

APPASSIONATO



Forging Ahead in a New Educational Landscape

MEMBERS OF VAM'S
STAFF AND FACULTY
ON ONLINE LEARNING
(P. 4)

ACCLAIMED LUTHIER
WILDER & DAVIS
OPENS A NEW OFFICE
IN VANCOUVER (P. 12)

BRYAN WONG'S STORY
ON HOW MUSIC HELPS
IN DIFFICULT TIMES
(P. 16)



From the President & CEO

Welcome to the Winter 2020 edition of Appassionato that recognizes the accomplishments of our students, faculty, and alumni. Despite the changes in the past half a year, I hope you and your families are doing well. In this edition, we celebrate our alumni, the continued resilience in our community, and the innovative prowess of our faculty, saluting the ways in which we continue with life and music-making and education in a safe manner.

I want to take this opportunity to express a heartfelt thank you to our faculty, students and their families, for not only embracing the switch to online learning but also applauding the positive results that has emerged from this experience. This is not an easy period for anyone, but by recognizing the power of community and the importance of our individual and collective actions, we can emerge from this understanding the true meaning of togetherness.

Musically Yours,
Joseph Elworthy, VAM President & CEO

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APPASSIONATO

Barbara Dominik, *Writer*

Pictured on cover: VAM Symphony Orchestra (Ian Parker conducting) in a COVID-safe rehearsal, using a combination of distancing, masks, and portable barriers.

From the Board Chair

Dear Members of the VAM Community:

To say that the year 2020 has been one of great challenges is an understatement. Each of us has felt the impact of the pandemic in almost every aspect of our lives. The Vancouver Academy of Music has weathered the First Wave by first addressing the health and safety of our students and their families, the faculty, and our administrative staff. Under the leadership of our CEO, Mr. Joseph Elworthy and his team, the school has been nimble in evolving novel methods of delivering music education. This has always been our prime directive and the use of digital technology has helped us to continue our mission.



It is heartwarming to see and hear of how enthusiastically our students and faculty remain connected through their mutual love of music. In this edition of our newsletter, we will be sharing some vignettes that illustrate how our learners and teachers have demonstrated their resilience and their dedication. Even in a COVID-19 environment, there have been wonderful accomplishments by our students and alumni. Please join me in celebrating their achievements as you enjoy this newsletter.

On behalf of the Board of Directors, I wish all of you a safe and healthy holiday season and I look forward to the 2021 with a renewed sense of optimism. I believe that we need the common language of music now more than ever, and we are all grateful for your support. We are all in this together.

Kindest regards,

Dr. Raymond Dong, MD, FRCP(C).
Chair, Board of Directors,
Vancouver Academy of Music

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VAM's Orchestral Program is supported by:

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Charitable Foundation

The R & J Stern
Family Foundation

Adrienne S. Chan

Finding Promise in a New Educational Landscape

Amanda Chan, Adam Junk, and Daniel Marshall, three members of VAM faculty and staff, share insight on the world of online learning and performance.

Perspective: Online Learning and Performance

Focusing In on Learning

with **Amanda Chan** - Department Head, Piano

With no way to predict how long the pandemic would last, we had to come to terms with the idea that teaching online was our only option. Not only did I need to keep teaching students who craved some semblance of weekly normality, but I needed to continue preparing my students for their upcoming summer exam commitments. I settled in with just the bare essentials I had around the home – basically an old iPad and a kitchen stool for the device to sit on. In fact, the most difficult part was figuring out how to prop the iPad up at the proper height and angle.

When I first started giving online lessons through Zoom, I honestly wanted to give up straight away. The sound quality was less than ideal and the automatic audio adjustments would cut out the loudest and softest sounds. On a piano, where such extreme dynamic ranges are normal, the sound would cut out quite regularly. I would be left watching a student moving their fingers soundlessly on the keyboard. Additionally, there is a time delay, which I quickly discovered when I tried to count or clap along to their playing to keep them steady. Having to stop the students' playing each time before giving any instruction was an adjustment requiring more patience from both sides of the screen. Finally, having

a small screen to view the student on was a challenge. But with time and practice, things improved. We discovered the all-important “enable original sound” button that eliminated the audio correcting problems and people updated their home wifi strength and microphone systems, and eventually the online lessons became surprisingly manageable and acceptable. In fact, we started to notice fringe benefits, such as not having to deal with traffic stress, having easy access to the comforts of your own home, and parents being able to utilize their time better at home while their kids are having lessons.

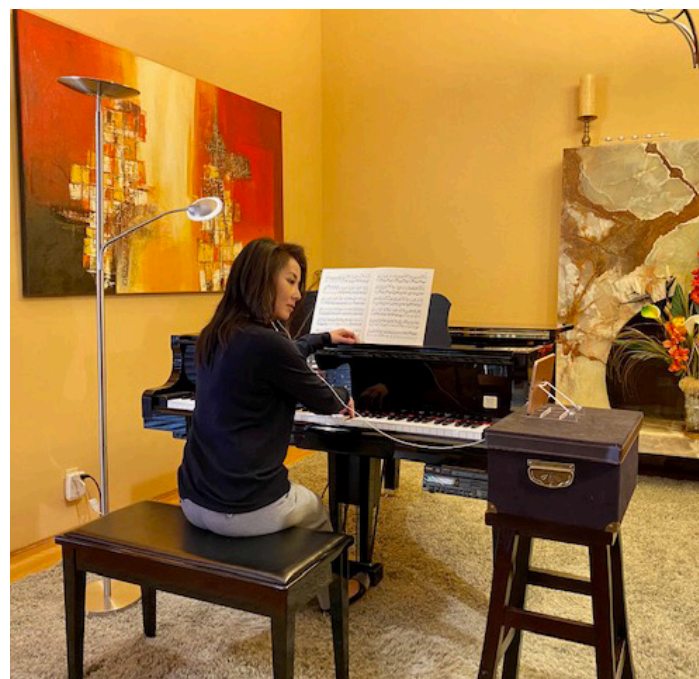
The online lessons themselves are different from face-to-face in a number of ways. The most important difference is that it requires the student to take on more responsibility. During the lessons, they need to process what I am telling them, ask any questions they may have, put the instruction into their own words, and write it down on their scores. The beauty of this is that the process ensures both their understanding and their accountability for correcting the mistakes. The process of explaining a correction often will take longer, but as it turns out, this isn't necessarily a bad thing. It guarantees the student not only fully understands

the instruction, but that the correction is completed with absolutely security. The other big difference is what I call “micro-listening”. Through the screen audio, I need to intensify the way I listen in order to catch all the nuances in the sound being projected. However, this all requires 100% focus and concentration and for teachers who are teaching hour after hour, the days are exhausting, albeit rewarding. Now that we are six months in, I do certainly find myself settling into the constancy – sort of like driving on the L.A. freeways!

