

APPASSIONATO

HENRY FROM

WINS OSM MANULIFE
PIANO 'B' CATEGORY

HENRY FROM
AT THE OSM
MANULIFE
COMPETITION (P. 3)

VAM HELPS FORM
A NEW HOME FOR
CHAMBER MUSIC IN
ASIA (P. 7)

HONOURING
THE LEGENDARY
PEDAGOGUE ALDO
PARISOT (P. 14)

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APPASSIONATO

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FROM THE PRESIDENT & CEO

Welcome to the Spring 2019 edition of *Appassionato* that recognizes the accomplishments of our students, faculty and alumni that speak to the culture of musical excellence that permeates VAM. In this edition, we spotlight the winner of the OSM Manulife Competition Piano B Category, Henry From, we see VAM's international reach continue to expand through its continued partnership with Haw Par Music Foundation in Hong Kong, and we pay tribute to legendary cello pedagogue Aldo Parisot.

Thank you to the dedicated work of our faculty, students, supporters, and the VAM community at large for making possible all of the achievements which we are able to share with you in this newsletter. We are training not only first-rate musicians but future leaders who will make an appreciable difference for the community they serve thanks to their ongoing relationship with music and the performing arts. I look forward to greeting you at a future VAM concert and thank you for your support.

Musically Yours,
Joseph Elworthy, VAM President & CEO

We acknowledge the financial support of the Province of British Columbia and the following partners:





STUDENT SPOTLIGHT

HENRY FROM AT THE OSM MANULIFE COMPETITION

In mid-November 2018, VAM's Henry From won first prize at the Orchestre Symphonique de Montréal (OSM) Manulife Music Competition in Montréal in the Piano B (age 17 and under) category. Henry was selected from seven semi-finalists to play in the final round of three competitors, in which he performed Ravel's Piano Concerto.

"When I arrived in Montreal, I was very nervous. I was of course anxious to practice, but I had to share the pianos with all of the other contestants, which meant that I was practicing much less than usual. I spent a lot of time composing and walking around in the snowy weather. I was very relieved after my semi-final recital," says Henry. "I believed that I was done performing for the week. But the relief didn't last long, as I soon found out, much to my surprise, that I had been admitted to the finals! I don't

remember too much about Friday and Saturday morning, other than that I was too excited to be nervous. Just being a finalist was a million times more than I had hoped for. Being allowed on stage at the Maison Symphonique - one of the best concert halls in North America - was a dream come true. The piano at the Maison Symphonique is definitely one of the best pianos I have ever performed on. My experience on stage is always that the performance goes by in what seems like seconds, and so before I knew it, I was sitting in the audience relaxing and listening to the other finalists."

"I wasn't really planning on doing the competition until my teacher suggested it. In May 2018, I had to send in a recording of three or four pieces of a certain type: a virtuosic piece, a Bach Prelude and Fugue, and another contrasting piece. I had quite a few recordings that I had made to send

to summer institutes, so we thought it was a good thing to try, even if I didn't get to go. In June I heard I was accepted into the semi-final round. At that point I was starting to learn the pieces I would perform. I wasn't just learning them for the competition; in the summer I went to Warsaw for a music institute, and for those it is important to have lots of pieces, because there were ten or more teachers that I studied with, and it is much more productive if you play a different piece with each one. If you play the same piece, each teacher might say something a bit different, and it doesn't really help you because they have conflicting ideas. So I performed these pieces a couple of times during the summer. The Ravel concerto which I played in the final round I actually learned while I was in Warsaw."

