

Appassionato



Emergent Talent Soars in Young Artist Collegiate Program

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From the President & CEO

Welcome to the Spring 2022 edition of the Appassionato that recognizes the accomplishments of our students, faculty, and alumni. As we gradually emerge from the obstacles of the past couple of years, my hope is that our sense of togetherness remains as we look forward to better days ahead.

The families, students, and faculty of VAM make up the very fabric of our community, and how wonderful it is to be able to highlight three such subsections in this edition of the newsletter. From the Young Artist Collegiate Program (YACP) and their budding, young musicians, to a special collaboration between the Vocal and Composition departments that yielded abundant new music, and the Adult Learning Program that reaffirms lifelong learning, what a blessing it is that the Academy is home to music lovers and enthusiasts from all walks of life, knowing that they are welcome here.

I want to thank each and every one of our readers, families, students, and faculty for the support, courage, and resiliency as we navigated through the many unknowns. The strength and encouragement of many have enabled VAM to emerge victorious and we are hopeful for the years to come.

Musically Yours,
Joseph Elworthy, VAM President & CEO

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APPASSIONATO

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From the Board Chair

Dear Members of the VAM Family:

Welcome to the Spring 2022 edition of Appassionato.

“Hope springs eternal in the human breast.” Is a quote found in Alexander Pope’s 1732 poem, “An Essay on Man”. During the last two years, all of us have been challenged in multiple ways at every level of life. Our music has served us as a beacon of hope, guiding us during this prolonged tempest.

This issue of our newsletter focuses on our diverse Learning Programmes. Our feature on the Young Artists Collegiate Programme is an in-depth look at how we are developing our music educators and future leaders.

The Song Composition Project is an exciting collaboration between Edward Top (Department Head, Composition) and Robyn Driedger-Klassen (Department Head, Voice) and their students. By merging the skills learned in each of these disciplines, their joint effort has produced new works which had their debut performance in Koerner Recital Hall on March 10, 2022.

With the Adult Learning Programme, VAM has embraced the philosophy that “it is never too late to learn”. Read about a highly dedicated member of our adult learning community, Dr. Roy Baker. We have experienced significant growth in this aspect of our educational offerings, and we hope that more of you become participants.

Spring is a time in which we enjoy a sense of renewal. Our school has risen like the proverbial Phoenix, and we are filled with optimism that VAM will thrive for many years to come. Please join me as we celebrate Spring at VAM.

Kindest regards,
Raymond Dong, MD,
Chairperson, VAM Board of Directors



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



VAM's Orchestral Program is supported by:



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Spotlight on: Young Artist Collegiate Program (YACP)

Megan Wang and Henry From, two fourth-year students in YACP, share their musical journey in this program for musically and academically advanced high-school students

Every Saturday, musically gifted high-school students arrive at VAM to study college-level material with some of Vancouver's finest instructors. They learn theory, history and ear training, and also engage in research writing and group performance. Through this intensive, hands-on training and education, they hone their technical abilities while receiving an advanced taste of higher learning that augments their performing skills and deeply nourishes their musical awareness. VAM's Young Artist Collegiate



Going into a music career, I was planning on studying music at the post-secondary level and the YACP program offers credit and gives me an introduction into all the courses that are taught at university.



Henry From

Program, known as YACP, offers a unique challenge to students like Henry From and Megan Wang, two of VAM's promising young musicians whom we've interviewed about the merits of these musical Saturdays.

"Even though I took many years of RCM history and theory, these courses go into different topics and pieces in the repertoire," Henry explains. "You have to know not only the biographical background of a composer but the context - what were the inspirations, what came before the period of the piece, what came after." Henry studies piano and composition with VAM's Amanda Chan and Edward Top respectively and was named one of CBC's 30 Hot Canadian Classical Musicians Under 30 in 2019. He plays the piano and violin and has won numerous awards for his compositions. "The YACP program offered me a lot of benefits," he asserts. "Going into a music career, I was planning on studying music at the post-secondary level and the YACP program offers credit and gives me an introduction into all the courses that are taught at university. I was able to do a double-major in piano and composition, which was very good because I haven't ever really been sure where I want to spend most of my time in the future - as a composer or as a pianist - so this way I was able to do both at the same time and also take the academic courses, which are very important for preparing for college."

