BADER AND OVERTON
CANADIAN CELLO COMPETITION
JUNE 24–27, 2020
We thank Bader Philanthropies, Inc. for investing in the next generation of artists who will inspire the world with their exceptional talent.

Bader Philanthropies, Inc. is a foundation that empowers people throughout the world, engaging and investing in high impact initiatives that drive social and cultural change. As philanthropists who invest in human potential, they have provided a generous donation to the Bader and Overton Canadian Cello Competition that will help eight exceptionally gifted virtuosi to garner the experience and exposure they need to excel and inspire on the world stage.

Bader Philanthropies, you inspire us all.

Dr. Alfred Bader (1924-2018) was a visionary man who transformed the tragic adversity of his young life into a tremendous vitality for life and a celebration for the highest potential of humankind. He set his vision and standards high. He was a man who detested mediocrity, and treasured the vigour of excellence.

His creation of the state-of-the-art, multidisciplinary Isabel Bader Centre for the Performing Arts is but one example of such. Many people do well in life, but not all have the will and imagination to create an extraordinary metamorphosis of the lives of others. Queen’s University is an institution dedicated to higher learning, and Dr. Bader has ensured that generations of young people will have the opportunity to experience the most remarkable art and music that has been created—and continues to be created—by artists who, also faced adversity and chose to channel their will, talent and lives to creating works of extraordinary beauty and significance over the ages.

We are so very grateful to Dr. Bader whose kindness, generosity, and vision will live on for years and years to come at the Isabel Bader Centre for the Performing Arts. He has brought such beauty, inspiration, and joy to artists and audiences here at the Isabel, and what a privilege it is for all of us to be here.

Anne Frank once stated, “How wonderful that no one need wait a single moment to improve the world!” Dr. Bader did not wait. Not for a single moment.
I am delighted to welcome people from across Canada and around the globe to witness the outstanding talent on display at our university’s 2020 Bader and Overton Canadian Cello Competition.

On behalf of Queen’s University, I would like to express our gratitude to Isabel Overton Bader and the extended Overton family, whose love of music inspired this competition. Our tremendous gratitude goes to Daniel Bader and Bader Philanthropies, the family foundation, whose belief in the importance of supporting the next generation of extraordinary musicians has made this competition possible.

This competition was created by the Isabel Bader Centre for the Performing Arts to inspire excellence and to provide a substantial opportunity and much needed support to extraordinarily gifted young Canadian musicians between the ages of 18 and 29 who aspire to a concert career on the national and international stage. I thank Director Tricia Baldwin and her team for their vision and dedication to establishing and running this important initiative to nurture the next generation of musicians in this country.

We are appreciative of our wonderful collaboration with CBC and their commitment to nurture Canadian talent. The network will be showcasing these fine musicians, webcasting all semi-final and final performances of this Cello Competition for the country to see and hear. I would also like to thank the Competition’s jury members who comprise Canada’s top cellists and music faculty in universities and conservatories across the country.

These extraordinary young artists undoubtedly have a promising future and together, we show how powerful music can be at a time when the world longs for creativity, inspiration and above all, optimism. I am delighted to welcome such outstanding talent to the Bader and Overton Canadian Cello Competition at Queen’s University. I wish you all the very best and I thank you for inspiring us with your music.

Patrick Deane | Principal and Vice-Chancellor
On behalf of the Bader and Overton families, I am very happy to welcome you to the Bader and Overton Canadian Cello Competition!

The COVID-19 virus has changed the competition for the organizers, the competitors, and the jurors, who have all had to face unexpected challenges. I am grateful to Director Tricia Baldwin and her colleagues for all their efforts.

Three years ago, when Alfred and I supported the Isabel Overton Bader Canadian Violin Competition, I went to Queen's University and had the joy of meeting the talented young violinists. My family members came together from across Canada and part of the United States, and we spent a wonderful four days on campus.

Since we can no longer attend in person, we are particularly grateful to the CBC for their championship of this year’s gifted cellists.

It is wonderful that Yolanda Bruno, the first-prize winner of the Violin Competition, has agreed to act as the Master of Ceremonies for this competition.

Throughout my life, I have been involved in the arts and arts education. From an early age, our home was full of music. My brother, Clifford, and sister, Marion, and I practised before school, at lunch, and again after school. Marion and I really enjoyed playing violin and piano duets at the annual Kiwanis Festival.

Our whole family has always respected the love and discipline that is involved in making music, and I can well imagine how hard these cellists have worked on the competition repertoire.

Alfred once said, “I pray that I will have succeeded as Queen’s succeeded with me—in helping others in their professions, in their perspectives, in their realization of their potential.”

Our warmest wishes go to the cellists. My family and friends so wish we could be with you in person. Music is especially important during these times of stress and we are grateful to you for persevering despite the difficulties involved. We are all inspired by your pursuit of excellence.

Isabel Overton Bader
MESSAGE FROM THE DIRECTOR

As the champions of artists at the Isabel Bader Centre for the Performing Arts at Queen’s University, we created this competition to foster the careers of the next generation of outstanding talent in Canada. The astoundingly high level of musicianship of the semi-finalists of the Bader and Overton Canadian Cello Competition is very moving. We are grateful for the generous support from Isabel Overton Bader and her family, and from the Competition benefactor, Bader Philanthropies, Inc., all of whom who are real believers in the next generation as they are in enabling young people to achieve excellence in their field.

This is the coalition of the willing to ensure we are championing artistic excellence within a generation that has its own diverse and distinctive voices to share with the world.

It has taken more than a village to create a competition with participants in seven cities and three countries. The goodwill of the CBC has been great and one feels the fire in the bellies of Executive Producer Denise Ball and Producer Robert Rowat in truly championing the next generation of astounding musicians in Canada. Artist agent, Andrew Kwan of Andrew Kwan Artists Management, yet another fabulous champion of talent, has been so generous in working with our cellists to provide career advice.

Our jurors are the top musicians in the country and have approached their responsibilities with such jurisprudence and care. Thank you Minna Rose Chung (University of Manitoba), Denise Djokic (University of Ottawa, NYO faculty), Joseph Elworthy (Vancouver Academy of Music), Matt Haimovitz (McGill University), David Hetherington (Glenn Gould School RCM, NYO faculty), Christina Mahler (former Tafelmusik Principal Cellist), Paul Marleyn (University of Ottawa), Evan Mitchell (Music Director, Kingston Symphony), Shauna Rolston (University of Toronto), and Wolf Tormann (Queen’s University).

There have been many heroes here behind the scenes, and I would like to thank them. I had the dream to not only convert this Competition to an online one, but also to take online performances as seriously as our live concerts and to achieve excellence in doing so. I could find no better partners than our Isabel team here. Our expert technical team led by Technical Director Aaron Holmberg which includes Jesse MacMillan and Noah Sullivan along with streaming consultant François Goupil have spent many hours testing and working to achieve high fidelity sound in remote streaming. They have done this with a sense of excellence and adventure as they have a real affection and belief in the artists themselves. Their great work has now developed the Isabel into an epicentre in Canada for quality work online, and is attracting artists and partners from across the country and beyond to do quality work at the Isabel.

Operations Manager Janelle MacPherson-Kenney and Finance Officer Jeffery Thomas have done a terrific job of keeping all the many wheels at the Isabel turning throughout the Competition preparation with expertise and aplomb. Booking and Administrative Coordinator Maggie Hunter and Arts Leadership Intern Keara Higgins have been marvelous in managing the needs of our artists and competition, and they have done so with such cheerfulness and hard work.

