

Academy News

Vancouver Academy of Music, SK Lee College

Summer 2010

Parisot Cellofest at the Vancouver Academy of Music

THIS JUNE, THE VANCOUVER ACADEMY OF MUSIC HOSTS AN EVENT THAT MERITS acknowledgement on the global stage. Parisot Cellofest brings to Vancouver one of the world's master cellists, Mr. Aldo Parisot, in a three-day festival of master classes, cello ensemble playing and performances. Mr. Parisot will be joined by a distinguished group of Yale alumni, all former students of Mr. Parisot and now holding prominent teaching positions in Canada: Roman Borys (University of Toronto), Joseph Elworthy (Vancouver Academy of Music), Paul Marleyn (University of Ottawa), Shauna Rolston (University of Toronto) and Thomas Wiebe (University of Western Ontario). In addition, two distinguished Vancouver Academy of Music cello faculty members, Judith Fraser and Audrey Nodwell, will join the Cellofest faculty.

Aldo Parisot has led the career of a complete artist, as concert soloist, chamber musician, recitalist, and teacher. He has performed with the major orchestras of the world under many eminent conductors in concert halls around the world, premiered numerous works for cello, many of which were written for and dedicated to him, recorded extensively, and his pedagogical influence is far-reaching. There is probably not a single major orchestra in the world whose cello section doesn't include at least one cellist who has studied with Mr. Parisot.

Mr. Parisot has held a teaching post at the Yale School of Music since 1958. In addition to teaching individual students there, he also formed and conducts the Yale Cellos, an award-winning ensemble of his current students. Mr. Parisot's master classes around the world are legendary. A writer for *New York Magazine* has said of him: "The master classes are extraordinary—Parisot has that enormous, rare gift of translating musical feeling into solid information about what to do with a set of fingers and a bow . . . As a teacher, he is an object of pilgrimage." Joseph Elworthy, head of the cello department at the Vancouver Academy of Music, studied with Mr. Parisot at Yale and says of his teaching, "he is interested in cultivating each student's musical voice. I think he recognized at a

very early stage that teachers who impose their will produce clones."

The idea for Cellofest came to Elworthy when he read an article in the *New York Times* about a concert held at Carnegie Hall, featuring the Yale Cellos, in honour of Mr. Parisot's 50 years as a professor at Yale. "I have held this dream of having him come to Vancouver for a very long time. I thought it would be great if Mr. Parisot's alumni from Canada were to pay tribute", says Elworthy. "His legacy in Canada is substantial—he has been holding master classes at the Banff Centre for many years." Although at first he saw a myriad of obstacles to organizing such an event, Elworthy says his initial belief in the idea was confirmed when he approached his colleagues across the country: "They were ready to clear their agendas and come! When I suggested the idea to Jerold [Gerbrecht], he basically said 'go for it'. The whole cello department acted as the organizational board, and we had the 'brain trust' of Jerold and Mary [Olson] to help us out as well. The Vancouver Cello Club, too, has been very supportive. It has all come together in less than a year."

Cellofest will feature master classes with Mr. Parisot on each of the three days, followed by afternoon master classes held by the other members of the festival faculty. The festival will close with a recital by guest



faculty and the Parisot Cellofest Orchestra cello ensemble conducted by Mr. Parisot. The ensemble will premiere a work by Canadian composer Jocelyn Morlock commissioned specially for Cellofest. The recital will be followed by a reception with an exhibit of Mr. Parisot's paintings. Says Elworthy, "his artwork speaks directly to how he views music."



Parisot Cellofest takes place at the Vancouver Academy of Music on June 2, 3 and 4, 2010.

For more information contact the VAM at 604.734.2301 or visit our website at www.vam.bc.ca.

For information and tickets call the Academy office at 604 734 2301.



Vancouver Academy of Music

SK Lee College

1270 Chestnut Street
Vancouver, BC V6J 4R9
Canada
Tel: 604 734 2301
Fax: 604 731 1920
admin@vam.bc.ca
www.vam.bc.ca

Board of Trustees—Officers

Chair Eric Wilson
Vice Chair Rona Radler
Honorary Secretary Alex Drennan

Board of Trustees—Members

Barbara Bacon Ian Christie
Linda Lando Janet Lea
Ian MacIntosh Abdul Pirbhai
Delia Visscher

Honorary Patrons

Emanuel Ax Michael Charry,
Victor Feldbrill, OC Maureen Forrester, CM
Judith Forst, OC, OBC Sidney Harth

Honorary Trustees

S.K. Lee Patricia R. Phillips
R. Michael Shields Gordon W. Young

Administration

C.E.O. & Music Director Jerold C. Gerbrecht
Director of Development Mary Olson

Academy News Production

Editorial Board Eric Wilson, Mary Olson,
Jerold C. Gerbrecht
Editor Barbara Dominik
Editorial Assistance Tammy Cheng
Design and Layout Lawrence Boxall