The students have been quite wonderful in adapting. There were always initial worries about not knowing how to set up their devices and whether they would be able to learn off of a screen. But once they had their first lesson, the response



Students overall have improved their focus, attention, and willingness to practice more during the week – all great and unexpected benefits.



Amanda Chan teaching an online lesson

was invariably, “it was much better than I thought it would be.” After a couple of weeks, every student had acclimatized so well that it seemed like we’d always had lessons online. Students overall have improved their focus, attention, and willingness to practice more during the week – all great and unexpected benefits.

People are generally resilient by nature. If we are told we can’t do something one way, we try to figure out how to do something another way. Right from the spring, I opened up a group discussion amongst the piano faculty which was a great help. Some colleagues are very tech savvy and were immediately able to offer suggestions that were incredibly helpful. As well, just reaching out and feeling communal support while we were all struggling during quarantine and having to adapt to a new format of teaching was reassuring.

For musicians, not being able to give live performances is the equivalent of having the air taken away from us. My trio, the Koerner Piano Trio, has been very fortunate to be invited recently to perform at a couple of concerts around town, with the audience socially distanced and limited in numbers. The experience has been incredible! Playing together again and reaching out to real audiences felt so special. The support we got from the public was extremely inspiring. The exact nature of the future for performers is still unknown, but what we have learned is that people will always desire live music and the connection they feel in the presence of live performers.

I believe people are quite flexible, and it seems musicians just can’t stop their strong desire to express and communicate and have continued to find ways to do so; in the blink of an eye, musicians all around the world adapted to making video recordings to put on YouTube and live streaming concerts. In a way, doors have been opened where all options are possible and viable for musicians, perhaps not to replace live performances, but to add to the ways we can reach out to bigger and more diverse audiences. Music will always be a necessity in people’s lives. It is the universal language, after all, and can transcend all pandemics. I believe the young future talents of tomorrow will undoubtedly create even more performance outlets that we have yet to imagine.

On Stage at the Fireside

with **Adam Junk** - Orchestra Manager & Events Coordinator

Stop right here! If you haven't already, go immediately to your computers and have a look and listen at what the amazing young people of VAM have been doing! In this time of being apart, they have produced the most amazing online togetherness. You will find collaborations of all the VAM orchestral groups, performances by young soloists for virtual Strawberry and Tea, and an intercontinental collaboration with a children's choir in China. They. Are. Fabulous.

Adam Junk, VAM's Orchestra Manager and Events Coordinator, has been working like crazy to make all this happen. In his second year on the job he is charged with the task of making the Orchestra program, identified by VAM's COVID-19 Restart Plan as a Phase 1 priority, workable with in-person delivery. "We started meeting in person in September, every Saturday with our students. We have numerous safety protocols and procedures in place, from screens and dividers, in particular between the wind and brass players, to fabric bell coverings for the winds and brass.

All our strings wear masks. We have smaller numbers in the groups, more space between the players, slightly shorter rehearsals. We subdivided the strings into multiple groups for rehearsing, and then combined those with our winds and brass for our recordings, keeping them separated in between. For the younger groups, where there is a little more stopping and starting, as the kids are just getting the hang of it, we narrowed the scope. Instead of doing three large pieces and trying to synch up those pieces, each independent string group would focus on a portion of a piece.

We have had a recording project with each of our orchestras here at VAM. With the recording, all the students are able to get instant feedback. There isn't any hiding with a recording. They are mic'd as a group, with three different microphones to be able to capture the violins, winds and brass, cello, and the middle range.

For the recording process I learned that I had to seek help. One of our international College students, Dario Acosta, a Composition Artist Diploma student from Mexico, had undergraduate training in audio and sound engineering, and has been trained and has experience recording an orchestra. This was definitely a moment when we were sent the right person at the right time! He has been such an asset. Over the early shutdown we did some virtual orchestra projects where the students would record themselves in their house playing the piece. We would create something for them to play with, maybe a play-along track or a click track. For the younger members it might be several options: click track, click track with their part only, or click track with their part and maybe a piano accompaniment. This was all done with our software, so we were able to give these kids some incredible tools. Then

The kids have an incredible ability to capture themselves...they are learning they can record at home, realizing 'oh that wasn't so bad, I can do that in my living room.'



we would have sixty different pieces to splice together into a video. Once again Dario was an incredible asset in being able to overlay all these tracks.

Another hat that I wear is that of Event Coordinator for the Strawberry and Tea series, and a new faculty video series that we call the Fireside Performances. The Fireside Performances are supported by someone in the community who can nominate a performer from participating faculty to record a short musical offering on video. They can be recorded by the performer at home or in their office space. There are already more than a dozen of these performances on our YouTube channel featuring numerous faculty members on a variety of instruments. [Editor's note: Definitely check out the sweet cameo by VAM President and CEO Joseph Elworthy's lovely dog, Toffee, in a performance of Bach's Prelude from Suite No. 1 in G Major!]

I've also been organizing the virtual Strawberry and Tea series. These concerts are open to all our students; originally they were in-person concerts, with a strawberry

and tea reception. Now the students record themselves at home, send in the performance, and we compile them into concert-length video performances. The kids have an incredible ability to capture themselves. They usually use their cell phones, are able to record themselves in high-quality video and send directly to us, often without help. They are learning they can record at home, realizing 'oh that wasn't so bad, I can do that in my livingroom.' There are not quite the same demands on the performers, but there is still the outlet for an opportunity to perform, record, press the red button with one shot to get it right. Even if they are only accessible through a phone or computer screen, these outlets are really important for this generation of 'quaranteenagers'. We are a school that is founded on performance. It is so important as part of our legacy through this time that we keep performance at our core."

Congratulations!