Judith Brown, Advisor to the Vice-Principal (Advancement) and Anna Samulak, Senior Development Officer, Arts, have been excellent champions of our supporters of this competition, and their work with Danielle van den Brink Lewis and Andrew Willson to bring the competition to Queen’s alumni and beyond is so appreciated.

We reached out to educational and venue colleagues around the world, some of whom were perfect strangers, and the response to so generously house our cellists in their performance homes was completely beautiful. Thank you to Joseph Elworthy (Vancouver Academy of Music), Karen Zorn (Longy School of Music), Mara Brown (Carleton Dominion-Chalmers Arts Centre), Claire Kim-Shin (Community School of Music and Arts at Finn Center in California), Brendan P. Murphy (M. Steinert & Sons in Boston), Amélie Fortin and Elyzbeth Burrowes (La Cenne, Montréal), Mattis Dänhardt at Hochschule für Musik Karlsruhe in Germany, and John Q. Walker at the John Q. Walker Recital Hall in North Carolina. Each and every one of you have made dreams come true for these astonishing musicians, and we are profoundly grateful.

To the cellists—we thank you for your tremendous hard work throughout each and every round of this rigorous and high profile competition, and we deeply respect your artistry and achievements. You are outstanding artistic ambassadors for your generation and inspire in us a well-founded hope and excitement for the future of music. We feel blessed to witness the beautiful gifts of music that you bestow upon this world.

Bravi tutti.

Tricia Baldwin | Director
The objectives for this national Cello Competition are as follows:

- To invest in the next generation of extraordinary Canadian musicians and to facilitate their individual personal and career development and national exposure.
- To provide an opportunity for exceptional musicians from across Canada to perform, share their musical achievement and creativity, enhance their skills, and learn new repertoire.
- To evaluate and reflect on musical achievement and creativity in a constructive manner.
- To encourage interaction between Queen’s University with faculty in top national and international universities.

This Competition invited cellists who are Canadian citizens and permanent residents of Canada (as defined by Citizenship and Immigration Canada), between the ages of eighteen (18) to twenty-nine (29) as of January 1, 2020 to apply to the Preliminary Round, requiring each musician to prepare and perform significant and difficult repertoire as a means of entering the competition.

The repertoire listing and competition rules can be found at: https://app.getacceptd.com/theisabel (select competition: Bader and Overton Canadian Cello Competition). Competition repertoire includes a special commission, The Turmoil of Madame Butterfly by Canadian composer and former Queen’s faculty member, Marjan Mozetich.

The Bader and Overton Canadian Cello Competition has been made possible through the generosity of Bader Philanthropies, Inc. The Baders’ vision, imagination, and generosity will enable gifted emerging musicians to learn, inspire, perform, and develop their careers. Originally, the cellists would have performed at the Isabel Bader Centre for the Performing Arts. In light of COVID-19, the Isabel converted the competition to an online competition with all semi-final and final performances to be webcast on www.CBC.ca/music and hosted by violinist Yolanda Bruno, the winner of the 2017 Isabel Overton Bader Canadian Violin Competition.
With the onset of COVID-19, travel bans and social isolation policies made it impossible to proceed with the live competition in Kingston. The Isabel urgently worked on repurposing this national competition on a digital platform. It was extremely important to the Isabel team that the competition feature live performances (not pre-recorded) as well as beautiful, high-fidelity sound. This involved significant testing and the further investment in the training and provision of high quality equipment for all the semi-finalists.

After the competition, these extraordinary musicians will be in the position of accomplishing high-fidelity streaming of their performances in the future in the multi-platform, high-fidelity performance world that is now expanding how we share live performance.

“The silver lining of the COVID-19 isolation has been the tremendous boost and goodwill in collaborations,” states Tricia Baldwin, Director of the Isabel. “We are tremendously grateful for the collaboration with CBC with thanks to CBC Executive Producer Denise Ball and Producer Robert Rowat who are great champions of nurturing the next generation of artists in Canada. With audio excellence in mind, the expert Isabel production team, led by Technical Director Aaron Holmberg, has worked with recording and streaming specialists in the field to secure high-fidelity sound.”

The performances by the eight cellists will be remotely streamed from seven different cities in three countries using Studio 6 streaming software with VIMEO as the ingest landing page. From here, the performance feeds will be sent to the CBC.ca/music site.

Each performer has been sent a WARM stereo microphone kit and FOCUSRITE USB interface and microphone stands to ensure that the Isabel is capturing the full sound at source. This $1,200 kit is the competitors’ own to keep and use for their future webcasting adventures. The jury has been provided with recording studio quality HD Sennheiser headphones to maximize the audio sound and listener comfort.

The online delivery of this competition is far more complex than the live version. It requires the high quality capture of the source sound with excellent microphones, streaming software that does not compress and distort the sound quality, and a landing/ingest site that allows the high definition sound to sing. Working with live performance online requires the development of a redundancy of measures creating means of alternative delivery and capture in the case of technological issues or interruptions including simultaneous recording so that in a worst case scenario, the resulting video can be uploaded and the performance assessed by jury members.

“The silver lining of the COVID-19 isolation has been the tremendous boost and goodwill in collaborations.”
THE PRIZES

FIRST PRIZE
The Marion Overton Dick Memorial Cello Prize for $20,000 CAD, a future engagement to perform with the Kingston Symphony, and a future engagement to perform a recital at the Isabel Bader Centre for the Performing Arts that will be recorded by CBC Music for national broadcast.

SECOND PRIZE
The Clifford Overton Prize for $6,000 CAD.

THIRD PRIZE
The Margaret Foster and Heather Dick Prize for $4,000 CAD.

BADER FAMILY AUDIENCE PRIZE for $1,000 CAD.

COMPETITION SCHEDULE

JUNE 24 SEMI-FINAL ROUND
12:00 PM Introduction: Yolanda Bruno, Host
12:15 PM Leland Ko
1:15 PM Dominique Beauséjour-Ostiguy
2:15 PM INTERMISSION
2:45 PM Jonah Krolik
3:45 PM Michael Song

JUNE 25 SEMI-FINAL ROUND
12:00 PM Introduction: Yolanda Bruno, Host
12:15 PM Andreas Schmalhofer
1:15 PM Bryan Cheng
2:15 PM INTERMISSION
2:45 PM Tate Zawadiuk
3:45 PM Olivia Cho
6:00 PM (APPROX.) Announcement of the Finalists

JUNE 27 FINAL ROUND
12:00 PM Introduction: Yolanda Bruno, Host
12:15 PM Finalist A
1:15 PM Finalist B
2:15 PM Finalist C
3:15 PM BREAK
4:30 PM (APPROX.) Announcement of the Awards

THE PRIZES

FIRST PRIZE
The Marion Overton Dick Memorial Cello Prize for $20,000 CAD, a future engagement to perform with the Kingston Symphony, and a future engagement to perform a recital at the Isabel Bader Centre for the Performing Arts that will be recorded by CBC Music for national broadcast.

SECOND PRIZE
The Clifford Overton Prize for $6,000 CAD.

THIRD PRIZE
The Margaret Foster and Heather Dick Prize for $4,000 CAD.

