

# APPASSIONATO



## Jonathan Crow comes to VAM for inaugural Chamberfest

VAMSO RECORDS THE  
ENTIRE SYMPHONIC  
WORKS OF  
BEETHOVEN (P. 10)

VAM STUDENT JAYDEN  
ZHANG MAKES AN  
APPEARANCE ON THE  
SILVER SCREEN (P. 16)

STEP INSIDE THE  
CLASSROOM OF VAM'S  
NEW ADULT GROUP  
CLASSES (P. 19)



## From the President & CEO

Welcome to the Winter 2021 edition of Appassionato that recognizes the accomplishments of our students, faculty, and alumni. As we look forward to the gradual return of live music and events, we cannot forget the challenges we faced in the past year-and-a-half and must remember the creative ways in which our community sought to continue making music. I am particularly inspired by the commitment our students and faculty show, evident in the successes experienced this past summer.

From the triumphant realization of VAM’s new chamber music intensive, to the completion of a milestone project by the VAM Symphony Orchestra, and not to mention the involvement of one of our own students in the Marvel movie *Shang-Chi and the Legend of the Ten Rings*, the summer was a fruitful one that was full of hope. The optimism and energy our students bring is not to be overlooked, and how thrilled I am to be able to say that even more adult students have been warmly welcomed to the VAM community with the inception of beginner classes and the new Adult Beginner Strings orchestra.

I must thank our families, faculty, and you for the joy and delight you bring. None of this would be possible without your devoted support, helping to further music education and the betterment of our community. I wish you a wonderful and safe rest of the year, and here’s to a bright future ahead.

Musically yours,  
Joseph Elworthy, VAM President & CEO

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### APPASSIONATO

Barbara Dominik, *Writer*

# From the Board Chair

Dear Members of the VAM Community:

Welcome to the Fall 2021 Edition of the Appassionato. I am pleased to share with you some exciting news regarding the events that took place this summer. There were a number of firsts for VAM, and highlights included:

- The inaugural Sea-to-Sky Chamberfest was a resounding success with a level of participation that exceeded our expectations.
- The VAM Symphony Orchestra completed the Beethoven cycle by recording all nine of his Symphonies.
- Adult Group Classes were started for piano, violin, and cello.
- Classes were conducted by Joseph Elworthy for the Adult Beginner Strings Ensemble.

Inside this edition of our newsletter is a story about a VAM student who had a feature role in a Marvel Comic movie (*Shang-Chi and the Legend of the Ten Rings*, which has grossed over four hundred million dollars at the box office).

It is a credit to our students, faculty, parents, and the rest of the VAM community that we have been able to achieve these goals and excel during challenging times. The opportunity for all members of our community, regardless of age or skill level, to participate in learning activities speaks to our inclusiveness. As we make progress towards a bright future for VAM, I wish to share with you this quote from the late Colin Powell (Former Chair, Joint Chiefs of Staff, Secretary of State, and National Security Advisor, USA): “Don’t just show kindness in passing or to be courteous. Show it in depth, show it in passion, and expect nothing in return. Kindness is about recognizing another human being who deserves care and respect.”

Let us all be kind to one another.

Warmest regards,  
Dr. Raymond Dong,  
Chair, VAM Board



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*Jonathan Crow performing with students of VAM Chamberfest*

# Promoting Conversation Between Friends

## *VAM launches Sea to Sky Chamberfest*

This past summer, VAM held its first annual chamber music festival. The Sea to Sky Chamberfest (Aug 16 – 22) was “an intensive, week-long experience in which advanced students [were] placed into chamber groups and prepare[d] repertoire in a fast-paced environment.” Visiting artist/Chamberfest faculty member Jonathan Crow says, “Chamber music is at the core of everything we do. Music is about communication, interaction and finding common themes - with composers, colleagues, and audiences. Chamber music is a perfect model for every other form of performance and music.”

Jonathan, currently the concertmaster of the Toronto Symphony Orchestra, is an avid chamber musician; he has performed at chamber music festivals across North America, South America, and Europe, including the Banff, Ravinia, Orford, Domaine Forget, Seattle, Montreal, Ottawa, Incontri in Terra di Sienna, Alpenglow, Festival Vancouver, Pernambuco (Brazil), Giverny (France), and Strings in the Mountains festivals. He is a founding member of the JUNO Award-winning New Orford String Quartet, a project-based ensemble dedicated to the promotion of standard and Canadian string quartet repertoire throughout North America. “Chamber music is somewhat my escape from my more regular jobs. I’m lucky to have a full-time career teaching and performing in orchestra, but chamber music was what I grew up loving, and is something I come back to whenever I feel stressed in my other jobs. My colleagues and I in the New Orford String Quartet are all lucky to have other careers, and don’t have to rely on the stress of touring to pay the bills. This means that when we come together as a group, we are truly doing it for the love of the music, and the love of working together.”

Student participants at VAM's Sea to Sky Chamberfest, aged thirteen and older, were selected through a video auditioning process and placed in a total of twelve groups, with three to eight players in each group. They participated in daily rehearsals and coaching, masterclasses with Jonathan Crow, and performances in VAM's Koerner Recital Hall and West Vancouver's Kay Meek Centre.



*The intensity of the VAM program will help create understanding of how quickly things move in the professional world - and inspire confidence that they can do it successfully!*



*Members of Chamberfest join together into an orchestra to perform Wagner's Sigfried Idyll*

Each group was paired with one faculty member who acted as a performing member as well as the coach of the ensemble. Jonathan says, "I love play/coaching, or mentoring within a group! Being truly a part of the process gives a new level to the training possibilities and helps to demonstrate to the students how the professional learning process takes place!"

"Joseph Elworthy and Ian Parker assigned repertoire to each group, trying to find material that fit the skill level of the players and create a great learning experience. All participants were expected to learn their parts in advance so that we could take advantage of the time together to get more deeply engaged in musical aspects of chamber music, as well as get a high-level polish for the final performance," says Jonathan. "In a way we wanted to create a professional atmosphere as part of the learning process."

"I had four extremely dedicated young musicians playing with me, and they were excited to work, to learn these great pieces, and definitely to have the chance to get back on stage to perform for the first time in over a year. We had a great time working together!! We performed the Brahms and Reinecke piano quintets." Together with a work from the well-known repertoire, each group was assigned a movement from a lesser-known work from the Peter Lang Collection: "I loved working on my lesser-known work; it was a fabulous idea to play two works from the same time period, and discuss with my ensemble colleagues the different ways to approach a piece that is programmed regularly (Brahms Quintet) vs. a work which none of us knew (Reinecke Quintet). While it is certainly tougher to get started on a piece which isn't common, it was actually quite enjoyable to have no pre-conceived notions or styles influencing our interpretation - we had to come up with decisions ourselves!"

The Sea to Sky Chamberfest is to a great extent the brainchild of VAM's Ian Parker: "I feel that there is a huge lack of chamber music here in Vancouver. Some of the truly happiest and most rewarding moments in my life were playing chamber music with my friends at these amazing summer festivals. I went to Ravinia, to the Music Academy of the West, the Banff Center. You are put randomly into groups; you make new friends, you play concerts together, you coach with some amazing international artists. But there's something special about the Marlboro Festival in Vermont because there are no separate student groups and

faculty groups, rather they all mix, they all play together.” I said to Joseph, we have to do this because how awesome is it not just to be coached by, but actually to play with pros? Joseph immediately threw the team together to get the festival going. He also came up with a brilliant idea: typically, in the Marlboro Festival you have two or three professionals and one or two young artists. But because we wanted to involve more students, he suggested that we just have one professional in a group, with the rest being young artists. This provided a much larger community with all the families and parents and supporters of all the artists who were involved, and we got to cover much more chamber music repertoire, which enabled us to go into the Peter Lang Collection as well. So, we were supporting each other and hearing each other perform and covering all the big, big chamber music works and performing complete works to a professional level.”

