

SPRING 2015 APPASSIONATO



David Meek takes a nostalgic visit to Würzburg on the Main river, where he sang for six years at the Stadttheater

DAVID MEEK TO RETIRE AT THE END OF THE SEASON

VAM's long-time Head of the Voice Department, David Meek, is set to retire this year after 25 years at the Academy. In this time he has built up a reputation for the opera program, and for himself as a voice coach, that is enviable—an internet search reveals scores of sites of professional singers around the world who list Meek and VAM in their CVs! Having just completed a run of Studio Opera Scenes for the spring session, David took some time from his busy schedule to talk to *Appassionato* about his musical trajectory:

"My father was an Irishman who loved to sing old ballads, Bing Crosby, that sort of stuff, and I sang with him a lot. Some friends of his heard me sing, and coaxed me to enter a competition at Semiahmoo High School in White Rock. Well I won that. The adjudicator was a British gentleman called George Weaver; he was a music teacher and critic. He offered to take me on as a student, which my mother encouraged me to do, so I spent my high school years learning with him. After high school I didn't really know what I wanted to do; actually I wanted to be a pop singer—I was (still am!) a huge Frank Sinatra fan—but I realized it probably wasn't for me. My oldest brother had a client, Hugh McLean, a terrific organist, who was teaching at UBC. My brother told him about me, and Hugh suggested I audition for him. That went well, and he recommended me to UBC. I did the Bachelor of Music there, and in about the second or third year I got into the opera program. That's when I fell in love with opera.

I met my wife Sheila in the music program as well; she was studying piano. We got married after we graduated, and both did some education courses. Then I saw a program on TV about the Toronto Opera School. At the time it was affiliated with the Canadian Opera Company (now it is part of the U of T). I auditioned and got in, and we moved to Toronto. I started working professionally with the COC in chorus and small parts and went on tour with them for six or eight months all over the US and eastern Canada. That was a huge learning experience. We did six or eight shows a week, living in hotels, sometimes staying in one place for as long as four days, but usually less. The biggest challenge is to stay healthy. You pick up stuff from everywhere, but you have to be able to perform!

After the tour I worked with the COC and did concerts in the Toronto area. We had some friends, a tenor and piano couple, like us, who were working for a small company in Vienna. They were moving on, and suggested that we come over and take their places. By this time we had been in Toronto for five years, and we decided to pack up and move to Vienna. That job didn't pan out unfortunately—the guy who was running the company went on vacation with his secretary and didn't tell anyone, didn't come back—so eventually I got an audition at the Stadttheater in Würzburg, on the Main River in Bavaria and they took me on. I started out with a chorus/solo contract—mainly chorus, but guaranteed two solo roles per year. As it happened, around Christmas time, they

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As the 2014/15 school year draws to a close, it seems miraculous that so much was squeezed in to such a narrow window of time. The panoply of concerts and events that keep VAM's performance spaces 'singing' are a testament to the vibrancy of our aspiring students and dedicated faculty. This vibrancy is reflected in the scope of article topics covered in this current edition of *Appassionato*, validating VAM's unique learning environment where amazing bursts of creativity are part of daily operations.

Music is a communally appreciated art form and the articles in this newsletter speak to the importance that community plays as the foundation of VAM's success. VAM's primary aim remains to nurture the personal development of our students through an engaged relationship with music and the performing arts; this relationship can take many forms, and we strive to offer a solid foundation, and also exposure to the wide variety of activity that today's exciting musical world has to offer. I look forward to greeting you at a future VAM concert and thank you for your support.

Musically yours,

Joseph Elworthy
Executive Director



As a parent of four children who studied at VAM, I can attest to the profound influence that music education has had on our lives. For us, VAM is more than a collection of instruction studios and practice rooms. It is more akin to a community centre, with gathering places for networking, gossip, and mutual help; social events; group activities; and a park setting like none other! VAM is not simply a place where music is learned; it is where musical life is experienced.

VAM takes the "community" dimension of "community music school" very seriously. Your Board has been working hard to further strengthen the community feel of our school and you will already have noticed the many innovations introduced by Joseph Elworthy and his team, from the physical renovations and redecoration in the building to open houses for prospective students, summer programs, and a greater range of ensemble opportunities. I am also delighted that for the first time, there is a parent-led initiative to mobilize this year's graduating class in a fundraising effort to celebrate the success of that cohort and to contribute to VAM's future generations.

This newsletter highlights just a few of the happenings in our community. If you would like to get more involved in YOUR academy, do speak with Gloria Wong, Director of Development.

Yuen Pau Woo
Chair, Board of Trustees

were missing a tenor, and were hiring a guy to come in every night to sing the Duke in *Rigoletto*, so I offered to do that. I learned the part in about three weeks, in German—I already knew some of it in Italian, so that helped. That was my real solo debut. After that they gave me a solo contract. I sang most of the major Mozart roles, Belmonte from *Die Entführung aus dem Serail*, Tamino from *The Magic Flute*, *Così fan Tutte*. I did Alfredo in Verdi's *Traviata*, Edgardo in Donizetti's *Lucia di Lammermoor*, the title role in Offenbach's *Tales of Hoffmann*.

My wife got a job playing for the ballet, and she played in the orchestra, accompanied operettas. Also, both my kids were born in Germany; I have a son, who is a director/producer and a daughter, who is a high school science teacher. We wanted to bring the kids up in Canada, and also my mother was not well, so we came back to White Rock in 1979, and that's when I started teaching.