COMPETITION WINNERS & PRE-COLLEGE SCHOLARSHIP RECIPIENTS

SEPTEMBER - OCTOBER, 2020

2019/20 VAMPJ, VAMJS, & VAMIS COMPETITIONS

Name	Category	Teacher
Jeffrey Kang, violin	VAMIS Concerto Competition Winner	Domagoj Ivanovic
Aeri Seong, flute	VAMIS Concerto Competition Winner	Brenda Fedoruk
Phoebe Fang-Ying Lan, cello	VAMIS Concerto Competition Winner	Joseph Elworthy
Adrian Lee, cello	VAMIS Concerto Competition Alternate Winner	Mary Thomson
Adam Ngui, violin	VAMJS Concerto Competition Winner	Nicki Stieda
Qiuzi Nini Lu, cello	VAMJS Concerto Competition Winner	Joseph Elworthy
Hyden Ho, violin	VAMJS Concerto Competition Winner	Ashley Plaut
Stella Ivanovic, violin	VAMJS Concerto Competition Alternate Winner	Domagoj Ivanovic
Charles Lim, violin	VAMJS Concerto Competition Alternate Winner	Hyeajung Park
Race Li, cello	VAMPJ Debut Spotlight Solo Competition Winner	Joseph Elworthy
Yujing Lin, violin	VAMPJ Debut Spotlight Solo Competition Winner	Ji Eun Jenny Lim
Yuhan Lin, violin	VAMPJ Debut Spotlight Solo Competition Winner	Ji Eun Jenny Lim

2020 KAY MEEK COMPETITION

Name	Award	Teacher
Chaeyeon (Ally) Yi, violin	Kay Meek Scholarship (\$1,500)	Domagoj Ivanovic
Beno Huang, cello	Alex Drennan Scholarship (\$1,300)	Joseph Elworthy
Megan Wang, violin	Provincial Chapter IODE Scholarship (\$1,100)	Domagoj Ivanovic
Sunny Wong, oboe	VAM Scholarship (\$1,000)	Geronimo Mendoza
Megan Cheng, cello	VAM Scholarship (\$1,000)	Joseph Elworthy
Asim Khalilov, cello	VAM Scholarship (\$1,000)	Joseph Elworthy

Taking the Driver's Seat

with **Daniel Marshall** - Faculty, Theory Department;
VAM Director of Programs & Communications

In its second year at VAM, the summer intensive Accelerated RCM Theory 8 course got a pretty complete makeover this year, moving from in-person to online delivery and incorporating a variety of synchronous and asynchronous learning methods.

The program that was delivered this year included some key components:

- An initial student-directed screening module with a qualifying exam at the end of it to make sure that all the students entering the course had a similar baseline of knowledge
- Placement into small, learning-compatible groups for online group work
- Pre-recorded video lectures, with an accompanying workbook, that students would watch and listen to on their own
- Tandem incorporation of the RCM online study modules and unit tests
- Zoom working sessions, where students would work in individual breakout rooms on practice materials, with the help of the instructor
- Focus in the last week of the course on practice exams similar to the RCM Final Exam

Daniel Marshall of VAM's Theory Department taught this year's Accelerated RCM Theory 8 Online course and developed the video lectures, screening module materials, and course materials. "When a student first contacted me I would send them the screening booklet and exercises. They were expected to review this entirely on their own as an independent learning component. They would then take an online assessment test of their knowledge, and would need a minimum of 85% to enter the course. In addition to setting a

baseline of knowledge, the screening test results also helped give me a glimpse of the students' abilities so I could divide them into small, compatible learning groups of no more than 3-4 students each. A total of 13 students completed the course in the July and August sessions combined.



[T]he balance of supervised practice and independent work empowers the student to be in the driver's seat of their own success, with the instructor guiding (sometimes firmly!) from the passenger side.



Approximately a week before the first Zoom class, I sent them the first homework assignment with the first video lectures. These were recordings that I made myself, a new experience for me which was fun! There are 12 total videos that accompany a workbook that I prepared. Students would have their books with them while watching the video as it explains concepts, covers sample questions with explanations, and instructs them at certain points to pause and copy information into their books. Then they would send me their completed notes to show that they were watching and following along.

(Continued on next page)

By the first class, students had already done a substantial amount of work, so we could hit the ground running when we finally met as a group. The idea was to leave all the lecturing to them to watch and listen on their own time, and then use the class time for interactive exercises and drills. The pre-recorded lectures helped make the learning quite efficient, allowing us to keep the actual class time on Zoom shorter; Zoom meetings often become a bit of a challenge when they are too long, especially for the younger students. The live online classes consisted of sixteen 45-minute classes, meeting four days a week for four weeks.

This offering is a partner course to the RCM online study guide and exam. RCM has a very effective online method of testing theory for this intermediate level which breaks the curriculum up into individual units, each of which has a unit test. There are eight units, and then one final exam. For the course mark, each unit test is worth 5% and the final test 60%. This approach helps relieve certain pressures of the traditional exam, where the entire theory grade rests on the academic performance of one specific day."

The proof of the pudding, as the saying goes, is in the eating. All the students who took the summer intensive

online course performed extremely well on the RCM exam. Daniel notes, "There were even some students who came in with no theory training at all, except for what they learned through studying their instrument. It was a challenge, but they worked incredibly hard and their progress skyrocketed."

Summarizing, he says, "This model of delivering the course has many strengths. The intermediate levels of RCM online theory exams offer endless access to practice questions, allowing students to isolate skills, drill, and repeat, which is vitally important for developing fundamentals. In the VAM companion course, the balance of supervised practice and independent work empowers the student to be in the driver's seat of their own success, with the instructor guiding (sometimes firmly!) from the passenger side. Because of this, each student can take great pride in their work. Going forward into future summers, options for either an online delivery or a blended delivery of online and in person will almost certainly continue. Despite the challenges of the pandemic, COVID-19 has led us toward new learning methods that yield great effectiveness, undoubtedly here to stay in the long run, yet which might have remained unexplored had the 'current normal' never unfolded."

To form the **harmonic minor**, start with the natural minor and **raise** scale degree number **7**

Type: ☐ Major ☐ Harmonic Minor ☐ Melodic Minor

Example 1: **String quartet** score

Violin 1
Violin 2
Viola
Cello

II

PAGE 43, BOTTOM

Pause and copy everything highlighted into your book.

The first division of the beat is called the **pulse**.
In simple time, each beat has **two** pulses.