"I had never done a competition like this before. Academy competitions really helped me to get over being nervous and getting adjudicated, but this one was very different. I talked with a lot of the other pianists, and it was a very nice experience, they were all very friendly. All the pianists in my category had their parents with them, and it didn't feel very competitive. On the first day the organizers brought in some people from around Montreal to speak to us, and one of the things they stressed is that you don't have to win competitions to be a wonderful musician, or to be successful in a career. One of them said it was a bit like starting a fire; a competition is like one spark, but you have to have many sparks, some other method of sustaining the fire. I think the competition experience and environment, and playing the whole concerto in the final round helped me in my performance at the VAMSO concert in February 2019. I think no matter what happened in the competition it would have helped me develop. There were seven jury members. Some were pianists, but some not. I talked to them after the competition and they had some really special things to say to me about what my next steps might be; more repertoire, that sort of thing. The Chair of the jury was the head of a management company for musicians. She said the most important thing for me would be to continue to enjoy music, not worry about having lots of concerts or becoming famous, but to do

small performances, the sort of thing I am doing right now. She has a lot of stories, a lot of experience in this sort of thing. She really thinks you should be much older before you start the big concerts."

Henry started studying piano in the Suzuki program with Donna Lee-Leung when he was 5 years old. "His parents were quite enamoured with the quality and teaching faculty at VAM," says Donna. "They connected with Mrs. Teresa Ho, who is head of the Suzuki Piano Department, and she forwarded him to me." Henry completed the full Suzuki Piano program, and also the Royal Conservatory of Music exams up to Grade 10, and went on to receive his Associate of the Royal Conservatory of Toronto (ARCT) Performance diploma at age 13 (with an overall mark of 94%). "I have to give credit to Mrs. Ho for giving Henry such great opportunities, encouraging him to perform, experiencing so many different venues at a very young age. He was a more-than-willing student, very self-motivated from the get-go. We all loved teaching him; there was a whole team, a community within the VAM community, as he also takes choral studies (Kathleen Allan), composition (Edward Top), violin (Sandra Payton, Bellingham WA), chamber music (Joseph Elworthy) and music history (Ruth Enns). He is very focused, a thinker. If I asked him something he would ponder it, think about it. We would have many a lively discussion on different musical aspects in his lesson. In the higher grades some of the teaching is subjective when you are discussing Chopin, or any of the romantic composers or even Bach. I would say my way of thinking, and he might interject, 'well what do you think of this Mrs. Lee', and I would say, 'well yes, within the bounds of the baroque era, the romantic or classical era.' We had some great discussions on phrasing, articulation, dynamics. He was a great person to integrate all those ideas, because he was interested. He'd come back to me and say, 'well what do you think of this', and I'd say, 'go for it!' After Henry finished the ARCT, he had been with me for 7 or 8 years. I suggested he might need new blood and that he might try studying with Mrs. [Amanda] Chan."

Amanda Chan, Henry's current piano teacher, notes, "One thing that has always struck me about Henry, even from the first moment I ever heard him play, is how everything he does is done with deep care, intellect and consideration. Pair this with his unwavering commitment and dedication and there is no denying he stands out as an artist, already at such a young age. Over the past year, it became clear Henry was developing quickly and it was time to gain some national experience and exposure. In Canada, there are only a few opportunities to compete at a national level. OSM is a wonderful competition, not only because of its incredible prizes, but because it brings together Canada's top young musicians and leads them through a rigorous and intensive process. The experience and exposure one gains from this is invaluable. The competition is held on a 3-year rotation, based on instrument. Piano came up for 2018 and it was decided that Henry should give it a try. What a fantastic opportunity to interact with Canada's likeminded passionate young musicians! Henry devours music with an insatiable passion. Every so often, he will seek my guidance in choosing new pieces as well as approving his own choices. In this way, he builds a rich repertoire from which selections can be made for specific events, such as this competition. This significant win has a huge impact not only on Henry's growing profile, but

I would imagine on a personal level. As a musician, you throw your whole heart and soul into creating something you firmly believe in, and at the same time, especially for young developing musicians, there will inevitably be moments of doubt clouding one's conviction. Receiving positive recognition helps to confirm one's artistic choices and give confidence to continue bravely on. It is a long and exciting journey ahead for Henry that hopefully will continue to offer many opportunities where he can fulfill his musical passions and live a rewarding life with diverse musical pursuits that can combine all of his many interests and talents," concludes Amanda.

