

Alfred Bodur

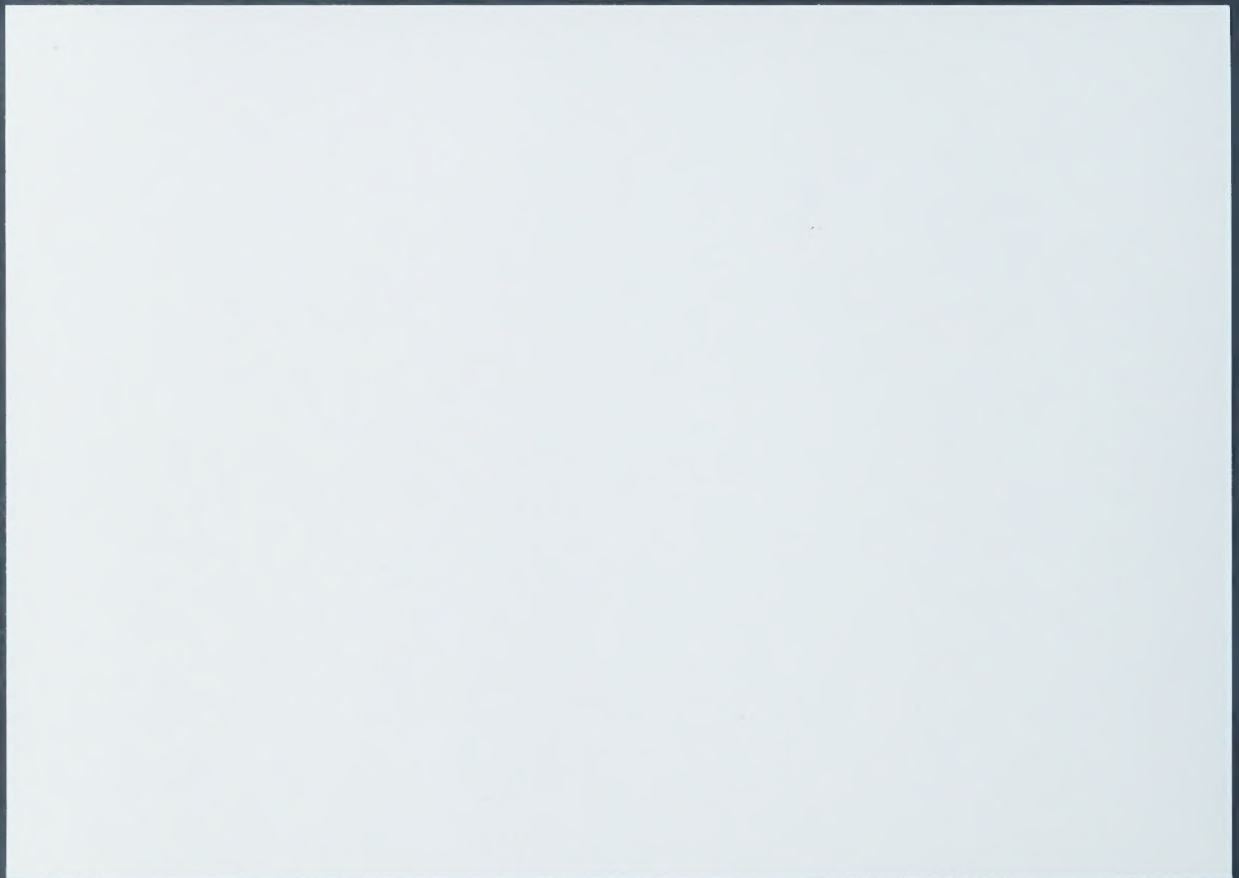
Queen's University

The Isabel

2002 QQS

UNIVERSITY OF QUEEN'S
LIBRARY
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Queen's
UNIVERSITY

ISABEL BADER
PERFORMING ARTS CENTRE
QUEEN'S UNIVERSITY



+14-277-0709

DRAFT

QUEEN'S UNIVERSITY PERFORMING ARTS CENTRE
SOME ISSUES FOR DISCUSSION

1. Uses and potential Users of the facility. Proposed Naming?
Educational Uses? Music, Theatre, Film Studies, Visual Arts, Other?
Community Uses? e.g. Domino Theatre, School of Dance, Visual Arts, etc.
- 1a. Part of overall Plan? Role of donors? Place in overall community? An Arts Campus? Future land acquisitions? e.g. Corrections Canada land?
2. Governance and Management of the Facility. Representation on Governing Board? Donors? University? City? Other? Management? Appointments? Responsibility? Reporting? Accountability?
3. Finance: Original Gift: Current Status? Management? Reporting? Future needs?
4. Long Term Master Plan? Responsibility for Preparing, Monitoring? Major elements? Financial requirements? Potential Sources? Likely Time Line? Staged Growth?
5. Technical Requirements: Location? Exterior? Interior? Seating? Stage? Acoustics? Backstage? Storage? Front of House? Developing Technology? Video, Wireless, etc? Flexibility for future technical and building developments?
6. Other Related Requirements: Automobile Access and Parking? Food Services? Classrooms? Rehearsal rooms? Offices? Housing?
7. Relationships with neighbors? Community at large? Rest of campus?

Alfred and Isabel

Here are some questions that I plan to raise at our meetings in Kingston. Please feel free to add or subtract!

Peggy will be joining us for the trip (but not for our discussions).

Best regards,

David



Alfred For some reason my ^{initial} attempts to copy you & Dan in has not worked. I am sending this ~~message~~ instead.

From: David Leighton <dleighton@rogers.com>
Subject: **Notes from May 7/8 meeting**
Date: May 23, 2008 5:26:13 PM GMT-04:00
To: Judith Brown <judith.brown@queensu.ca>
Reply-To: Alfred Bader Fine Arts
<baderfa@execpc.com>, Dan@hbf.org



Dear Judith: You have done a remarkable job in recapturing our meeting. As you might expect, I have a number of comments, queries and suggestions for consideration. These are intended only to add clarity at several points, so please do not take them as criticisms.

1 Users of the facilities: In addition to undergraduates, I would expect that the facility, coupled with the enthusiasm and drive of the faculty, would lead to extensive post-graduate usage, much of it interdisciplinary and highly creative. I think there is a great opportunity here for Queen's to play a leadership role in teaching, research, distance learning, and creation of new works.

2 I think we all agree that acquiring the Federal land is critical to the overall plan, and that resolving the ownership issue must be top priority. It would be a great shame if the acquisition fell through, and the significance of the P.A.C. would be much diminished, although still significant.

3 I suggest that resolution of the management should be considered urgent. We should be working on the "specs" we expect for a truly first-class manager. The quality of this appointment will greatly affect the success of the venture. Whoever is selected must "share the dream" from an early stage.

4 The Chan Centre is indeed a wonderful facility. I suggest that if a western visit is envisaged, the trip include the Winspear Centre in Edmonton and Jack Singer Hall in Calgary. And, if it is at all possible, I would like to be along. Each will have features we want to embrace, or reject, as the case may be.

5 The decision to have 600 seats is critical to the economics, and I confess I don't have any idea how it was arrived at. Could you please ask whoever is close to this to contact me? The whole project revolves around this decision. In my opinion, the larger seating capacity is or should be a lesser factor than ensuring that the facility is leading edge in terms of the incredible pace of technology.

6 While it is true that current cost inflation is a major factor, I do not think



THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
5708 SOUTH EAST ASIAN AVENUE
CHICAGO, ILLINOIS 60637
TEL: 773-936-3700

Dear Sirs: I am writing to you regarding the matter of the
grant application for the year 1988. I am pleased to
hear that you are interested in the project and
I am sure that you will find the information
I am providing to be helpful.