"As I am applying to university, I see that more and more they really want you to know how your pieces are related to the historical context in which they were written and how they were composed in terms of the music theory behind them." Henry has produced over sixty compositions, the latest of which, for Wind Quintet, was performed by the Seattle Symphony at Benaroya Hall in 2021. He strongly feels that "the more you know about music theory, the more you can understand where the harmonies come from and how the structure should be highlighted in a performance. If you understand how each part of the piece is relating to the others, then you can better present that to the audience."

Megan, a performer and self-employed teacher who studies violin in YACP, expresses similar sentiments. "For Baroque music especially," she explains, "like the Bach fugues, where there's a lot of different tricky chords, when you understand how the music is structured and how the chords can be



Megan Wang

inversed and arranged in a bunch of different ways, that allows you to understand the voicing of the piece better. So when you're playing chords on an instrument, for example, you can emphasize one note more than the others just to highlight that particular voice."

"YACP has two concerts annually where students get to showcase what they've been doing in their private lessons, and it's a very supportive community," Megan explains. "I see everyone going out to watch their friends, and I do that too, because I haven't performed yet." What's Megan's favourite part of the program, however? The dreaded research paper! "In general, research is quite hard to do as a high schooler, especially in areas that are not STEM related, because it's not just as simple as designing an experiment to do something. You actually have to do a lot more background research into the composers of the pieces. And I think, in YACP, you're able to do that with, you know, the support of the teachers, and that helps you to understand how to look for sources and how to structure the paper." She also does her own research looking into the scientific applications of music, and recently completed a paper about music

(Continued on next page)



Everything about YACP is challenging, but in a very positive way that really inspires you to work hard.



therapy. She explains that it's "becoming a more popular sort of treatment nowadays, because it's non-invasive, and not very addicting. And I'm trying to see if that helps with addiction in some ways, because that is a prevalent issue, especially in British Columbia." When Megan graduates, she plans on going into neuroscience, hopefully with a minor in music as well. "I am still questioning whether I have time to continue doing as much music-making as I am right now in school and outside of school, but I do want to participate in music." Looking back on her time in YACP, she describes it as "almost like school but better."

"It is a really big commitment for many students," she cautions. "For most students it's an entire Saturday, and that does take up a lot of time because it's essentially like 5 days of school and then you have an extra day of YACP. [But] as long as you know how to manage your time and don't procrastinate on the research writing, it should be fine." Henry's description of the program is similar, and he

notes that "everything about YACP is challenging, but in a very positive way that really inspires you to work hard." The courses "involve memorization and a lot of hard work, but it's not overly time consuming. It's adapted for high school students who are busy," he explains. Spending time learning about those subjects gives you a rounder perspective on your music, and in terms of university studies, the idea is that you want to emerge as an artist who can have a career in many different sorts of things. Right now I don't know if I'm going to be a soloist or a collaborative pianist or if I'm mostly going to be doing composition, so if I decided along the four years that I found a real passion for collaboration, then the YACP program would support that, because there are a lot of collaborative opportunities. ... Just like at a university where you're exposed to all of these different experiences and viewpoints on music, you're also given those at the YACP program."

We're extremely excited to see what that the future holds for Henry and Megan as they graduate from VAM's Young Artist Collegiate Program and progress into post-secondary education, and we wish them the utmost success along the way. For many students like these two, YACP has instilled in them a deep passion for learning while providing them with the tools and support they need to reach a deeper level of musical knowledge. For prospective applicants to the program, the deadline to apply for intake to the coming September semester is May 15th, and further information can be found on VAM's website.



Sounds Like Summer

SUMMER PROGRAMS | JULY-AUGUST 2022

- Summer Music Safari (ages 3 months-7 years)
- Music with Friends: Summer Sampler (ages 3-6)
- RCM Theory & History Exam Preparation (ages 11+)
- Summer Popcorn Orchestra: Music from *Harry Potter* (ages 8-12)
- Vanier Park Symphony & Adult Beginner Strings (ages 18+)
- Private lessons in all instruments

Register today at vam.ca!