Ian says, “It was amazing how even my top piano students who are on the edge of professional playing were overwhelmed with having to learn an entire Brahms quintet. Students are used to just preparing one movement in a semester. They were asking, can we just play one movement? But no, that is the reality of the professional performing life, you play the whole darn thing. And it’s also what chamber music boot camp is like in the summer. When you’re invited to go to Marlboro, you play five or six complete chamber works. At Chamberfest we did just one full work. For the Peter Lang Collection component we just did one movement

of a piece, because of time constraints, and the limit of how many notes these musicians can learn in that time.”

Jonathan says, “This was a very intense week - we packed more work into the week than would often happen over a year in school! This way of working is incredible preparation for the professional world, where an orchestra might only have six hours to learn a new symphony before performing! Just last week my quartet had to fill in at Koerner Hall for a major series on just over twelve hours notice! For younger musicians, the intensity of the VAM program will help create understanding of how quickly things move in the professional world - and inspire confidence that they can do it successfully!”

“It was a very happy event,” says Ian. “The summertime was still COVID limited, so Chamberfest gave everybody a wonderful camp to be involved with. The families were so excited to go hear live concerts. We also did a lot of performances and streaming at the Kay Meek Arts Center, which went very, very well. It was a super successful summer festival for its first year. The plan is to make this an annual event - we’ve already got Jonathan freed up for next summer - and I’m so looking forward to next year!”



2022 Chamberfest  
August 8-14

Audition details available  
February 2022 at  
[vam.ca/chamberfest](http://vam.ca/chamberfest)

# Congratulations Competition Winners!

APRIL - OCTOBER, 2021

## 2021 BARBARA CLAGUE FESTIVAL OF SONG

Name	Award	Teacher
Isabel Miller	Senior Category, First Place (\$500)	Alan Corbishley
Cameron Andres	Senior Category, Second Place	Frederik Robert
Emily Leung	Senior Category, Third Place	Caroline Jang
Farrah Fang	Junior Category, First Place (\$500)	Sarah Tatto
Ryan Tang	Junior Category, Second Place	Sarah Tatto
Faith Wijesekera	Junior Category, Third Place	Sarah Tatto

## 2021 PHYLLIS SALTER PIANO COMPETITION

Name	Award	Teacher
Henry From	Category A, 18 and under - Winner, VAM Scholarship (\$500)	Amanda Chan
Robbie Akehurst	Category A, 18 and under - Runner Up (\$250)	Ian Parker
Forest Benson	Category A, 18 and under - Runner Up (\$250)	Bogdan Dulu
Victoria Tsang	Category B, 12 and under - Winner, VAM Scholarship (\$500)	Amanda Chan

## 2021 KAY MEEK COMPETITION

Name	Award	Teacher
Ashley Kim, violin	Kay Meek Scholarship (\$1,500)	Nicholas Wright
Patrick Li, clarinet	Alex Drennan Scholarship (\$1,300)	Christopher Lee
Maryam Khamis, violin	I.O.D.E. Scholarship (\$1,100)	Domagoj Ivanovic
Valerie Tsang, piano	Willie Shen Scholarship (\$1,000)	Amanda Chan
Aaron Kang, violin	VAM Scholarship (\$1,000)	Domagoj Ivanovic
Alice Lan, cello	VAM Scholarship (\$1,000)	Joseph Elworthy

## 2021 ALTO CLEF COMPETITION

Name	Award	Teacher
Heather Elworthy	Distinguished Award, \$200 scholarship	Isabelle Roland
Cedric Phillips	Distinguished Award, \$200 scholarship	Isabelle Roland
Lincoln St John	Distinguished Award, \$200 scholarship	Isabelle Roland
Claire Shen	Excellent Award, \$100 scholarship	Isabelle Roland
Emilio Ya Le Mendoza Yu	Excellent Award, \$100 scholarship	Peter Ing
Aubrey Paredes	Excellent Award, \$100 scholarship	Isabelle Roland
Kaitlyn Ho	Excellent Award, \$50 scholarship	Isabelle Roland
Hallie Young	Excellent Award, \$50 scholarship	Isabelle Roland

## 2021 BJORN & LORI HAREID CONCERTO COMPETITION

Name	Award
Patrick Li, clarinet	Category A, 26 and under - Winner, Bjorn & Lori Hareid Scholarship Award (\$2000)
Tommy Vo, euphonium	Category A, 26 and under - 1st Runner Up Alternate
Gabriel Landstedt, piano	Category A, 26 and under - 2nd Runner Up Alternate
Ryan Zhu, piano	Category B, 18 and under - Winner, Loyal Protestant Association Scholarship (\$1500)
Yubin Kim, violin	Category B, 18 and under - 1st Runner Up Alternate
Rosabelle Lin, piano	Category B, 18 and under - 2nd Runner Up Alternate
Justin Junwoo Ha, violin	Category C, 12 and under - Winner, Michael & Mary Shields Scholarship Award (\$1000)
Rachel Wang, piano	Category C, 12 and under - 1st Runner Up Alternate
Quizzi Nini Lu, piano	Category C, 12 and under - 2nd Runner Up Alternate

## 2021 CHAMBER MUSIC COMPETITION

Name	Award	Teacher
Mio Nakajo, violin; Norah Mix, violin; Johnny Huang, viola; Julian Lee DeVita, cello	Senior Division - Elsje de Ridder Armstrong Memorial Scholarship (\$1,000)	Jonathan Lo
Alice Lee, violin; Caleb Chiu, violin; Heather Elworthy, viola; Megan Cheng, cello	Senior Division - IODE Scholarship (\$500)	Nancy DiNovo
Hannah Elworthy, violin; Phoebe Lan, cello; Robbie Akehurst, piano	Junior Division - Iby Koerner Scholarship (\$1,000)	Ian Parker
Justin Junwoo Ha, violin; Jocelyn Zhang, cello; Ivy Fan, piano	Junior Division - VAM Scholarship (\$500)	Ian Parker



## 2020/21 VAMPJ, VAMJS, & VAMIS COMPETITIONS

Name	Award	Teacher
Bonnie Wong, harp	VAMIS Concerto Competition, Orpheum Prize	Joy Yeh
Jae Park, violin	VAMIS Concerto Competition, VAM Prize	Lawrie Hill
Michi Mizuta Yu, violin	VAMIS Concerto Competition, VAM Prize	Ashley Plaut
Allen Ding, oboe	VAMIS Concerto Competition, Alternate	Geronimo Mendoza
Erin Choi, violin	VAMIS Concerto Competition, Alternate	Jenny Lim
Isabella Wang, violin	VAMJS Concerto Competition, Orpheum Prize	Domagoj Ivanovic
Hannah (Xinran) Yang, violin	VAMJS Concerto Competition, VAM Prize	Herman Tian
Yuhan Lin, violin	VAMJS Concerto Competition, VAM Prize	Jenny Lim
Caroline Gardner, clarinet	VAMJS Concerto Competition, Alternate	Chris Lee
Julia Goulding, violin	VAMJS Concerto Competition, Alternate	Mary Sokol Brown
Keenan and Enrelle Ashong, violin	VAMPJ Solo Debut Competition, Orpheum Prize	Domagoj Ivanovic
Quintin Li, viola	VAMPJ Solo Debut Competition, VAM Prize	Isabelle Roland
Jasper Cai, cello	VAMPJ Solo Debut Competition, VAM Prize	Joseph Elworthy
Faye Chen, violin	VAMPJ Solo Debut Competition, Alternate	Xue Feng Wei
Kristy Wang, violin	VAMPJ Solo Debut Competition, Alternate	Xuefeng Wei