The type of beat is a(n):
☐ Quarter note
☒ Half note
☐ Whole note

The type of pulse is a(n):
☒ Quarter note
☐ Half note
☐ Whole note

beats per measure:
☐ 2
☒ 3
☐ 4

Type	Description	Example
Major Triad	Uppercase Roman Numeral	I
Minor Triad	Lowercase Roman Numeral	ii
Diminished Triad	Lowercase with "o"	vii°
Augmented Triad	Uppercase with "+"	III+

F Major:

Type: Maj Min Min Maj Maj Min Dim Maj
Symbol: I ii iii IV V vi vii° I

RCM Exam Results

Gold Medal

Jin, Eric (A.K. Coope), Grade 10 Clarinet
Loganathan, Sruthy (Chloe Hurst), Grade 6 Voice

First Class Honours with Distinction

Azizi, Ryan (Alana Chan), Grade 4 Piano
Billesberger, Karina (Daniel Marshall), Grade 8 Theory
Chan, Kara (Djina Stojkov), Grade 7 Piano
Chan, Kyle (Djina Stojkov), Grade 10 Piano
Chow, Christina (Rebecca Kelly), Grade 8 Theory
Elworthy, Hannah (Daniel Marshall), Grade 8 Theory
Fattedad, Chloe (Monica Lee), Grade 7 Piano
Fattedad, Paige (Monica Lee), Grade 1 Piano
Fattedad, Paige (Monica Lee), Grade 3 Piano
Fong, Samantha (Martha Brickman), Grade 6 Piano
Han, Emily (Rebecca Kelly), LLCM Performance Diploma
Piano
Hui, Alexandra (Daniel Marshall), Grade 8 Theory
Hyland, Sebastian (Lawrie Hill), Grade 10 Violin
Kin-Leung, Kasia (Daniel Marshall), Grade 8 Theory
Kuo, Rheanne (Gaye Alcott), Grade 10 Piano
Lee, Caitlyn (Martha Brickman), Grade 6 Piano
Li, Derek (Rebecca Kelly), LLCM Performance Diploma Piano
Liu, Carol (Daniel Marshall), Grade 8 Theory
Lo, Alexandra (Daniel Marshall), Grade 8 Theory
Lui, Victor (Rebecca Kelly), FLCM Performance Diploma
Piano
Mantle, Miles (Hanh Nguyen), Grade 7 Classical Guitar
Mason, Kai (Hanh Nguyen), Grade 5 Classical Guitar
Miller, Isabel (Alan Corbishley), Grade 7 Voice
Ngui, Adam (Shirley Lum), Grade 10 History
Shmigelsky, Tavian (Donna Lee), Prep B Piano
Szeto, Janice (Daniel Marshall), Grade 8 Theory
Tsang, Victoria (Angela Schiwy), Grade 9 Piano
Wang, Ann En-Xin (Amanda Chan), Grade 10 Piano
Wazani, Sara (Hanh Nguyen), Grade 7 Classical Guitar
Wong, Ceto (Daniel Marshall), Grade 8 Theory
Wong, Zachary Him Yui (Teresa Ho), ARCT Performers Piano
Wong, Zachary (Rebecca Kelly), ARCT (T) Elementary
Teacher Practical Piano
Wong, Zachary Him Yui (Teresa Ho), ARCT Performers Piano
Xie, Christopher (Daniel Marshall), Grade 8 Theory
Yang, Yimin (Alana Chan), Grade 5 Piano
Yin, Justin Er Da (Daniel Marshall), Grade 8 Theory
Zhang, Timmy (Amanda Chan), Grade 8 Piano

First Class Honours

Bird, Alison (Alana Chan), Grade 5 Piano
Cann, Kaitlyn (Djina Stojkov), Grade 9 Piano
Chen, Chloe (Teresa Ho), Grade 7 Piano
Demeter, Emma Krista (Martha Brickman), Grade 7 Piano
Hyland, Sebastian (Amanda Chan), ARCT Performers Piano
Jarvis, Robert (Rebecca Kelly), Grade 8 Theory
Jones, Beatrice (Rebecca Kelly), Grade 8 Piano
Lee, Amanda (Martha Brickman), Grade 8 Piano
Li, Derek (Audrey Nodwell), Grade 10 Cello
Li, Joy Xinran (Amanda Chan), Grade 10 Piano
Li, Leon (Amanda Chan), Grade 10 Piano
Ng, Daniel (Djina Stojkov), Grade 7 Piano
Ngui, Adam (Shirley Lum), ARCT Analysis
O'Neill, Iris (Daniel Marshall), Grade 8 Theory
Remedios, Isabella (Djina Stojkov), Grade 6 Piano
Sam-Weng, Kingston (Rebecca Kelly), Grade 8 Piano
Sunwoo, Angelina (Angela Schiwy), Grade 8 Piano
Tsang, Mitchell (Rebecca Kelly), Grade 8 Piano
Wong, Joanna (Teresa Ho), Grade 7 Piano
Wong, Zachary (Rebecca Kelly), ARCT (T) Elementary
Teacher Written Exam
Xie, Christopher (Martha Brickman), Grade 6 Piano
Zhang, Cynthia (Alana Chan), Grade 8 Piano

Honours

Chan, Jonathon (Amanda Chan), ARCT Performers Piano
Lu, Vanessa (Teresa Ho), ARCT Performers Piano

Prestigious Luthier Opens Shop in Vancouver

Many of us – students to professionals alike – have good memories of the pilgrimage to the Sylvia Hotel in Vancouver's West End, of going up the elevator, stepping out onto the floor that has been temporarily transformed into a self-contained luthier shop: instrument cases are crammed into corners and cover the beds, every surface (including the floor) is put to use, desks and portable tables are covered in tools, and the sound of instruments being played wafts out of rooms all along the hallway. This was Wilder & Davis Luthiers on their semi-annual West Coast tour. Last spring, a global pandemic intervened. May 2020 marked the first spring in many years that Wilder & Davis did not travel west. Remarkably, this circumstance proved, for the Vancouver music community, to be a blessing in disguise.

Brian Mix, Manager of the newly-minted Wilder & Davis Vancouver office, offers the background: "It has long been the desire of musicians in Vancouver to have Wilder & Davis in Vancouver on a permanent basis. In a way Tom Wilder was setting the groundwork through his visits here, but always wondered whether it would be financially viable. When COVID-19 hit, Tom phoned me up to ask whether I would facilitate a bow rehair service, coordinating drop-off and pick-up for turn-around service to Montreal. I've been a client of W&D from their first trip – I believe I was their second client, Eric Wilson having been their first. Then in June Tom phoned me up and said, 'maybe it's time to take



I really wanted to serve the local community...to make sure it was an effective and useful place for Vancouver musicians to get work done, and that meant having luthier services.



the jump and look for possible locations, and was I interested in getting on board with that?" "

That began the conversation. Brian came to Vancouver to study cello at UBC, and has been a professional cellist ever since (while also practicing as a criminal lawyer for the past three years!). He says, "One of my concerns was that I really wanted to serve the local community not just to keep market share, but to make sure it was an effective and useful place for Vancouver musicians to get work done, and that meant having luthier services." Coincidentally, and quite independently of this new development, one of Wilder &

Davis' long-time luthiers, Charles Arsenault, had just moved from Montreal to Quadra Island. The timing of this move was perfect for a local W&D expansion. "We decided to launch a 6-month trial shop. True to Wilder & Davis form we decided to operate out of a hotel! The Victorian Hotel, on Homer Street at Pender, one of Vancouver's oldest buildings, was having its own COVID problems, because some of the rooms are B&B style rooms with a shared bathroom. This didn't really work in the current environment, so they were offering 6-month leases of rooms as work spaces. That was perfect for us. We opened our doors on August 17, had customers booked into the very first appointment from 9am on, and have had steady business since then. Charles is in town for the first week of each month. He has a very nice work bench under a bay window overlooking Pender Street, all his tools under the table and on some shelving units; it's not quite camping, but I think he would love to have a shop with tools on the walls where he can find them."