The Vancouver Academy of Music gratefully acknowledges the financial assistance of the Province of British Columbia, the British Columbia Arts Council, the Vancouver Foundation, the BC Arts Renaissance Fund, the City of Vancouver, the COB Foundation, the Christopher Foundation, The Larkspur Foundation, the Loyal Protestant Association, The Martha Lou Henley Charitable Foundation, The Norman and Glen Whittall Family Fund, The Rix Family Foundation, S.K. Lee Endowments, the Tanabe/Thorne Fund, the Vancouver Opera Guild, and Academy Patrons, Donors Friends and Members

MESSAGE FROM THE CHAIR

In the spring of 1968, as a member of the Community Arts Council Executive, I was asked to partner with Robert Creech, the first horn player of the Vancouver Symphony, to spearhead a committee to investigate the need for a school devoted to musical training. In February 1969 the school was incorporated, and by the fall of 1969 we had started our music programs in church halls and basements.

Back then I could not possibly have envisioned that I would be attending a 40th anniversary concert that would showcase a full symphony orchestra, and such talented young people from the Suzuki violin, piano, strings, opera and dance departments. Since 1969 more than twenty thousand students have passed through the school, many going on to careers in music as performers, teachers and administrators. Our students have done well in major international competitions—the Leeds Piano, the Metropolitan Opera in New York, the Queen Elisabeth in Belgium, the Paderewski in Poland—and have continued their training at eminent schools such as Juilliard, Curtis, Eastman and Guildhall. Truly we continue to fulfill our mandate “to provide the highest possible level of musical training for Vancouver’s young people”.

I want to remind you that, to maintain our high standards, we need your continuing support. At present our major efforts are directed to the Seat Campaign, a fundraising initiative to raise \$284,000 to help refurbish the Koerner Recital Hall, which is at the heart of Academy life, hosting concerts, recitals, master classes and competitions. All contributions to the Seat Campaign are welcome, and your contribution of \$1000 allows you to dedicate a seat in the recital hall to a person, group or organization of your choice for five years. The Academy has provided 40 years of excellence in music education; your gifts will help us to continue our tradition for many years to come.

Eric Wilson
Chair, Board of Trustees
Vancouver Academy of Music

New choir risers for Kodaly department



ON JANUARY 15, 2010, STEFFANY LOVICK AND OLGA IOUTSKEVITCH gave a lunch-hour presentation to the Arbutus Rotary Club, comprising a short talk about the work of the Academy and the Kodaly department, followed by a brief demonstration with nine students who volunteered to participate.

In February, the Rotary Club voted to make a donation of \$1,000. to the Academy, so that the Kodaly concerts would have the benefit of our own collapsible choir risers.

Two riser units have arrived and are installed in Room 21, where the children can practise with them for the three weeks remaining before our year-end concert/demonstration. Are we happy!

PS We're accepting bookings for future "sing and tell" dates.

Please, Have a Seat . . .

. . . In the Koerner Recital Hall!

The Vancouver Academy of Music **SEAT CAMPAIGN** goal is to raise \$284,000 to refurbish the Koerner Recital Hall. Your contribution of \$1000 allows you to name a seat in the recital hall for five years and a contribution of \$5000 will name your seat for ten years. You can make your dedication to a person, group or organization of your choice.

Reserve your seat today!

For more information on the **SEAT CAMPAIGN** contact the Academy at 604-734-2301 or by email at hjones@vam.ca.com. For more information on Academy fundraising visit our website at <http://www.vam.bc.ca>.

40th Anniversary Concert Highlights

Academy's Diverse Disciplines

THE ORPHEUM THEATRE WAS PACKED for the Vancouver Academy of Music's 40th Anniversary Gala Concert on Sunday, March 28. Leslie Dala, newly-appointed conductor of the Academy Symphony Orchestra, shared the podium with Robert Rozek, head of the Academy's string program, and Opera Studio conductor Frank Klassen to lead the young performers from the school's various departments through a program of well-known pieces from the classical repertoire

As a celebration of four decades of excellence in music education, the concert showcased the school's different disciplines. The Academy Symphony Orchestra was featured in several numbers, including Leonard Bernstein's overture to *Candide*, Tchaikovsky's Serenade in C major for strings, and two movements of Stravinsky's *Firebird Suite*. They also provided accompaniment for soloists from the Academy's departments. Gelaina Mah performed an introspective dance piece to Ravel's *Pavan for a Dead Princess*. Pianist Zhou Tian-Yu performed Liszt's *Concerto No. 1 in E flat major*.

Students from the Suzuki and string programs performed Bach's *Concerto for Two Violins and Strings in D minor*, each movement of which was presented by different soloists. The first movement, Vivace, featured Larissa Chiu, Brendan Ling and Luc Radelet (violin 1) and Zachary Levin, Andrew Park and Caitlin Wong (violin 2). The Largo ma non tanto was performed by Esther Hwang (violin 1) and Jessy Kim (violin 2). Chris Kim (violin 1) and Diana Kim (violin 2) finished with the Allegro movement.