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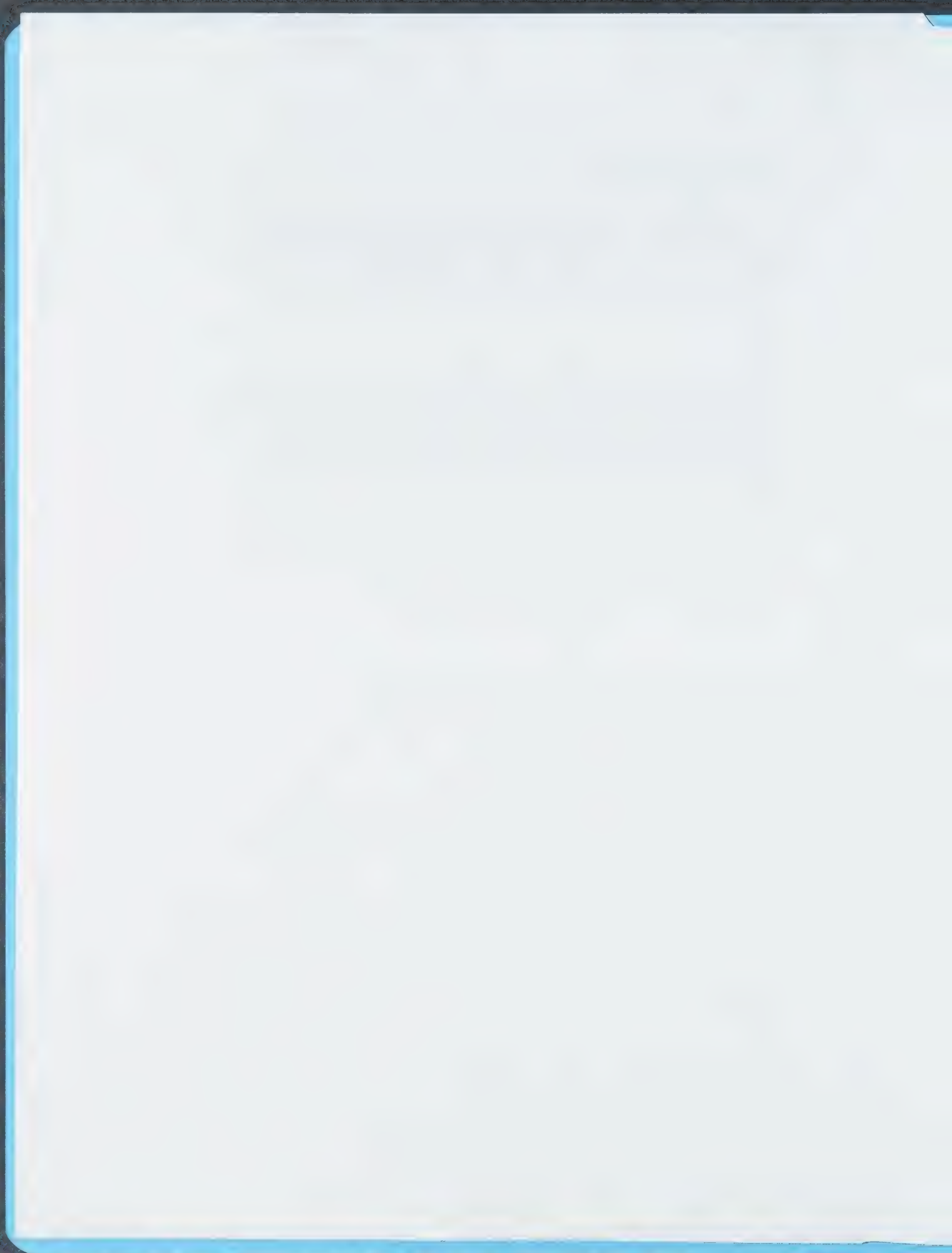
we should push ahead precipitously in order to save costs. Time spent in planning is time well spent.

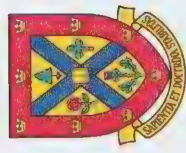
7 There surely can be no doubt that food service is absolutely required on or near site. The magnitude depends on the action on the rest of the project (Corrections Canada land), and planned usage will determine the size and level of food service required. This can be staged over time, and, if managed well, can be a net contributor to the revenues of the operation, as can parking.

8 My role: in addition to being "door opener, advisor, facilitator, bridge-builder" Whew!! I would like to be a member of the Building Committee or the Executive Committee (I confess I do not know what each is responsible for) in order to participate in the planning process. Could you clarify their respective mandates and membership? I am prepared to tailor my travels and time to the needs of whichever one makes more sense.

That completes my list of thoughts for now. I'd appreciate any reactions.