When I started coaching my primary student was a young soprano named Aline Kutun. She started with me when she was 11 years old, and was the inspiration for me to continue teaching. She went off to UBC and her teacher there, French Tickner, was quite impressed with her, so he asked me to come and teach.

Around that time I also did a production for UBC – *Albert Herring*. Phyllis Mailing, who was then Head of the Voice Department at VAM, heard me in that, and asked me to come teach at VAM; that was around 1990. When Phyllis got ill, I was asked to be the interim head; after she died, I was offered the permanent position. One of the reasons Phyllis had wanted me to come was to start up an opera program, which VAM didn't have at the time. The first year of the opera program, '92/'93, we put on a full production of Kurt Weill's *Street Scene* at the Waterfront Theatre. A good friend of mine, David Walsh, a first-class director—knows everything—worked with me, and the pianist we had at the time was David Boothroyd, one of the top coaches here. So it was 'the three Davids' who started the opera program here at VAM.

The opera program was initially based on a program similar to UBC. The idea was to do two sets of opera scenes, fall and spring, as a training program, so they work with the conductor, with the language; we have diction classes where they study the basics of singing in French, German, Italian, English. They need to learn to take direction, move on stage, handle props and

costumes, in addition to the voice, the music and the text. Opera is probably one of the most demanding disciplines in the arts. Directors will demand anything; singing upside down, flat on the floor, on your knees for half an hour. People who love the stage gravitate towards opera. For those who have the voice, but not the natural theatrical instincts, the challenge is to learn to move and act in character. For example, as we rehearse for *The Merry Widow*, I've been telling the students, 'this is an age of elegance, of nobility. Every move you make on stage has to be elegant.' And you are playing a role, you are not really yourself. Once you put a costume on, you become that character. Although we can't rehearse all the time in full costume, I encourage students to wear something resembling what they might wear for the production —skirts, or jackets for the men, whatever they might need for interacting with props, if they need pockets or whatever—so they can get used to the feel.

We started pretty small. The first year I staged the opera on my own it was in the Recital Hall, just with piano, with chairs and music stands, we didn't really have a budget. Now we have the 4-year college program, and the post-graduate artist diploma. I teach all of the college students as well as some students who come in on a private basis, so we have around 16 to 24 singers. Not all of them end up in opera, though. You have to have the voice to be in opera, and most are trying to develop their voices to that level. We have a good program here, good scholarships; we are a small school that attracts some students who might not want the bigger schools. So often they come because of the program, but often, too, for the coaches, like Kum Sing Lee in the piano department, or like me as well.

I have a private studio on Broadway, and I'll continue to teach there a few days a week and I still have some students here finishing up, so I'll check in on them after I retire. Maybe I'll do some things like adjudicating at festivals; I've been asked to do that in the past, but it hasn't really been doable. I might work on some productions. My wife and I might do some more travelling, and I have two little grandkids in White Rock, so I'll get to play with them."

Upon David's retirement, Soprano Robyn Driedger-Klassen will take on the role of Head of the Voice Department (September 2015). VAM wishes David all good fortune in his retirement!

WEALTHY HEIRESS USES CLEVER RUSE TO TRAP JEALOUS LOVER!



Katrina Goh plays Hanna Glawari in VAM's upcoming opera production *The Merry Widow*
Photo credit: Max Fürstenberg

This June, the VAM Opera Studio presents Franz Lehár's *Die Lustige Witwe* (The Merry Widow) in a full production at the Koerner Recital Hall. Artistic Director David Meek brings together Vancouver Opera's Brenna Corner to direct and well-known coach/conductor Michael Onwood to conduct this wonderful operetta, whose great melodies and comic situations all revolve around the wealthy widow Hanna Glawari. Glawari, a citizen of the impoverished Grand Duchy of Pontevedro, is in Paris in the late '40s looking for the man she wants to marry. The prime prospect is Count Danilo, a former lover who refuses to marry for money in spite of pleas from his superior at the embassy, who wants to keep Glawari's fortune in their own country rather than having it go to a French suitor. With a fine ensemble from VAM and other singers in the community, the Opera Studio is excited to present this great piece, which is one of the two most popular and long-lasting operettas of all time. Don't miss this greatly entertaining, romantic musical event!

PERFORMANCES:

JUNE 4, 5, 6 @ 7:30 PM
JUNE 7 @ 2:00PM (MATINEE)

For more information go to www.vam.ca

NEW CHAIR YUEN PAU WOO

PASSIONATE ABOUT THE WORK OF VAM

“Our work is to tell the story of all the people who have been touched by the work of VAM.”

—Y. P. Woo

VAM is very pleased to welcome Yuen Pau Woo as the new Chair of the Board of Trustees. Pau has been involved with VAM for about 12 years; his four children all took lessons, so he has spent many hours in the waiting areas after school and in the evenings. About joining the Board he says, “I had some time to give, and I felt a passion for the work of this organization that had given a lot to my children. I took the two years as a Board member to better understand the organization, to think about how I could contribute. When Ian’s term limit came up, a number of the directors asked if I would take on the Chair. I saw that there was a need, and I’m very glad I made that decision.”

“There have been many changes in the last five years, creating conditions that allowed VAM to refresh the organization both in programming and physically. I certainly hope to continue the renewal process so that we can have an academy that is suited for the times and capable of addressing the needs for the foreseeable future.

As part of this process we are taking a very sober look at the range of our course offerings. We have had some rationalization of courses in the last year where we have tightened up some of the courses and eliminated some, on the principal that we want to deliver those for which there is demand, and where we can do an excellent job. At the same time we are looking at the prudent and efficient use of our resources, in terms of faculty and of space, the latter of which is in scarce supply.