The Opera Studio presented two scenes: Kathleen Morrison (soprano), Natalie Fagnan (soprano), Andrzej Jeziorski (tenor) and Nicolas Rhind (tenor) performed "Ach Belmonte! Ach mein Leben" from Mozart's *Abduction from the Seraglio*. Henry Chen (baritone), Natalie Fagnan (soprano), David Morrow (tenor) and Dana Luccock (mezzo-soprano) performed "Bella figlia del amore" from Verdi's *Rigoletto*.

It remains the goal of the Academy to provide the highest quality of music

instruction to all levels of students. The fact that there was hardly an empty seat at this milestone celebration is a fitting acknowledgement of the Academy's goal.

continued from p. 6

Leslie Dala

An avid supporter of contemporary music, Leslie has recorded works by Canadian composer Harry Somers and conducted the Canadian premiere of two major works by American composer Steve Reich. He has worked with virtually all of the leading contemporary music ensembles in Vancouver including the Hard Rubber Orchestra, Standing Wave, and the Turning Point Ensemble.

Leslie holds a Masters Degree in piano performance from UBC, where he was a student of Lee Kum-Sing. He lives in Vancouver with his wife Rosalind Beale and their two sons, Christopher and Andreas.

The ASO's final concert of the season, under the baton of Maestro Dala was on Sunday April 25 at the Orpheum Theatre. The program included Brahms' *Variations on a Theme* by Haydn Op. 56a, Mercure's *Kaleidoscope for Orchestra* and Hindemith's *Symphonic Metamorphosis of Themes* by Carl Maria von Weber. Cellist David Shin (Joseph Elworthy), winner of the Academy's Kay Meek Competition performed *Variations on a Rococo Theme* by Tchaikovsky.

Steven Isserlis cello master class "one of our best yet"

by David Chin

BRITISH-BORN CELLIST Steven Isserlis is hailed as one of the greatest cellists alive, and after hearing his playing, I would find it difficult to disagree. With a beautiful, natural sound, magical use of phrasing, and an intimate understanding of the cello, Mr. Isserlis has enchanted audiences around the globe, playing with some of the world's finest orchestras in the very best concert halls. On the morning of March 22nd, as part of the Distinguished Artists Series at the Vancouver Academy of Music, I was one of four lucky students who were given the opportunity to learn from this great master.

I was the first student to play for Mr. Isserlis, opening with the original version of Tchaikovsky's *Variations on a Rococo Theme*. Next was Evan Buttar playing the Adagio and Allegro by Robert Schumann, followed by Susie Yoo playing the first movement of Barber's *Cello Sonata*. The master class concluded with Isidora Nojkovic playing the first movement of Elgar's *E Minor Cello Concerto*. Pianists Ailsa Zaenker, Brenda Campbell, and Djina Stojkov did a wonderful job playing for us.

Following up on a challenging concert of cello sonatas the previous day, Mr. Isserlis demonstrated a vitality in his teaching. Throughout the master class, I could sense Mr. Isserlis's passion for the music; his deep knowledge and understanding of cello playing came across to both the students and the audience. Though the master class focused primarily on bow management and usage, Mr. Isserlis showed the connection between the technical aspects of playing and the phrasing and flow of the music, and was able to give us a new perspective on the analytical side of musical interpretation.

This was truly a great master class held by an extraordinary cellist, and it was a fantastic experience for everyone present.

Note: Year-end degree and performance recitals take place throughout May and June. Everyone is welcome.

Please contact the Academy office at **604 734 2301** for schedules.

PEOPLE IN THE NEWS . . .

Students/Alumni

[Names of teachers appear within brackets after students' or former students' names.]

Violinist **DENIZ TAHBERER** (**ROBERT ROZEK**) and pianist **DU WEN WEN** (**LEE KUM-SING**) received Bachelor of Music degrees (summer 2009) through the Thompson Rivers University – Open Learning.

SZABOLCS KABOK, viola (**Robert Rozek**) was granted an Artist Diploma (summer 2009) in the Professional Studies Program, a post-baccalaureate program for individuals preparing for a performance career.

Cello alumna **REBECCA WENHAM** (**JUDITH FRASER**) is now a member of McGill University's Cecilia String Quartet. The Quartet performed Dvorak's *Quintet in A Major Op. 81* on March 17, 2010 in concert with Menahem Pressler.

Soprano **LUCY CHOI**, mezzo-soprano **MIA HARRIS** and bass **LEE PLESTED**, all former students of the Vancouver Academy of Music Voice Department, together with tenor **ARGUN TEKANT**, who also performed in Academy Opera Studio productions, appeared as soloists in Verdi's Requiem under the direction of **FRANK KLASSEN** with the West Coast Symphony and VCC choir on March 19th and 21st.