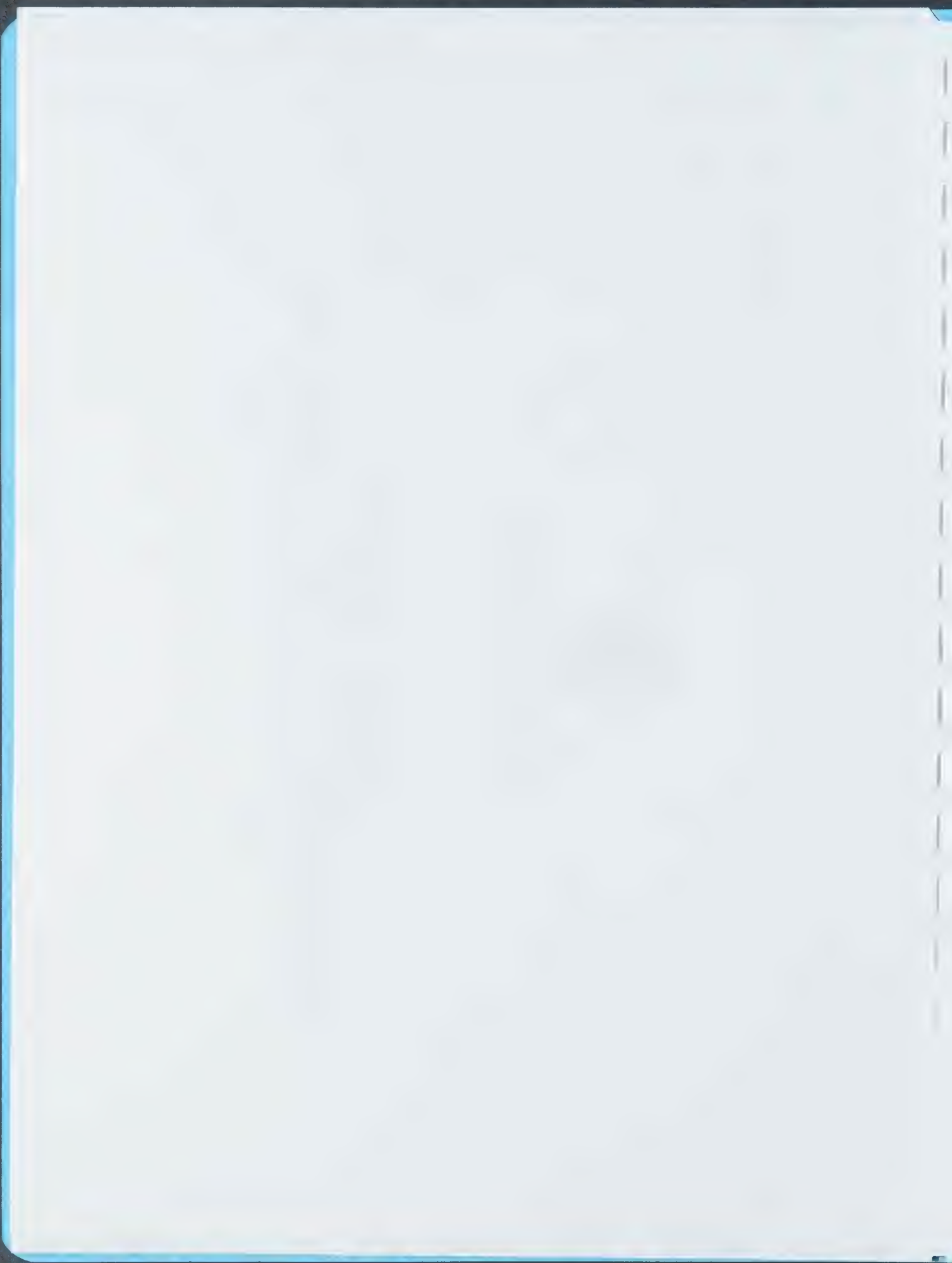
Sincerely, David Leighton





Queen's
UNIVERSITY

ISABEL BADER
PERFORMING ARTS CENTRE
QUEEN'S UNIVERSITY





390 King Street West - Queen's University Property





Corrections Canada & Queen's University Properties



Phase 1b

Phase 1a

**LEARNING SPACES
& OFFICES**

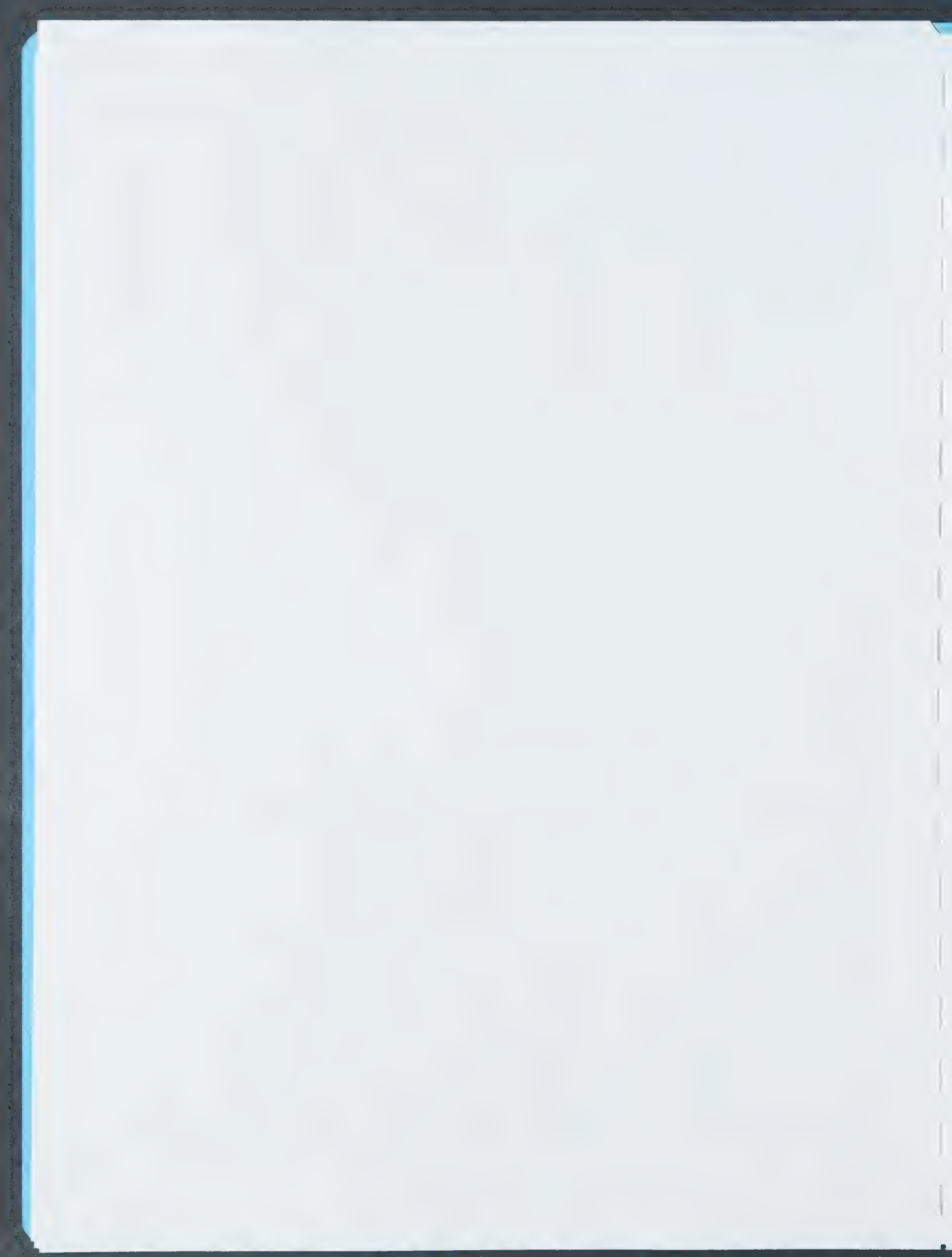