In our conversation Brian stresses two ideas: the first is that Wilder & Davis Vancouver is here to stay. "There is still a tendency to feel like W&D Vancouver is a temporary pop-up, and so when Charles is in town he gets swamped! We have a backlog not only because there was no workshop here

in May, but also because people are beginning to realize that they can get work done that they've been putting off for years because now there is the possibility of immediate follow-up."

The second is that Wilder & Davis Vancouver is a full-service branch of Wilder & Davis, with the ability to draw on all its resources, from its extensive inventory of instruments for sale, its four major Canadian markets for consignment exposure (Vancouver, Calgary, Edmonton and Montreal), the expertise of Tom Wilder, considered to be a global expert in the string instrument business, and the ability to serve the musical community in providing instruments and bows to students right up through to professional musicians.

"We are open by appointment only; we don't really intend to be a walk-in shop, rather a destination shop. We prefer to give people the service they deserve by setting aside the time for them. We are all so very happy with the business and how it is going that plans now have been hatched to look for a permanent space and make it into a permanent Wilder & Davis location."



A glimpse of Wilder & David's Vancouver office

VAM Performance Exam Results

Spring 2020

DISTINGUISHED

Cenerelli, Carl (Joseph Elworthy) - Senior Performer's Certificate, Cello	Kang, Aaron (Domagoj Ivanovic) - Senior Class 1, Violin	Tountas, Christopher (Krystyna Tucka) - Senior Class 1, Piano
Elworthy, Hannah (Ellen Marple) - Senior Class 1 with Honours, Trumpet	Kang, Jeffrey (Domagoj Ivanovic) - Intermediate Class 2, Violin	Tsang, Valerie (Amanda Chan) - Senior Class 1, Piano
Elworthy, Heather (Isabelle Roland) - Senior Class 3 with Honours, Viola	Lam, Kaylin (Joseph Elworthy) - Intermediate Class 3, Cello	Wang, Vickie (Domagoj Ivanovic) - Senior Class 2, Violin
Hii, Miles (Cyrena Huang) - Junior Performer's Certificate, Cello	Lau, Hamilton (Amanda Chan) - Advanced Senior Performer's Certificate, Piano	Wong, Bonnie (Joy Yeh) - Intermediate Class 1, Harp
Huang, Beno (Joseph Elworthy) - Senior Performer's Certificate, Cello	Li, Joy Xinran (Amanda Chan) - Intermediate Class 3, Piano	Wu, Ken (Joseph Elworthy) - Intermediate Class 3, Cello
Hyland, Sebastian (Lawrie Hill) - Senior Class 2, Violin	Lu, Qiuzi Nini (Joseph Elworthy) - Intermediate Class 1, Cello	Yeung, Charles (Audrey Nodwell) - Intermediate Performer's Certificate, Cello
Hyland, Sebastian (Amanda Chan) - Senior Class 2, Piano	Park, Jae (Lawrie Hill) - Intermediate Class 2, Violin	Yip, Zoie (Audrey Nodwell) - Intermediate Class 1, Cello
Iormetti, Vincent (Domagoj Ivanovic) - Adult Learning Class 3, Violin	Sandhar, Shaanvir (Joseph Elworthy) - Senior Class 3 with Honours, Cello	Zhang, Timmy (Amanda Chan) - Intermediate Class 1, Piano
Jong, Brandon (Rebecca Kelly) - Senior Performer's Certificate with Honours, Piano	Tai, Audrey (Victoria Moiseyeva) - Intermediate Class 1, Piano	Zheng, Joseph (Domagoj Ivanovic) - Senior Class 1, Violin
	Tian, May (Joseph Elworthy) - Senior Class 1, Cello	

EXCELLENT

Andres, Everett (Teresa Ho) - Intermediate Performer's Certificate, Piano	Chan, Rylan (Rebecca Kelly) - Junior Class 2, Piano	Gillham, Maaya (Joseph Elworthy) - Senior Class 1, Cello
Bao, Justin (Joseph Elworthy) - Intermediate Performer's Certificate, Cello	Chen, Chloe (Teresa Ho) - Intermediate Class 3, Piano	Goulding, Charlie (Joseph Elworthy) - Senior Class 1, Cello
Borins, Eva (Teresa Ho) - Intermediate Class 1, Piano	Chen, Olivia (Rebecca Kelly) - Junior Class 2, Piano	Guo, Lucas (Joseph Elworthy) - Intermediate Class 1, Cello
Borins, Zoe (Teresa Ho) - Intermediate Class 1, Piano	Crawford, Allan (Joseph Elworthy) - Intermediate Class 3, Cello	Han, Emily (Lawrie Hill) - Senior Class 2 with Honours, Violin
Brichon, Lillian (Stefan Hintersteining) - Senior Class 3, Cello	DeLisle, Paloma (Katie Rife) - Senior Performer's Certificate with Honours, Percussion	Han, Emily (Rebecca Kelly) - Senior Class 2 with Honours, Piano
Chan, Jonathon (Amanda Chan) - Senior Class 3 with Honours, Piano	Duan, Adella (Lawrie Hill) - Junior Performer's Certificate, Violin	Ho, Kaitlyn (Isabelle Roland) - Intermediate Class 2, Viola
Chan, Kwun Chak Riley (Rebecca Kelly) - Intermediate Class 3, Piano	Elworthy, Heather (Nick Anderson) - Senior Class 3 with Honours, French Horn	Ho, Liam (Joseph Elworthy) - Junior Class 2, Cello
Chan, Nolan (Rebecca Kelly) - Intermediate Class 1, Piano	Fok, Irina (Krystyna Tucka) - Intermediate Class 2, Piano	Huang, Annie (Bogdan Dulu) - Senior Class 2 with Honours, Piano
	Fok, Isaiah (Krystyna Tucka) - Intermediate Class 3, Piano	Huang, Jay (Katie Rife) - Senior Class 1, Percussion
		Ivanovic, Stella (Domagoj Ivanovic) - Intermediate Class 2, Violin