VAM is a bit of a hidden gem. It is a gem because of the quality of instruction and the calibre of students that we produce. And while there is something to be said for humility, I think in order for us to grow to the next level we will have to be a bit more forthright about our successes and

contributions to the community. We need to think carefully about the purpose of exposure; we are not in show business, not a performing organization that has to sell tickets every weekend. Our business is teaching. If we acquire a reputation for teaching, then students will come to us. This has worked quite well for years, and is perhaps the reason why we haven’t felt the need to put ourselves out there more. But we are facing different circumstances. We are at capacity for physical space, operating costs are increasing, there are upgrades needed to practice rooms and equipment, so the current model might not do; we will need a higher profile. I want to stress that the point of raising our profile is to draw attention to the work that we do. In the first instance we are not about raising money. If we talk about our work, the contributions that our students make in the community, that is the kind of ‘advertising’ that we want to do, to show that we are good citizens. People who value our work will then understand that this cannot happen without support in return. That means sending students to VAM, coming to concerts, patronage, and it could mean making donations. Our work is to tell the story of all the people who have been touched by the work of VAM.

The Gala fundraising opportunity that VAM was given in January was validation of our good work. Peter Wall came to us and told us, ‘you are an arts organization that I would like to support’, and offered us the chance to benefit from his philanthropy. As well, the Hong Kong initiative with the development of a music school at the Haw Par Mansion is a testament to our reputation for teaching; we were approached to participate in this competitive process by a group of leaders in the Hong Kong and Vancouver communities, and through the thoughtful planning and preparation of the proposal, with the input of knowledgeable individuals, our proposal was accepted. To me this validates that we

have a model that is second to none, and is something we should be very proud of.”

Pau was born in Malaysia and grew up in Singapore. He started his career as a Research Associate at the Institute of Southeast Asian Studies and went on to the Economics Department of the Monetary Authority of Singapore and the Government of Singapore Investment Corporation. He has over 25 years experience in strategy and policy for business, government and not-for-profits, and has served as an advisor/consultant to the World Bank, the OECD, the Asian Development Bank, APEC, and various government agencies in Northeast and Southeast Asia. He was President and CEO of the Asia Pacific Foundation of Canada from 2005–2014, and served on the Standing Committee of the Pacific Economic Cooperation Council where he was the founding chair of the annual State of the Region Report. He is currently President of HQ Vancouver, a project of the BC Business Council. He is also on the Board of a number of non-profits: “I consider this as part of my leisure, advancing the cause of organizations that I feel passionate about.” Pau enjoys listening to music and going to concerts, and keeps fit by running, hiking and walking on the north shore where he lives.



This year's winner of the Edith Lando Gifted Youth Scholarship, Henry From (piano), receives his award from Roberta Lando Beiser, Chair of the Edith Lando Charitable Foundation, and Joseph Elworthy, VAM's Executive Director

"I believe each child is born with possibilities and promise. Many of these possibilities never come to fruition because of the circumstances in which children find themselves. I want to do what I can to ensure that every child has a chance at life." —E. Lando

EDITH LANDO GIFTED YOUTH SCHOLARSHIP CELEBRATES ITS 25TH YEAR

On Sunday March 1st, 2015, VAM celebrated the 25th anniversary of the establishment of the Edith Lando Gifted Youth Scholarship, awarded to the grand prize winner in the Gifted Youth Competition at VAM. The scholarship is endowed through the Edith Lando Charitable Foundation, which was begun by Edith Lando and is dedicated to fostering the self-esteem of children. Edith Lando was a true philanthropist and visionary. Throughout her life—but especially in her later years—her goal and passion was to help people, especially children, develop to their fullest, always believing in their potential.

VAM is grateful to the Edith Lando Charitable Foundation for not only encouraging budding young talent to reach its fullest potential, but also inspiring the gifts of VAM's community of scholarship donors to support aspiring young musicians.

Edith Lando was born in Winnipeg, Canada on September 6, 1917. Her father, Edward D. Mitchell and mother, the former Anna Copp, had emigrated to North America from Eastern Europe. Edward Mitchell prospered in Winnipeg as the Canadian economy grew and hundreds of thousands more immigrants poured into the country. In 1927, he retired and took his wife and children to Europe, hoping to give them the kind of education he never had time to enjoy. But in 1929, following the stock market crash, the family returned to North America moving to Los Angeles where Edith

completed high school. In 1937 she married a young Canadian lawyer, Esmond Lando, and moved to Vancouver.

Over the following years they raised four children, but, early on, Edith became deeply involved with a wide range of community activities, working actively for Jewish causes and the State of Israel as well as with local organizations, from the Parent Teachers Association to Canadian Mental Health. She was a generous funder of the Louis Brier Home for the elderly in Vancouver, supported bandstand concerts in Vancouver, and established a scholarship for gifted young musicians at the Vancouver Academy of Music.

Children have always been her primary concern. Over the years she played a key role with the Children's Aid Society in Vancouver and, as the first president of the Greater Vancouver Child Abuse Prevention Society, she chaired a workshop on child abuse and neglect for the World Federation of Mental Health. She ran her charitable foundation by herself. She was also deeply involved with SOS Children's Villages, was on the board of a Romanian Orphans Support Group, and was a strong supporter of Cherish our Children International, an organization founded by her youngest daughter, Juli Hall. Among some of her other actions were the donation to an immigrant doctor to continue work on Alzheimer's disease, and an endowment to Bar Ilan University in Israel for a

project on prejudice to be conducted among young Arabs and Jews. Many of her contributions, however, were quiet, private acts of caring. After meeting a paraplegic refugee from Uganda, for instance, she provided him with a specially equipped car and the down-payment on an apartment for his family.