Total 33,349 GSF

PUBLIC SPACES

Total 10,252 GSF

PERFORMANCE AREAS

Total 36,271 GSF

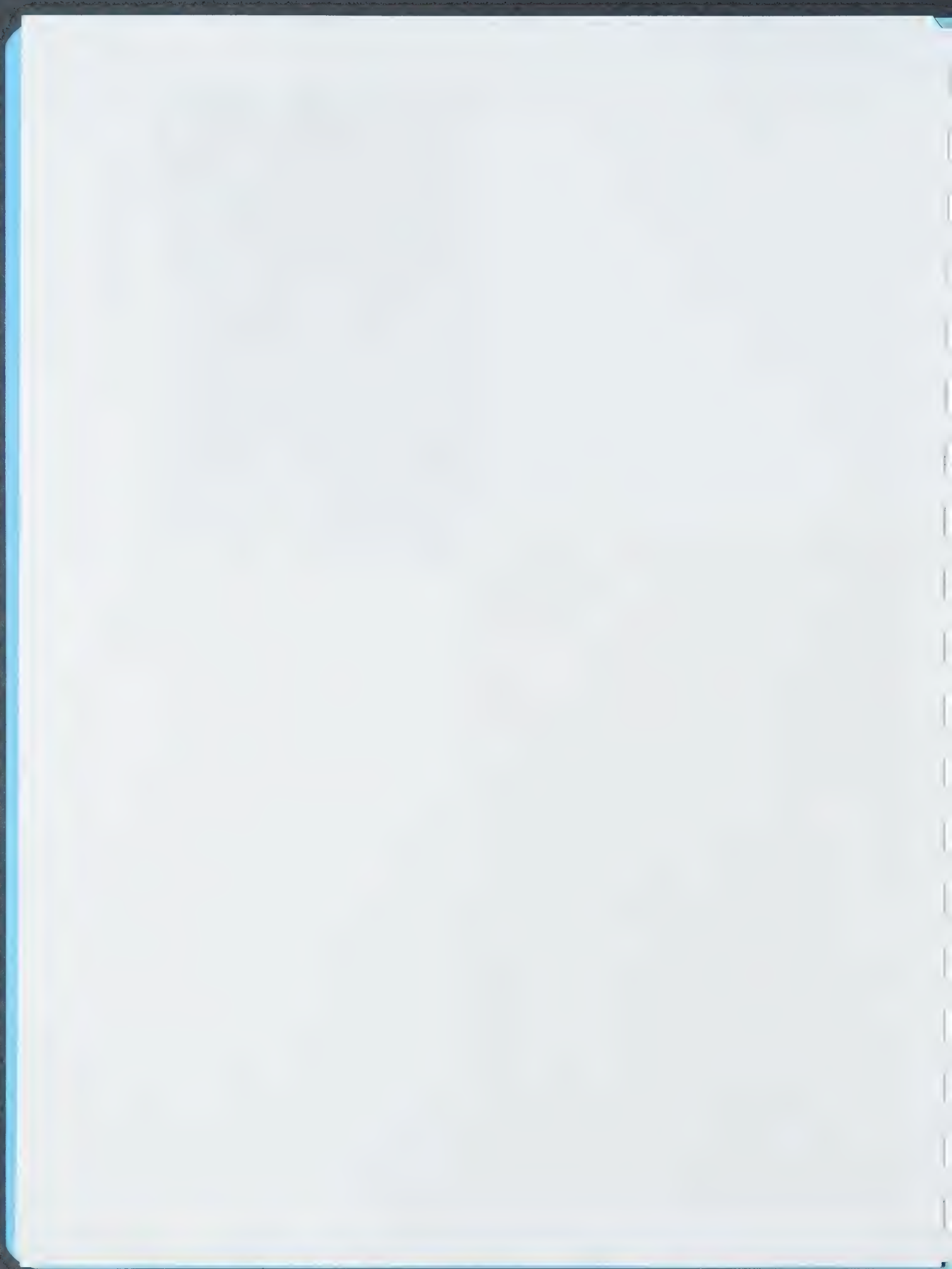




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1867

HERITAGE

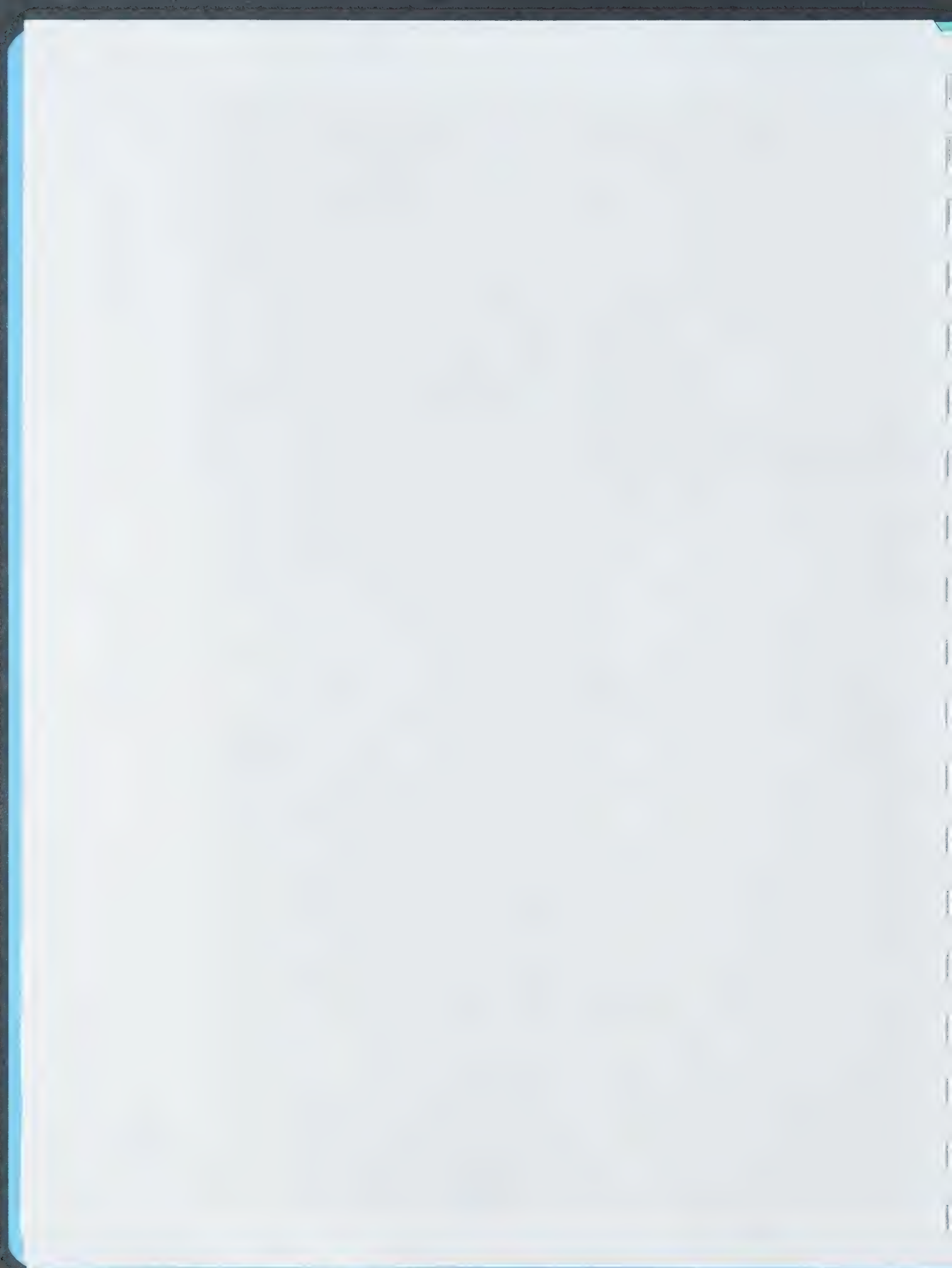




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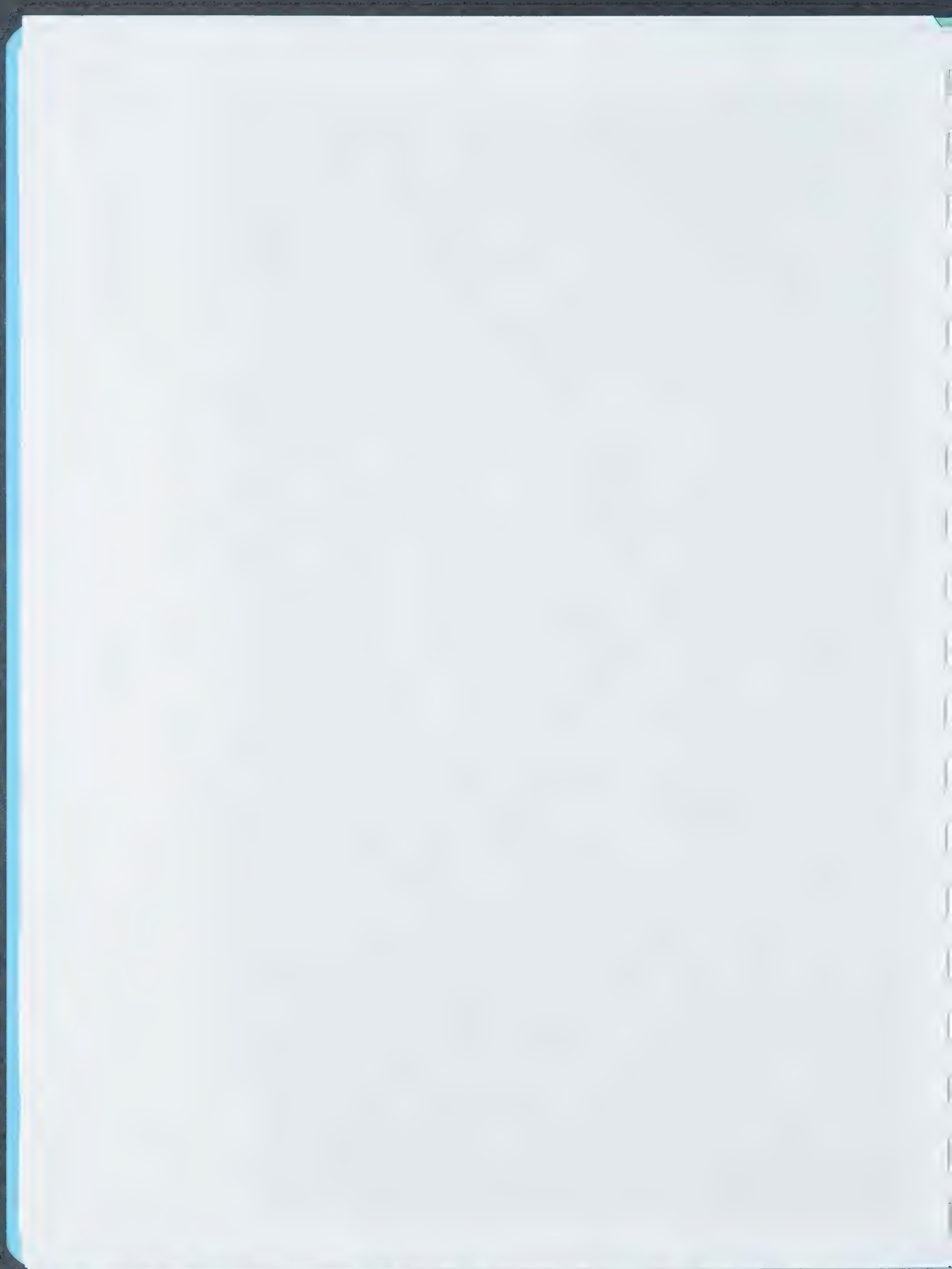
1880-90