Pianist **NATALIE LO** (**LORRAINE AMBROSE**), a winner in the Seattle Young Artists Music Festival, was selected to perform in the Young Artists Concert with the Philharmonia Northwest Orchestra, Roupén Shakarian conducting, on May 15, 2010. She will perform the second and third movements of Chopin's *Concerto No. 1*.

Soprano **MARIANA VALDES** (**DAVID MEEK**), recently won the Premio Revelación Juvenil (Up-and-Coming Young Singer Prize) in the Concurso Internacional de Canto Sinaloa (International Sinaloa Voice Competition) in Mexico. This prize is awarded to a singer under the age of 21.

Faculty

JOSEPH ELWORTHY, head of the Academy cello department, recently released a 2-CD recording of the complete Bach Cello Suites. A review in *Strad Magazine* (April 2010) states that "Elworthy . . . presents persuasive interpretations that have clearly evolved after a considerable degree of thought . . . At times we feel as if we are eavesdropping on a moment of intimate music-making . . . Elworthy is impressively expressive yet contained, never yielding to mannered excess . . . making these interpretations an impressive achievement."

Theory instructor **DOUGLAS GWYNN SMITH** was recently jointly commissioned by the National Arts Centre Orchestra and the CBC and the resulting piece, *BC Scene*, was premiered on April 30, 2009 by the National Arts Centre Orchestra in Ottawa. In addition, the compact disc *Magdalene Wood*, which features his solo viola piece of the same name, was released on November 11, 2009 by the exceptional Canadian violist, Lisa Moody.

Theory instructor **JACQUELINE LEGGATT** was awarded a 2009 Civitella Ranieri Foundation Fellowship which provided a residency in the 15th century Civitella Ranieri Castle in Umbria, Italy. Her music was also featured in the concert, *Cold Trip*, by Vancouver New Music on January 25, 2009 and she enjoyed premieres of two new pieces: *Dirt, Dust and Tea* was performed in New York City on September 25, 2009 and *Tangentalia* was presented at the Banff Centre for the Arts on February 20, 2010.

A memorial mass will be held for **MARGUERITE ÉCHAUS**

on Friday, April 30, 2010 at 7pm
at Holy Rosary Cathedral
646 Richards Street
(Richards and Dunsmuir),
Vancouver.

In lieu of flowers, donations can be
made towards the **MARGUERITE
ÉCHAUS SCHOLARSHIP FUND**, payable to
the Vancouver Academy of Music.



Colleagues, students and parents remember Marguerite Echaus

Marguerite's dedication and love of music inspired all who knew her. She instilled in me the desire to become a better person and teacher.

—Donna Lee-Leung,
colleague and close friend

Miss Marguerite was a gift to all who knew her. Her kindness, generosity and dedication will always be remembered.

—Juan Wang
substitute teacher for Marguerite

I am thankful to God for Marguerite's life.

—Yumiko Van Rooi
colleague

Over the years, she became more than just my piano teacher, but rather, she was someone I looked up to as I grew up . . . Miss Marguerite played a big role in who I am today. I know she was proud of my achievements both as a student and an aspiring teacher. I would not have been able to do this without her.

—Susan Chu
former student

Miss Marguerite set a high standard with my children in punctuality, perseverance, commitment and effort.

—Ms. Jeanette G. Lee,
parent of a student

In Memoriam Marguerite Echaus

By Teresa Ho, Head, Suzuki Piano Department

It is almost impossible to speak of my dear friend Marguerite in the past tense. When I see her handwriting on the music, I hear her voice. When I take a break in the faculty lounge, I see her cheerful face. When I close my eyes, I see her smile.

During the past 20 years in the Suzuki piano department, Marguerite inspired us with her intelligence, work ethic, compassion, integrity, generosity and dedication to piano teaching. She was well-loved and respected as an exceptional teacher by her students and their parents. She instilled the love of music in her students, and motivated them to their fullest potential, rewarding them by bringing them to concerts or buying them music books if they practised and performed well.

Despite her full teaching load, Marguerite added a dimension of giving to her profession by performing in and organizing benefit concerts. In May 2009, she organized a piano duo concert, "Simply Classic", with her colleagues and guest artists at the Vancouver Academy of Music. Soon after the concert, Marguerite left for Manila, and in July was diagnosed with cancer. She was well taken care of by her loving mother, Mrs. Gilda Echaus, brother Raymund and sister Maria Gilda. Her hope for fighting the terrible disease was to come back to Vancouver and reunite with her students and friends. She was overwhelmed by their support, receiving flowers, fruit baskets, letters, emails and even a cheque towards her plane ticket back to Vancouver. She upheld her positive attitude through all her treatments; she Googled constantly for nutritious foods and exercises so she would get well, and in one of her emails she wrote, "I have been trying to survive all the radioactive sessions by thinking of food that I like to eat . . . the other day it was hargow (shrimp dumpling) . . . and yesterday it was pork bun . . ."