In 1994, in recognition of her lifelong work and activities, she was appointed as a member of the Order of Canada. Despite her growing medical problems, she continued to run her Foundation by herself and, to the end, was enthusiastic about the programs and people she supported. After a long battle, she passed away November 17th, 2003. Today, her four children, Barry Lando, Roberta Beiser, Barbara Schloss and Juli Hall do their best to continue her work as trustees of the Edith Lando Charitable Foundation.

Nine students were selected to participate in the 25th anniversary awards concert from preliminary auditions: Corina Deng (violin), Ivy Lin (piano), Katie Purcell (viola), Caitlin Wong (violin), Eileen Tian (cello), Maryam Ahdy Khamis (violin), Zi Hao Tony Li (piano), Joshua Lin (violin) and Henry From (piano). The Edith Lando Gifted Youth Scholarship grand prize was awarded to Henry From (piano, Donna Lee-Leung, teacher). The award was presented by Roberta Lando Beiser.

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Musical Discovery
and Imagination.

Every day, VAM is enriching students' musical experiences and opening new vistas of creative imagination.

With the support of donors, together we can nurture and instil in our students something that will last a lifetime—creativity and confidence.

Your gift will help to foster the next generation of leading musicians, creative professionals, and community leaders who will cherish the arts.

FOR AREAS THAT YOUR GIFT CAN SUPPORT,
OR TO GIVE ONLINE: WWW.VAM.CA

GIVE TODAY
EVERY GIFT COUNTS!





The VAM Cello Ensemble partnered with Simone Osborne in the exotic *Bachianas Brasileiras*.
L-R: Albert Seo, Trevis Wong, Olivia Cho, Grace Sohn, Augustin Wright, Trisha Doo,
Roselyn Thom, Bobby Choi and Sarah Baek
Photo credit: Isabelle Wright



Simone Osborne, Andreas Dala and Leslie Dala
enchanted guests at the Wall Center Benefit Gala on
January 30.
Photo credit: Rosalind Beale-Dala.

Vancouver Academy of Music would like to extend a sincere Thank You to everyone who attended the fundraising event held at the Wall Centre Hotel on January 30. Hosted and made possible by the generosity of Vancouver businessman and music aficionado Peter Wall, VAM was the beneficiary of 100% of the ticket proceeds made possible by VAM's 80 supporters!

GENEROUS HOST PETER WALL'S GALA SPARKLES WITH MUSIC, FINE DINING, & GRACIOUS PATRONS

The intimate and exhilarating evening was an enormous success. Supporters from the two beneficiary organizations—VAM, and the Vancouver Bach Choir—mingled in a vibrant and spirited atmosphere. Delicious hors d'oeuvres circulated and wine flowed during the reception, whetting everyone's appetite for the delectable plated dinner and concert portion of the evening.

The highlight of the event was a 45-minute performance by soprano Simone Osborne, who six years ago was the youngest-ever Grand Prize winner of the Metropolitan Opera auditions in New York. Ms Osborne was joined by Maestro Leslie Dala at the piano, in his dual association with VAM as its Senior Orchestra conductor, and the Vancouver Bach Choir as its director. Opera arias, colorful Gershwin and Jerome Kern selections, and a duet with the angelic young boy soprano Andreas Dala elicited enthusiastic appreciation from the capacity audience. Sharing the spotlight was VAM's Cello Ensemble; the nine young musicians joined forces with Ms Osborne's lustrous voice and magnetic personality in a moving performance of Heitor Villa-Lobos' *Bachianas Brasileiras*. The radiant sounds of VAM's Rising Star Quartet complemented a delectable four-course dinner to end the evening on a high note.

It was a magical evening! VAM's supporters mean the world to us, enabling our continued vitality in delivering a rich spectrum of programs, cultural opportunities and influential learning experiences for our community of students and parents. It is the friendship of donors, students and parents, and attendees at a Gala evening such as this that makes it all possible. VAM is truly grateful!

PEOPLE IN THE NEWS

CAMERON ANDRES (theory, Katrin Poemmerl) will be playing Gavroche all summer in the arts club production of *Les Miserables* at the Stanley Theatre.

Ballet students **OLIVIA ATKINSON**, **HELGA CHAN**, **JOANNA ELLITHORPE**, **GABRIELLE MACINNES**, **EMMALIA MORRIS**, and **PARISSA YEE** were chosen to perform in Coastal City Ballet's production of *Cinderella*, May 15th at Centennial Theatre and May 30th at Surrey Arts Centre.

YUYANG CAO (cello, Joseph Elworthy) was selected to participate in an all-star youth orchestra performing in Carnegie Hall in February.

ALANACHAN (piano faculty) will be adjudicating the Hong Kong (Asia) Youth Piano Competition 2015 August 9–17.

OLIVIA CHO (cello, Joseph Elworthy) made a concerto appearance with the Richmond Symphony in February as winner of the Richmond Music Festival.

TRISHA DOO (cello, Joseph Elworthy) has been accepted to Oberlin Conservatory for undergraduate studies.

WEN WEN DU (piano, Kum Sing Lee) will be touring with the renowned British singer, Ian Bostridge. The tour will cover eight cities in the USA and Canada.

