase Concert, 4pm
Roy Barnett Recital Hall

March 16, 8pm
**Musical Feast**
Large and small instrumental ensembles
featuring Mozart **Sinfonia Concertante**
David Gillham **violin**, David Harding **viola**
with the UBC Chamber Strings
Chan Centre

March 20, 12pm
**Wednesday Noon Hours**
**Alexander Malikov piano**
Winner of the 2011 Knigge Music Competition
Roy Barnett Recital Hall

March 31, 8pm
**UBC Symphony Orchestra**
Featuring the winner of the UBC Concerto Competition
Chan Centre

May 23, 8pm
**Baccalaureate Concert**
Featuring students graduating from the UBC School of Music
Chan Centre

For online listings of UBC Music events, visit www.music.ubc.ca or pick up one of our printed concert calendars at the Music Building.
Ensemble Concerts at a Glance

African Music and Dance
April 5

Chamber Strings
October 22, October 23, March 9, March 16

Chinese Music Ensemble
April 2

Choral Union
October 20, December 3, February 16 & 17, March 29 & 30

Composer’s Concerts
November 21, February 27, March 19, April 10

Concert Winds
October 20, November 18, Feb 9, April 5

Contemporary Players
October 28, November 25, March 9, March 26

Dodson Music Series
October 21, November 4, January 27, March 2

Early Music Ensembles
November 23 & 24, March 8, March 27 & 28

Gamelan Ensemble
April 4

Guitar Ensembles
November 18, March 16

Jazz Ensemble I
October 27, December 1, February 17, March 30

Jazz Ensemble II
March 22

Laptop Orchestra
December 1, March 23

Percussion Ensemble
November 28, April 1

UBC Opera Ensemble & UBC Symphony Orchestra
November 10–13 Ward The Crucible
February 9–13, Dvořák, Rusalka
June 21—24, Lehár’s The Merry Widow

Opera Ball
March 23

Opera Tea in the Gardens
September 25, October 23, April 15

Opera on the Stage
November 27, January 22, March 4

UBC Symphonic Wind Ensemble
October 21, November 18, February 16, April 5

UBC Symphony Orchestra
October 6, Nov 10-13 (opera), December 3, Feb 9 – 12 (opera), March 31

University Singers
October 20, December 3, February 16 & 17, March 29 & 30

World Music Kaleidoscope
March 17

www.music.ubc.ca/events

Masterclasses & Public Lectures

September 21
Dave Douglas “Composing in the Moment”
New York-based trumpeter/composer
7:30 pm | Roy Barnett Recital Hall

October 17
Alfred Brendel, lecture
Does all classical music have to be entirely serious?
8pm | Roy Barnett Recital Hall
$40, at Vancouver Recital Society
call 604-602-0363
Co-presentation with the Vancouver Recital Society. This event is made possible with the generous support of Elaine Adair

November 15
Milton Schlosser – multi-instrument masterclass: “THE BRAIN after performance AND what every musician needs to know about PRACTICING”

November 28
Piano Masterclass with Catherine Chi

December 4
Vocal Masterclass with Isabel Bayrakdarian
VSO guest artist
2-4pm | Roy Barnett Recital Hall
Presented by the Vancouver Symphony in partnership with the UBC School of Music and Vancouver Academy of Music. Sponsored by the Jemini Foundation.

February 5
BrassFest!
A full day of concerts, workshops with a guest artist masterclass
Save the date! Website will have all full workshop and concert schedule when details confirmed. www.music.ubc.ca/brassfest

March 1
Piano Masterclass with John O’Conor
Dr. O’Conor is a jury member for the 2012 Knigge Piano Competition. He will also give a solo recital on February 29.
1:00 – 3:00 pm, Barnett Hall

March 15
Winston Choi, piano recital and lecture
“Bach The art of Fugue” Recital, 12:00 noon, Barnett Hall
Lecture, 4:00 pm, Gessler Hall

May 12
Trumpet masterclass with Allen Vizzutti, guest artist with the Vancouver Symphony
10:00 am, Barnett Hall
Presented by the Vancouver Symphony in partnership with the UBC School of Music
This masterclass is sponsored by the Jemini Foundation. Telus is the VSO Premier Education Partner

UBC Colloquium lectures are held most Fridays at 3:30 pm in the Library Seminar Room