The Song Composition Project

VAM's Vocal and Composition Departments collaborate on a project to premiere new art songs

VAM's Vocal Theatre has been busy in 2022, recently premiering new songs from the department's Song Composition Project headed by Edward Top and Robyn Driedger-Klassen. Edward is the Head of VAM's Composition Department and has won numerous international prizes for composition including third prize at the 2 Agosto Competition in Bologna. He has diplomas in composition and violin pedagogy from Rotterdam Conservatory along with a Masters of Music from King's College London, and his works have been performed by classical ensembles across the globe. "I think what's also special about this project," he points out, "is that the vocal students get a chance to work with a composer who's written something specifically for them, and in some cases, even tailored to their voice. And that's something, of course, that doesn't always happen in professional life." He recalls that "some of the singers actually provided recordings of them performing, which, of course, is something also very new to our time," he smiles. "When I was a student, that wasn't possible."

Robyn is the Head of Voice at VAM and a member of the core faculty of the Vancouver International Song Institute. She is a graduate of the voice performance program at the University of British Columbia as well as a decorated opera singer and stage performer with credits for Libby Larsen's

Try Me A Good King, Jake Heggie's *At the Statue of Venus*, Leslie Uyeda's *White Cat Blues*, and a wide range of other performances. "We actually started the whole process by pairing the singers and the composers," she explains. "Then it was the singers job to tell the composer what their strengths were along with their weaknesses, and then they chose a poem together, or in one case, it was an Amazon review, which was very funny. So as long as it was public domain, they could use the text. But challenges for voice are that first of all, we're using language, so you must set

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There are as many styles of pop music as there are styles of contemporary classical music, and with composers from all over the world, sometimes you'll have Asian influence, sometimes you'll have South African influence.



Song Composition Project

Program

WE WILL SPEAK OUT

Music by Sophia Myles

Performed by Jasmine Wang, soprano and
Nina Horvath, piano

WINTER STARS

Music by Srinath KC

Text by Sara Teasdale

Performed by Anastasia Pyshna, mezzo-soprano
and Nina Horvath, piano

BURNING BRIGHT

Music by Judah Williams

Text by William Blake

Performed by Tze Liew, soprano and
Nina Horvath, piano

THE LANTERN FESTIVAL NIGHT

Music by Erin Yuqi Jiang

Text by Xinqi Ji, translated by Xu Zhongjie

Performed by Jennie Yang, soprano and
Nina Horvath, piano

AUTUMN

Music by Henry From

Text by Amy Lowell

Performed by Srinath Covilakam, tenor and
Henry From, piano

KRIMHILD MOURNING

Music by Don Ogden

Text from Das Niebelungenlied

Performed by Anastasia Lutsenko, soprano and
Nina Horvath, piano

ENFANCE

Music by Henry From

Text by Guillaume Appollinaire

Performed by Erin Sutton, soprano and
Henry From, piano

the rhythm to the rhythm of the language, unless you really want something specifically off balance. You have to be really clear about how the stresses in the language follow the stresses in the music. You also have vocal range, which is generally a lot smaller than, say, a clarinet, or a piano, or really any other instrument. And the singers need to know where their sweet spot is. There's usually a range of about five or six notes where you feel most at home, and you'll warn [the composer], 'please don't write me any high C's, or don't put any words with a vowel like an e vowel, a closed vowel on a high note.'