HERITAGE

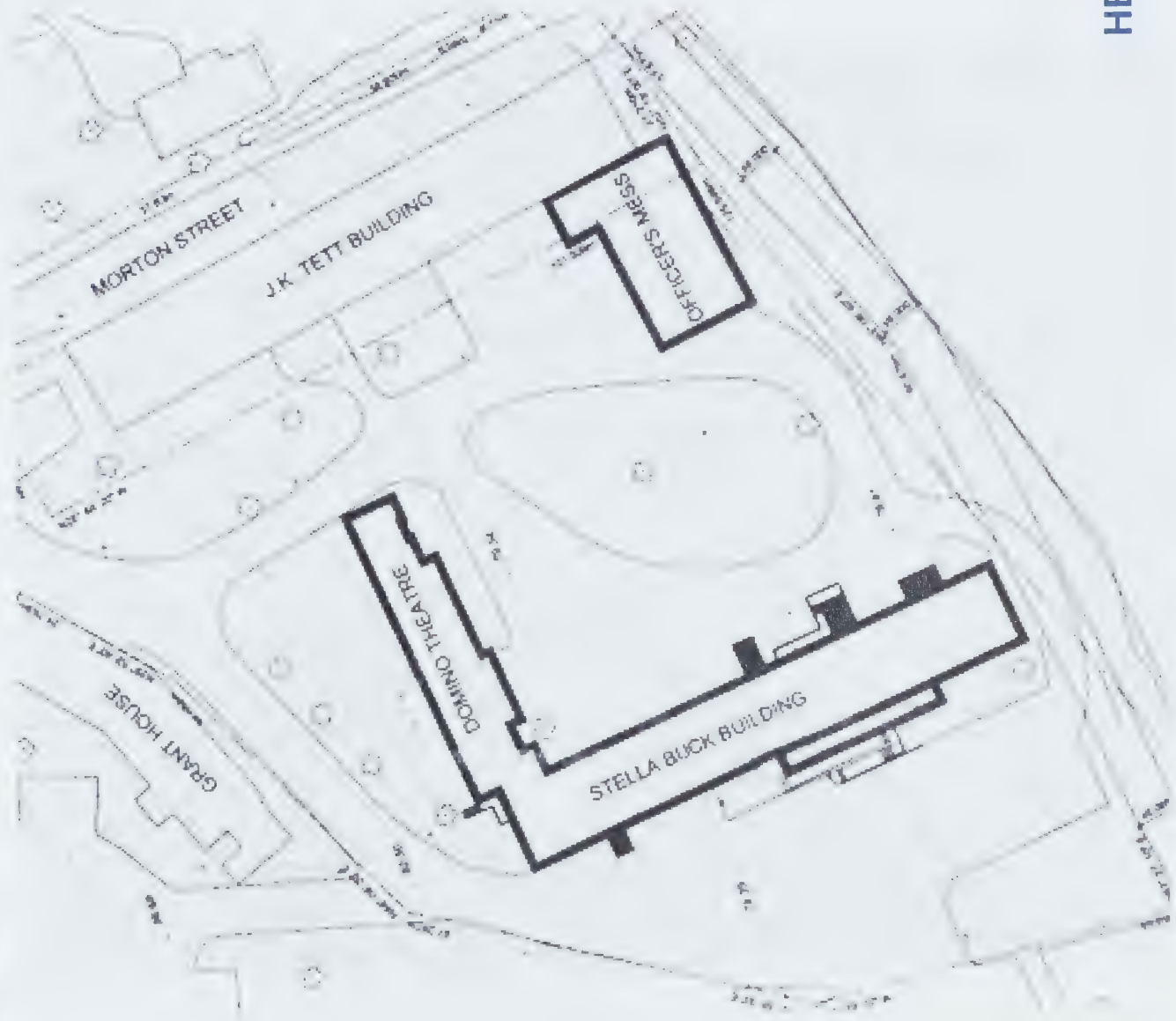


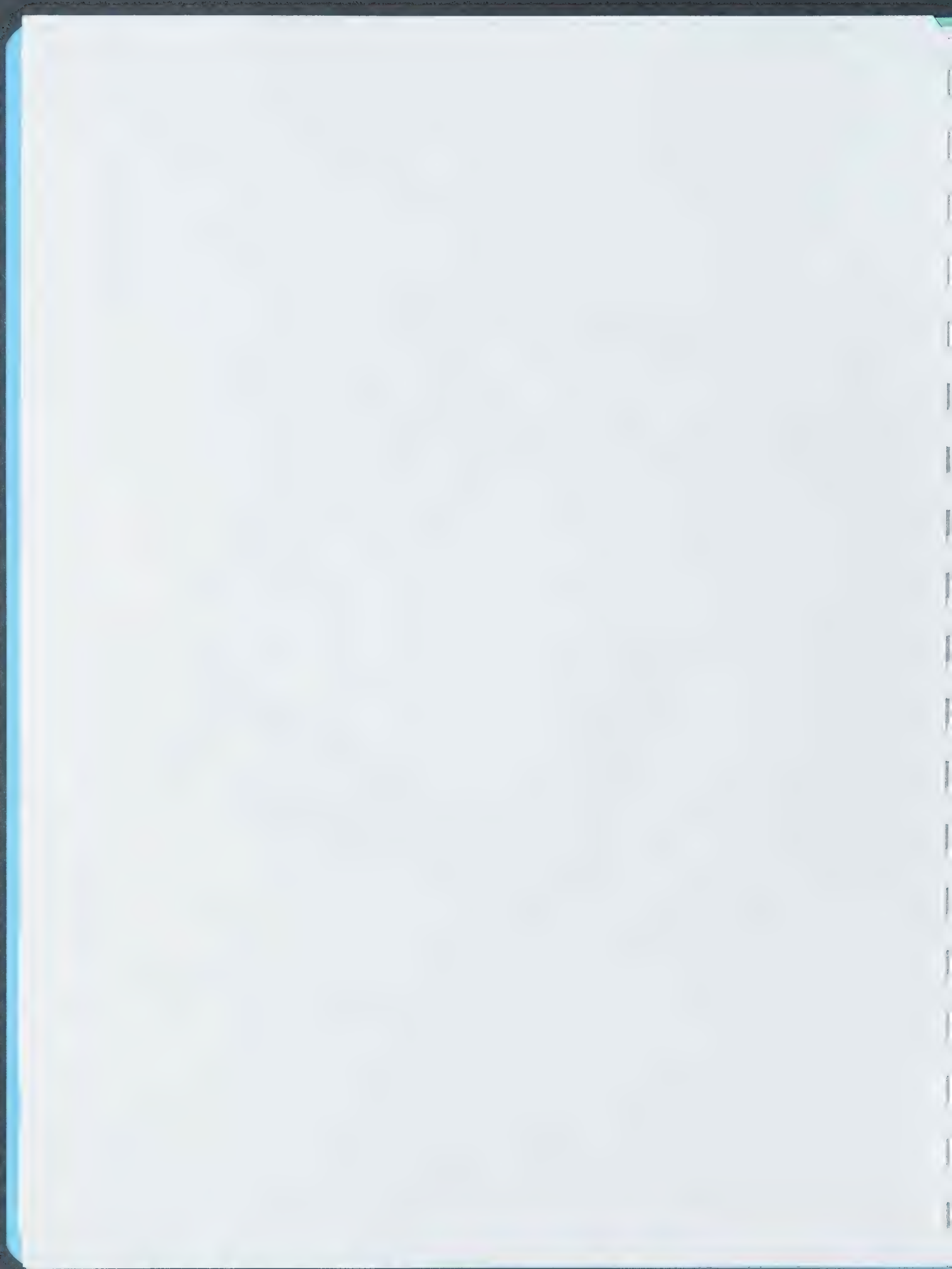


SYDENHAM MILITARY HOSPITAL, KINGSTON, ONT. FROM AN AIRCRAFT