During my last phone conversation on New Year's Eve, she expressed her gratitude to all the faculty members, students, parents

and friends in Vancouver who supported her. She said, "the post office is not around the corner like in Vancouver. Please thank them for me."

Marguerite's courage and determination give us strength and comfort in dealing with the loss of a wonderful person. Until we meet again, my dear Marguerite, rest in peace.

Saying goodbye to Miss Marguerite

by Tonia Allen

Marguerite M. Echaus, my long-time friend and colleague, lost her battle with cancer on January 15, 2010 in Makati City, Philippines. I first met Marguerite in 1987 when the Orff department needed a new teacher. I found her name on a registered music teacher's list under piano and Orff, so I went to watch her teach. I was instantly impressed with her organizational approach, her clear teaching expectations and the way she interacted with her students; she was a great teacher, and her students clearly loved and respected her. She was soon hired to teach at the Academy, where she eventually became head of the Orff department. In 1989 she joined the Suzuki piano department as well.

Marguerite was always a high achiever: she earned a Bachelor of Music degree (magna cum laude) in piano and performance at the Catholic University of America in Washington D.C., a Master of Education degree at the Holy Name College in Oakland California, and a professional teaching certificate from UBC. Marguerite brought this expectation of excellence to her students; even while undergoing treatment she corresponded

with them and kept up with their studies, offering advice and helping organize their pieces.

Over the years we worked closely together in the Orff program. One year I decided to learn piano, so I had the pleasure of being taught by "Miss Marguerite", as she was known to her students. In exchange I taught her some basic guitar chords and classical style. Our experiment failed after a few months – we could never agree on which was finger number one! We both agreed that you can't teach old dogs new tricks and went back happily to our "own" instruments.

Marguerite was outgoing and had many friends. She enjoyed cooking, going to movies and concerts, and playing her own concerts, as well as judging piano competitions and preparing her students for their recitals. Family was important to her; she and her brother Ray were caretakers for their mother, and she spent a lot of time with her nieces and sister. Whenever I was ill she would offer to do grocery runs for me and would willingly change her schedule to substitute-teach my classes for me. She was a great friend and colleague and I will miss her always.

Academy Symphony Orchestra Welcomes Leslie Dala as Principal Conductor

THE VANCOUVER ACADEMY OF MUSIC IS VERY PLEASED TO INTRODUCE LESLIE DALA as the new principal conductor of the Academy Symphony Orchestra. Dala, who has already appeared with the ASO in its last two concerts (most recently the 40th anniversary gala concert on March 28th), comes to the position with an impressive background in orchestral, choral and operatic conducting.

Leslie has been the music director and conductor of the Prince George Symphony Orchestra for the past seven seasons, in which time the orchestra has premiered newly-commissioned works and performed

a large repertoire from the 20th century. He has been chorus director and associate conductor of the Vancouver Opera for five seasons, assisting with more than 50 main stage productions. In 2004 he conducted the



VAM Opera Studio presents baroque opera *The Coronation of Poppea*

THE OPERA STUDIO AT THE VANCOUVER Academy of Music will present Vancouver's premiere production of the baroque opera *L'incoronazione di Poppea* by Claudio Monteverdi at the Metro Theatre in Vancouver in June. This amazing breakthrough opera tells the story of the adulterous relationship of Roman emperor Nero and his mistress Poppea in which, in a departure from literal morality, adulterous love triumphs over virtue and spirituality.

International director, David Walsh, returns to Vancouver to stage this production of Poppea. Mr. Walsh will be remembered as the former assistant manager at the VOA, where he directed such productions as *Così Fan Tutte* and *The Turn of the Screw*. Mr. Walsh was also instrumental in establishing the Academy's Opera Studio with artistic director David Meek. In the early years of the Opera Studio they collaborated on many productions including *The Tales of Hoffmann*, *Così Fan Tutte*, *The Magic Flute* and *Street Scene*. Mr. Walsh currently heads the opera division at the University of Minnesota, where he has directed many operas including this version of Poppea. In this production, Mr. Walsh has opted for a modernized, Art Deco style in concept and design, with costumes (designed by Julie Ritahler) influenced by the fashion designer Erté.

L'incoronazione di Poppea represented a break from contemporary opera tradition where works were primarily based on Greek and Roman mythology. Instead, Monteverdi took real characters from Roman history and, with a libretto by Busenello, created a powerful work of love and lust for power. While not historically accurate, the opera is significant as a forerunner of *verismo*, or realistic, opera. When the opera was first produced in Venice in 1642-43, it redefined music and drama for the opera theatre.