## RCM Exam Results

### Gold Medal

Chan, Jonathon (Caroline Jang), Grade 7 Voice  
 Dionigi, Chihiro (Hanh Nguyen), Grade 2 Classical Guitar  
 Hung, Christy (Paul Hung), Grade 8 Flute  
 Mantle, Miles (Hanh Nguyen), Grade 7 Classical Guitar

### First Class Honours with Distinction

Bird, Alison (Alana Chan), Grade 5 Theory  
 Chan, Karis (Daniel Marshall), Grade 8 Theory  
 Chow, Christina (Rebecca Kelly), Grade 8 Piano  
 Guo, Lucas (Daniel Marshall), Grade 8 Theory  
 Li, Joy (Shirley Lum), ARCT History  
 Lo, Janelle (Daniel Marshall), Grade 8 Theory  
 Loganathan, Sruthy (Kristy-Lee Audette), Grade 6 Trumpet  
 Pan, Jeanette (Daniel Marshall), Grade 8 Theory  
 Park, Noah (Rebecca Kelly), Grade 1 Piano  
 Peng, Justin (Daniel Marshall), Grade 8 Theory  
 Qian, Ann (Amanda Chan), Grade 10 Piano  
 Rantawan, Aryo (Rebecca Kelly), Grade 8 Piano  
 Tai, Kelly (Yumiko Van Rooi), Grade 6 Piano  
 Tang, Ryan (Daniel Marshall), Grade 8 Theory  
 Ting, Keyishia (Robyn Driedger-Klassen), Grade 6 Voice  
 Tsang, Valerie (Shirley Lum), ARCT History  
 Tsang, Victoria (Amanda Chan), Grade 10 Piano  
 Tsang, Victoria (Shirley Lum), ARCT History  
 Wong, Zachary (Rebecca Kelly), Grade ARCT Teacher  
 (Intermediate) Piano  
 Yuan, Kingsley (Rebecca Kelly), Grade 10 History  
 Zhang, Cynthia (Alana Chan), Grade 8 Theory  
 Zhong, Emily (Yumiko Van Rooi), Grade 7 Piano

### First Class Honours

Azizi, Ryan (Alana Chan), Grade 5 Piano  
 Cao, Bohan (Eric) (Kristy-Lee Audette), Grade 4 Trumpet  
 Cheng, Jessica (Donna Lee-Leung), Grade 8 Piano  
 Lin, Frank (Teresa Ho), Grade 7 Piano  
 Ngui, Adam (Amanda Chan), Grade 10 Piano  
 Ngui, Adam (Shirley Lum), ARCT History  
 Qian, Ann (Shirley Lum), ARCT Analysis  
 Rantawan, Audra (Rebecca Kelly), Grade ARCT Piano  
 Reinhardt, Vahla (Teresa Ho), Grade 7 Piano  
 Spur, Brayden (Yumiko Van Rooi), Grade 10 Piano  
 Srivalli, Ananya (Daniel Marshall), Grade 8 Theory  
 Stein, Bianca (Rebecca Kelly), Grade 2 Piano  
 Tian, May (Joseph Elworthy), Grade 10 Cello  
 Tsang, Valerie (Amanda Chan), Grade ARCT Piano Performers  
 Piano  
 Uy, Kaitlyn (Yumiko Van Rooi), Grade 10 Piano  
 Wong, Arthur (Joseph Elworthy), Grade 10 Cello  
 Wong, Bonnie (Daniel Marshall), Grade 8 Theory  
 Wong, Cameron (Rebecca Kelly), Grade 10 Piano  
 Wong, Zachary (Rebecca Kelly), Grade ARCT Teacher  
 (Intermediate) Written Exam  
 Yuan, Kingsley (Rebecca Kelly), Grade 10 Harmony  
 Yuan, Kingsley (Rebecca Kelly), Grade 8 Piano  
 Yuan, Kingsley (Rebecca Kelly), Grade 9 Harmony  
 Zhang, Hannah (Joseph Elworthy), Grade ARCT Cello  
 Zhang, Jocelyn (Joseph Elworthy), Grade 10 Cello

### Honours

Cheng, Chloe (Donna Lee-Leung), Grade 8 Piano  
 Chong, Raphael (Daniel Marshall), Grade 8 Theory  
 Leung, Connor (Donna Lee-Leung), Grade 8 Piano

# VAMSO: The Beethoven Symphony Project

*By Ian Parker, VAMSO Music Director  
and Principal Conductor*

VAM Symphony Orchestra (VAMSO) had planned to close the 19/20 season with Dvorák's *Symphony from the New World* and had ambitious plans in mind for the future. When the pandemic hit, it completely changed the direction of what we could do. Suddenly we had to cancel those because of the size of the orchestra. So then we thought, well, what can we do? At the time the whole idea of Beethoven's 250th birthday [December 2020] was still very fresh. And we thought, how often do any musicians, let alone kids, get an opportunity to perform all of Beethoven's symphonies? It was such an incredibly ambitious idea.

We had already started with the Ninth Symphony for the last concert before the pandemic hit. So we started with Symphonies One and Two, and then we did Five and Six, and then we did Three and Four, and then finally Seven and



*Ian Parker conducting during a  
VAMSO recording session*

Eight. Because of numbers, we decided to split the senior orchestra into two orchestras, so most of the strings played half of the symphonies. The majority of the winds played all nine symphonies because we didn't have enough winds to have two different orchestras. The orchestras would also switch either odd number or even number so that it would be fair about who gets some of the big ones and some of the lighter ones.

It was such an amazing experience because the musicians started to develop an instinctual feeling about how Beethoven treats music, so by the time we finished the second cycle (symphonies Five and Six) we started to really expect that Beethoven puts accents in really syncopated places, for example, and that he shares melodies, and particularly loves the oboe and supports it a lot with clarinet work as well. You

start to really understand the deeper nuances of a composer when you really dig into their music and nothing else.

It was amazing to be able to treat ourselves with having the Orpheum Theatre as a recording studio. This meant that we still felt a little bit of the intensity of a concert because we were at the Orpheum stage, but of course, it was recording and there was no audience, so it allowed us to really focus on the music and be a little bit less consumed by playing for an audience. The excitement and adrenaline were a little bit more under control, shall we say. Each cycle, which covered two symphonies, was of about five to six weeks' duration. We recorded the two works at the end of the cycle. And we treated the recording like a concert, pretty much ran through the whole thing and performed, just for an empty hall. If there was anything that needed to be stopped and restarted, we could do that, though, because of the editing capability. Certainly, the sound was a little bit on the thin side for a hall like that, but because it was a recording, the microphones were set up well so they would pick up what we had to do in the best way that we could, so the sound came out very well.