COPYRIGHT CANADA 1919 BY DODD MEYER



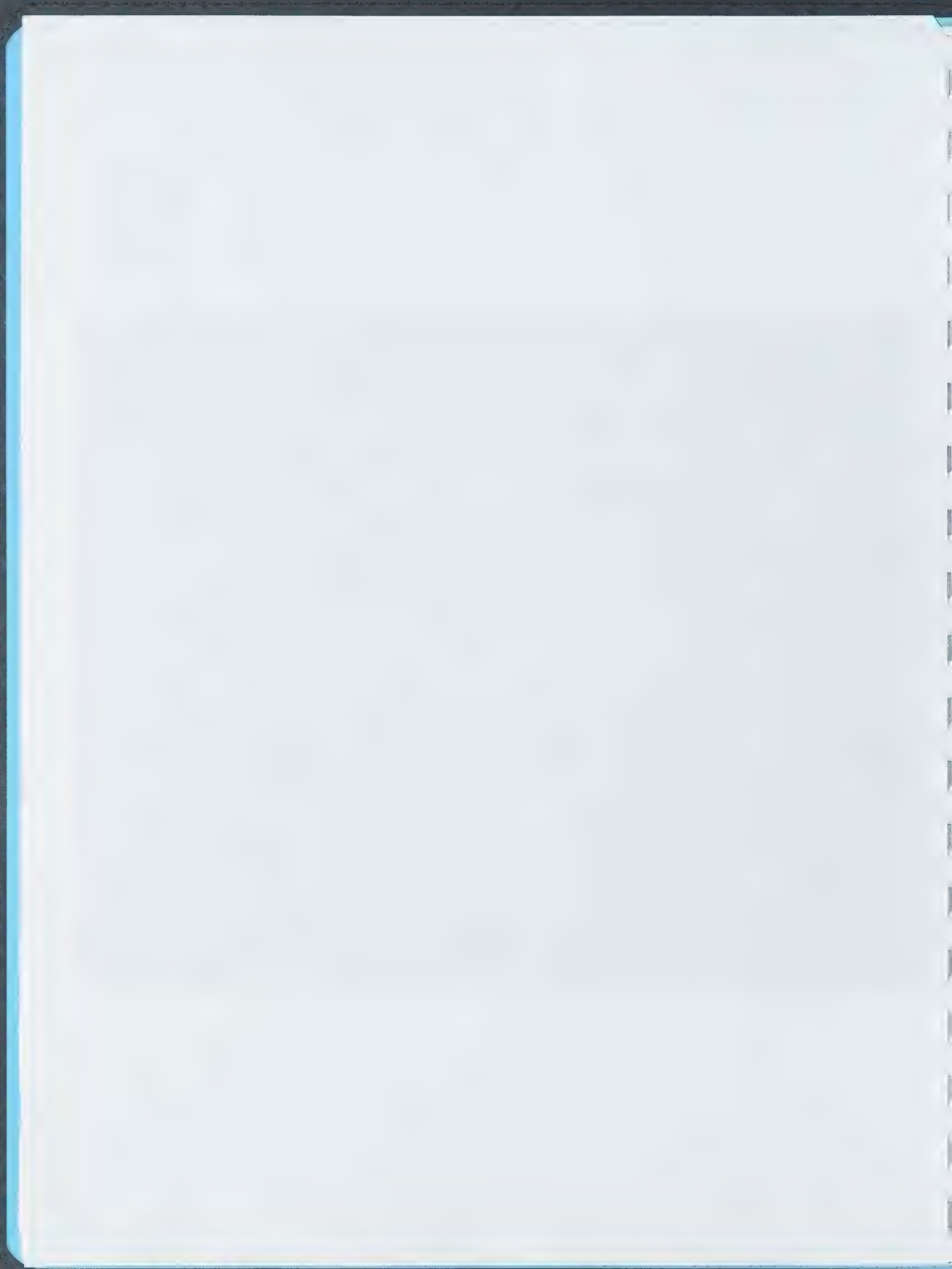
HERITAGE



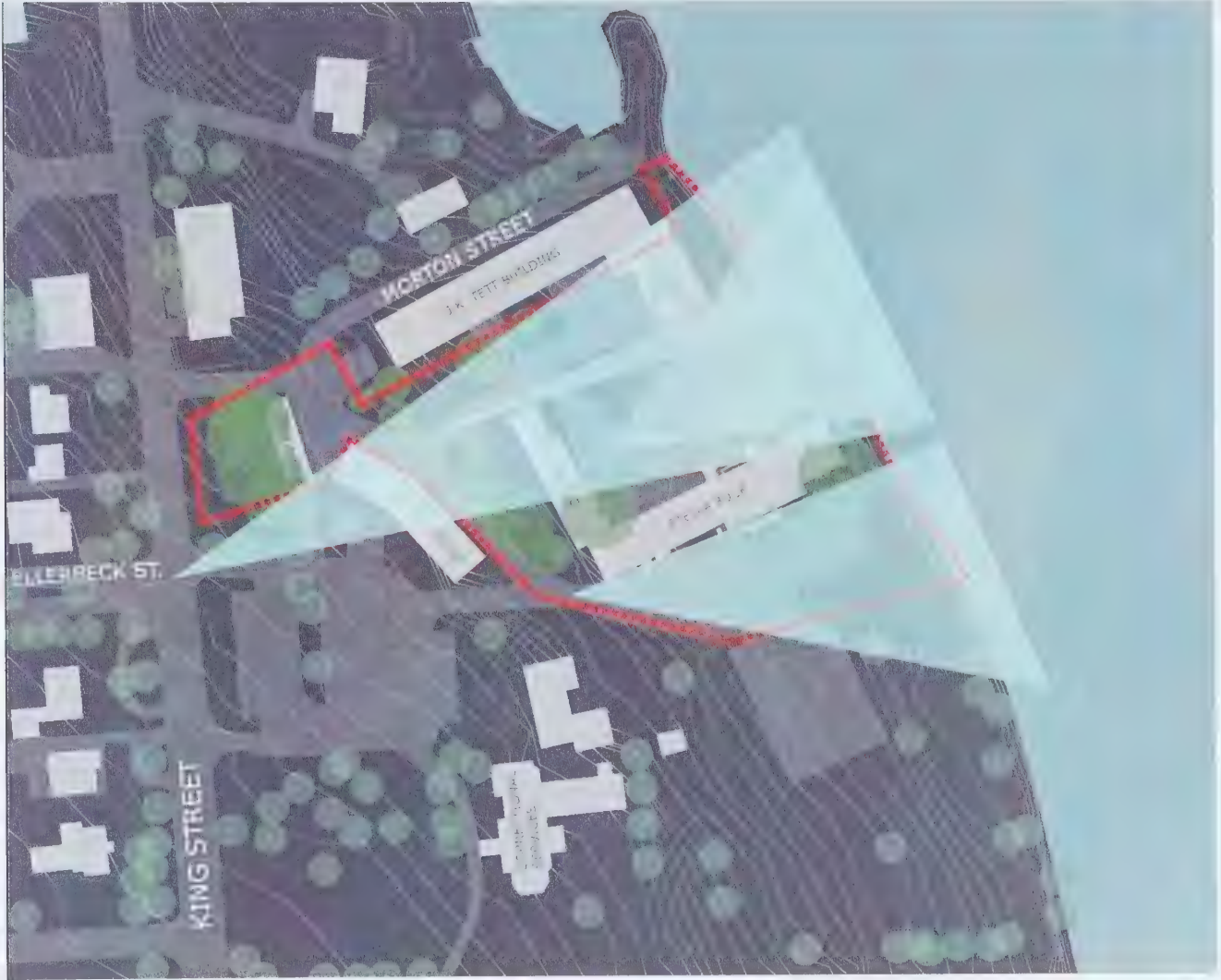