Jones, Clare (Rebecca Kelly) - Junior Performer's Certificate, Piano	Mahabadi, Dornika (Joy Yeh) - Intermediate Class 2, Harp	Tia, Nicholas Hong Tsen (Kristy-Lee Audette) - Senior Class 3, Trumpet
Juajarungjai, Navinda (Joy Yeh) - Senior Performer's Certificate, Harp	McKinley, Scarlett (Alejandro Ochoa) - Intermediate Class 3, Piano	van Jaarsveld, Leo (Audrey Nodwell) - Intermediate Class 1, Cello
Ku, Jeffrey Shuai (Domagoj Ivanovic) - Senior Class 1, Violin	Petric-Neighbour, Cleo (Boris Ulanowicz) - Intermediate Performer's Certificate, Violin	Vasic, Teodora (Joan Hurst) - Intermediate Class 2, Piano
Lee, Haley (Rebecca Kelly) - Junior Class 2, Piano	Pizarro, Emiliano (Krystyna Tucka) - Junior Class 3, Piano	Warren, Ashley (Angela Schiwy) - Intermediate Performer's Certificate, Piano
Lee De Vita, Julian (Joseph Elworthy) - Senior Performer's Certificate with Honours, Cello	Read, Alec (Noel McRobbie) - Senior Class 2, Piano	Wei, Rachel (Lawrie Hill) - Intermediate Performer's Certificate, Violin
Li, Felicia (Juan Wang) - Junior Performer's Certificate, Piano	Reinhardt, Vahla (Teresa Ho) - Intermediate Performer's Certificate, Piano	Wong, Arthur (Joseph Elworthy) - Senior Class 2, Cello
Li, Irene (Teresa Ho) - Junior Class 1, Piano	Rewcastle, Lucas (Teresa Ho) - Intermediate Class 1, Piano	Wu, Jayden (Lawrie Hill) - Junior Performer's Certificate, Violin
Li, Joanne (Juan Wang) - Junior Class 2, Piano	Sanaie, Arianna (Krystyna Tucka) - Junior Class 3, Piano	Yan, Lang (Joseph Elworthy) - Senior Class 1, Cello
Li, Leon (Amanda Chan) - Intermediate Performer's Certificate, Piano	St John, Ashleigh (Isabelle Roland) - Junior Performer's Certificate, Viola	Yeung, Charles (Rebecca Kelly) - Intermediate Performer's Certificate, Piano
Liang, Kody (Rebecca Kelly) - Senior Class 3 with Honours, Piano	St John, Ashleigh (Lillian Liu) - Junior Performer's Certificate, Piano	Zhang, Saifeier (Donna Lee-Leung) - Junior Class 1, Piano
Lin, Frank (Teresa Ho) - Intermediate Class 1, Piano	St John, Lincoln (Isabelle Roland) - Intermediate Performer's Certificate, Viola	Zhao, Renee (Joseph Elworthy) - Intermediate Performer's Certificate, Cello
Liu, Carol (Joseph Elworthy) - Senior Class 3, Cello	Tang, Elyna Hsin Tung (Joseph Elworthy) - Junior Class 3, Cello	
Loganathan, Sruthy (Kristy-Lee Audette) - Senior Class 3, Trumpet		
Low, Kai (Krystyna Tucka) - Junior Class 2, Piano		

SATISFACTORY

Alev, Maya (Teresa Ho) - Intermediate Class 2, Piano	Lian, Jielinna (Joseph Elworthy) - Senior Class 2, Cello	Wong, Bernice (Teresa Ho) - Intermediate Performer's Certificate, Piano
Chan, Cassidy (Joy Yeh) - Junior Performer's Certificate, Harp	Liu, Kathryn (Lawrie Hill) - Senior Class 3, Violin	Xia, Shitong Susie (Joseph Elworthy) - Intermediate Class 2, Cello
Del Pieve Gobbi, Sophie (Krystyna Tucka) - Intermediate Class 1, Piano	Meyer, Matthew (Donna Lee-Leung) - Intermediate Class 1, Piano	You, Elsa (Marea Chernoff) - Senior Class 2, Oboe
Gallagher, Gabriela (Krystyna Tucka) - Intermediate Class 1, Piano	Mok, Erwin (Audrey Nodwell) - Junior Performer's Certificate, Cello	Young, Hallie (Isabelle Roland) - Intermediate Performer's Certificate, Viola
Goharjoo, Melina (Lillian Liu) - Intermediate Class 2, Piano	On-Fulton, Pedia (Lillian Liu) - Intermediate Class 2, Piano	Zhang, Aidan (Joseph Elworthy) - Intermediate Performer's Certificate, Cello
Jones, Beatrice (Rebecca Kelly) - Intermediate Class 3, Piano	Pomaki, Elena (Krystyna Tucka) - Senior Class 1, Piano	Zhang, Timmy (Joseph Elworthy) - Intermediate Class 1, Cello
Jones, Flora (Rebecca Kelly) - Senior Class 1, Piano	Sam Weng, Kingston (Rebecca Kelly) - Intermediate Performer's Certificate, Piano	
Lau, Alvin (Noel McRobbie) - Senior Class 1, Piano	Tso, Elias (Joseph Elworthy) - Senior Class 2 with Honours, Cello	
Li, Andrew (Teresa Ho) - Intermediate Performer's Certificate, Piano	Wang, Harold (Joseph Elworthy) - Intermediate Class 2, Cello	
Li, Iris (Teresa Ho) - Intermediate Class 3, Piano	Wang, James (Krystyna Tucka) - Intermediate Class 2, Piano	



Joseph Elworthy and Bryan Wong

During Hard Times, Music Has Been at My Side

On May 15, 2017, Bryan Wong was on his way to the doctor to see about recurring colds and extreme headaches that had plagued his third-year university final exam period. While riding the Skytrain, precipitously, he fainted. Transported to Emergency, a CT scan revealed a tumour in the center of his brain, at the tip of the brain stem. Surgery was not an option for him, and Bryan underwent twelve sets of chemotherapy and twenty sets of radiation therapy.

“The treatments were bad, pretty brutal. During my treatments I would listen to Rachmaninoff’s 2nd Symphony, especially the 3rd movement. It would help me forget my troubles,” says Bryan. Music has been an important part of Bryan’s whole life. He began studying piano at the age of three, in Hong Kong. After returning to Vancouver at age 14, he became a student of VAM’s Sheila Hardy, and he received his Performer’s Certificate from VAM in May 2014. Past musical accolades include First Place in his classes in the Richmond Music Festival, Second place and scholarship in the Phyllis Salter Annual Piano Competition, and Fourth Place in the Provincial Bjorn and Lori Hareid Senior Secondary Scholarship Competition. Bryan won the Byng

Arts Piano Concerto Competition twice, which gave him the opportunity to play the Grieg and Liszt Piano Concertos in public performances with the Lord Byng Symphony Orchestra. He learned flute at a young age, and was enrolled in the Byng Arts Strings Program as a double bassist and pianist. Currently, he is a pianist in the Vancouver Chinese Choir Association, Morning Star Singers Association and the Vancouver Oratorio Society, a church organist at St. Francis Xavier Parish, and is a choir member and pianist in the BC Chapter of the Hong Kong St. Paul’s Co-educational College Alumni Association.