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*You start to really understand the deeper nuances of a composer when you really dig into their music and nothing else.*



Both the first two symphonies are very complex and very charming, but definitely classical. There is a Mozartian texture to both of them, you can see that Beethoven is a young composer and just starting out in the genre of music of that period. But then we went straight to five and six, and that was already just such a massive difference, going to mid Beethoven right out of the early works, and having to beef up the sound. Also, the Sixth Symphony utilizes trombones, which was basically the first time trombones

were ever used, so at least we gave the trombones some work to do, and it was nice to get that bigger sound right away. Then going back to three and four, Oh Wow! This whole experience for me personally really changed what my favorites of the symphonies were. I always loved and I still love them all. Nine and seven were always my favourites just for how massive and triumphant they are, and just how much they cover the whole spectrum. And then you get into the underdogs like number four and eight, which are just two absolute gems. The Fourth Symphony I think is ingenious. It doesn't necessarily grab you as much because it's a lot more intellectual, it's more analytical. But then when you live with it, it excites you even more. These are experiences that you would never have unless you work on them as deeply as we have and also when you do them all together. When you go through all Beethoven's symphonies in one year, you feel so close to each one and then suddenly your relationship with each one starts to change because of how the other ones affect you.

It was the best and most fulfilling and rewarding project for everybody just to really go into Beethoven's mind and go from coast to coast, shall we say, and cover the whole range. The music of Beethoven covers every emotional corner. It's so uplifting and so triumphant but it also has some of the most painful and difficult and struggling moments to go through.

One really important thing to know is that, even in a pandemic when so much was limited, music is there forever, for the rest of the lives of those who participated in that project. There was something very triumphant about creating a place where we still could come together and play live music. It was really an experience I'll remember forever.

# Perspectives on Beethoven

Ian Parker (IP), Music Director and Principal Conductor of VAMSO, chatted with a number of orchestra members about their experience with the Beethoven Project in brief interviews that you can listen to at the beginning of the recorded performance videos. Here are some excerpts of what the students had to say:

## SYMPHONY NUMBER 2

**Sunny Wong, oboe**

“Compared to his later symphonies, the oboe has less of a part in this one [third symphony], and more spotlight in the Trio in the third movement. In the Trio, the oboe takes all the leads, plays all the main melodies. Not only do I have to be a team player, but dare I say a soloist...”

*IP: How is your experience so far with the whole set?*

“Oh it’s very new, cause last year I’d not played first [oboe] as much.”

*IP: Is it quite challenging as compared to [playing] second [oboe]?*

“Well, no, you just have to count.”

## SYMPHONY NUMBER 1

**Chaeyeon (Ally) Yi, violin**

*IP: What distinguishes the First Symphony as being a unique piece of its own?*

“First of all, it’s Beethoven, so it’s always so erratic, but at the same time it’s not as erratic as the other later symphonies...because at this time he still had not lost his hearing completely, which allowed him to listen better. And also this allowed him to make a less overwhelming music, and this is kind of evident when you compare it to Symphony Number 9, which is so overwhelming with all the vocals and various instruments coming all together.”

## SYMPHONY NUMBER 3

**Naomi Okubo-Champoux, bass**

“What stands out for me, definitely the second movement where there are melancholy, creepy sounds coming from the bass, where there’s a roll, and it’s a funeral march so it fits perfectly with the context of the music. It’s really how he uses the bass section...you can’t really hear the individual notes but you can hear the rolling sound.”

Some of the chords he uses [in the first movement] are very avant-garde for this era and there’s a lot of syncopation and complicated rhythm that’s going on which is completely different from classical music, or his earlier work, which is more straightforward and easier to listen to, but the syncopation definitely acts like, ‘Oh, I have to listen, oh that’s a little different.’”

## SYMPHONY NUMBER 4

### Heather Elworthy, viola

“In the second movement there are sixteenth note figurations that are passed around between the strings and it becomes very obvious that Beethoven was a violist in his early adult life, which is something that not many people know...he writes for the viola register so well and he really knows the mechanics of how the instrument works, the ease of the string crossings.

Beethoven definitely pushes the limit of the string players [in the fourth movement]. He definitely wants to see the technical capabilities of the players, which is probably why he was quite frustrated with the players back then; they were probably absolutely awestruck by what Beethoven was asking them to do, but it's definitely the most captivating movement of the symphony, in my opinion.”

## SYMPHONY NUMBER 7

### Shaanvir Sandhar, cello

“As a cellist playing Beethoven's Seventh Symphony I really get to explore the contrasts between the different works and movements in the symphony, because each one shows a different emotion and expression. That really sets it apart from the other symphonies.

I find the Scherzo really entertaining, especially for cello because there's so many different articulations, it's so fun and joyful to play...It's not easy, but it's really entertaining to play.”

## SYMPHONY NUMBER 8

### Paloma Delisle, percussion

“The rhythm in the fourth movement gets pushed two beats over, the melody actually starts on the second beat of the bar rather than the first.

It's a really beautiful piece, so it's kind of easy to feel where I should end up playing. I definitely like the fourth movement. I like all of them, but I really like the fourth movement. At the end I get sixteenth notes, and it feels like the heavy metal rock of Beethoven. So fun!”

# Congratulations to VAM students who participated in Spring 2021 VAM Exams

## DISTINGUISHED

Chen, Sophia (Lawrie Hill) - Junior Performer's Certificate, Violin	Kang, Jeffrey (Domagoj Ivanovic) - Intermediate Class 3, Violin	Rantawan, Audra (Rebecca Kelly) - Senior Performer's Certificate, Piano
Elworthy, Heather (Isabelle Roland) - Senior Performer's Certificate, Viola	Lan, Alice (Joseph Elworthy) - Senior Class 3, Cello	Tambellini, Savannah Sky (Joy Yeh) - Senior Class 1, Harp
Goulding, Joseph (Joseph Elworthy) - Intermediate Class 2, Cello	Lan, Phoebe (Joseph Elworthy) - Senior Class 1, Cello	Tsang, Victoria (Amanda Chan) - Intermediate Performer's Certificate, Piano
Guo, Ming Zhe (Lucas) (Joseph Elworthy) - Intermediate Class 2, Cello	Lee De Vita, Julian (Joseph Elworthy) - Senior Performer's Certificate, Cello	Wang, Ann (Amanda Chan) - Senior Class 1, Piano
Ha, Junwoo (Nicholas Wright) - Intermediate Performer's Certificate, Violin	Lian, Jielinna (Joseph Elwoethy) - Senior Class 3, Cello	Wen, Phelicia (Joy Yeh) - Junior Class 3, Harp
Hui, Renee (Joy Yeh) - Senior Class 3, Harp	Mendoza, Emilio (Rebecca Kelly) - Junior Class 2, Piano	Yeung, Charles (Rebecca Kelly) - Senior Class 1, Piano
Kang, Aaron (Domagoj Ivanovic) - Senior Class 2, Violin	Park, Jae (Lawrie Hill) - Intermediate Class 3, Violin	