And giving the last word to Henry: "I don't think that it matters too much who wins in a competition, as the jury is different from one to the next. One of the adjudicators told me after the announcement of the winners that 'receiving first prize doesn't mean you are better than everyone else, but it does mean that you are very lucky!'"

If luck is influenced in any way by talent, passion, dedication, and hard work then this very 'lucky' young artist is definitely one for the VAM community to watch!



Henry with VAM Symphony Orchestra

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VAM IN HONG KONG A NEW HOME FOR CHAMBER MUSIC

A small string orchestra is grouped on a plush red carpet over a hardwood parquet floor. High overhead is an elaborate crystal chandelier. Gilt plaster and carved wooden scrollwork grace the walls. To one side a glorious green-tiled pagoda-style canopy, decorated with red, green and gold paint, announces the entrance to the hall; its twin on the other side of the hall arches over a dark wooden staircase. An intricate stained-glass moon door, featuring a tiger in a lush tropical setting and colourful parrots on bamboo fronds, forms an exotic backdrop to the scene. Seventeen students between the ages of 10 and 18, playing violin, viola, cello and bass and led by VAM's Joseph Elworthy, are performing the closing concert of Chamberfest 2018 at the Haw Par Mansion in Hong Kong. The chamber music festival, held at the end of December, "symbolized the official opening of the mansion to the

general public," says Joseph, "but the project has been evolving since 2012. Originally, it was brought to my attention by the late Bing Thom, the iconic Vancouver architect; his firm was the lead architect on a proposal to revitalize one of the last remaining grand mansions in Hong Kong. There are less than five remaining. VAM became part of a strategic partnership in a proposal with the Haw Par Music Foundation, to apply for use of the mansion, which is owned by the Hong Kong government." The focus of the proposal was to develop the mansion into a musical education facility, and also to promote it as a cultural heritage site open to the public. The Haw Par Music Foundation proposal was accepted, and the facility underwent extensive upgrading and renovation, while maintaining its unique heritage features.

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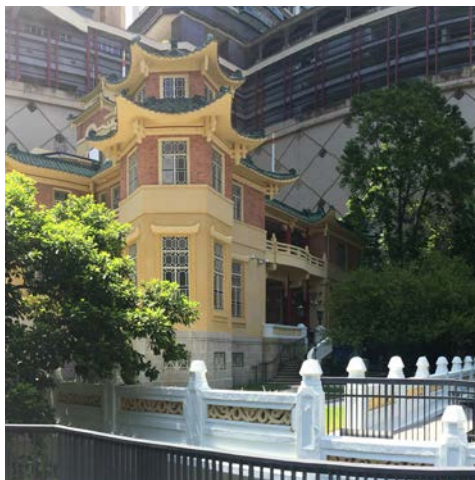
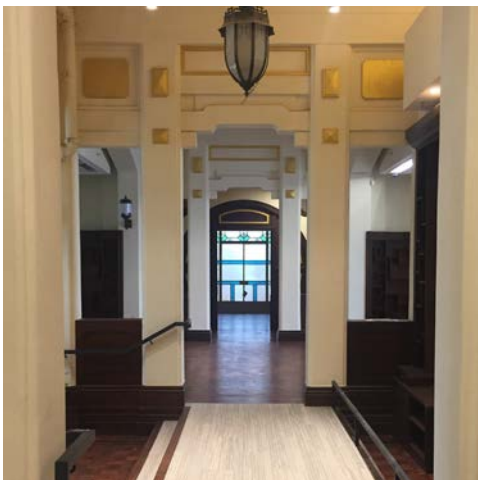
The mansion and its adjoining private garden, built in the mid-1930s, were the home of Aw Boon Haw, the manufacturer of Tiger Balm ointment. It is often described as representing a ‘Chinese Eclectic’ style, with mainly Western spatial planning and construction ornamented with traditional Chinese architectural elements. “For me it was fascinating to walk the grounds in the early days with Bing Thom, and hear his insights in terms of the history of the mansion, the architectural significance, his expert take on the aesthetic merits,” says Joseph.