MARY FROM (ballet) has been accepted as a ballet major at the University of North Carolina School of the Arts and Walnut Hill School for the Arts. She and fellow VAM ballet student **REBECCA GREGG** will be attending Junior Summer School at the School of Alberta Ballet.

ALICE GERBRECHT (ballet faculty) has been appointed Director of Pacific DanceArts' Studio 3. She is excited to be working with this international dance institution following its recent expansion in Vancouver's west side.

ADAM JUNK (BMus, 4th year), appeared as one of the composers in Vancouver Pro Musica's Sonic Boom Festival on March 27. His piece *Sonata for Solo Clarinet* was performed by VAM alumnus Andrew Chavez Kline.

Last November **PROFESSOR KUM SING LEE** was invited by the world-renowned Chinese poet Professor Yeh Chia-Yin of Nai Kai University of Tienzin to give a lecture-recital on the subject of the relationship between poetry and music.

Ballet students **EVELYN LUKITS**, **GABRIELLE MACINNES** and former VAM ballet student **FELICIA WU** were selected via audition to take part in Vancouver Ballet Society's week-long Spring Seminar intensive workshop.

The **ONXY TRIO**, consisting of VAM faculty members **JOY YEH** (harp), **MARK MCGREGOR** (flute), and **MARCUS TAKIZAWA** (viola), had a variety of performances at institutions such as UBC, Kwantlen Polytechnic University, and Capilano University. They also traveled to Victoria for a new music recital premiering music by composers Anna Hostman, Emilie LeBel, Mitch Renaud, and Giorgio Magnanesi.

GRACE SOHN (cello, Joseph Elworthy) was winner of the prestigious Seattle Young Artists Music Festival and will make a concerto appearance at the University of Washington on May 9th.

EILEEN TIAN (cello, Joseph Elworthy) made a return appearance to perform at Carnegie Hall in February. Eileen also made her concerto debut later that month with the Vancouver Metropolitan Orchestra at the Chan Centre under the direction of maestro Ken Hsieh.

EDWARD TOP (head of VAM's composition department) had a new work, *Camera Obscura: Dark Chamber*, performed by the Vancouver Symphony Orchestra on April 26.

Members from the **VAM HARP ENSEMBLE** played for Canadian rock 'n roll legend Bryan Adams at his "Welcome Home Party" on January 13.

In January, **AUGUSTIN WRIGHT** (piano, Amanda Chan) was invited by the award winning Canadian Composer Michael Conway Baker to premiere his piece for piano solo, *Capriccio*.

JOY YEH (harp faculty) was elected as the Director-at-Large of the American Harp Society BC Chapter and the Membership Chair of the Vancouver Women's Musical Society.

New graduate of VAM **ZHOU TIAN-YU** (piano, Kum Sing Lee) will be touring China in May and June, giving piano recitals in five cities.

RCM

ROYAL CONSERVATORY OF MUSIC RECENT ACHIEVEMENTS

Allan Crawford (<i>Joseph Elworthy</i>)	First Class Honours , Cello Preparatory
Matthew Eang (<i>Amanda Chan</i>)	First Class Honours , Piano Grade 8
Hannah Elworthy (<i>DeAnne Eisch</i>)	First Class Honours , Violin Grade 5
Heather Elworthy (<i>DeAnne Eisch</i>)	First Class Honours , Viola Grade 6
Ella Gladders (<i>Joseph Elworthy</i>)	First Class Honours , Cello Grade 2
Meghna Lohia (<i>Caroline Jang</i>)	Gold Medal , Voice Grade 4
Andrew Lang (<i>Edward Top</i>)	Gold Medal , Violin Grade 1
Andrew Naus (<i>Joseph Elworthy</i>)	First Class Honours , Cello Preparatory
Alec Reid (<i>Angela Schiwy</i>)	First Class Honours with Distinction , Piano Grade 3
Honoka Shoji (<i>Miya Otake</i>)	First Class Honours , Harp Grade 6
Valerie Tsang (<i>Angela Schiwy</i>)	First Class Honours with Distinction , Piano Grade 3
Steve Yang (<i>Joseph Elworthy</i>)	First Class Honours , Cello Grade 5
Joshua Young (<i>Joseph Elworthy</i>)	First Class Honours , Cello Grade 10

57TH ANNUAL

CANADIAN MUSIC COMPETITION

CANADIAN MUSIC COMPETITION VAM FINALISTS & FACULTY

Megan Cheng (*cello, Joseph Elworthy*)
Olivia Cho (*cello, Joseph Elworthy*)
Daniel Chung (*cello, Joseph Elworthy*)
Corina Deng (*violin, Andrew Dawes*)
Grace Hwang (*cello, Joseph Elworthy*)
Jack Li (*clarinet, Christopher Lee*)
Eric Xi Xin Liang (*piano, Amanda Chan*)
Albert Seo (*cello, Ariel Barnes*)
Eileen Tan (*cello, Joseph Elworthy*)
Yolanda Wang (*piano, Amanda Chan*)
Caitlin Wong (*violin, Lawrie Hill*)
Augustin Wright (*piano, Amanda Chan*)
Joon Yun (*flute, Brenda Fedoruk*)

VAM TO HOST

57TH ANNUAL CANADIAN MUSIC COMPETITION FINALS

From June 20 to July 3, 2015, VAM will be hosting the finals of the 57th annual Canadian Music Competition, the first time since 1986 that the final has been held on the west coast.