## EXCELLENT

Andres, Cameron (Domagoj Ivanovic) - Adult Learning Class 3, Violin	Gong, Max (Lawrie Hill) - Junior Performer's Certificate, Violin	Lam, Fedora (Joy Yeh) - Intermediate Class 2, Harp
Cao, Eric (Kristy-Lee Audette) - Senior Class 2, Trumpet	Ho, Hyden (Ashley Plaut) - Intermediate Class 3, Violin	Lam, Kaylin (Joseph Elworthy) - Intermediate Performer's Certificate, Cello
Chan, Cassidy (Joy Yeh) - Intermediate Class 1, Harp	Hu, Carl (Joseph Elworthy) - Intermediate Class 3, Cello	Lam, Ophelia Lok Hei (Joy Yeh) - Senior Class 2, Harp
Cheung, Joshua (Lillian Liu) - Junior Class 1, Piano	Huang, Jay (Katie Rife) - Senior Class 2, Percussion	Li, Joy (Amanda Chan) - Intermediate Performer's Certificate, Piano
Choi, Jean (Lawrie Hill) - Junior Performer's Certificate, Violin	Hui, Sofia (Joy Yeh) - Junior Class 2, Harp	Li, Quintin (Isabelle Roland) - Junior Performer's Certificate, Viola
Crawford, Allan (Joseph Elworthy) - Intermediate Performer's Certificate, Cello	Hung, Ken (Domagoj Ivanovic) - Senior Performer's Certificate, Violin	Li, Race (Joseph Elworthy) - Junior Performer's Certificate, Cello
Davoudian, Emily (Rebecca Kelly) - Junior Class 2, Piano	Jamali, Saba (Audrey Nodwell) - Junior Performer's Certificate, Cello	Liang, Kody (Rebecca Kelly) - Senior Performer's Certificate, Piano
Egorov, Ivan (Teresa Ho) - Junior Class 2, Piano	Jin, Jessie (Domagoj Ivanovic) - Junior Performer's Certificate, Violin	Liang, Levon (Rebecca Kelly) - Intermediate Class 3, Piano
Elmore, Allegra (Rebecca Kelly) - Intermediate Class 3, Piano	Juajarungjai, Navinda (Joy Yeh) - Advanced Senior Performer's Certificate, Harp	Lim, Charles (Joseph Elworthy) - Intermediate Class 2, Cello
Elworthy, Hannah (Nancy DiNovo) - Senior Class 2, Violin	Kao, Madeleine (Rebecca Kelly) - Junior Class 3, Piano	Lim, Irene (Sun Sung Kong) - Intermediate Performer's Certificate, Piano
Gong, Harry (Lawrie Hill) - Junior Performer's Certificate, Violin	Ku, Jeffrey Shuai (Domagoj Ivanovic) - Senior Class 2, Violin	Liu, Carol (Joseph Elworthy) - Senior Performer's Certificate, Cello

Liu, Erika (Joy Yeh) - Advanced Senior Performer's Certificate, Harp	Rantawan, Aryo (Rebecca Kelly) - Intermediate Class 1, Piano	Uy, Kaitlyn Angeline (Yumiko Van Rooi) - Senior Class 3, Piano
Liu, Ruth (Lawrie Hill) - Intermediate Performer's Certificate, Violin	Reinhardt, Kallen (Teresa Ho) - Junior Performer's Certificate, Piano	van Jaarsveld, Leo (Audrey Nodwell) - Intermediate Class 2, Cello
Loganathan, Sruthy (Kristy-Lee Audette) - Senior Performer's Certificate, Trumpet	Sandhar, Shaanvir (Joseph Elworthy) - Senior Performer's Certificate with Honours, Cello	Wang, Valarie (Joseph Elworthy) - Junior Class 2, Cello
Ma, Tyler (Joseph Elworthy) - Intermediate Class 2, Cello	Shen, Claire (Isabelle Roland) - Intermediate Performer's Certificate, Viola	Wei, Sophia (Domagoj Ivanovic) - Senior Class 3, Violin
MacLachlan, John (Rosalind Beale-Dala) - Senior Class 2, Piano	St John, Ashleigh (Lillian Liu) - Intermediate Class 1, Piano	Wong, Arthur (Joseph Elworthy) - Senior Class 3, Cello
Mahabadi, Dornika (Joy Yeh) - Intermediate Class 3, Harp	St John, Ashleigh (Isabelle Roland) - Intermediate Class 1, Viola	Wong, Bonnie (Joy Yeh) - Intermediate Class 2, Harp
Meire, Ethan (Audrey Nodwell) - Intermediate Performer's Certificate, Cello	St John, Lincoln (Isabelle Roland) - Senior Class 1, Viola	Yeung, Charles (Audrey Nodwell) - Senior Class 1, Cello
Mok, Gillian (Audrey Nodwell) - Senior Class 1, Cello	Suen, Enoch (Teresa Ho) - Junior Class 2, Piano	Yip, Zoie (Audrey Nodwell) - Intermediate Class 2, Cello
Ngui, Adam (Nancy DiNovo) - Intermediate Class 3, Violin	Suen, Noah (Teresa Ho) - Junior Performer's Certificate, Piano	Young, Hallie (Isabelle Roland) - Senior Class 1, Viola
Park, Noah (Rebecca Kelly) - Junior Class 2, Piano	Tung, Candace (Joy Yeh) - Intermediate Class 2, Harp	Yu, Eddie (Lawrie Hill) - Intermediate Class 2, Violin
		Zhong, Emily (Yumiko Van Rooi) - Intermediate Class 2, Piano

## SATISFACTORY

Borins, Eva Meru (Teresa Ho) - Intermediate Class 2, Piano	Li, Irene (Teresa Ho) - Junior Class 2, Piano	Yuan, Kingsley (Rebecca Kelly) - Intermediate Class 1, Piano
Borins, Zoe (Teresa Ho) - Intermediate Class 2, Piano	Marcus, Alexander (Krystyna Tucka) - Junior Performer's Certificate, Piano	
Chen, Lucas (Teresa Ho) - Junior Performer's Certificate, Piano	Rewcastle, Olivia (Teresa Ho) - Junior Class 1, Piano	
Leznoff, Sayako (Geronimo Mendoza) - Senior Performer's Certificate with Honours, Oboe	Tso, Elias (Joseph Elworthy) - Senior Class 3 with Honours, Cello	
	Wong, Stephanie (Domagoj Ivanovic) - Senior Class 2, Violin	



Jayden Zhang

## VAM Goes to the Movies

*Jayden Zhang and the Legend of the Ten Rings*

*by Barb Dominik*

Well, this is really fun! I went to see the new Marvel movie, *Shang-Chi and the Legend of the Ten Rings*, shortly after it opened in September, and I thoroughly enjoyed it. Spoiler alert: It has dragons. So when I was asked to chat with VAM's very own Jayden Zhang, who plays the role of Young Shang-Chi, I was absolutely thrilled. Twelve-year-old Jayden is a cello student of Joseph Elworthy's. He has been studying the cello for about four years, has been a member of VAM's Aldo Parisot Cello Ensemble, and is currently in the Intermediate Symphony. He also plays piano and is starting to learn the saxophone in his school band program. And somehow, he has also found the time, in the past two years, to act in two full-length feature films! I connected with Jayden via Zoom one afternoon to talk about his experiences as a young actor.

Jayden began his acting activities when his mom saw how much fun one of his friends had at an acting camp and signed him up. "It was really fun, I really liked acting. So then I just got into it," he says. He was soon spotted and signed by an agent, who asked him to audition for a role by self-tape.

"Basically, we had a camera at home and then we recorded the couple of scenes that they asked us to do. And then we just sent it over to them. It was one of the first auditions I've done, and I wasn't honestly that nervous because at the time we didn't know that we were auditioning for a Marvel movie. It was a long time, like three to six months, before we found out it was a Marvel movie. It was when they already called me and said, hey, you're booked. I was a big Marvel fan [before making the movie]. I'd watched a bunch of the movies and I really loved Marvel. I really like *Iron Man* and *Thor*. I like all of the superheroes."