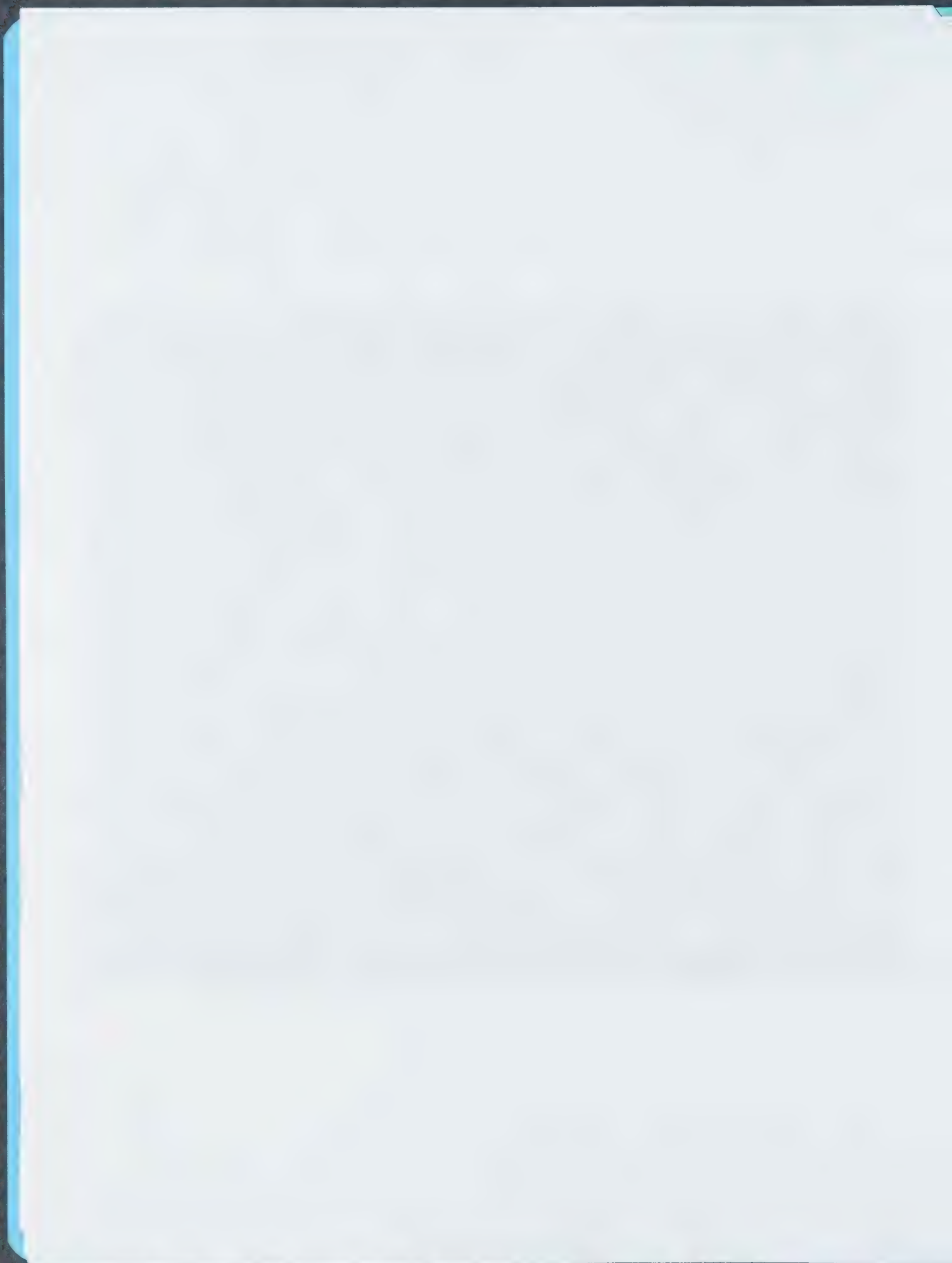


**EXISTING
SITEPLAN**



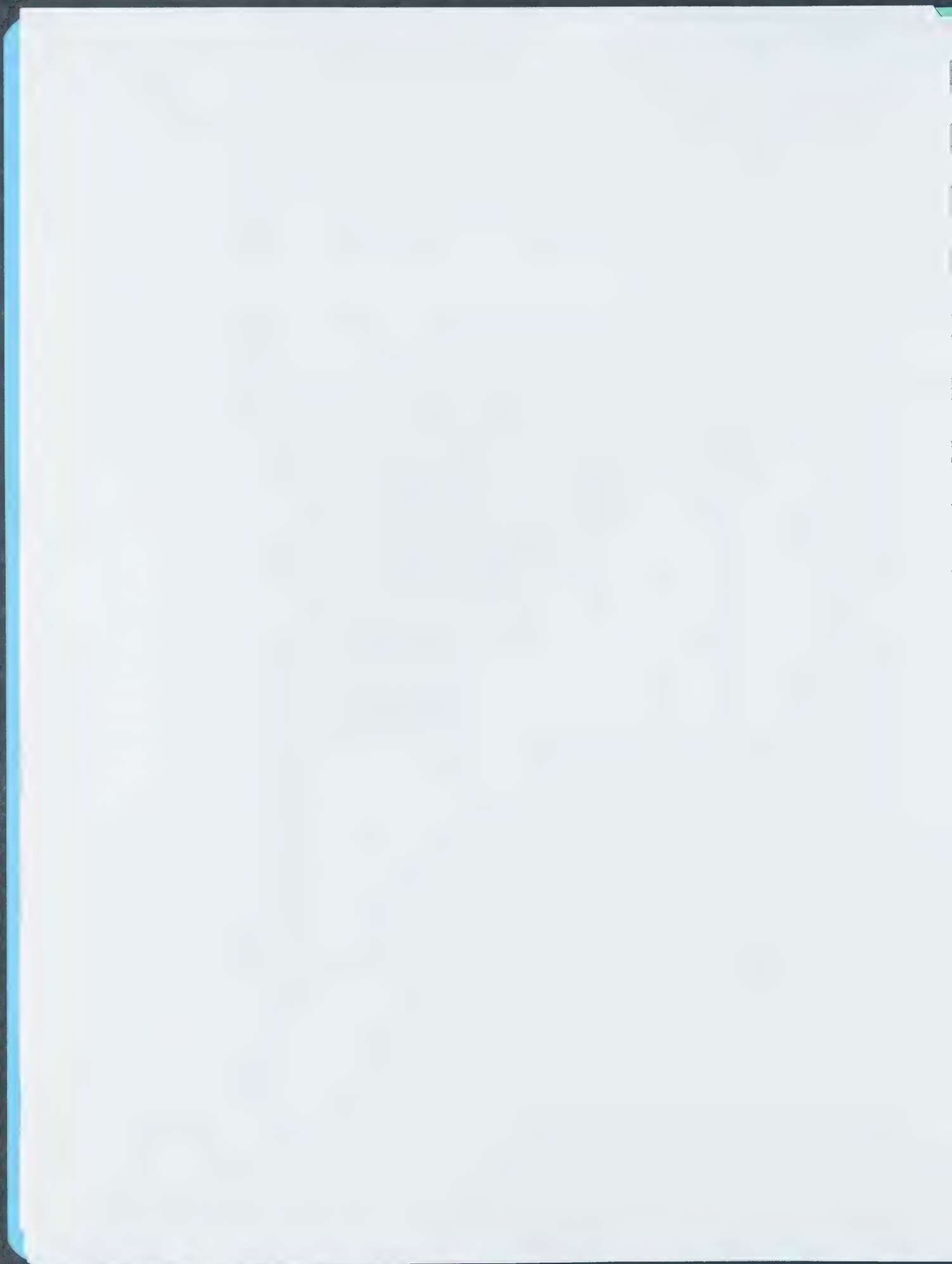
**EXISTING
VIEWS
TO WATER**







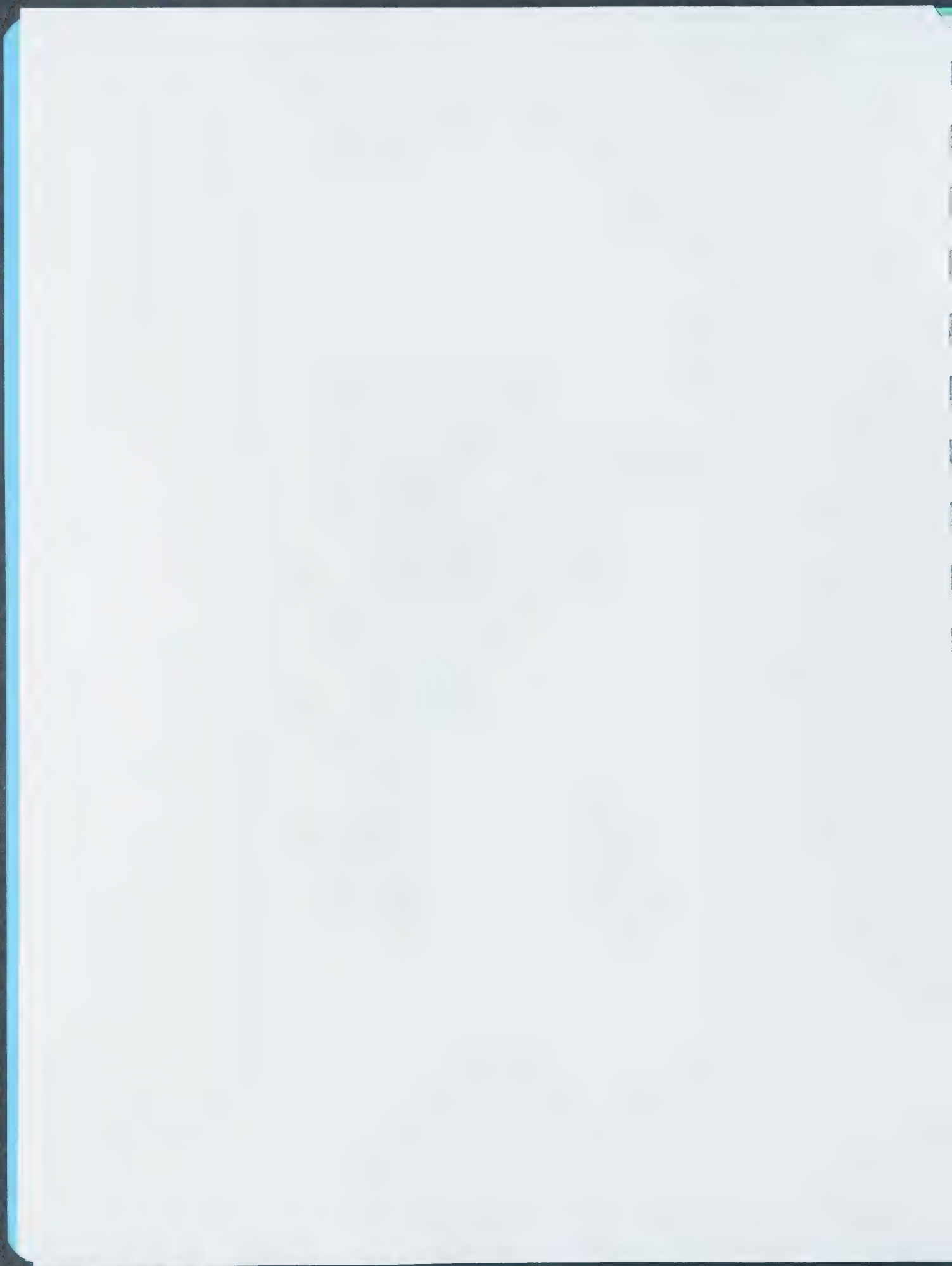