Edward adds that they "had to set clear deadlines because for some of these composers, it's their second or third piece that they've ever written, so they have absolutely no clue about time management. I mean, I don't have a clue still myself about writing a piece," he laughs. "Very often, the composer also doesn't know – especially in the early stages – what they want until they hear it." Edward tries not to tell composers things like, "oh, I liked what you did," but rather asks them, "can you try it staccato? Can you now try it legato,?" and in that way, allows them to make their own choices. He also explains that "in general for composers, even if you write something that's a little bit 'in-the-style-of,' a performer might not immediately recognize that. So the more information there is on the page that Bach wouldn't have included or Beethoven wouldn't have included, the better." Robyn recalls that they "came up with all sorts of ideas about what you can put in a score that can make the singer and the pianist go, 'oh, I know exactly what that means,' rather than just *giocoso*." But "how much do you put on the page as far as an instruction? If you just say *allegro*, that means a lot of different things. But," she points out, you can say "*allegro con vivo*, or 'allegro with lots of energy,'" and that helps everyone reach the same understanding of the piece. "And I've had some really, really interesting and odd things that I've seen in the score, but they sure help. There's one by Eduardo Gauri that goes something like, 'slow as if riding on a cosmic horse,'" she laughs. "That really sparks you!"

"We have this concept that classical contemporary music is hard," she adds, "and it's going to always be hard, and it's clashing, and it's complicated, and 'I won't know what to do when I'm in the concert hall listening, this is gonna be so boring.' But that's really not the case. There are as many styles of pop music as there are styles of contemporary classical music, and with composers from all over the



Anastasia Pyshna, mezzo-soprano with Nina Horvath, piano

world, sometimes you'll have Asian influence, sometimes you'll have South African influence." Edward points out that they had students of widely varying cultural backgrounds involved in the song project, with one song that was part Chinese, part English, and all of it sung by the same singer. "When you have new music," he continues, "or a performance of the pieces like in our project, it attracts people who are interested specifically in something a bit more out of the box, whereas if you have a traditional program, you will get a different audience. So I think the key is to always mix the programming and always have some unexpected element. There will always be people who will be wary of that, but there will also be people who will be pleasantly surprised. And the younger you start that process, like what we're doing with a project like this, for singers and students... the younger you start with opening doors and opening the world of any musical style to them, the better. That goes for performers, and of course, that goes for audiences as well."



When you have new music or a performance of the pieces like in our project, it attracts people who are interested specifically in something a bit more out of the box.



PEOPLE IN THE NEWS

ASLAN ASLANOV (alumnus, Amanda Chan) will be graduating from the University of British Columbia this spring after successfully completing his Master of Music in Piano Performance.

JAVIER CANSECO (theory faculty) participated as an advisor and proofreader for the book “The Art of Preluding: Deconstructing and Reconstructing the Preludes in J. S. Bach’s Well-Tempered Clavier I and II” by Prof. Derek Remeš (Lucerne, Switzerland).

ALEKSANDRA DURIN (alumna, Robyn Driedger-Klassen) recently completed her Master of Music in Voice at Montclair State University, New Jersey.

HENRY FROM (YACP composition, Edward Top) and **JUDAH WILLIAMS** (YACP composition, Edward Top, Stefan Hintersteininger), had compositions for solo horn performed by Valerie Whitney during the 2022 Sonic Boom Festival on March 13 at the Orpheum Annex.

JOHNNY HUANG will be performing the Walton Viola Concerto with the Lord Byng Symphony Orchestra in June 2022.

LYNDON LADEUR-JHUTY (voice, Robyn Driedger-Klassen) won second prize at the Vancouver Women’s Musical Society Competition.

ERIN MACDONALD (violin, viola, Alexander Technique faculty) has been appointed as the Principal Viola of the Okanagan Symphony Orchestra starting May 2022. Erin will continue to live, work and play in Vancouver while undertaking this new role.

MIO NAKAJO, NORAH MIX, JOHNNY HUANG, and **JULIAN LEE DEVITA** of the Cedar Quartet (chamber music, Tawnya Popoff) won second place in the Junior Category at the 2022 Friends of Chamber Music Competition on February 27.

KATIE PURCELL (alumna, Isabelle Roland) is currently in 1st year music studying with violist Martha Katz (original member – violist – of the Cleveland Quartet) at the New England Conservatory.

ISABELLE ROLAND (viola faculty) is on the board of the Canadian Viola Society (CVS) and has taught masterclasses on Zoom across Canada last fall and recently, during the CVS Viola Day on March 6, 2022.