(Continued on next page)



I want to say to people to pursue their passion. Whatever gets you through the tough times, pursue that.



PEOPLE IN THE NEWS

HEATHER BEATY (flute faculty) joined the Kamloops Symphony Orchestra on November 16, 2020 as the soloist for John Burge's work "Forgotten Dreams", composed for solo flute and thirteen strings. The performance will be streamed on the KSO streaming platform in January 2021.

HENRY FROM (composition, Edward Top; piano, Amanda Chan) received the Grand Prize in the "Home Sweet Home" Competition run by the Fondation Jeunesses Musicales Canada. Other good news is that Henry was recently accepted into the ranks of the Canadian Music Centre as an Associate Composer.

BRANDON JONG (piano, Rebecca Kelly) was awarded First Place at the Steinway Young Artist Competition 2020, Senior Category.

NAVINDA JUJARUNGJAI (harp, Joy Yeh) was awarded Third Place at the Rising Talents of Asia Music Global Competition.

HAMILTON LAU (YACP alumnus) has received the coveted BC Arts Council Scholarship in support of his BMus degree at the University of British Columbia.

KODY LIANG (piano, Rebecca Kelly) was awarded Second Place at the Steinway Young Artist Competition 2020, Senior Category.

ERIKA LIU (harp, Joy Yeh) was awarded Third Place at the International Fringe Music Competition.

NOEL MCROBBIE (piano faculty) performed "Rhapsody for Rachmaninoff" by Michael Conway Baker for the Canadian Music Centre's "Unaccompanied" series.

CANDACE TUNG (harp, Joy Yeh) was awarded Third Place at the Rising Talents of Americas Global Music Competition.

"I was off for a year and a half, but started school again in January 2019." Bryan will finish his undergraduate degree – a combined major in chemistry and math – in May of this year. He plans to pursue a career in Real Estate (he completed his Realty Certificate in September 2019), spend more time on music, and also give back to society by donating to brain cancer research, and helping people to get what they need during treatments, because "it's crazy tough, the support side," he says.

"I've been getting regular checkups every half year and things are looking good. It's been tough, recovery has been tough, but I'm on my way to full recovery. I'm glad to be here sharing my story. After all that I know how I want to

treat myself, to nourish myself physically, and emotionally through music. I'm fortunate to have been exposed to music from a very young age. I want to say to people to pursue their passion. Whatever gets you through the tough times, pursue that. After this, I feel that life is too short for me to do things that I don't like, so I need to do the things that I love. And also, I want to help the people that helped me, I want to give back. I try to see the positive side of things. I'm finishing a chapter, and opening another chapter, which is my career in realty, and also with music, that's a big part of my book, I can't lose that."

Alumna Profile

Melody Quah

*Graduate of
VAM MPD/BMus Transfer (2008);
Assistant Professor of Piano
at Penn State University*



“I started playing piano by ear at 2 or 3 years old. I’d hear things on the radio and I would just pick them out, so I don’t ever remember learning to play the piano, it was just part of what I did. I took it for granted. I never really felt like I chose the path, in a way, until a moment in Canada. I was doing a charity concert in a church in Vancouver. There was someone in the audience who later wrote in their blog about how they had been going through a very dark time, how coming to a piano concert and hearing the music really lifted up their day, really changed some of the things they were thinking about, enhanced their life in a meaningful way. I was 17 at the time; up until then I was more centered around my own experience as a musician – what pieces can I play, what is the next big project that I can work on? Of course you think about performing and communicating with your audience, but it is still very much from your own perspective. Hearing this person’s feedback – I think I only really got it then. It was just a simple blog post. I never met the person, never reached out, but that was my first really mature understanding of what a privilege it is to be on that stage and have that opportunity to communicate with people.”

Melody was born in Kuala Lumpur, Malaysia, where her childhood included hosting television shows, composing, doing charity work, dancing, and also playing the violin, guitar and organ. She began piano lessons at age six with Snezana Panovska and made her first international appearance in the Czech Republic and Hungary at age seven. Melody moved to Sydney, Australia at the age of fourteen, where she studied at the Australian Institute of Music. She won several competitions and awards such as the Zonta Young Performer Award, and also performed with the Ku-Ring-Gai and Central Coast Symphony Orchestras.

“When I was 17, I started looking for a new teacher. I’d heard about Mr. Lee through his international work so I mailed him a VHS from Australia. Then he called me and told me it was smashed [in the mail] and so I had to send him another. Vancouver was the furthest I had been away from home, my first time in North America. My mom came with me, but she had never been to North America either, so we had quite an adventure together. We were there for 3 years. I think of it as my coming of age experience. VAM’s college program is one of a kind, because it is so intimate, there were just a few of us, we were so close to each other, we got so much

attention from all of our teachers. It was such an adventure that I treasure.”

In her three years at VAM, Melody soloed with the Richmond Philharmonic, Academy Philharmonic, Vancouver Philharmonic, West Coast Symphony and Vancouver Symphony Orchestras. She also won the Kay Meek Scholarship for most outstanding performer at VAM. She completed her Bachelor of Music degree in 2008 under Mr. Lee. She went on to complete a Master’s degree from Juilliard under Matti Raekallio in 2010, an Artist Diploma from Yale University School of Music under Peter Frankl in 2013, and a Doctor of Musical Arts degree from the Peabody Institute of the Johns Hopkins University under Boris Slutsky in 2017. In August 2020 she was appointed Assistant Professor of Piano at Penn State University.



I would like to help students really find their niche before they graduate...so that they’re equipped to handle all the ups and downs in the wild adventure that it is to be a musician.