BADER FAMILY AUDIENCE PRIZE for $1,000 CAD.
ABOUT THE COMMISSIONED MUSIC

THE TURMOIL OF MADAME BUTTERFLY

The Turmoil of Madame Butterfly was commissioned for solo cello by Marjan Mozetich, specifically for the 2020 Bader and Overton Canadian Cello Competition. As a competition piece, Marjan Mozetich focused on the lyrical as well as the technically difficult aspects of the instrument along with exploiting its full range. Thus there are long melodic lines, rapid scale and arpeggio passages moving from top to bottom and visa versa. Another important element is the interpretation, to imbue dramatic musical sense to the piece. To gain insight in this regard the title gives a hint of what is to be expected.

Early in the work’s inception, the first few bars of Puccini’s Madame Butterfly aria, “Un Bel Di”, kept coming to the composer’s mind to which Marjan Mozetich began incorporating fragments of this melodic line in the piece. As the work progressed further use of these fragments were applied yet not knowing why. Only towards the end did the composer have the idea that the piece was a kind of confused longing for something that has gone wrong. It is as if Madame Butterfly, yearning for salvation from the American lover, has lost hope and trust and is now in turmoil.

MARJAN MOZETICH

Marjan Mozetich has written commissioned pieces for the 1992 Banff String Quartet Competition, the 1995 and 2014 Montreal International Music Composition, and the 2020 Bader and Overton Canadian Cello Competition. In 1995, he was the featured composer at the Postmodern Music Gent Conservatory Music Festival in Belgium. He was composer-in-residence for the 2002 Regina Symphony New Music Festival, the 2008 Scotia Music Festival, the 2010-11 Sinfonia Toronto season, and the 2012 Prince Edward County Music Festival. His major symphonic works have received performances by such leading orchestras as the Phoenix Symphony, Colorado Music Festival Orchestra, National Arts Centre Orchestra, London Symphonia, Vancouver Symphony, Edmonton Symphony, L’Orchestre Symphonique de Québec, l Musici de Montreal, and the Toronto Symphony. Exponents of his chamber works have included the Ottawa Chamber Music Festival, the Penderecki Quartet, the St. Lawrence Quartet, Gryphon Trio, and contemporary music ensembles such as New Music Concert of Toronto, Vancouver New Music Society, the Winnipeg New Music Festival, and Arraymusic.

From 1991 to 2018, he was on the faculty at Queen’s DAN School of Drama and Music in Kingston teaching composition. In 2012, he received an honorary doctorate from the Royal Military College, and he was inducted into the Royal Society of Canada in 2015.
THE CELLLISTS
Recipient of the 2018 Prix d’Europe, cellist Dominique Beauséjour-Ostiguy is ranked among the 30 Hot Canadian Classical Musicians Under 30 2018 edition of CBC Music. He completed his Master’s degree in interpretation at the Faculté de l’Université de Montréal under the supervision of Yegor Dyachkov in 2018. He has participated in many internships and masterclasses with world renowned musicians including Mischa Maisky, Alisa Weilerstein, Jean-Guihen Queyras, Hans Jorgen Jensen, Raphael Wallfisch, Philippe Muller, and Richard Aaron. He received the Peter Mendell Award in 2017 and twice the First Prize in strings at the Canadian Music Competition. As a soloist, Dominique performed with the Orchestre Symphonique de Laval, Ensemble Volte, Orchestre Symphonique des Jeunes de Montréal, Orchestre de l’Université de Montréal, and Orchestre du Conservatoire de musique de Montréal.

A sought-after and invested chamber musician, he is a founding member of the Andara String Quartet and the Trio de l’Île, and has recently joined the renowned Trio Hochelaga. Dominique is also a composer and arranger. In 2017, he founded BOA, a project of instrumental music consisting only of original compositions. Two of his works have also been performed by the Orchestre Symphonique de Laval under the baton of Maestro Alain Trudel.

Dominique plays a David Tecchler (1704) cello and a Pierre Simon (v. 1855) bow, all graciously made available by the company Canimex Inc. of Drummondville QC, Canada.

**Semi-Final Round Repertoire**

**SERGEI PROKOFIEV**  
Cello Sonata in C major, Op. 119  
I. Andante grave

**LUDWIG VAN BEETHOVEN**  
Cello Sonata No. 3 in A major, Op. 69  
I. Allegro ma non tanto

**MARIAN MOZETICH**  
The Turmoil of Madame Butterfly

**GASPAR CASSADÓ**  
Suite for Solo Cello  
I. Preludio-Fantasia

**BOHUSLAV MARTINŮ**  
Variations on a Slovakian Theme

**Final Round Repertoire**

**ANTONÍN DVORÁK**  
Cello Concerto in B minor, Op. 104  
I. Allegro  
II. Adagio, ma non troppo  
III. Finale: Allegro moderato

Dominique Beauséjour-Ostiguy, Cello  
Michel-Alexandre Broekaert, Piano

Dominique Beauséjour-Ostiguy is performing at Studio B, La Cenne in Montreal.
Bryan Cheng has secured a distinctive place in the world of classical music. He made his solo debut at age 10 with the Orchestre de chambre I Musici de Montréal, his Carnegie Hall recital debut at 14, and his Elbphilharmonie debut in 2018 with the Deutsche Kammerphilharmonie Bremen. Bryan Cheng is the winner of the 2019 Grand Prize at the Orchestre symphonique de Montréal Competition and the first-ever Canadian laureate at the prestigious International Paulo Cello Competition 2018.

Solo highlights of recent and upcoming seasons include appearances with the National Arts Centre Orchestra, Orchestre symphonique de Montréal, Orquesta Sinfónica Nacional de Panamá, Helsinki Philharmonic Orchestra, Tapiola Sinfonietta, and Südwestdeutsches Kammerorchester Pforzheim, as well as the Okanagan, Springfield, Adelphi, Niagara, Nova Scotia, Newfoundland, Lahti, and Schleswig-Holstein symphonies; a coast-to-coast Canadian tour with the National Youth Orchestra of Canada as 2017 Canada Council for the Arts Michael Measures Prize winner; and a summer 2020 residency with the Orchestra of the Americas, collaborating with such esteemed conductors as Matthias Pintscher, Susanna Mälkki, Peter Oundjian, Joshua Weilerstein, and Jonathan Darlington.

As cellist of the Cheng² Duo and chamber musician, Bryan performs in recital across the globe—the 2019/20 season has taken him to Los Angeles, New York, Vancouver, Ottawa, and Montréal’s Salle Bourgie, a European tour of the Duo’s Beethoven 2020 project, Ludwig & Beyond, and to Russia’s Trans-Siberian Art Festival, Germany’s Kammermusikfestival Spannungen, Italy’s Trasimeno Festival, and Québec’s Orford Musique, among others. He has released a trilogy of albums on German label audite that has been critically-acclaimed in a dozen countries: Russian Legends (2019), Violonchelo del fuego (2018), and Violoncelle français (2016).

Bryan currently studies at the Universität der Künste Berlin with Jens Peter Maintz. He plays the ca. 1696Bonjour Stradivari cello and ca. 1830 Shaw Adam bow, generously on loan from the Canada Council Musical Instrument Bank as First Laureate of their 2018 Competition.