“There are many unique aspects to the project,” says Joseph, “but among them is that there is a mandate to specialize in chamber music. We are aiming to be the first chamber music institute in Asia. The idea of a chamber music institute is quite revolutionary because there is such a shortage of space in most cosmopolitan Asian cities that the idea of having space to accommodate chamber groups is a very real and practical setback. But just virtually by design, with the mansion consisting of 16 very large parlour rooms with 15-foot vaulted ceilings, and a very spacious layout, it is absolutely conducive to chamber music. You could have sixteen Mendelssohn Octets happening simultaneously!” He goes on to add, “This past August when we had just taken possession, I had a summer festival and we were doing acoustical tests. It was such a Eureka moment to have multiple groups playing simultaneously, in adjoining rooms and there was no sound bleed whatsoever, just because of the concrete walls between

rooms [the mansion is reinforced concrete construction]. That’s just a stroke of luck, and all pointed towards thinking of having it as a center for chamber music because of those practical concerns.”

“Almost every child in Hong Kong participates in music education. Rather than being in competition with existing programs, by offering something that is unique and unexplored in the subject of chamber music, we found that the established music teachers have been very supportive of encouraging their students to participate in our offerings. It is a niche that wasn’t being served. The Haw Par mansion has become a fantastic resource for music students in Hong Kong. As well in the December Chamberfest we had prominent musicians from the Hong Kong Philharmonic that were part of the faculty and we gave faculty chamber music performances. So for professional musicians in Hong Kong, a unique performance venue that is tailored towards the presentation of chamber music is a great asset.”

As part of the strategic partnership, VAM has been delivering summer festivals over the past five years prior to taking formal possession (see for example Appassionato Fall 2014 and Fall 2016 editions). “This is something for which we planted the seeds many years ago. We have had over 30 VAM students and over a dozen of our faculty who have been there. So even before the doors officially opened we had established a blueprint of what VAM can provide.”



THE TRIP OF A LIFETIME

**BY SEBASTIAN
HYLAND**



“I was tired but excited as I stepped out of the Cathay Pacific airplane and into the Hong Kong International Airport after an almost 14 hour flight. The Chestnut String Quartet - Hannah Elworthy, Heather Elworthy, Trevis Wong, and I - could not wait to get to the Haw Par Mansion to rehearse for Sunday’s concert.”

This November, I experienced the trip of a lifetime! The Chestnut String Quartet travelled to the Haw Par Music Farm school in Hong Kong, the sister school of VAM, to play for the opening of the newly restored Haw Par Mansion. The Mansion used to be the home of the Tiger Balm Family, and it was graciously donated to be used by local young music students. Up on a hill sits this beautifully restored three story masterpiece with green-tiled double eaves, red pillars, and colourful round stained glass doors. We particularly enjoyed playing on the upper balcony, surrounded by lush mountains, looking out over the city. We lived the life of professional musicians: we practiced shortly after arrival, pushed on through the jet-lag, woke up very early each day and practiced

in our hotel rooms. After two full days of rehearsal and plenty of delicious dumplings at Din Tai Fung, we were ready to go to the stage for our concert.

We jumped on the MTR subway and in no time we were at the PMQ, the venue of the concert. We performed our own repertoire, and we joined up with the Haw Par Music Farm’s string orchestra. After the concert, we went down to historic Hollywood Road, which was the second road built in Hong Kong, finished in 1844. There, we performed for the public. We did well with our Chamber Scramble pieces, which we had only 15 minutes to rehearse the day before! The gorgeous view of the city at night from the top of Victoria Peak was a perfect ending to our last night.

CONGRATULATIONS COMPETITION WINNERS!