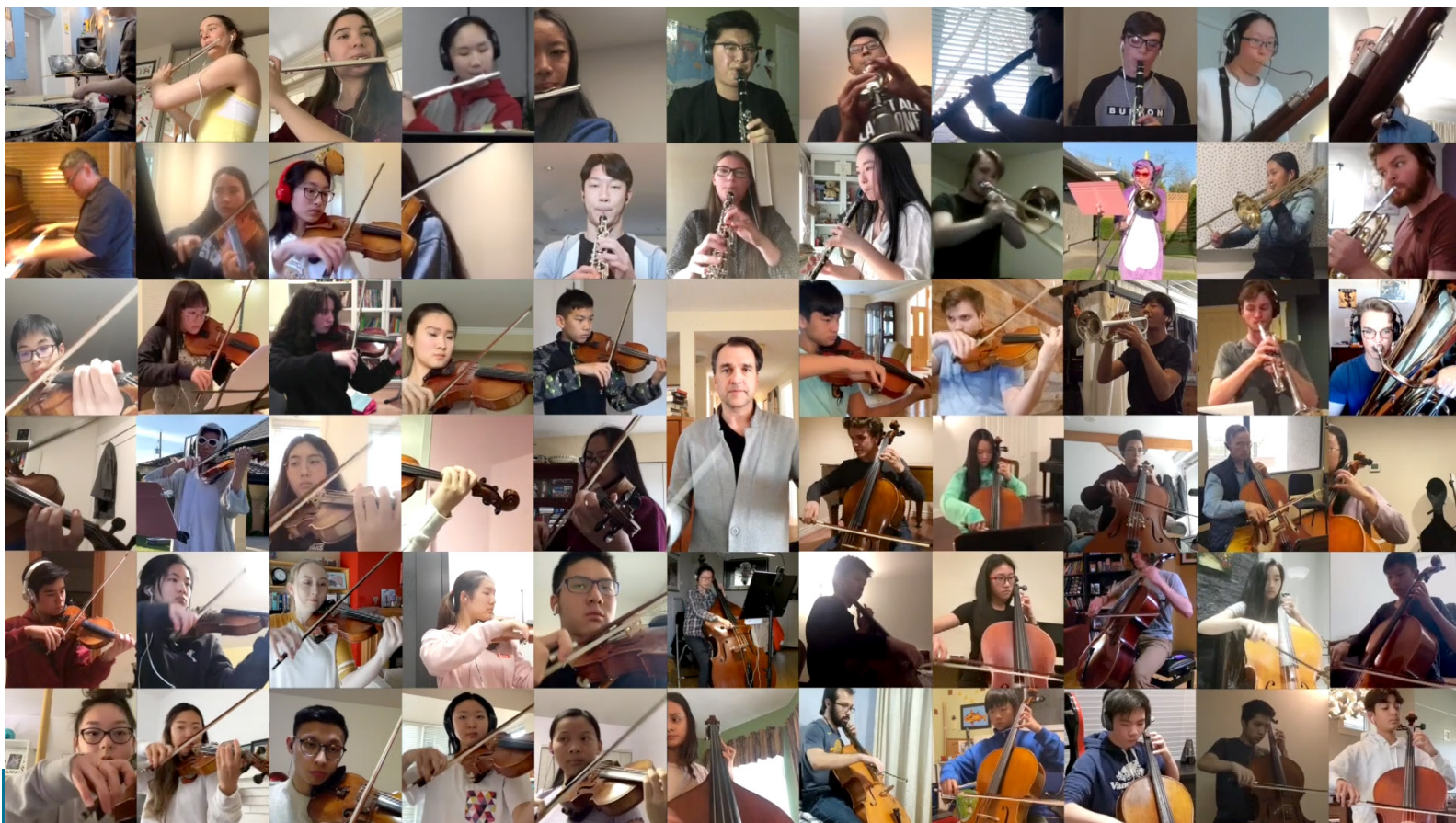


“Moving to Pennsylvania in the middle of a pandemic, and also what was the middle of an election, was pretty wild! But so far so good! As a performer, there were stages, starting from ‘Oh my goodness, what is going to happen to the arts!’ I have many friends who freelance or do a lot of performing, whose complete livelihood is up in the air. That is very scary. But then, taking it as an opportunity: even before COVID hit, I think one of the things that the classical music industry needed to do was really broaden the audiences. With virtual performances there is an opportunity to reach audiences that we might not have reached before. We aren’t there yet, but I’m hopeful that many musicians and organizations will take advantage of this.

So the first concert that I did after the pandemic was hosted by Penn State. It is a faculty series, themed “Together, Alone”. I didn’t really understand what that meant until I walked on stage, and I was really alone, not even the videographer was there. But at the same time, my parents in Malaysia, my sister in Australia, all of her friends, my brother in England, all the people from around the US that I had connected with were able to be there.

There is another ‘silver lining’ here which is being able to have guest faculty come in and speak to our students with the click of a button. My good friend from VAM Jani Parsons [piano, Lorraine Ambrose] teaches at Baylor University in Texas, and she has invited me to make a guest appearance in her studio class to work with her students. So it has been nice to see a lot of exchange happening between faculties, and between communities of students and teachers. Geography and distance are not really an issue.

And of course, intersecting with that is the kind of teaching that one has to do in light of something like this. Similar to performance, even before the pandemic I think there was a lot of conservatory graduate education that had a disconnect between what you were taught in the school, and what the expectations are in the professional world. What I’m talking about is learning about the entrepreneurial side of the business. I treasure all the wonderful teachers and institutions that I got to study with, but my hope is to see a little more of a different approach added to that, that prepares you for what it’s like to be a musician out there: finding your audiences, finding your repertoire, finding what the need is within the industry that you’re trying to contribute to. And so, when I’m teaching, my hope when I came into this job is to mentor the student as a whole, not only teaching Bach and Beethoven and Chopin and how to play the best but really how to find your path in this world. It will be different for each person. Someone might want to be a church musician. Someone might want to open up their own studio. Someone might be really interested in new music, and commissioning pieces. I would like to help students really find their niche before they graduate, so when they graduate they already have some footing, some path to follow, so that they’re equipped to handle all the ups and downs in the wild adventure that it is to be a musician.”



VAM's Future is Bright

Now, more than ever, VAM remains committed to our students, faculty, and families as we face these unique times together.

United as a community, we are all invigorated and strengthened by stretching our boundaries and finding creative solutions to open new channels of learning, interaction, and ways of sharing musical explorations in this time and beyond. In spite of the financial impact and challenges of current events, we look with great optimism to a promising future to come.

The deep care and generosity of our VAM community – students, parents, faculty, donors, and keen champions – has so lifted and propelled us forward. In the form of Bursaries and Scholarships, gifts to special projects, and donations to our Annual Campaign and to Programs, you not only celebrate our resilience, but demonstrate your enduring commitment to the success of our VAM students and their musical journeys.

These are truly the golden threads that run through the rich and vibrant fabric that is VAM.

Thank you – Because of you, VAM's future is bright!

If you would like to make a donation or would like information on making a legacy gift to VAM:

**Contact Gloria Wong at
gloria@vam.ca | 604-734-2301
or visit: vam.ca/support-vam**