Orchestral composition ‘Puddle’ by **FRANCIS SADLEIR** (YACP composition, Edward Top) was be played by the Vancouver Symphony orchestra during the Jean Coulthard Readings on March 16 at the Orpheum. Francis’s string quartet was performed on March 11 at Pyatt Hall at the 2022 Sonic Boom Festival.

EDWARD TOP (faculty, Composition Department head) has received a grant from the Canada Council for the Arts to compose a work for the Little Giant Chinese Chamber Orchestra in Taiwan, and the Sound of Dragon Ensemble in Vancouver. Also, he will conduct a performance of his composition *Confluence* at the Global Soundscapes Festival of the Vancouver Intercultural Orchestra on June 9 at The Cultch.

SYDNEY TROTTER (voice, Robyn Driedger-Klassen) won first prize at the Vancouver Women's Musical Society Competition.

BONNIE WONG (harp, Joy Yeh) has been awarded the Bronze Medal at the Vancouver International Music Competition, and is the recipient of the "Best Performance of a Canadian Work" award in the string division.



VAM Remembers

**Sheila
Hardy**

1940-2022

VAM fondly remembers former piano faculty member Sheila Hardy who will be greatly missed. Sheila's impactful guidance, dedication, and positivity will be felt by students, family, and members of the community for years to come.

RCM Exam Results

First Class Honours with Distinction

Chan, Lucas (Irene Senent), Grade 3 Violin
Dionigi, Chihiro (Hanh Nguyen), Grade 3 Classical Guitar
Li, Quintin (Isabelle Roland), Grade 3 Viola
Lu, Eric Siyu (Hanh Nguyen), Grade 2 Classical Guitar
Wang, Joyce (Isabelle Roland), Grade 3 Viola
Yin, Justin Er Da (Gaye Alcott), Grade 10 Piano
Yu, Grace (Edward Top), Grade 6 Violin

First Class Honours

Demeter, Emma Krista (Martha Brickman), Grade 8 Piano
Garcia, Priscila (Teresa Bowes), Grade 1 Piano
Ho, Kaitlyn (Isabelle Roland), Grade 5 Viola
Keene, Spencer (Teresa Bowes), Grade 5 Piano
Kermanshahi, Rodween (Teresa Bowes), Grade 1 Piano
Kwong, Charlotte (Teresa Bowes), Grade 1 Piano
Lee, Megan (Martha Brickman), Grade 8 Piano
Louie, Joshua (Hanh Nguyen), Grade 5 Classical Guitar
Monteiro, Victor (Teresa Bowes), Grade 1 Piano
Snyder, Sabri (Teresa Bowes), Grade 2 Piano
Yen, Timothy (Martha Brickman), Grade 9 Piano
Young, Hallie (Isabelle Roland), Grade 6 Viola

Honours

Fong, Samantha (Martha Brickman), Grade 7 Piano

Congratulations!

COMPETITION WINNERS

FEBRUARY - APRIL, 2022

2022 EDITH LANDO GIFTED YOUTH COMPETITION

Name	Award	Teacher
Aeri Seong, flute	Edith Lando Scholarship (\$1,000)	Brenda Fedoruk
Mingzhe (Lucas) Guo, cello	Eugenie & Edward Yeung Scholarship (\$500)	Joseph Elworthy
Elim Yu, violin	Malcolm G. Aikman Scholarship (\$250)	Nicholas Wright
Wallace Lung, violin	Ann Lesley Bain Memorial Scholarship (\$250)	Lawrie Hill
Jocelyn Chuah, piano	Joseph & Frances Cohen Scholarship (\$250)	Lorraine Ambrose
Forest Benson, piano	Harold & Florence Morris Scholarship (\$250)	Bogdan Dulu
Yanxi Liu, piano	Yashwant & Tarun Damji Sidpra Memorial Scholarship (\$250)	Alejandro Ochoa
Ann Wang, piano	Seymour & Janet Vineberg Memorial Scholarship (\$250)	Amanda Chan