Bryan Cheng is performing at Carleton Dominion-Chalmers Centre in Ottawa, Ontario.
OLIVIA Yelim Cho is currently pursuing her undergraduate degree with Richard Aaron at the University of Michigan. Formerly a student at the Vancouver Academy of Music (VAM) in the Young Artist Collegiate Program, Olivia began her musical studies at the age of five under the tutelage of Joseph Elworthy. Olivia also studied with Kristin von der Goltz in Frankfurt, Germany during a study abroad in early 2020. She was awarded a fellowship the preceding summer to study at the Aspen Music Festival and School (AMFS) in the studios of Richard Aaron and Wolfgang Emanuel Schmidt. In 2017, Olivia attended the Orford Music Academy on full scholarship and the AMFS as a recipient of the Emerging Artist Grant from VAM.

Olivia is passionate about musical outreach and working with other musicians. She enjoys performing at senior homes, hospitals, and churches. She also led sectionals as Principal Cellist of the University Philharmonia Orchestra for the 2019 fall season and mentored young cellists during the 2018 Vancouver Quiring Chamber Music Camp.

Some notable performances include a recital for the Vancouver Women’s Musical Society in 2017 and a solo debut at Vancouver’s Orpheum Theatre with the VAM Symphony Orchestra in 2014 as the youngest-ever winner of the Kay Meek Competition. Olivia was a semi-finalist in the 2018 Johansen International Competition, the 2016 OSM Manulife Competition, and 2015 Tchaikovsky Competition for Young Musicians. In 2013, she won First Prize in the Canadian Music Competition. Apart from music, Olivia loves graphic design, calligraphy, and creating handmade cards.

Semi-Final Round Repertoire

**LUDWIG VAN BEETHOVEN**

Cello Sonata No. 3 in A major, Op. 69

I. Allegro ma non tanto

**MARIAN MOZETICH**

The Turmoil of Madame Butterfly

**CLAUDE DEBUSSY**

Cello Sonata in D minor

I. Prologue

**GYORGY LIGETI**

Sonata for Solo Cello

I. Dialogo

II. Capriccio

**BOHUSLAV MARTINÚ**

Variations on a Theme of Rossini in D Major, H.290

Theme

Variation 1

Variation 2

Variation 3

Variation 4

Final Round Repertoire

**PYOTR ILYICH TCHAIKOVSKY**

Variations on a Rococo Theme, Op. 33

Theme

Variation 1

Variation 2

Variation 3

Variation 4

Variation 5

Variation 6

Variation 7
Leland Ko is a twenty-two-year-old cellist of Chinese-Canadian descent who was a long-time student of Ronald Lowry and Paul Katz before attending Princeton University, where he recently graduated with a B.A. degree. He will begin his studies at The Juilliard School in the fall under the tutelage of Minhye Clara Kim and Timothy Eddy.

Leland was a member of the Boston Youth Symphony Orchestra (BYSO) and Boston Philharmonic Youth Orchestra (BPYO) for many years. With these orchestras he has had the opportunity to perform in many different cities all over the world including Boston, New York, London, Amsterdam, Prague, Berlin, and Madrid.

In addition to his background in orchestral playing, Leland has often sought out chamber music at various summer festivals over the years, having attended the Perlman Music Program’s Summer Music School and its Chamber Music Workshop, the Orford Academy, and Ravinia’s Steans Music Institute. Through these festivals, Leland has had the chance to study with and occasionally perform alongside artists such as Ronald Leonard, Merry Peckham, Laurence Lesser, Joel Krosnick, Miriam Fried, Paul Biss, Atar Arad, Timothy Eddy, Marcy Rosen, Ralph Kirshbaum, Frans Helmerson, Gary Hoffman, Itzhak Perlman, Donald Weilerstein, Vivian Weilerstein, and Peter Salaff.

Leland’s love for chamber music has also led him to be an Artist in Residence of New York Piano Society (NYPS), as well as a frequent performer on Swedish pianist Per Tengstrand’s concert series “Music on Park Ave” at Scandinavia House in NYC. He is also the former Music Director of Opus 21, a student-run chamber music collective at Princeton.

Leland Ko was also a competitive long-distance runner for several years, but remains loyal to his original passion of tennis, both as a player and even more so as a fan.

Leland plays one of the many cellos made in Maine over the last few decades by Nathaniel Slobodkin and a Swiss-made bow by Pierre-Yves Fuchs.

**Semi-Final Round Repertoire**

**CLAUDE DEBUSSY**

Sonata for Cello and Piano, L. 135

1. **Prologue**: Lent, sostenuto e molto risoluto

**MARIAN MOZETICH**

The Turmoil of Madame Butterfly

**FRANZ SCHUBERT**

Sonata for Arpeggione and Piano in A minor, D. 840

1. **Allegro moderato**

**BENJAMIN BRITTEN**

Suite No. 1 for Solo Cello No. 1, Op. 72
Canto primo: Sostenuto e largamente

I. Fuga: Andante moderato

II. Lamento: Lento rubato

Canto secondo: Sostenuto

III. Serenata: Allegretto (pizzicato)

IV. Marcia: Alla marcia moderato

Canto terzo: Sostenuto

V. Bordone: Moderato quasi recitativo

VI Moto perpetuo e Canto quarto: Presto

**FRANCIS POULENC**

Sonate pour Violoncelle et Piano, FP 143

III. Ballabile

**Final Round Repertoire**

**SERGEI PROKOFIEV**

Sinfonia Concertante in E minor, Op. 125

1. **Andante**

II. **Allegro**

III. Andante con moto – Allegretto – Allegro marcato

Leland Ko is performing at the Longy School of Music of Bard College in Cambridge, Massachusetts for the Semi-Final Round, and M. Steinert & Sons in Boston, Massachusetts for the Final Round.
Jonah Krolik, 23, earned his Bachelor Degree in Cello Performance from the Eastman School of Music, under the instruction of Steven Doane and Rosemary Elliott. A dual-degree student, Jonah also majored in chemistry as a pre-med student at the University of Rochester. Jonah is the recipient of a Performer’s Certificate award and Marge Wallawender Scholarship from Eastman, and served as Principal Cellist of the Eastman Philharmonia. An avid chamber musician, Jonah has worked under the guidance of the Takács Quartet for the past two summers and collaborated with MacArthur Genius Award-Winning pianist, Jeremy Denk.

Jonah has been a prize-winner at competitions throughout the Southeastern United States and performed as a soloist with the North Carolina Symphony and Chapel Hill Philharmonia. Previously, Jonah was a fellow at the Tanglewood Music Center, Sarasota Music Festival, Music Academy of the West (2017, 2018), the Banff Centre’s Masterclasses for Strings and Winds (2016), Yellow Barn Young Artist Program, Bowdoin International Music Festival. Most recently, Jonah was an invited participant of the International Musicians Seminar at Prussia Cove.

Jonah is currently pursuing his Master of Music at The Juilliard School under the direction of Natasha Brofsky.

Jonah plays on an American David Wiebe cello.