SEPTEMBER 2018 - MARCH 2019

2018/19 VAM JUNIOR SYMPHONY CONCERTO COMPETITION

Name	Teacher
Tomo Hiroyasu, violin	Nataly Pogrebetsky
Aeri Seong, flute	Seonghee Han
Lincoln St. John, viola	Isabelle Roland

2018/19 VAM INTERMEDIATE SYMPHONY CONCERTO COMPETITION

Name	Teacher
Christy Hung, flute	Chang-li Liu
Chloe Wang, violin	Domagoj Ivanovic
Joseph Zheng, violin	Domagoj Ivanovic

2019 BJORN & LORI HAREID SENIOR SECONDARY COMPETITION

Name	Award	Teacher
Hamilton Lau	Bjorn & Lori Hareid Scholarship (\$2,000)	Amanda Chan
Michelle Xu	Loyal Protestant Association Scholarship (\$1,250)	Kenneth Broadway & Ralph Markham
Augustin Henry Wright	Michael & Mary Shields Scholarship (\$1,000)	Rebecca Kelly
Ivy Lin	Roderick H. McRae Memorial Scholarship (\$500)	David Vandereyk
Mina McKenzie	VAM Scholarship (\$500)	Susan Quyang
Brandon Jong	VAM Scholarship (\$500)	Rebecca Kelly

2019 PHYLLIS SALTER PIANO COMPETITION

Name	Award	Teacher
Hamilton Lau	\$1,500 scholarship	Amanda Chan
Brandon Jong	\$1,200 scholarship	Rebecca Kelly
Henry From	\$700 scholarship	Amanda Chan
Sebastian Tia	\$500 scholarship	Alana Chan
Alice Lee	\$500 scholarship	Amanda Chan

2019 EDITH LANDO GIFTED YOUTH COMPETITION

Name	Award	Teacher
Mildred Wang, violin	Edith Lando Gifted Youth Scholarship (\$1,000)	Lawrie Hill
Rachel Wei, flute	Eugenie & Edward Yeung Scholarship (\$500)	Brenda Fedoruk
Eileen Tian, cello	Seymour & Janet Vineberg Memorial Scholarship (\$250)	Joseph Elworthy
Ruby Li, cello	Harold & Florence Morris Scholarship (\$250)	Audrey Nodwell
Mio Malie Nakajo, violin	Malcolm G. Aikman Scholarship (\$250)	Nicki Stieda
Victoria Tsang, piano	Yashwant & Tarun Damji Sidpra Memorial Scholarship (\$250)	Angela Schiwy
Ryan Wang, piano	Ann Lesley Bain Memorial Scholarship (\$250)	Lee Kum Sing
Justin Junwoo Ha, violin	Dr. & Mrs. Joseph H. Cohen Scholarship (\$250)	Ji Eun Jenny Lim

2019 JEROLD GERBRECHT WOODWIND & BRASS COMPETITION

Name	Award	Teacher
Diana Wu, horn	First Place Winner	Carla Hallett
Tiana Ropchan, oboe	Second Place Winner	Geronimo Mendoza
Henry Chang, trumpet	Third Place Winner	Ellen Marple
Hannah Elworthy, trumpet	Scholarship Recipient	Marcus Goddard
Hajoun He, trombone	Scholarship Recipient	Ellen Marple
Zoe Lee, flute	Scholarship Recipient	Christie Reside
Julie Ou, trombone	Scholarship Recipient	Ellen Marple
Francis Sadleir, clarinet	Scholarship Recipient	A. K. Coope
Martin Tao, trombone	Scholarship Recipient	Ellen Marple
Bowen Xiao, saxophone	Scholarship Recipient	Tina Wang

PEOPLE IN THE NEWS

ASLAN ASLANOV (college piano, Amanda Chan) won third prize in the Pacific Rim International Music Festival Competition.

LAURA BRAS and **MYLLES MONDRAGON** (piano, Alana Chan) performed their debut concertos with the Simon Fraser University Concert Orchestra.