2022 JEROLD GERBRECHT WOODWIND & BRASS COMPETITION

Name	Award	Teacher
Trevis Wong, saxophone	Senior Category, First Prize (\$300 scholarship)	Michael Morimoto
Christy Hung, flute	Senior Category, Second Prize (\$200 scholarship)	Paul Hung
Sulola Amani, flute	Senior Category, Third Prize (Tied; \$100 scholarship)	Brenda Fedoruk
Eric Zhu, clarinet	Senior Category, Third Prize (Tied; \$100 scholarship)	Christopher Lee
Aeri Seong, flute	Junior Category, First Prize (\$300 scholarship)	Brenda Fedoruk
Bienne Wu, flute	Junior Category, Second Prize (\$200 scholarship)	Paul Hung

2022 BARBARA CLAGUE FESTIVAL OF SONG

Name	Award	Teacher
Anastasia Lutsenko	Senior Category, First Prize (\$300)	Kimberly Markarian
Neil Hong	Senior Category, Second Prize (\$200)	Alan Corbishley
Jonathon Chan	Senior Category, Third Prize (\$100)	Caroline Jang
Eric Wang	Junior Category, First Prize (\$300)	Alan Corbishley
Faith Wijesekera	Junior Category, Second Prize (\$200)	Sarah Tatto
Carlos Gao	Junior Category, Third Prize (\$100)	Alan Corbishley



A Voice of Lifelong Learning

Dr. R. Roy Baker, Professor Emeritus of University of Toronto's Department of Biochemistry, shares his experience in VAM's Adult Learning Program

Dr. Robert Roy Baker is a member of the Vanier Park Symphony as a double bass and euphonium player. He is one of many interesting individuals enrolled in VAM's Adult Learning Program and has a PhD in biochemistry. He spent most of his career teaching and conducting research at the University of Toronto. Roy and his wife later moved to Vancouver where he also taught at the University of British Columbia. He sat down with us for a brief interview to discuss his experiences getting involved more seriously in music at this stage of his life.

"In teaching, I attempted to bring medical science and music together in certain areas of research. For example, each of your genes has the blueprint for a particular protein. And each protein has an important function in your body. Genes are made up of DNA and this DNA has a code for the assembly of its protein. The genetic code in DNA is

contained in a sequence of triplets of components within the long DNA chain. To produce the protein, the triplets are read in order and this allows the protein to be assembled. This is rather like a waltz whose notes occur also in threes. So as protein assembly proceeds, it's a little like hearing the Blue Danube or the Skater's Waltz which directs this assembly process."

"My musical education actually began in the military," he recalls. "There was a thought that we in the West had been caught napping prior to the Second World War and therefore to bring ourselves to a stage of readiness high school students were required to receive training with the armed forces. It was a program that was enthusiastically supported by many of our teachers who, at that time (1950's and 60's), held officer's commissions in the British or Canadian Army or the Royal Navy. This compulsory

(Continued on next page)

military training began in Grade 9 and we all received (rather scratchy) serge bombardier's uniforms, as we were attached to a field artillery regiment. I didn't relish the prospect of standing at attention for long periods of time so I took up the cornet and joined the band. (Which had nicer uniforms!) And thus, my musical experience began."

Roy continued playing trumpet through high school and university and eventually took lessons at the Royal Conservatory. After some 35 years at the university, his wife (born and raised in Deep Cove) told him, "We're going back to Vancouver. We've had enough snow and 40 below, and 40 above in the summers!" So just like that they left Toronto and Roy found himself on the West Coast.

“*For me the possibilities at VAM are truly like a sizeable musical buffet which I would like to explore to the fullest. And it is very rewarding.*”

One day, after visiting the Macmillan Planetarium, he found VAM where he inquired about the academy's musical offerings. Soon he was enrolled in trumpet lessons in the studio of Al Cannon and had playing experiences with the Little Mountain Brass Band and the Mount Pleasant Brass Ensemble.