Filming for the movie was done initially in Australia, and Jayden is super enthusiastic about his time there: "It was really, really fun. Well, this was my first ever acting job, so I had no idea what other experiences were like. But it's just crazy. I've been on vacations to new places before, but it really was completely different from any other places I've gone. It was tropical, really warm and damp and there



were colorful creatures everywhere. My mind was just exploding!”

“On the movie set, it was completely different from anything I’d ever experienced before. It was this cool place. It was dark and then there were giant lights everywhere. We actually did two different filming sessions. One was in Australia, but we went to another location in Los Angeles to do another part of filming. In Australia there were these huge sets, and they were complete, it was this amazing actual house. I bet you could probably live there if you put in electrical appliances and stuff. And then in L.A., it was small chunks of the set, and then they had huge green screens.”

“The first time [in Australia] the timing was really good because it was actually in winter break here. And I just went there, didn’t miss that much schoolwork, but I almost missed a little bit coming back. But for the second time [in Los Angeles], I was actually supposed to be in school, so they had to get a tutor for me. I didn’t find it tiring because schoolwork is pretty fun for me. The filming was also not that much pressure, because at the time, I still had no idea how big it was actually going to be.”

“On a normal day for me, I’d go in the morning and then chill for a couple of hours. And then we would film some big chunks. In the middle of the big chunks we’d have a lunch break and then go back to finish filming. And after we finished filming, I could just go home.”

“Sometimes you get the script two or three days ahead and sometimes for the really secretive ones like Marvel, they give us a script that has a general idea beforehand, but then they gave us a real actual script on the day of filming. We have a couple of hours to learn the lines, but it isn’t that hard for me.”

“I would typically do scenes two to three times for every angle because they need lots of angles on the camera. Occasionally, we’d have little tips that we’d have to try and follow. I think one of the most important things that I learned was from the director [Destin Daniel Cretton]. He said something like, ‘Always try and take multiple takes on something. Don’t have one that you really, really like and just go one hundred percent for it.’”

I was curious as to how Jayden approaches trying to feel what his on-screen character is feeling: “I just picture a moment in my life that I felt an extreme version of that emotion. And then I just try and replicate it,” he says. “One of the hardest things is crying on command. It’s really hard, and there was a scene where I had to do that. And it was just kind of awkward in front of all these adults. But you got into character. You really felt nothing else.”

In a scene where Young Shang-Chi is training in martial arts, he is required to punch a pillar that looks like it’s made of wood: “I actually was punching, but it wasn’t wood. It was just soft foam that they put a light layer of paint on, so it looked real and they didn’t even put hard paint, and they put another pad on top of it when I was punching it.”

“My favourite scene that I was in is a short montage where me and the other people in my movie family are playing video games. They actually hooked up a video game system to a TV, so we were actually playing the game, it was Dance Dance Revolution. My favorite scene in the whole movie is probably in the final battle,” says Jayden. “They had a couple of huge dragon thingies, and they were battling, and there were all these lights.”

Since the Marvel movie, Jayden has worked on a second film: “I’ve done it already. It’s called *Sight*.” *Sight* is based on the true story of Dr. Ming Wang, a world-renowned eye surgeon. Jayden plays the role of Young Ming: “There were some differences, but there were definitely some similarities [between the two roles] because in *Sight*, there are also a lot of family scenes and also some scenes where it shows me talking and having fun with family.” *Sight* is in its post-production phase.

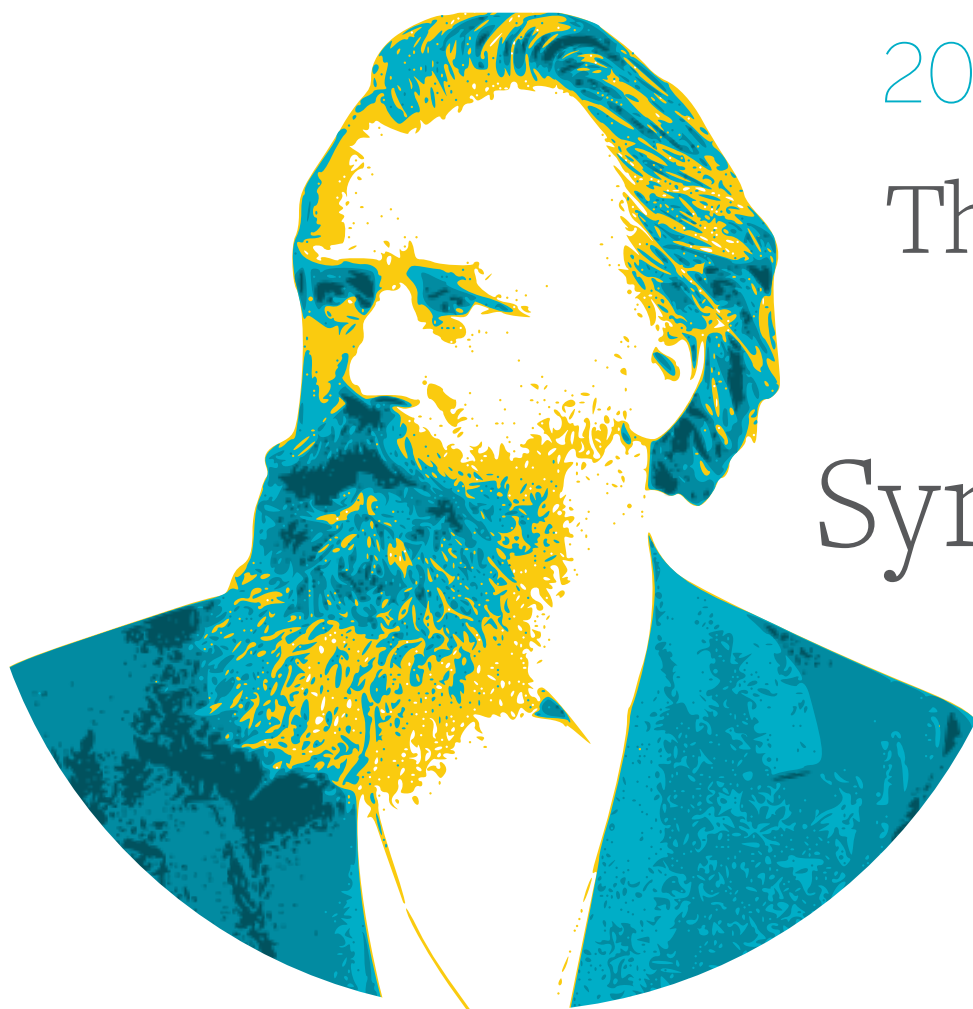
So how do Jayden’s friends feel about having a movie star for a friend? “They’re kind of making jokes about it, but also asking genuine questions like, what is it like? It’s really cool and fun.” With a pragmatic and mature insight, Jayden says, “Acting isn’t that stable of a job because you never know when you get your next role. But I really enjoy acting, and I think it’s really fun, so I might want to be an actor. If not that then I might want to be a musician or maybe a scientist.”