**Semi-Final Round Repertoire**

**CLAUDE DEBUSSY**

Cello Sonata in D minor  
I.  Prologue  
II.  Sérénade  
III.  Finale

**JOHANNES BRAHMS**

Cello Sonata No. 1 in E minor  
I.  Allegro non troppo

**MARIAN MOZETICH**

Turmoil of Madame Butterfly

**FRÉDÉRIC CHOPIN**

Cello Sonata in G Minor, Op. 65  
III.  Largo in B-flat major

**BENJAMIN BRITTEN**

Suite No. 1 for Solo Cello No. 1, Op. 72  
Canto primo: Sostenuto e largamente  
I. Fuga: Andante moderato  
II. Lamento: Lento rubato  
Canto secondo: Sostenuto  
III. Serenata: Allegretto (pizzicato)  
IV. Marcia: Alla marcia moderato  
Canto terzo: Sostenuto  
V. Bordone: Moderato quasi recitativo  
VI Moto perpetuo e Canto quarto: Presto

**Final Round Repertoire**

**ROBERT SCHUMANN**

Cello Concerto in A minor, Op. 129  
I.  Nicht zu schnell  
II.  Langsam  
III.  Sehr lebhaft

Jonah Krolik is performing at the John Q. Walker Recital Hall in Raleigh, North Carolina.
ANDREAS SCHMALHOFER

Andreas Schmalhofer won the First Prize of the 2015 Johann-Andreas-Stein Competition, Third Prize of the 2017 international Anton Rubinstein Competition, a special prize in Gersthofen competition, and Fourth Prize of the 2018 Peter-Pirazzi-Stiftung Competition in Frankfurt. Andreas is a prizewinner of the Allegro Vivo Festival in Austria.

At age 15, Andreas was awarded the First Prize in the Jugend-Musiziert national youth competition and the Classical Prize from WDR (West German Radio). In 2007, he was awarded the Kulturpreis der Stadt Bobingen, Germany. Andreas started his first cello lessons at the age of five with Hartmut Tröndle. At the age of 14, he started learning from Jean-Guihen Queyras as a young student in Musikhochschule Stuttgart. Andreas studied with Eldar Issakadze (Ingolstadt), Stephan Haack, and Julius Berger. Since 2011, he is a scholar with the foundation “Live Music Now.”

Since October 2018, Andreas has pursued his Master’s studies with Laszlo Fenyö at the Musikhochschule Karlsruhe. He has participated in masterclasses by Danjulo Ishizaka, Matt Haimovitz, Wolfgang Böttcher, Laszlo Fenyö, and Kent Nagano. Andreas received scholarships for the International Masterclasses in Canada “Stage des Cordes” (2006 and 2013). His debut was at the age of 17 with the Romanian State Philharmonic Orchestra of Bacau performing the Dvorak Cello concerto. Andreas has performed in International festivals such as cities in Amsterdam, Gstaad, Budapest, Munich, and Salzburg.

Andreas currently plays on a Pietro Guarneri cello from 1725 which is a loan from the L-Bank Baden-Württemberg.

Semi-Final Round Repertoire

LUDWIG VAN BEETHOVEN Sonata for Piano and Cello No. 5 in D major, Op. 102, No. 2
I. Allegro con brio

KRZYSZTOF PENDERECKI Suite per Violoncello Solo, Part I
I. Preludio

MARJAN MOZETICH The Turmoil of Madame Butterfly

DMITRI SHOSTAKOVICH Sonata for Cello and Piano in D minor, Op. 40
III. Largo

BENJAMIN BRITTEN Cello Sonata in C Major, Op. 65
V. Moto Perpetuo

Final Round Repertoire

ROBERT SCHUMANN Cello Concerto in A minor, Op. 129
I. Nicht zu schnell
II. Langsam
III. Sehr lebhaft

Andreas Schmalhofer performs in Hochschule für Musik Karlsruhe in Karlsruhe, Germany
Praised by cellist Ronald Leonard as having “prodigious technique, a beautiful sound,” and “something special to say,” cellist Michael Song has appeared in recital in venues including Koerner Hall, Carnegie Hall, and Harris Hall at the Aspen Music Festival. In 2019, Michael appeared across the USA and Canada and received invitations to participate in the Concours OSM in Montreal and the Bader and Overton Canadian Cello Competition in Kingston as a semi-finalist. January 2020 saw Michael perform the Dvorak Concerto in Koerner Hall, Toronto, and the summer included invitations to Aspen, Domaine Forget, and Sarasota. He regularly performs in duo with pianist SaeYoon Chon, prizewinner in the Dublin, Verbier, and Orford competitions among many others.

Michael currently studies with Hans Jørgen Jensen and Andrés Diaz at the Glenn Gould School, completing his undergraduate studies next year at the age of 20. He was accepted to the Curtis Institute of Music at 17. Michael is also an alumnus of the Colburn School where he served as principal cellist of the Colburn Virtuosi from 2017-18. At Colburn, he studied with Clive Greensmith, Hans Jensen, Ronald Leonard, and Arnold Steinhardt. Michael’s other significant teachers have included the late Lynn Harrell, Wolfgang Emanuel Schmidt, Richard Aaron, Laurence Lesser, Mark Kosower, and Danjulo Ishizaka.

Michael performs on a rare cello made in 1723 by Domenico Montagnana and a bow by the master Jean Pierre Marie Persoit.

MICHAEL SONG

Semi-Final Round Repertoire

SERGEI PROKOFIEV
Cello Sonata in C major, Op. 119
I. Andante grave

LUDWIG VAN BEETHOVEN
Sonata for Piano and Cello No. 2 in G minor, Op. 5, No. 2
II. Rondo. Allegro (in G major)

PYOTR ILYICH TCHAIKOVSKY
Pezzo capriccioso, Op. 62

MARIAN MOZETICH
The Turmoil of Madame Butterfly

ZOLTÁN KODÁLY
Sonata in B minor for Solo Cello, Op. 8
III. Allegro molto vivace

Final Round Repertoire

SERGEI PROKOFIEV
Sinfonia Concertante in E Minor Op. 125
I. Andante
II. Allegro
III. Andante con moto – Allegretto – Allegro marcato

Michael Song is performing at the Community School of Music and Arts at Finn Center in Mountain View, California.
Cellist Tate Zawadiuk is both a soloist and chamber musician. Most recently, Tate performed as a soloist with James Ehnes and the Vancouver Symphony Orchestra for its Centennial Celebration Gala Concert. Tate has also performed as a soloist with the Calgary Philharmonic Orchestra, the Vancouver Philharmonic, New Westminster Symphony, Richmond Symphony Orchestra, Vancouver Youth Symphony Orchestra, and the Vancouver Academy of Music Orchestra. In these concerts, Tate worked with renowned conductors such as Bramwell Tovey, Otto Tausk, Pierre Simard, Evan Mitchell, Pierre Simard, Leslie Dala, and Edmond Agopian.

Tate first began playing the cello two days before his third birthday and had his debut as a soloist with the Vancouver Symphony Orchestra when he was 12. Tate has since collaborated with world-class musicians such as Emanuel Ax, James Ehnes, Ida Kavafian, Steven Tenenbom, Orion Weiss, Jinjoo Cho, Mathieu Herzog, Paul Coletti, and Martin Beaver. In February 2017, he was invited by Johannes Moser to perform cello ensemble repertoire at the Laguna Beach Playhouse. Tate frequently collaborates with pianist Rodolfo Leone, winner of the 2017 International Beethoven Piano Competition Vienna. For five consecutive seasons, Tate was the principal cellist of the Vancouver Youth Symphony Orchestra, and is currently one of the principles of the Colburn Orchestra, and has worked with world renowned guest conductors such as Stéphane Denève, Esa-Pekka Salonen, Michael Tilson Thomas, Xian Zhang, James Conlon, Ludovic Morlot, and David Zinman.

In 2016, Tate received an Award of Excellence from the National Youth Orchestra of Canada and attended the Académie de Villecroze where he worked with Colin Carr.