The focus of Academy Opera Studio productions is to give young performers the opportunity to experience different styles and periods of opera to round out their operatic education and to bring pleasure to our audiences. The Academy invites all its patrons and supporters to come and experience this great baroque work of art.

L'incoronazione di Poppea will be presented on June 9, 10, 11 and 12 at 7:30 pm at the Metro Theatre (1370 Southwest Marine Drive at Granville St.). Maestro Frank Klassen, who has been on the podium for the Academy Opera Studio for several seasons, will conduct the performances.

For more information please visit the VAM website at www.vam.bc.ca or call 604.734.2301.

company premiere production of Kurt Weill's *Threepenny Opera*, and in 2009 he led the VOA production of Verdi's *Rigoletto*. He has collaborated with the UBC Opera Ensemble in productions of *Così fan tutte*, *La Bohème*, *Die Fledermaus*, *Don Giovanni*, *The Magic Flute*, *HMS Pinafore*, *Hansel & Gretel*, and the *Merry Evening of Opera* presented by the Bard on the Beach festival. He has been the artistic director for the Little Chamber Music Series *That Could* and the conductor of the Helikon Ensemble. In addition to his recent appointment as principal conductor of the ASO, Dala will become Music Director of the Vancouver Bach Choir in July 2010, taking over from outgoing director Bruce Pullan.

Leslie has also worked on the international stage. In 2008 he participated in the prestigious Santa Fe Opera Festival as the cover conductor of the North American premiere of Kaija Saariaho's opera *Adriana Mater*, and on the music staff for Verdi's *Falstaff*. Returning to Santa Fe in 2009, he was the cover conductor for Gluck's *Alceste* and was on the music staff for L'elisir d'amore. He was music director of Les Jeunes Voix du Rhin in Strasbourg, France (2001/02) and the Opera as Theatre program at the Banff Centre (2002-04). He has worked with the Canadian Opera Company, Edmonton Opera, Soundstreams Canada, Tapestry New Works Toronto, and the Okanagan Vocal Arts Festival.

continued on p. 3. See Leslie Dala

Scholarship and Competition News

Names of Academy teachers appear within brackets after students' names.

Once again over the year the Academy recognized the talent of its students with financial support in its scholarship competitions, with the winners presenting a series of scholarship recitals in the Koerner Recital Hall throughout the year.

The annual **KAY MEEK SCHOLARSHIP COMPETITION** was held on Friday May 8, 2009. These scholarships are awarded to students returning to the Academy for the 2009/2010 year:

- **KAY MEEK SCHOLARSHIP**
David Shin cello (Joseph Elworthy)
- **EVA BENE SCHOLARSHIP**
Jinyou Lee violin (Robert Rozek)
- **ALICE DIANE BRAY MEMORIAL SCHOLARSHIP**
Dana Luccock mezzo-soprano (David Meek)
- **ALEX DRENNAN SCHOLARSHIP**
Zhou Tian-Yu piano (Lee Kum-Sing)
- **BECKIE McDONALD STEWART SCHOLARSHIP**
Benjamin Louwersheimer cello (Joseph Elworthy)
- **IODE SCHOLARSHIP**
Huang Yewei piano (Lee Kum-Sing)

The annual **PHYLLIS SALTER PIANO COMPETITION** recital was held on Sunday November 1, 2009. A prize of \$1500 was awarded to **Zhou Tian-Yu** (Lee Kum-Sing). **Natalie Lo** (Lorraine Ambrose) received \$1200. **Lillian Liu** (Lorraine Ambrose) received \$700. **Valerie Chong** and **Emma Woo** (Lorraine Ambrose) each received \$500. The competition was adjudicated by Dr. Corey Hamm.

The **LIONEL GOODMAN SCHOLARSHIP COMPETITION** recital was held on Friday November 13, 2009. This recital honours the memory of Mr. Lionel Goodman, former chair of the Scholarship and Endowment Committees. Students for these awards are nominated by faculty members. The winners are:

- **DENA WOSK MEMORIAL SCHOLARSHIP**
Sa Rang Diana Kim violin (Robert Rozek)
- **IAN DONALD & FLORENCE MARY DOCHERTY MEMORIAL SCHOLARSHIP**
Min Jee Yoon cello (Joseph Elworthy)
- **LILLIAN AND LIONEL GOODMAN SCHOLARSHIP**
Alisa Van Dijk violin (Robert Rozek).
- **BETSY B. WALKER MEMORIAL SCHOLARSHIP**
Sun Sung Kong piano (Lee Kum-Sing).
- **W.R. BINGHAM & FAMILY SCHOLARSHIP**
Sabrina Sun flute, (Brenda Fedoruk).
- **ENID & CLEM WILLIAMS MEMORIAL SCHOLARSHIP (VOICE)**
Mariana Valdes soprano (David Meek).
- **MRS. CHENG KOON (S.K.) LEE SCHOLARSHIP**
Huang Yewei piano (Lee Kum-Sing).