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**TICKETS AND INFO: [VAM.CA/EVENTS](https://vam.ca/events)**



*Joseph Elworthy with Adult Beginner Strings*

## Adult Beginners find a musical home at VAM

On Tuesday evenings, a dedicated and motivated group of musicians converges on VAM to take their first steps on the ladder of musical learning. This new set of students is being drawn into the VAM community by the Adult Group Violin, Cello and Piano classes, and the Adult Beginner Strings. Not too long ago, according to Joseph Elworthy, VAM's President and CEO, adult learning was unexplored, unconsidered territory. VAM began reaching out to the adult community with such initiatives as the Vanier Park Strings, and a series of Friday night Soirées (playing opportunities in a social setting) and last spring premiered the Adult Beginner Group classes.

Cellist Alex Cheung's class consists of five students. Alex has taught this class from its inception last spring. "It appears from these two terms that it's a mixture of

skills when people come in. And while everyone might be completely new to the instrument, some have had prior musical training. I've had a few students who say, I did some piano when I was younger or, I played a brass instrument but I've always wanted to play cello and see what it's like. That's helpful but it's not necessary for anybody who wants to join. The biggest thing that I appreciate about the students is that everybody knows that by coming into something that is billed as a group class that we're destined to work together as a team. Some people have never seen a bass clef before or understand what a key signature or time signature is, while others have had that training, and yet everybody gets along, and everybody works together. When they're adults I think there is a change in mindset because people know that they're investing in their own success. Sometimes when we're younger, we don't understand or

appreciate the opportunities. But with the adult beginner classes, everybody knows exactly why they signed up and they're all willing to work and everybody has a good time."

"After the very first term, my hope is that many of the students will have their interest piqued enough and feel confident enough to join the adult beginner ensemble right away. I think that it is definitely a fun thing and for many of the people taking the class, it is a high priority that they want to play with other people. It's very much a social thing, and so I totally encourage it, even if they've only been playing for twelve or thirteen weeks. Those who want to continue can keep going into the next term so that by the end of twenty-six weeks, my hope is that they feel confident to be able to work through anything that the beginner string ensemble



*When they're adults I think there is a change in mindset because people know that they're investing in their own success.*



*Teresa Bowes with the Adult Group Piano class*

throws their way. And if anybody wants to continue studying at that point, I usually encourage them to take up private lessons with some of the other faculty members."

Next door, the violin class students arrive early. They seem a very cohesive group and immediately begin chatting with each other. They mention that they have started doing outings together, and plan to sign up for the ensemble class together. Violin instructor Kimi Hamaguchi says, "This is definitely a special group of people and I truly enjoy seeing them every week. They organized a group trip to VSO a few weeks ago which was so touching. They are a dynamic and friendly group and I feel really lucky!"

Kimi opens the class with a discussion on the past week's listening assignment, the Brahms and Fauré requiems: "I think music appreciation is important and send out weekly string-centric listening from different composers and time periods," she says. The class next reviews the lower octave of the G major scale, and then they progress to learning the second octave. "Mostly I emphasize correct technique and a solid foundation, but I want everyone to stay engaged so we do an easy tune (Twinkle) once they learn left hand technique. Because they are enthusiastic most students try their favourite pieces on their own regardless."

"The class is only one term, thirteen weeks. The Adult Beginner Strings ensemble is their next option, or private lessons. I want to set them up with a good foundation of violin technique and basic music theory. My ultimate goal is to broaden their understanding of classical music, as I think fostering that appreciation is vital to both playing and enjoyment. I like working with adults because they are appreciative and excited about violin and music and have taken time out of their busy lives to pursue an interest that they will hopefully become passionate about."

In the Piano Lab, Teresa Bowes is working with six students. "My own very first piano class was actually in this very room", she tells me. "The concept of group piano is quite well-known for young students, but less so for adult learners." Teresa has developed her own workbook for this class, which includes both the theory and the pieces that the students are learning. This evening they are working on complex rhythms requiring subdivided counting. They start with some rhythm clapping exercises, and then apply this to the tune of *London Bridge*. The class then starts on a

new tune, *Alouette*. They begin by playing the right hand and then the left hand separately. The class – only one of whom has had any prior piano experience – nails it! Finally, they play the piece as a ‘duet’, with half the students playing right hand and half playing left hand. “For many students it’s a hobby. If they love listening to music and they love the piano, they want to learn how to do it. Some people inherit an instrument and want to learn how to play it. Some people have children working or studying at the school, and they want to know how to play with their kids. I have one student who wants to get to a professional level, wants to play really well.”

In the Koerner Recital Hall, the Adult Beginner Strings have begun rehearsing. They are preparing for a performance the following Monday. Joseph says, “The genesis of this class is that the level of playing in the Vanier Park Symphony is really quite high, so beginner players are not ready for it. We are trying to find an entry point for the adult beginners with the Adult Beginner Strings. This is nothing short of ambitious!” Ambitious as it is, the musicians are rising to the challenge in a remarkable way. With typically four to eight months of string playing under their belts the musicians are playing simple adaptations of familiar tunes by Tchaikovsky, Schumann, and Carl Maria von Weber – a huge leap from ‘Twinkle’. There are complex rhythms, a variety of bowing techniques, and multiple parts being played at once. Joseph focuses on the ensemble work, rather than individual player technique; he makes requests for specific bow strokes, and for attention to dynamics, and gives tips on orchestral playing etiquette (if you are counting bars of rests, try to relax until it is time to play! There’s a story that goes with that; you can ask Joseph about it some time). At the end of the rehearsal, the group practices bowing to their audience, and reviews details of the concert schedule, time-honoured rituals of group performance the world over.

We wish all the participants in the adult beginner classes best of luck (and of course many hours of practicing) as they develop proficiency in their chosen instrument, broaden their repertoire, experience the delight in playing together with others, and explore the joyous world of music. In closing, Joseph reports that the Adult Beginner Strings concert was sold out and was a triumphant success!

## Who Can Be an Adult Learner?

Joseph Elworthy, who directs the Adult Beginner Strings ensemble, says, “There is no stereotypical adult beginner; it’s impossible to put a finger on the demographic.” The one characteristic that they do share is a high level of motivation! Here’s an introduction to a few of the musicians in the Fall semester:

**Marnelle** started playing violin 40 years ago in Suzuki strings with her son in Prince George. She took lessons for about 5 years, but then life intervened. She tries to practice 10 – 15 minutes every day.

**William** just started the violin with the class in September, because ‘there’s no time like the present’. He had no prior connection with VAM and found the class through an internet search. “Kimi is so great, the environment is so supportive and there’s so much to be learned from each other.”

**Hiroko** got a violin a year ago for her birthday, but because of COVID couldn’t find in-person lessons. She found the VAM class online.

**Sonia** played violin as a youth in youth orchestra, for 4 – 5 years. After quite a few years of not playing she has now taken it up again. She also wants to do the Adult Group Cello class.

**Issa**, who learned to play the bandurria (a guitar-like instrument) in high school in the Philippines, started playing the violin in September and tries to practice 30 minutes each day...but has roommates!

**Megan**, who plays the violin, always yearned to play the cello, and was inspired to follow that dream when she went to the ‘Imagine Van Gogh’ immersive exhibit this past summer; the soundtrack featured some cello works which were displayed to full glorious effect in the large, reverberant space.

**Rose** played the cello in elementary school but didn’t continue very far. Recently she resolved to take it up again and found the VAM program through an internet search.