ALANA CHAN (piano faculty) was invited to be the Assistant Conductor for the musical production of *Once Upon a Mattress* presented by North Shore Light Opera Society.

KENNY CHENG and **SEBASTIAN TIA** (piano, Alana Chan) performed solo repertoire at the James Cowan Theatre of the Shadbolt Centre for the Arts.

City Opera's 'Nigredo Hotel', under the direction of **ALAN CORBISHLEY** (voice faculty) was named in the 2018 "Best of" list by Vancouver Classical Music under the category of most challenging experiment.

Electronic composition *Frostbite* by **IVAN FLORES** (college composition, Edward Top) was performed during the 6th Annual Electroacoustic Concert Zap!! In Vancouver's Western Front in November, 2018.

MATTHIEU FORESI (composition, Edward Top) will perform his new sonata for piano in September 2019 as winner of the Muzewest Concerts Piano Excellence Scholarship Competition Finals.

CARLA HALLETT (horn faculty) released the album "Flying Horses" with Robert Minden, available on Apple Music, Spotify, and CDBaby.

EVA AND ROBERT JARVIS (piano, Rebecca Kelly; violin, Lawrie Hill) were invited to perform as part of Milner Christmas Magic in Qualicum Beach in December 2018.

SEVAN KOCHKARIAN (college alumna) has been accepted into the Masters in Opera Performance program at McGill University.

HAMILTON LAU (YACP piano, Amanda Chan) won the 2018 Pacific International Youth Music Society Competition.

Music Without Borders Society, with co-Artistic Director **MONICA LEE** (piano faculty), presents a Young Prodigies Concert in April 2019 featuring seven young artists to perform with an orchestra.

JOSHUA LIU (YACP piano, Rebecca Kelly & Amanda Chan) received Honours on the RCM ARCT Advanced Pedagogy Written and First Class Honours with Distinction on the ARCT Advanced Pedagogy Practical examinations.

EMMI MARLHERBE (alumna, Robin Copas) and **EILEEN TIAN** (cello, Joseph Elworthy) were featured in the Miramax film *The Perfection*. **ROBIN COPAS** (cello faculty) served as on-set consultant and instructor for the actors.

BALAKSHAN SIDHU (YACP trombone, Ellen Marple) was accepted into the Army Reserve Band.

BARUNI SINGH (voice and piano, Chloé Hurst) was in the children's chorus of Vancouver Opera's *La Bohème*.



CAROL TSAI (alumna, Audrey Nodwell) has been offered the role of Academist with the Bamberger Symphoniker in Germany, a two year program playing with the Bamberg Orchestra. C

TINA WANG (saxophone faculty) was awarded the 2018 RCM Teacher of Distinction Award.

TRACY Q. WANG (theory, Rebecca Kelly) received First Class Honours for RCM Grade 8 Rudiments.

‘The Cold Winter Days’, a piano composition by **JONATHAN WENG** (composition, Edward Top), was awarded First Prize at the 2019 Grand Prize Virtuoso International Music Competition “Paris and London” and Second Degree Diploma in International Category at the Golden Key Music Festival in Vienna.

CAMERON WONG (piano, Rebecca Kelly) received First Class Honours for RCM Grade 8 Piano.

VICKY ZHANG (college alumna, Brenda Fedoruk) was accepted into the Masters of Performance, Flute program at UBC.

MATTHIEU FORESI, IVAN FLORES, HENRY FROM, LUCAS O’BRIEN, FRANCIS SADLEIR, JONATHAN WENG, ADAM JUNK, and **LEONARD GAO** (composition, Edward Top), and **KAMRAN SHAHROKHI** (composition, Benton Roark) had works performed at Vancouver Pro Musica’s 2019 Sonic Boom.