As a chamber musician, Tate is part of the Viano String Quartet. The quartet won First Prize at the 2019 Banff International String Quartet Competition, Third Prize at the 2018 Wigmore Hall International String Quartet Competition, and Third Prize at the 2017 Osaka International String Quartet Competition.

Tate has studied with Ronald Leonard at the Colburn School with John Kadz, Johanne Perron at the Mount Royal Conservatory of Music, Ariel Barnes at the VSO School of Music, and with Mary Thomson at the Vancouver Academy of Music. Currently, he is in his fourth year of undergraduate studies with Clive Greensmith at the Colburn School. He has performed in numerous masterclasses with world class cellists such as Aldo Parisot, Colin Carr, Hans Jørgen Jensen, Lynn Harrell, Andrés Díaz, Daniel Müller-Schott, Desmond Hoebig, Raphael Wallfisch, Denis Brott, Stephen Geber, Johannes Moser, and Peter Wiley.

Tate plays on a 1701 Tecchler cello on loan from David Kerr’s Violin Shop in Portland, Oregon.
MINNA ROSE CHUNG, WINNIPEG MB:
Minna Rose Chung is the Associate Professor of Cello of the Desautels Faculty of Music, University of Manitoba, member of Desautels Piano Trio, and member of the Manitoba Chamber Orchestra. Dr. Chung continues to enjoy an international career in all performance milieus, has taught master classes across four continents, and is a frequent guest artist at music festivals worldwide. After moving to Canada, Dr. Chung was quickly reviewed as “a bright light, her intelligent musicality and rich resonance a wonderful addition to any ensemble” (Winnipeg Free Press). In addition to academia, she regularly tours with her established Desautels Piano Trio and performs with the Manitoba Chamber Orchestra, “Canada’s tiny, perfect chamber orchestra” (Toronto Star). Dr. Chung has recently published CelloMind: Intonation and Technique, a prominent cello method book co-authored with Hans Jorgen Jensen, Distinguished Cello Professor at Northwestern University Bienen School of Music.

DENISE DJOKIC, FROM HALIFAX NS CURRENTLY RESIDING IN URBANA IL:
Recognized by her “arrestingly beautiful tone colour” (The Strad), cellist Denise Djokic captivates audiences with her natural musical instinct and remarkable combination of strength and sensitivity. Acclaim for her powerful interpretations, bold command of her instrument and insightful playing have earned her world-wide recognition and appearances in some of the most venerable halls. Denise burst onto the international music scene when millions of television viewers watched her performance of Bach at the 2002 Grammy Awards following the lauded release of her self-titled debut recording on SONY Classical. Since then, Denise has accrued numerous distinctions and accolades: she has been named one of the top “25 Canadians Who Are Changing Our World” by Maclean’s Magazine, one of “Canada’s Most Powerful Women” by Elle Magazine, and had her life and career chronicled by a special BRAVO! TV documentary entitled “Seven Days, Seven Nights.” Denise Djokic has presented at forums such as IdeaCity in Toronto and the Women In Leadership Conference at Queen’s University. She serves on the Faculty of the National Youth Orchestra of Canada each summer, has been a Visiting Professor at the University of Ottawa, and frequently gives masterclasses.
JOSEPH E LWORTHY, VANCOUVER BC:
President and CEO of the Vancouver Academy of Music, Joseph Elworthy has been a featured soloist, recitalist, and chamber music performer on such stages as Alice Tully Hall, Suntory Hall, Carnegie Hall, the Library of Congress, and Sejong Hall. Mr. Elworthy has been named a Fellow of the Royal Conservatory of Music for his extraordinary contribution to Canadian Arts and Culture, an honour he shares with such cultural icons as Oscar Peterson, Robertson Davies, Adrienne Clarkson, and Leon Fleisher. His recordings can be heard on EMI, Sony, Archtype, Naxos and Bose record labels. Mr. Elworthy is a graduate of The Juilliard School and Yale University where he was the recipient of the Aldo Parisot—Yo-Yo Ma Prize—the highest honour issued by Yale University to a graduating cellist. Joseph Elworthy co-founded the Koerner Piano Trio, the first chamber ensemble in residence at the Vancouver Academy of Music. Joseph Elworthy was a member of the Vancouver Symphony Orchestra for 12 years before retiring from the orchestra in 2014.

MATT HA MVITZ, MONTREAL QC:
Renowned as a musical pioneer, award-winning cellist Matt Haimovitz is praised by The New York Times as a “ferociously talented cellist who brings his megawatt sound and uncommon expressive gifts to a vast variety of styles.” Alongside a relentless touring schedule, he mentors an award-winning studio of young cellists at McGill University’s Schulich School of Music in Montreal. The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. Matt Haimovitz’s recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his and composer/producer Luna Pearl Woolf’s own trailblazing independent label Oxingale Records, now in collaboration with PENTATONE.

DAVID HETHERINGTON, TORONTO ON:
David Hetherington is the former Associate Principal cellist for the Toronto Symphony Orchestra. He teaches cello and chamber music at the Royal Conservatory of Music and the University of Toronto, coaches the cello section of the Toronto Symphony Youth Orchestra, and is Music Director of the Inter-Provincial Music Camp. As a chamber musician, he has toured Canada, the United States, Mexico, and Europe, and has performed at the Ottawa, Elora, and Kincardine Music Festivals. David Hetherington is a founding member of the Amici Chamber Ensemble, which presents an annual series of concerts at the Glenn Gould Studio in Toronto. With his own string quartet, Accordes, David performs regularly for New Music Concerts and other contemporary music organizations. As soloist, he has performed with the Toronto Symphony Orchestra, the Niagara Symphony, and at the Elora Festival. Mr. Hetherington has appeared on several recordings for the CBC and for Centrediscs and recorded eight discs with Amici for Summit Records, Naxos, and CBC Records.

CHRISTINA MAHLER, VICTORIA BC:
Dutch cellist Christina Mahler immigrated to Canada in 1981 to serve as Principal Cellist of the Tafelmusik Orchestra, a position which she held until 2019. Reviews often praise her rich sound, energetic playing, and insightful musicianship. Christina Mahler has played and recorded numerous concertos with Tafelmusik, including works by Boccherini, Haydn, Vivaldi, C.P.E. Bach, and Leonardo Leo. She is very fortunate to own a beautiful baroque cello made by José Contreras, the “Stradivarius” of Spain. Christina is a very devoted and gifted teacher, and students have come from around the world to study with her, including cellists participating in the Tafelmusik Summer and Winter Institutes. She is now focusing on chamber music, teaching, and pursuing her hobbies, such as pottery.
PAUL MARLEYN, OTTAWA ON:
Paul Marleyn is a soloist, chamber musician, former Principal Cellist of the Royal Liverpool Philharmonic Orchestra, former cellist of Trio Hochelaga, Professor of Cello and Head of Strings at the University of Ottawa, summer faculty member at Domaine Forget International Music Festival, and Founding Artistic Director of the Agassiz Chamber Music Festival and the International Cello Festival of Canada. A cellist with a broad and eclectic repertoire that ranges from the Baroque period to the twenty-first century, Paul Marleyn tours regularly across Canada and frequently performs in the United States, Europe, and Asia. Paul Marleyn has made several compact disc recordings as soloist and chamber musician. His first CD, released by United Records, contains cello sonatas by Shostakovitch, Prokofiev, and Schnittke, and was described as “emotionally intense, physically big-boned” (Gramophone Magazine), and “over-flowing with health, the joy of playing, and flamboyant brilliance” (Répertoire, France.) Mr. Marleyn’s concerts and recordings are frequently heard on CBC radio, BBC radio, NPR affiliate stations in the United States and around the world. Paul Marleyn has a special interest in new music and has commissioned new works by Bramwell Tovey, Kevin Volans, Jocelyn Morlock, Michael Matthews, David Raphael Scott, Glenn Buhr, Jim Hiscott and Rodion Schedrin.