The CMC is a national organization in the field of classical music with the goal of supporting and encouraging young Canadian performers. It was founded in Montreal in 1958 by Claude Deschamps, Pierre Emond and Charles Charrère, under the name of Festival National de Musique and over the years it has expanded to include 16 competition chapters across Canada. Competitors participate in three rounds of adjudication: a first round, a provincial final and the national final rounds. The competition accepts entries in string, wind, piano, voice, keyboard percussion, guitar, harp, harpsichord, recorder, organ, chamber music and piano duo/4 hand categories. Participants are eligible for scholarships at the regional, provincial and national round level.

Alumni of the CMC include such distinguished national and international artists as Marc-André Hamelin, Chantal Juillet, Louis Lortie, Martin Beaver, Marie-Nicole Lemieux, André Laplante, Gwen Hoebig, Richard Raymond, Susan Hoepfner, Stéphane Lemelin, Robert Silverman, Angela Cheng, Boris Brott, Anne-Marie Dubois, Jacques Hétu, Desmond Hoebig, Denis Brott, Angela Hewitt, Janina Fialkowska, Glen Montgomery, James Ehnes, Alexandre Da Costa, and Gregory Charles.

The competition will conclude with a Gala Concert at the Chan Centre for the Performing Arts on July 4.



SCHOLARSHIP RECIPIENTS

MARCH 1, 2015 | EDITH LANDO GIFTED YOUTH SCHOLARSHIP AWARDS

ADJUDICATORS: HANNAH CHUNG (*STRINGS*), ALANA CHAN (*PIANO*), CHRISTOPHER LEE (*WINDS*)

AWARDS	Edith Lando Gifted Youth Scholarship Eugenie & Edward Yeung Scholarship Eugenie & Edward Yeung Scholarship Malcolm G. Aikman Scholarship Ann Lesley Bain Memorial Scholarship Dr. & Mrs. Joseph H. Cohen Scholarship Harold & Florence Morris Scholarship Seymour & Janet Vineberg Memorial Scholarship Tarum Damji Sidpra Memorial Scholarship	RECIPIENTS	Henry From, <i>piano</i> Katie Purcell, <i>viola</i> Joshua Lin, <i>violin</i> Eileen Tian, <i>cello</i> Zi Hao (Tony) Li, <i>piano</i> Caitlin Wong, <i>violin</i> Maryam Khamis, <i>violin</i> Corina Deng, <i>violin</i> Ivy Lin, <i>piano</i>	TEACHERS	Donna Lee-Leung Anthony Cheung Andrew Dawes Joseph Elworthy Rebecca Kelly Lawrie Hill Andrew Dawes Andrew Dawes Lorraine Ambrose
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FEB. 14, 2015 | PHYLLIS SALTER SCHOLARSHIPS FOR PIANO

ADJUDICATORS: ALANA CHAN, GLORIA WONG, CHIHARU IINUMA

FINAL ADJUDICATOR: MAY LING KWOK

RECIPIENTS	Eric Xi Xin Liang (\$1,500.00) Yangyu Wu (\$1,200.00) Steven Yu Xiang Gong (\$700.00) Zabrina Ng (\$500.00) Teresa Bowes (\$500.00)	TEACHERS	Amanda Chan Kum Sing Lee Lorraine Ambrose Saida Matyukov Amanda Chan
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JAN. 23-25, 2015 | BJORN & LORI HAREID SENIOR SECONDARY COMPETITION

ADJUDICATORS: DOUGLAS MACAULY, MARK MCGREGOR, MARTIN FISK

FINAL ADJUDICATOR: ROSANNE WIERINGA

AWARDS	Bjorn & Lori Hareid Scholarship Loyal Protestant Association Scholarship Vancouver Symphony Orchestra Volunteers Scholarship Vancouver Symphony Orchestra Volunteers Scholarship Renée Chen Scholarship Roderick H. McRae Memorial Scholarship Michael & Mary Shields Scholarship	RECIPIENTS	Hanson Jaeho Kang, <i>clarinet</i> Tony Nan, <i>oboe</i> Evan James Wendell, <i>trumpet</i> Lisa Irene Colasurdo, <i>oboe</i> Fang Ling Hsu, <i>clarinet</i> Noah Verheyen, <i>flute</i> John Kyunghyun Yu, <i>clarinet</i>	TEACHERS	Christopher Lee Roger Cole Al Cannon Beth Orson Connie Gitlin (non VAM teacher) Rosanne Wieringa (non VAM teacher) AK Coope
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EVERY CHILD CAN!



This spring, VAM is presenting a set of Suzuki events and workshops on Thursday, May 21 and Friday, May 22, creating a festival of learning and sharing which will culminate in the annual Orpheum Suzuki Festival Concert on Sunday, May 24.

We are beginning the festivities with an offering of the Suzuki Association's course, *Every Child Can!* (ECC). This course is an introduction to the Suzuki philosophy and a comprehensive review of the Suzuki approach to learning. It is designed for parents and teachers of all instruments and levels.

We are very excited to bring Carey Cheney to Vancouver as our ECC Clinician and Guest Artist for this year's Festival. DeAnne Eisch, VAM's new Head of the Suzuki String program, met Carey in the fall, and notes, "I was impressed with her experience, energy and interest in bringing community together through music education. Our musical community includes not only teachers and colleagues, but parents, administrators, patrons, anyone interested in music and the long-lasting effects of music education in society."