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For more information on how to include VAM in your estate planning, or if you’d like to advise us that you have included VAM in your legacy plans so that we can thank you and ensure that your wishes are met:

Contact Gloria Wong at
gloria@vam.ca | 604-734-2301
To learn more, visit www.vam.ca/support-vam

VAM HONOURS PEDAGOGUE ALDO PARISOT

VAM Honours the legacy of Aldo Parisot, who passed away December 2018 at the age of 100. As many local cello enthusiasts will recall, in 2010, VAM had the pleasure of hosting Mr. Parisot for a week-long festival that paid homage to his pedagogical legacy. The VAM Parisot Cellofest involved over fifty cello students, as well as guest faculty comprised of esteemed alumni of the “Parisot School” of cello-playing from various prominent professorships across Canada: Shauna Rolston and Roman Borys (University of Toronto), Paul Marleyn (University of Ottawa) and Thomas Weibe (University of Western Ontario). This proudly Canadian contingent reconvened for the September 30th celebrations (along with close to 100 former students spanning six decades), with many fond stories and recollections shared from our experience together at VAM in 2010.

Canada plays an important role in tracing the lineage of Parisot students. Nearly every professional cellist produced in this country made a pilgrimage to the Banff Centre of the Arts at some time in their career to participate in Mr. Parisot’s legendary masterclass workshops, which he delivered for over forty years. This list includes countless VAM cellists, as well as venerable VAM cello faculty member Judith Fraser, who became a close and dear friend to Mr. Parisot.



Aldo Parisot at VAM's
Parisot Cellofest (2010)



Joseph Elworthy with
Aldo Parisot (2018)



SPRING CALENDAR HIGHLIGHTS

FRIDAY, MAY 17 AND 31, 7:30PM
ADULT LEARNING PROGRAM SOIRÉES
Koerner Recital Hall | Free Admission

SATURDAY, MAY 18, 2:00PM
FOR THE BEAUTY OF THE EARTH:
VAM SPRING CHORAL CONCERT
Koerner Recital Hall | Free Admission

SUNDAY, MAY 19, 2:00PM
KOERNER PIANO TRIO:
THE PIANO TRIOS OF SHOSTAKOVICH
Koerner Recital Hall
Tickets \$18, \$15 student/senior at
koernerpianotrio.com

THURSDAY, MAY 23, 7:30PM
ALTO CLEF FESTIVAL CONCERT
Koerner Recital Hall | Free Admission

SATURDAY, MAY 25
ORCHESTRAL YEAR-END CONCERTS
Pre-Junior & Junior Orchestras: 6:00pm
Intermediate Orchestra: 7:30pm
Koerner Recital Hall | Free Admission

SUNDAY, MAY 26, 2:00PM
MARIAN SCHREIBER
SUZUKI FESTIVAL CONCERT
Orpheum Theatre | Free Admission

SUNDAY, MAY 26, 2:00PM
DAL RICHARDS
SCHOOL OF SWING SPRING GALA
Koerner Recital Hall | Free Admission

MAY 28 AND 29, 7:30PM
VAM MUSICAL THEATRE:
THE MUSIC OF THE NIGHT
Koerner Recital Hall
Free/Pay What You Can at the door

SATURDAY, JUNE 1, 10:00AM
GROUP PIANO SPRING CONCERT
Koerner Recital Hall | Free Admission

SATURDAY, JUNE 1, 2:00PM
VAM SCHOLA CANTORUM AND
VANCOUVER VIOLS
Koerner Recital Hall | Free Admission



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- invest in our students with **scholarships and bursaries** to lift financial barriers;
- reach out to the **community** with VAM's signature VAM Symphony Orchestra Series at the Orpheum Theatre.

Together with your partnership as a VAM donor, we can enable students to grow and share their talents and love of music close to home and around the world for years to come.

Your gift can positively touch all of our students – here are some examples of what a donation can enable:

- \$75** – Buys 1 quality music stand and renews our fleet of indispensable companions at lessons and concerts;
- \$250** – Helps 1 piano keep its pitch and sing in-tune;
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