# PEOPLE IN THE NEWS

**EVERETT ANDRES** (piano, Teresa Ho) has been awarded the Marguerite E. Echaus Memorial Scholarship.

**RACHEL BAEK** (violin, Ji Eun Jenny Lim), has been accepted as a third year student to UBC's Bachelor of Music program. She has also achieved success in the 2021 Kiwanis Music Festivals and has been awarded the VKMFS Senior Violin Concerto Medallion, VKMFS Senior Violin Romantic Composers Medallion, VKMFS Senior Violin Unaccompanied Baroque or Partita Composers Medallion, and the VKMFS Senior Violin Concerto Scholarship – Open Class. Rachel is the runner-up to represent VKMF at the PABC Provincial Festival in the Senior Strings Class.

**TAMARA CHANG** (alumna, Caroline Jang), a current Bachelor of Psychology student at the University of British Columbia (UBC), recently auditioned and was accepted into a women's only vocal ensemble, Oriana, at UBC.

**SOPHIA CHEN** (violin, Lawrie Hill) is the Gold Medalist at the Quebec International Music Competition 2021, the Gold Medalist at the Appassionato Quebec International Youth Music Festival 2021, the First Place winner at the Vancouver Kiwanis Music Festival 2021, the National Second Place winner at the Canadian Music Competition 2021 of the 7 years-Strings division, and the Silver Medalist at the North American Virtuoso International Music Competition.

**JESSICA CHENG** (piano, Donna Lee-Leung) has been awarded the VAM Suzuki Piano Scholarship.

**MEGAN CHENG** (cello, Joseph Elworthy) is a Vancouver Kiwanis Music Festival nominee for the PABC Provincial Festival for the 17-years-and-under String Class.

**CALEB CHIU, ALICE LEE, HEATHER ELWORTHY,** and **MEGAN CHENG**, of the Sycamore String Quartet (chamber music, Nancy DiNovo), are Vancouver Kiwanis Music Festival nominees for the PABC Provincial Festival in the Senior Chamber Music Class.

**ALAN CORBISHLEY** (voice faculty) created and directed *Pilgrimage to Bach*, which includes a staged cantata. The performance was recorded live on August 5th with Alan's company, Sound the Alarm: Music/Theatre, in collaboration with Early Music Vancouver.

**ROBYN DRIEDGER-KLASSEN** (voice faculty) gave a recital for the UBC Noon Hour series at the Chan Centre on November 17th, performing songs by African American composer, Margaret Bonds, and Jake Heggie's monodrama for soprano, *At the Statue of Venus*. Robyn also performed as the soprano soloist in Mozart's *Requiem* on October 23rd, at the Orpheum Theatre with the Vancouver Bach Choir.

**HANNAH ELWORTHY, PHOEBE LAN,** and **ROBBIE AKEHURST**, of the Arbutus Piano Trio (chamber music, Ian Parker), are Vancouver Kiwanis Music Festival nominees for the PABC Provincial Festival in the Junior Chamber Music Class.

**HENRY FROM** (piano, Amanda Chan) participated in a 3-week long in-person residency, in July 2021, at the Verbier Festival Academy in the Swiss Alps studying piano with Joaquín Achúcarro, Klaus Hellwig, Jean-Efflam Bavouzet, and Sir Andrés Schiff. At the end of the residency, Henry was awarded the festival's Tabor Prize for Piano. Henry was recently announced as a winner of two 2021 SOCAN Young Composers Awards in the categories of Large Ensemble and Solo/Duet, and has also been invited by the Seattle Symphony Young Artist Auditions program to perform with the symphony in May of 2022.

**RENÉE HUI** (harp, Joy Yeh) has been awarded the KPU International Music Festival Award & Trophy for the Most Outstanding Performer.

**SOFIA HUI** (harp, Joy Yeh) has been awarded the KPU International Music Festival Aoyama Harp of Canada Award and Medallion for the Most Promising Performer.

**NAVINDA JUAJARUNGJAI** (harp, Joy Yeh) was awarded the Harp Baroque & Classical Composer Medallion at the Vancouver Kiwanis Music Festival.

**ALICE LAN** (cello, Joseph Elworthy) won First Place at the Crescendo International Music Competition.

**PHOEBE LAN** (cello, Joseph Elworthy) won First Place at the Crescendo International Music Competition.

**SAMANTHA LEE** (piano, Juan Wang) has been awarded the VAM Suzuki Piano Scholarship.

**ERIKA LIU** (harp, Joy Yeh) was awarded the Harp Contemporary Composer Medallion, and the Artistic Excellence Scholarship at the Vancouver Kiwanis Music Festival.

**QIUZI NINI LU** (cello, Joseph Elworthy) is a Vancouver Kiwanis Music Festival nominee for the PABC Provincial Festival in the Junior A String Class.

**SHIRLEY LUM** (RCM Theory & History faculty) has received the 2021 RCM Teacher of Distinction award, recognizing her contribution of creativity, dedication, innovation and passion in the field of music education.

**NORAH MIX, MIO NAKAJO, JOHNNY HUANG,** and **JULIAN LEE DE VITA** of the Cedar Quartet (chamber music, Tawnya Popoff) performed at the Music on the Main's 10th annual Modulus Festival on November 7th at The Roundhouse. The program included Borodin's *String Quartet No. 2* and the complete work of Shostakovich's *String Quartet No. 8*.

**BRIAN OWEN** (voice, Caroline Jang) launched a website where you can listen to his albums and he continues to record more.

**JAE PARK** (violin, Lawrie Hill) is the winner of the Ann Lesley Bain Memorial Scholarship at the 2021 VAM Gifted Youth Competition, the Grand Prize winner of the 2021 Hwarang International Music Concours (Korea), the Grand Prize winner at the Vienna Jugend Musik Wettbewerb, recipient of the Platinum Award at the 2021 Quebec International Music Competition, recipient of the Gold Award at the 2021 North American Virtuoso International Music Competition, recipient of the Gold Prize at the 2021 SYMA International Music Competition (2021), and the First Prize winner at the 2021 Rising Star Concours (Korea).

**SAVANNAH TAMBELLINI** (harp, Joy Yeh) was awarded the Advance Level Harp Scholarship at the Vancouver Kiwanis Music Festival.

**AMBER TSANG** (alumna, Caroline Jang), a graduate of Capilano University's Vocal Jazz program, recently released a jazz album called "Autumn Nocturne", available for listening on Spotify.

**BONNIE WONG** (harp, Joy Yeh) won First Place at the Charleston International Music Competition, was awarded the Bronze Medal and

"Best Performance of Canadian Composition" award at the Vancouver International Music Competition, was awarded the Outstanding Performance Medallion at the KPU International Music Festival, and was awarded the Aoyama Harp Rising Star Scholarship at the Vancouver Kiwanis Music Festival.

VAM violinists **JOYCE YU, GRACE YU, ELLIOTT TOP, BRANDON HUANG, JULIA GOULDING, EMMA GOULDING, CAMILLA MAHMUDOVA,** and **KRISTY WANG** collaborated with the Turning Point Ensemble to present **EDWARD TOP's** (composition faculty) composition *Magic* at the Orpheum Annex on November 21st.

**EMILY ZHONG** (piano, Yumiko Van-Rooi) has been awarded the VAM Suzuki Piano Scholarship.

## VAM Remembers

**BRIAN G'FROERER** (former VAM faculty) passed away in November. He taught horn at VAM and had made extensive contributions to music and teaching, receiving the Queen's Jubilee Medal in 2012.

**ERIN WALL** (VAM alum) passed away from metastatic breast cancer last year. She had an immensely successful career and was highly regarded for her earnest and profound performances.



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