The **EDITH LANDO GIFTED YOUTH SCHOLARSHIP RECITAL** was held on Friday March 19, 2010. Outstanding students under the age of 14 who will be returning to the Academy in the

following year are recommended for tuition scholarships by faculty members. The winners are:

- **MR. & MRS. HAROLD MORRIS SCHOLARSHIP**
Zabrina Ng piano (Saida Matyukov)
- **ANN LESLEY BAIN MEMORIAL SCHOLARSHIP**
Nestor Chen cello (Audrey Nodwell)
- **TARUN DAMJI SIDPRA MEMORIAL SCHOLARSHIP**
Max Wei piano (Rebecca Kelly)
- **MALCOLM AIKMAN SCHOLARSHIP**
Aydan Con piano (Rebecca Kelly)
- **SEYMOUR & JANET VINEBERG MEMORIAL SCHOLARSHIP**
Eilish Macleod violin, (Lawrie Hill)
- **DR. & MRS. JOSEPH H. COHEN SCHOLARSHIP**
Claire Lee piano (Lorraine Ambrose)
- **EUGENIE & EDWARD YEUNG SCHOLARSHIP**
Tate Zawadiuk cello (Mary Thomson)
- **MRS. EDITH LANDO SCHOLARSHIP.**
Matteo Damascelli piano (Sheila Hardy)

On Friday, April 9, Academy student chamber music groups performed at the **ELSJE DE RIDDER ARMSTRONG ANNUAL CHAMBER MUSIC COMPETITION**, adjudicated by Jane Hayes. The winners are:

- **ELSJE DE RIDDER ARMSTRONG MEMORIAL SCHOLARSHIP**
Jessy Kim (violin), **Ji Won Yoo** (cello) and **Natalie Lo** (piano)
- **IBY KOERNER SCHOLARSHIP**
Min Jee Yoo, David Shin, Ji Won Yoo, Diane Yeo, Peter Hwang, Emily Ahn, Austin Chao and **Nicholas Epperson**
- **EUGENIA & EVELYN LAWRENCE MEMORIAL SCHOLARSHIP**
Vivian Liu (violin), **Anja Rabus** (violin), **Avery Tsang** (viola), **Emily Ahn** (cello) and **Aydan Con** (piano)
- **PROVINCIAL CHAPTER IODE SCHOLARSHIP**
Esther Hwang (violin), **David Shin** (cello) and **Emma Woo** (piano)
- **THE JOSEPHINE & ALEXANDER WALTON SCHOLARSHIP**
Adora Wong (violin), **Calvin Yang** (viola), **Nicholas Epperson** and **Peter Hwang** (cello).
The chamber groups were coached by Joseph Elworthy, Jason Ho and Cristian Markos.

IN ADDITION TO THE SCHOLARSHIPS THAT are awarded to students at the Academy, the Academy administers the **BJORN AND LORI HAREID ANNUAL SENIOR SECONDARY COMPETITION**, open to music students in grades 10 to 12 in senior secondary schools across BC. The competition alternates yearly between strings, woodwind & brass, and piano. This year the competition focussed on piano students. The

competition was adjudicated by Alice Enns, Ellen Silverman and Miranda Wong, and the winners recital was held on Sunday, January 24 at the Koerner Recital Hall. The winners are:

- **BJORN & LORI HAREID SCHOLARSHIP—1ST PLACE**
Natalie Lo (Lorraine Ambrose) — gr. 11, École Robert A. McMath Secondary School, Richmond
- **LOYAL PROTESTANT ASSOCIATION SCHOLARSHIP—2ND PLACE**
Christopher Kusuhara — gr. 11, Sir Winston Churchill Secondary School, Vancouver
- **VANCOUVER SYMPHONY ORCHESTRA VOLUNTEERS SCHOLARSHIP—3RD PLACE**
Sympascho Young — gr. 11, Sir Winston Churchill Secondary School, Vancouver
- **RENEE CHEN SCHOLARSHIP**
Zhou Tian-Yu (Lee Kum-Sing) — gr. 11, Magee Secondary School, Vancouver
- **RODERICK H. MCRAE MEMORIAL SCHOLARSHIP**
Diana Chan — gr. 12, Burnaby Central Secondary School, Burnaby)
- **MICHAEL & MARY SHIELDS SCHOLARSHIP.**
Kelly Bao — gr. 11, Sir Winston Churchill Secondary School, Vancouver)

Still to come...

The **KAY MEEK SCHOLARSHIP COMPETITION** for spring 2010 will be held on Friday, May 7, 2010 at 7:30pm in the Koerner Recital Hall.

continued from back cover

A Brief History

Vancouver Foundation, an endowment fund was set up to sponsor a college division at the Academy. In 1987, S.K. Lee College accepted its first students into a two-year college program. Soon, arrangements were completed with the BC Open University, which has now transferred to Thompson Rivers University, Open Learning, to offer a collaborative four-year Bachelor of Music program. The Academy also established a two-year post-graduate Artist's Diploma.