TIME

The ECC course is offered in two sessions:

- ▶ **OPTION 1:**
MAY 21-22, 2015
5-8 PM
(two evening sessions)
- ▶ **OPTION 2:**
MAY 22, 2015
9 AM-4 PM
(single day-long session)
***SOLD OUT**

Supported by

Lehn Foundation

Contact: info@vam.ca for space availability

DEANNE EISCH

HEADS VAM **SUZUKI** **STRING PROGRAM**

VAM takes great pleasure in introducing the new Head of the Suzuki String Department, DeAnne Eisch. DeAnne has been on the faculty of VAM since 2002, and took up the torch from outgoing Head Rosalind O’Keefe in September 2014. Says DeAnne, “I’m interested in keeping the Suzuki philosophy relevant and meaningful in a world that has changed vastly in the last fifty years. I am drawn to the goals of the Suzuki teaching approach which extend far beyond musical development. Suzuki learning is situated in a social context—parents are actively involved and students participate in regularly scheduled group classes. I think this is one of the method’s strongest points. There is constant sharing and relationship building which nurtures confidence, sensitivity, compassion and self-discipline.”

“I think the Suzuki method is definitely suited for young students and beginners, but the learning approach can extend well into more advanced levels. It’s fun to see Suzuki students integrate into other VAM programs—technique classes, chamber music, orchestra programs—as they mature and develop”, says DeAnne, who studied the Suzuki method with Rosalind O’Keefe.

DeAnne began playing the violin at the age of four after her father attended a concert given by Shinichi Suzuki’s students on their first North American visit to Chicago. She received her Bachelor of Music degree from DePaul University, where she studied with Victor Aitay, concertmaster of the Chicago Symphony. She continued her studies in New York where she was a member of the National Orchestra Association. Since moving to Vancouver to be near her extended family she has played with the Vancouver Symphony, the CBC Radio

Orchestra, the Royal Winnipeg Ballet and the Manitoba Chamber Orchestra. She has conducted the VAM Junior Symphony and the Delta Youth Symphony Junior Strings and also performs in various chamber ensembles. She is currently the Orchestra Personnel Manager of the Vancouver Symphony Orchestra.

When she isn’t busy wearing one of her many hats in the music world, DeAnne enjoys reading, knitting, and watching reruns of the Gilmore Girls.



IN MEMORIAM ALLISON BROOK SLOAN

(JANUARY 19, 1951–
FEBRUARY 23, 2015)

Former VAM Suzuki Violin instructor Allison Brook Sloan died after a long illness on Monday February 23rd in St. Paul’s Hospital at 64 years of age.

Allison was a much valued, dedicated member of VAM’s faculty for over 20 years. She was introduced to the Suzuki Method at 18 years of age when she was sent to Japan; a group of parents financed her trip to observe Dr. Shinichi Suzuki teaching in Matsumoto. She was also able to adapt to the North American approach through working with William Starr, and attended Suzuki Summer Institutes in the United States. Her many students will remember Allison as a teacher who set high standards in a caring environment.

Allison performed for several years as a member of the Calgary Philharmonic Orchestra. She joined the Vancouver Opera Orchestra in 1977 where she played for 30 years. She coached string sections for UBC summer programs, and the Vancouver Youth Symphony Orchestra. As a free-lance musician, she toured with ballet companies and enjoyed performing with others in a variety of disciplines.

A memorial service was held on March 29th at the Performing Arts Lodge in Vancouver.



IGUDESMAN & JOO DELIVER LIFE LESSONS WITH MIX OF MUSIC AND COMEDY

BY JOSHUA LIU



Full of excitement and humour, Aleksey Igudesman and Hyung-ki Joo's concerts are anything but classical. I experienced this first-hand when the two musicians gave a workshop at VAM in co-presentation with the Vancouver Recital Society. When Mr. Joseph Elworthy introduced Igudesman and Joo (not Igudesman achool!), I knew right away that this was not your ordinary workshop. Their beginning piece was a combination of two pieces, one of which required that Igudesman play more...religiously. Igudesman, actor that he is, began to kneel while playing his violin, which elicited laughter from everyone. The many faces of Igudesman and the hilarious style of Joo combined together with their knowledge of the musical world to form an insightful and entertaining workshop for all ages. The many things they taught during the workshop included clapping 3 on 2, Celtic dancing, and irregular rhythms. About midway through the workshop, Igudesman and Joo asked for a volunteer to perform. A courageous violinist stepped up and performed a Celtic piece for us. Both Igudesman and Joo gave tips on how to improve on her piece, one of which was to play as if she was performing for only one person. After the workshop, I had the pleasure of talking to Joo on stage. I got his autograph and he suggested a whole list of books for me to read.

The next day, I went online and discovered their YouTube channel, Igudesman Joo. I watched a couple of their videos and laughed my head off while watching. I was still giggling hours later. Not only do Igudesman and Joo break the traditions of classical music, they ensure you will remember for a lifetime.

After the workshop, I reflected on the lessons I had learned. I soon realized that most of the things I drew from the workshop really had nothing to do with music. Pursuing your dreams and learning through your mistakes were central points to their presentation. Igudesman's style and performance taught me that music isn't an art only for the ears. It is also a visual presentation. Joo's unique character and creative ideas (like playing the piano upside-down) taught me that music isn't all about following the score. They both taught me to go beyond the music. Make some mistakes, and maybe they'll sound better than what you had planned! Joo's talk with me after the workshop encouraged me to pursue my dreams and to never stop learning. That's the thing with Igudesman and Joo; you learn from them even after the workshop is over and their lessons will stay with you forever.

Joshua Liu is a 13-year-old piano student at VAM studying with Teresa Ho.