Evan Mitchell has enjoyed six triumphant seasons as Music Director of the Kingston Symphony Association and guest conductor with the Toronto Symphony Orchestra and Kitchener-Waterloo Symphony, garnering praise for his programming, approach, and musical results. He has also brought the magic of orchestral music to over 500,000 students and children. Equally comfortable in the realm of contemporary music and opera, Mr. Mitchell has premiered over 20 new Canadian works and is a strong advocate for music by Canadian composers. He is also the Principal Conductor of Opera S, an award-winning independent opera company based in Toronto, which is responsible for a popular web series entitled Opera Cheats. Evan Mitchell is a champion of initiatives designed to enhance the live concert experience, such as insider videos, informational podcasts, pre-concert talks, and special concerts devoted to live, onstage insights into major orchestral works. His program SoundSync, which involves real-time updates delivered silently to mobile devices during the concert, was hailed as the greatest technological innovation in the concert hall of 2014 by the CBC. He has also led orchestral collaborations with the Barenaked Ladies, Judy Collins, and Pink Martini.

SHAUNA ROLSTON, FROM BANFF AB CURRENTLY RESIDING IN TORONTO ON:
Award-winning Canadian cellist Shauna Rolston is considered by peers and fans alike to be one of the most compelling and unique musical voices on the stage today. She has performed in many of the world’s major concert halls including Wigmore Hall, Concertgebouw, Lincoln Center and Carnegie Hall. Praised for her blazing technique and her ability to captivate the imagination, Shauna continues to astonish and delight with her concerts, recordings, and world premieres. Her passion for the music of our time has led to the commission and creation for her of more than 50 new works for cello, including several concerti by Canada’s leading composers. The diversity of Shauna’s artistry is reflected in the many honours she has received throughout her professional career. In addition to her busy concert and recording career, Shauna is a devoted educator much in demand as a guest master class artist. She is the Professor of Cello at the University of Toronto.

WOLF TORMANN, KINGSTON ON:
The Frankfurter Rundschau describes Wolf Tormann as a “cellist of spontaneous elegance with a sound both honeyed and noble, displaying virtuosity and musicality in massive doses.” Having performed solo recitals in Germany, Switzerland, Finland, Portugal, the United States, and Canada, Mr. Tormann maintains an active concert career. He has recorded for Radio Difusao Portugesa, as well as the CBC. Wolf Tormann has been a member of various orchestras including the Frankfurt Radio Symphony, Opera Orchestra Halle, Stuttgart Philharmonic, and Lisbon Metropolitan Orchestra where he was Principal Cellist. While in Lisbon, he performed more than one hundred solo, chamber and orchestra concerts a season, appeared as a guest soloist with the Metropolitan Orchestra, was Professor of Cello at the National Academy for Orchestral Education and founded the Tagide String Quartet. Since coming to Canada in 1994, Wolf Tormann has been the Principal Cellist of the Kingston Symphony, and is an Adjunct Studio Instructor in Cello at Queen’s University’s DAN School of Drama and Music. He plays frequently in the cello section of the National Arts Centre Orchestra in Ottawa, and is a founding member of the Isabel String Quartet at Queen’s University.
YOLANDA BRUNO, HOST, BADER AND OVERTON CANADIAN CELLO COMPETITION

YOLANDA BRUNO, VIOLIN

Violinist Yolanda Bruno is the winner of the Isabel Overton Bader Canadian Violin Competition in 2017, and is therefore has been chosen as the perfect host for the 2020 Bader and Overton Canadian Cello Competition. Yolanda has contributed on CBC Radio 2’s In Concert program where her broadcasts explored a variety of classical music performances happening in Canada in interesting and unexpected locations.

Yolanda has been praised for her “total control of her instrument with infinite variety in the sound palette” (La Presse) and was recently named on CBC’s 30 Hot Canadian Classical Musicians under 30. In 2019, Yolanda joined the Toronto Symphony Orchestra, having previously served as concertmaster of the Kingston Symphony Orchestra. She performs on a 1737 Domenico Montagnana violin on generous loan from Groupe Canimex Inc. in Drummondville, Quebec.

Yolanda has performed across North America and Europe including solos with the Montreal Symphony Orchestra, L’Orchestre Métropolitain, the Youth Orchestra of the Americas and the London Mozart Players. She has appeared in festivals including the Montreal Chamber Music Festival, the Ottawa Chamberfest, Toronto Summer Music Festival, the BBC Proms and the International Musicians’ Seminar Prussia Cove. Yolanda’s performances have been broadcast on CBC Radio 2, ICI Musique, as well as on BBC Radio 3. A devoted chamber musician, Yolanda has collaborated with Pinchas Zukerman, Menahem Pressler, Paul Lewis, and Levon Chilingirian.

Yolanda is the recipient of numerous awards and scholarships, the grand prize winner at the OSM Standard Life Competition (2013), and a three-time recipient of the Sylva Gelber Career Development Award. She is also the recipient of Canada Council’s Virginia Parker Award, a distinction shared with her fellow Canadian musicians Yannick Nézet-Séguin, James Ehnes and Marc-André Hamelin. A laureate of the 2015 Canada Council of the Arts Musical Instrument Bank Competition, Yolanda was generously loaned the 1700 Taft Stradivari violin.

Raised in Ottawa, Yolanda completed studies with Jonathan Crow at McGill University, with David Takeno at the Guildhall School of Music and Drama in London, UK, and later with Julia Wedman on Baroque violin. Yolanda comes from a family of musicians. Her mother is a violin teacher and sister, Carmen Bruno, is a cellist. Yolanda’s upcoming season includes the launch of her debut album “The Wild Swans” with pianist Isabelle David.
We are tremendously grateful for CBC’s collaboration with the Bader and Overton Canadian Cello Competition and for their dedication to support the next generation of Canada’s exceptional musicians.

The Isabel recently created its Isabel Digital Concert Hall and is currently offering access to streamed live performances at the Isabel.
Here is what the Isabel has learned with its streaming collaborators at the Ottawa Chamberfest and Chamber Music Society of Detroit. Hats off to the Isabel’s amazing production team, led by Technical Director Aaron Holmberg. They deserve sainthood for all their accomplishments online.

VISION AND PRINCIPLES

1 ARTISTS NEED ENGAGEMENTS: Create paid engagements for artists and arts workers in the COVID-19 period and beyond. Artists and arts workers have lost many engagements. The Isabel must create new live performance opportunities for artists through digital platforms.

2 LIVE PERFORMANCE IS KEY: Keep great live performances happening—not just pre-recorded webcasts.

3 ARTISTIC EXCELLENCE: Honour the artists and audiences by delivering online programming at a high fidelity level. Keep the standards as high as they are for live programming (as compared to the at-home performance ‘car radio’ sound quality).

4 AUDIENCE ENGAGEMENT: Keep audiences actively immersed and engaged with tender loving care and integrity. These are long-term relationships and a lifelong journey to be undertaken together.