The faculty at the Academy includes some of Canada's finest performers and teachers. Many students from the Academy have gone on to professional music careers, winning prizes in international competitions, playing in orchestras and singing in operas around the world. Many more have had their lives enriched by contact with the diverse musical community at the Vancouver Academy of Music.

40 Years of the Vancouver Academy of Music—A Brief History

by Ruth Enns

Upcoming Events

- Friday, May 7, 7:30pm
Kay Meek Scholarship Competition
Koerner Recital Hall
- Monday May 10, 7:30pm
Kodaly Demonstration
Koerner Recital Hall
- Sunday, May 16, 2:30pm
Suzuki Festival Concert
Orpheum Theatre
- Wednesday June 2–Friday June 4
Parisot Cellofest
at the Vancouver Academy of Music
- June 6 thru 12, 7:30pm (Metro Theatre)
Opera, *The Coronation of Poppea*
- Saturday, June 13, 11am
Ballet Demonstration
Koerner Recital Hall

VAM'S OPERA STUDIO *presents*

L'incoronazione di Poppea
(The Coronation of Poppea)
by Claudio Monteverdi

June 9, 10, 11 and 12 at 7:30pm
Metro Theatre Vancouver
(1370 SW Marine Drive —at Granville)

Tickets: \$25 General Admission,
\$20 students and seniors

For information and tickets call the
Academy office at 604 734 2301.

The 2009-2010 academic year marks the 40th anniversary of the Vancouver Academy of Music in training young musicians. The Academy began with a group of visionaries who saw the need for instruction in music at the highest possible level beginning in a child's early years and continuing into young adulthood. A Board was formed, with backing from the Community Arts council, headed by Iby Koerner (Chair) and Elsje Armstrong (President), with Dr. Campbell Trowsdale of UBC acting as the first volunteer Music Director. Musicians of the Vancouver Symphony held a benefit concert to raise funds, and the Community Music School began lessons in church basements and community centres in the fall of 1969. Its first students were young children, who were introduced to music using the new-to-Vancouver methods developed by Orff, Kodaly and Suzuki.

In its second year, the Community Music School moved into the old Model School building at 12th and Cambie, allowing the program to expand to include instruction in all orchestral instruments. In 1971, Jerold Gerbrecht, newly-appointed principal trumpet of the Vancouver Symphony Orchestra, became the first salaried Music Director, and many of his symphony colleagues were recruited as teachers. Various departments were established, led by gifted professionals: Marian Schreiber for the Suzuki program, Steven Staryk for strings, Jacob Hamm for the voice department, Soonee Lee for ballet, and Lee Kum-Sing for the new piano program. The Academy String Orchestra began under the leadership of Norman Nelson, concertmaster of the Vancouver Symphony Orchestra.

The Community Music School was such a success that a new building soon became necessary. In the fall of 1973, Mayor Art

Phillips and Vancouver City Council offered the school the old WWII air-force warehouse across from the Planetarium in Vanier Park. Use of the site was contingent on the school being able to finance the required renovations by the end of 1974: President Elsje Armstrong and the Board raised pledges of \$1.9 million, mostly from private donations. Construction began in 1975, and one year later, on May 9, 1976, Chair Iby Koerner opened the Music Center with the announcement that the Trustees had already completely paid for the building renovations.

By 1977, the Community Music School had over 1400 students enrolled in private lessons, classes and performing groups. The school adopted the name "Vancouver Academy of Music," and began work on the idea of developing post-secondary diploma and degree programs to meet the needs of the most advanced students. With contributions from Mr. S.K. Lee and the

continued on p. 7. See A Brief History

You can make a difference Support the Vancouver Academy of Music

- ◆ By becoming a **Member** (\$25)
- ◆ If you are already a member but would like to do more for the Academy, consider a Tax Deductible Gift in one of the following categories:
 - Friend** (up to \$999) **Donor** (\$1,000 – \$2,499) **Patron** (\$2,500–\$4,999)
 - Honorary Patron** (\$5,000–\$9,999) **Distinguished Patron** (\$10,000 plus)
- ◆ **Donors' and Patrons'** names are displayed on the plaque in the foyer of the Koerner Recital Hall. **Patrons** are invited to a reception in their honour each year.
- ◆ You may also consider an **Estate Planned Gift**. Call the Academy to find out more.

Please cut out and return this slip with your donation. Amount enclosed: \$ _____

Name _____ Telephone _____

Address _____

Vancouver Academy of Music

1270 Chestnut Street
Vancouver, BC, V6J 4R9

Tel 604 734 2301

Fax 604 731 1920

Email admin@vam.bc.ca

www.vam.bc.ca