With his wife's untimely passing Roy experienced a shrinking of his social sphere. "My wife was our social director, so I now found myself with considerable time on my hands." He soon realized he could increase his musical involvement at the Academy. "My daughter was, at that time, getting my granddaughter ready to join the pre-junior symphony and said 'there's so many violins out there we should try viola.' To show some solidarity I said, 'okay, I'll try the viola too!' At that time, I was aware of the Vanier Park Strings and I had greatly enjoyed several of their performances. So I went to Joseph and said, 'I'm starting to play the viola, perhaps in a few years you could fit me in.' And, as you well know, this was a little like expressing a faint interest in the military and then finding yourself on a combat plane the next day! For Joseph replied, 'Ah, you can start right away!'" Now the VPS were well supplied at the time with viola players and Roy was asked to play double bass instead. "I must admit when Joseph said that my mind



Roy Baker with Al Cannon

went completely blank, but then I had the vision of a rather larger instrument.”

“Accordingly, I started lessons both in double bass and viola, as well as practising with the Vanier Park Strings. Which parenthetically has virtually a professional level of play. So, hey, no pressure!”

“Also, at that time I switched from trumpet to euphonium (possibly I was having a thing with larger instruments) and I now play this brass instrument both with the Mount Pleasant Brass Ensemble and, at times, with the newly formed Vanier Park Symphony. And playing a brass instrument for the Symphony is almost like flying a sizeable military helicopter and trying to gently touch a rather delicate musical surface (think water lilies!) created by the incredible string players.”

“I consider myself very fortunate indeed to have all these musical opportunities. I should say that I have for a number of years now been taking piano lessons as well at the Academy and I am very privileged indeed to receive lessons from Brenda, as well from Dylan (bass) and Peter (viola). And some from Ellen (euphonium). Not to mention benefitting from the conductorial guidance of the indefatigable Joseph!”

“In playing so many instruments I am considered a little unusual (if not somewhat unhinged!) but for me the possibilities at VAM are truly like a sizeable musical buffet. Which I would like to explore to the fullest. And it is very rewarding. If I can put in a message for the ALP: if you have an interest in playing, investigate the possibilities at VAM. You may be at a time of life where you reflect on an instrument you once played and had a lot of fun doing so. And perhaps the popular media of the past are also rekindling your interest: McGuinn’s 12 string in *Turn, Turn, Turn*, the Pachelbel in *Ordinary People*, the muted brass in Grainer’s *Maigret*, Brahms *Intermezzo* in Jesse Stone, or the haunting viola in the *Dalgleish Shroud*. As they say ‘when you consider the past, there’s no time like the present.’ And who knows maybe music will help you live longer!”



VAM Symphony Orchestra 2022/23 Season

BRAHMS' PIANO CONCERTO NO. 1

IAN PARKER, CONDUCTOR & PIANO

October 16, 2pm | Kay Meek Arts Centre

October 23, 2pm | Orpheum

THE FOUR SEASONS & NUTCRACKER SUITE

IAN PARKER, CONDUCTOR | ESTHER HWANG, VIOLIN

December 11, 2pm | Orpheum

December 18, 2pm | Kay Meek Arts Centre

SCHEHERAZADE

IAN PARKER, CONDUCTOR

February 26, 2pm | Kay Meek Arts Centre

March 5, 2pm | Orpheum

BOLERO & THE CARMEN SUITE

IAN PARKER, CONDUCTOR | JONATHAN CROW, VIOLIN

April 30, 2pm | Kay Meek Arts Centre

May 14, 2pm | Orpheum



Campaign Goal

92%
complete!

50

The **Spirit** of 50

A CAMPAIGN TO CELEBRATE VAM'S 50TH ANNIVERSARY

We are uplifted by the deep care and generosity of all who have stepped forward in support of our initiatives to keep our students learning. The challenges of the current times have forever changed channels of interaction, learning, and creativity, and VAM will emerge as a transformed institution while steadfast in its pursuit of excellence in education.

Your gifts to the Spirit of 50 Campaign, now at 92% of its goal, will enable our students to re-enter our doors into revitalized spaces for learning and exploration, building a lasting legacy in the new world of music education. Because of your enduring commitment to the success of our students and their musical journey, VAM's future is bright. Thank you.

vam.ca/spiritof50