5 ACCESS: Maximize audience access through free or lower cost programming during the COVID-19 period.

6 REVENUES: Artists must be paid. Be flexible with the revenue model to include different sources of revenues to pay for artistic costs.
   a) fundraising supported initiatives (vs. earned revenue model for live performance),
   b) donation requests with free online programming, and
   c) significant collaborations and partnerships with other arts groups, arts societies, and venues for a shared cost model enabling artists to be paid.

7 COMMUNITY COLLABORATION: Engaging in collaborative programming with the community really opens new artistic doors and broadens artistic scope.

FROM DREAMS TO REALITY

1 BE PREPARED FOR LOTS OF WORK INVOLVED: The 1% inspiration, 99% perspiration rule is actively engaged in setting up high-quality streaming. A great deal of testing and experimenting and just plain time is involved. The online adventure is not for the faint of heart.

2 EXCELLENCE IN SOUND: The quest for high-fidelity sound is paramount—the Isabel aims for the same standard of excellence as the musicians in a live performance. The Isabel uses Studio 6 streaming software (that does not overly compress the sound and that does recognize resonance) a Vimeo ingest/landing page, and captures the source sound with excellent Neumann and other microphones.

3 CREATE APPROPRIATELY FOR THE MEDIUM IN WHICH THE ART IS BEING EXPERIENCED: The performance needs to be designed for the medium of the receiver (such as an iPad or computer screen) instead of treating the performance like a live performance in the concert hall. Lighting, four remote cameras with pre-programmed zooms to alter the images, and perspective for the audience instead of the one-camera-at-the-back-of-the-hall video. The Isabel will be working with a 360-degree camera in the future that will also enable audiences to set their own perspective for what’s on stage.

4 TECHNICAL REHEARSALS: Test. Test. Test. The Isabel performs a number of tests and also has testers in their homes to assess reception, reliability of feed, audio, video, and overall look of stage and camera angles. If working with other webcasting partners, the Isabel performs more tests with partnering organizations to ensure the feed settings are accurate and working. The artists need to participate in the tests to give feedback on the quality of sound so adjustments can be made.

5 TECHNICAL REDUNDANCY—SET UP MANY OPTIONS: With technology, the Isabel sets up a Plan A, B, C, and D given all the variables and gremlins. In the case of computer hard drive crashes, the Isabel has two different computers doing independent feeds.

6 SEND STREAMING FEED TO MULTIPLE SITES: The Isabel sends feeds to our Isabel Digital Concert Hall at www.isabeldigitalconcerthall.queensu.ca, its Facebook page, YouTube, and Vimeo in addition to all its partners’ feeds. All feeds need to be checked, and all feeds need to be opened up ahead of time (30 minutes) to ensure all feeds/sites are working for the performance prior to the performance commencing.

7 AUDIENCE ENGAGEMENT AND FEEDBACK: As these are live events, the Isabel has set up the mechanism for the audience to comment and ask questions. Questions from the audience are fed to the artists to be answered in between pieces and at the end of the concert.
There is more than one story at the heart of the Isabel Bader Centre for the Performing Arts. There is a story about love, certainly. It is about two remarkable people and their love for each other, for the arts, and for an institution perched on the shores of Lake Ontario. It is about striving for the extraordinary and knowing that what you do today will be remembered for generations. Both Isabel and Alfred were on hand October 1, 2009, the day ceremonial shovels went into the ground on the Kingston waterfront and the dream formally moved towards palpable reality.

Three years earlier, the late Principal Karen Hitchcock had begun negotiating with city officials for Queen's to purchase the land and two historic buildings—the Stella Buck building and a former stable building—as the site for the anticipated performing arts centre. The site also included the J.K. Tett Centre, which, together with other buildings, originally formed part of the Morton Brewery and Distillery complex, reputed to be the largest of its kind in North America in the mid-19th century. That's when Queen's University's most generous benefactors, the late Alfred Bader and his wife Isabel Bader, stepped forward to make history by providing a lead gift that would finally get the project—by now a vision for a dynamic multidisciplinary arts centre—off the ground. In many ways, it was a perfect fit. The couple had already given back to Queen's in countless ways: transforming the campus, supporting scholarships and faculty positions, and otherwise enriching the student experience. The Baders' enthusiasm for the arts, too, was already well established, with their passion for and knowledge of Dutch and Flemish Baroque art particularly admired.

In helping to bring the Isabel Bader Centre for the Performing Arts to life, Alfred and Isabel Bader tapped into that creativity. Their support has helped turn a dream into a reality. This project, named for Isabel in recognition of a lifetime of love, enabled architects and engineers to bring a project of the imagination to fruition. It is allowing faculty members to envision new arts programming. And it will provide Queen's students with opportunities that haven't yet been conceived.

Dr. Alfred Bader died on December 23, 2018 at the age of 94. The generosity of Alfred and Isabel transformed Queen's University in countless ways. As former Principal Daniel Woolf noted, his legacy at Queen's "will live on in future generations who will be enriched by his profound love for this university." At the Isabel, we will remember Dr. Bader, his visionary generosity, and his imaginative example as a caring citizen of the world.
Design Architects: SNØHETTA
Architects of Record: N45 ARCHITECTURE INC.
Acoustic and Audiovisual Consultants: ARUP
Theatre Design Consultants: THEATRE PROJECTS CONSULTANTS

Description:
567-seat Performance Hall
Rehearsal Hall
100-seat Studio Theatre
92-seat Film Screening Room
Art & Media Lab
Lobby
Recording Studios
Film and Editing rooms
Classrooms
Faculty offices

Size: 90,000 square feet
Total Project Cost: $72M
Completion Date: September 2014

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Keara Higgins, Arts Leadership Intern
Aarón Holmberg, Technical Director
Maggie Hunter, Booking and Administrative Coordinator
Janelle MacPherson-Kenney, Operations Manager
Jessie MacMillan, Arts Stage Technician
Daniel Pauley, Front of House Manager
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Kelly Smith, Box Office Coordinator
Noah Sullivan, Arts Stage Technician
Jeff Thomas, Financial Officer

VOLUNTEERS
Thank you to our wonderful volunteers who give so much of their time and talent to the Isabel. We are very grateful to have you as part of our team.

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390 King Street West, Room 123, Kingston ON K7L 3N6
Box Office: 613.533.2424 / Weekdays, 12:30 to 4:30 PM
Email: IBCPaboxoffice@queensu.ca
Website: www.queensu.ca/theisabel
Digital Concert Hall: www.isabeldigitalconcerthall.queensu.ca
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Aaron Holmberg, Technical Director
Jesse MacMillan, Arts Stage Technician
Noah Sullivan, Arts Stage Technician
François Goupil, Streaming Consultant
Carl Talbot, Recording Consultant
and all our colleagues at CBC including
Executive Producer Denise Ball and
Producer Robert Rowat.

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ANDREW KWAN
ARTISTS MANAGEMENT INC.

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THANK YOU TO OUR COMPETITION BENEFACCTOR
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AND HEATHER DICK

THANK YOU TO OUR BROADCAST PARTNER
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MARJAN MOZETICH, COMPOSER

THANKS ALSO TO

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Thank you to all the venues in seven cities and three countries.
The Isabel is so grateful for your goodwill in providing your
beautiful performance space for these gifted musicians.

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“The capacity to care is the thing which gives life its deepest significance.”

–CELLIST PABLO CASALS