Supported by the Edith Lando Charitable Foundation, Igudesman and Joo's workshop is part of VAM's *Advancing Discovery* and *Creativity* series, a suite of workshops and masterclasses designed to challenge and enrich our students' musical experiences.

THE DAL RICHARDS

SCHOOL OF SWING

ON A SUNNY SATURDAY AFTERNOON...

...a small group of musicians—two trombones, four trumpets—is gathered in the Koerner Recital Hall. The youngest looks to be about 8 or 9, the oldest a mature student. Under the guidance of Ellen Marple, they work their way through some jazz standards, stopping frequently to discuss points of style and rhythm. Across the hall in the Mary Olson Hall, another group—two pianos, guitar, bass—work through jazz rhythms and bass lines. Here too the age spread is significant; one piano player is around 9, the other, decidedly mature. Yet the atmosphere doesn't reflect a typical youth/adult relationship; rather it is collegial and projects a feeling of mutual respect for the skills and talents that each one brings. Ellen, director of VAM's Dal Richards School of Swing, observes, "Something that is really impressive is the amazing openness across the board. Everyone has the feeling they can learn from everyone. It is a special give and take."

"Dal Richards is a big supporter of the academy, and has been for some time" says Ellen. "When I came to Joseph and pitched the idea of a jazz band, he was really excited, and said, 'Wouldn't it be fantastic if we could honour Dal Richards.' So we contacted him, and he was really excited, he suggested the name, School of Swing. It is such a great way of honouring someone who has been such a big influence on the music scene in Vancouver. He is such a music lover. And for me, what an honour to be directing a group that has his name on it!"

The rehearsal gets under way again with the two groups joining forces. They start with *My Funny Valentine*, with Leon on saxophone and Emma on trumpet taking solos. Next the group works on *Groove Merchant*; Leon starts the solos, hands off to Patrice and Anders on piano who pass to Rees on guitar, followed by the entire trumpet section. "We

are down 10 or 12 players today because of spring break," says Ellen. "That's OK because it gives me a chance to focus on more individual stuff."

"We started the year with some really classic Basie charts. I try to find versions that aren't simplified, but are in a good key for everybody, that are accessible, so everyone can grab on. Sometimes I write out simplified parts, so the less experienced players can play with the section; the other players can fill it out. That's a good way of easing into it. But there is a bit of throwing off into the deep end."

"I wake up on Saturday mornings, and think, 'how lucky am I?' It is one of the best days of the week."

*—E. Marple, Director,
Dal Richards School of Swing*

Sara, 14, has been playing trumpet for two years, playing in the school band, and with Ellen. She says, "Classical music is a lot of timing and counting, but jazz is more about feel." Her brother Anders, 9, has been playing piano for two years. "Up until now I was playing mostly classical music, but I just started with a jazz teacher. When I started I didn't know very much about jazz, so that was hard." Ellen adds, "Sara and Anders both have been jumping into the improv solos. Every now and then we have a big torture session where I make everyone take a solo, but they have been volunteering at other times, too." Sara says, "I'm lucky,

because I have Anders. He plays a rhythm part, and I can practice improvising over what he is doing. Then we can come back here and try it out with the whole group. It is scary, but good to have an environment like this. It is a really great group of people coming together to make music."

Anders and Sara's dad adds, "As a parent I have to say that Ellen is just an incredible teacher. How do you get all these people of different ages and skill levels to stay together? But she manages to pay attention to everyone. She is very supportive."

The band had their first performance at the VAM Showcase concert on May 3rd. "I'm really hoping the exposure will encourage more VAM students to join in. So far, I think not many people know about us," says Ellen. "Also, our rehearsals are always open so you can always come on in, pull up a chair and listen. It is good to have that in and out, to have random people staring at you as you play."

OCTOBER 18, 2015

John Adams' "Chairman Dances" from *Nixon in China*, Edward Top's *Family Songs*, and Carl Orff's *Carmina Burana* with Vancouver Bach Choir and Vancouver Children's Chorus. Featuring VAM's newly appointed Head of Voice Department, Robyn Driedger-Klassen.

NOVEMBER 22, 2015

An all-Tchaikovsky concert featuring *Nutcracker Suite*, *Piano Concerto No. 1*, and *Symphony No. 5*. Guest soloist Amanda Chan, VAM's newly appointed Head of Piano Department.

FEBRUARY 21, 2016

With Elgar's *Enigma Variations*, a world premiere of a work by Douglas Gwynn Smith, and the winner of the 2016 Kay Meek Competition.

MAY 15, 2016

VAM's annual Showcase concert, highlighting the many different programs VAM has to offer.

ORPHEUM SERIES 2015/16 KOERNER QUARTET 2015/16

SEPTEMBER 30, 2015

UBC Noon Hour - Dvorak *American* & Bacewicz *Piano Quintet*—
with Corey Hamm, piano.

NOVEMBER 6, 2015

Schubert *Quartetsatz*, Bacewitz *Piano Quintet*, Shostakovich *String Quartet #8*.

DECEMBER 13, 2015

Debussy *Sacred & Profane Dances*, Mendelssohn *String Quartet Op. 80, F minor*; Marjan Mozetich *Angels in Flight*; Ravel *Introduction & Allegro*—
with Joy Yeh (harp), Christie Reside (flute), and Jenny Jonquill (clarinet).

FEBRUARY 14, 2016

Debussy *String Quartet in G minor*, Beethoven *String Quartet Op. 74 "Harp"*.

JUNE 5, 2016

Mozart *String Quartet KV 575, D major*, Grieg *String Quartet No. 1*; Mendelssohn *String Octet*.