ARTS FOUNDATION





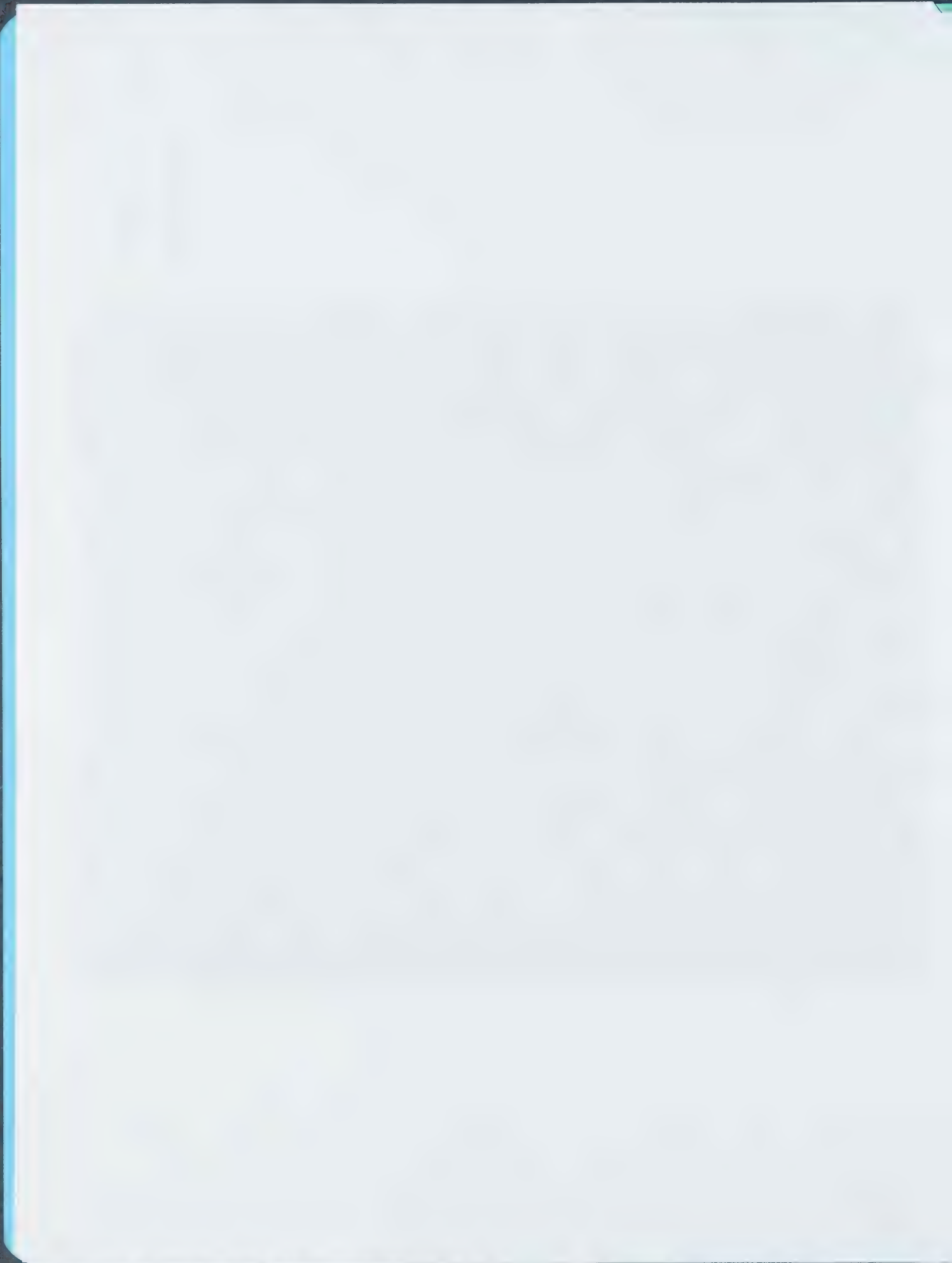
PHASE 2
Future expansion

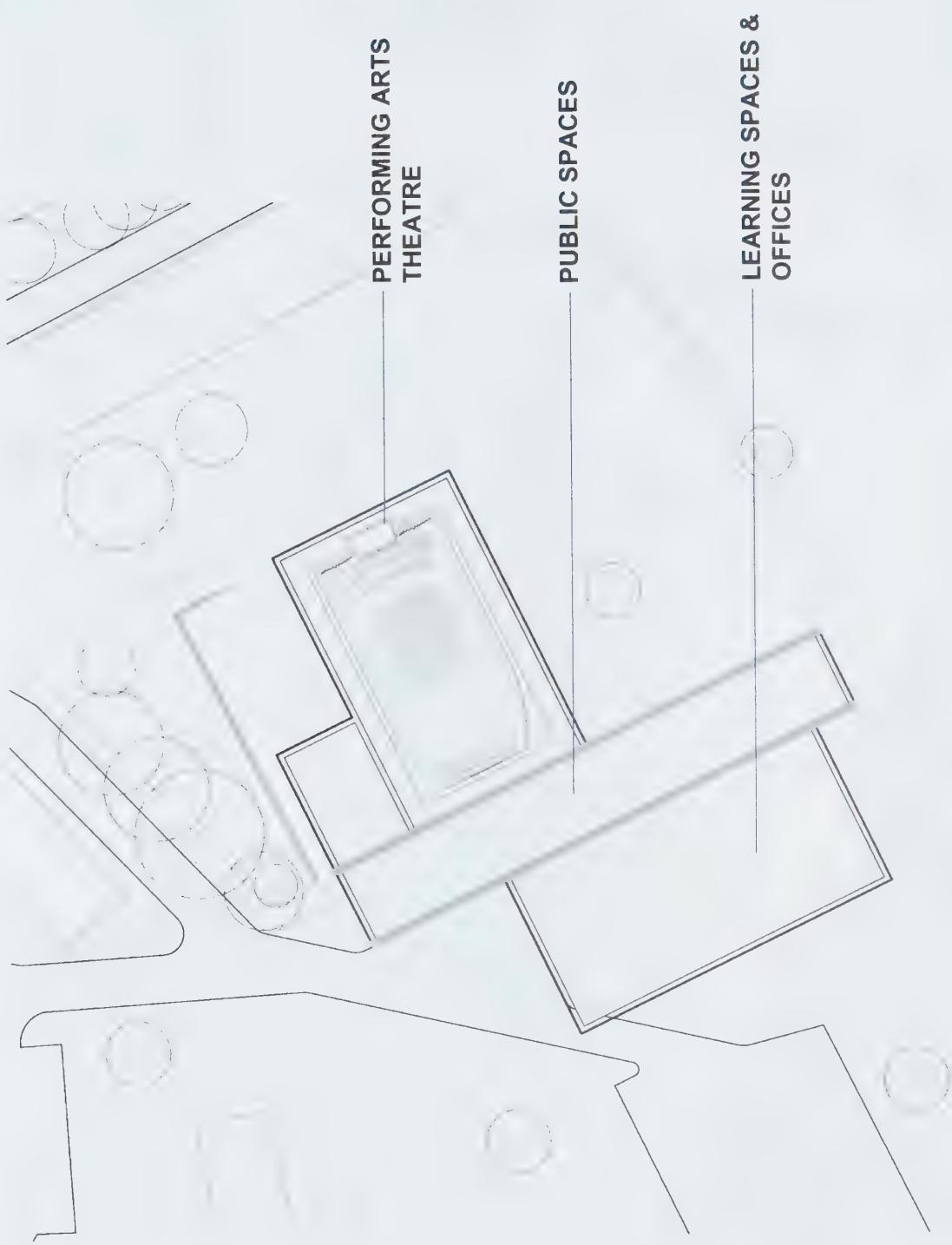
SITE DIAGRAM

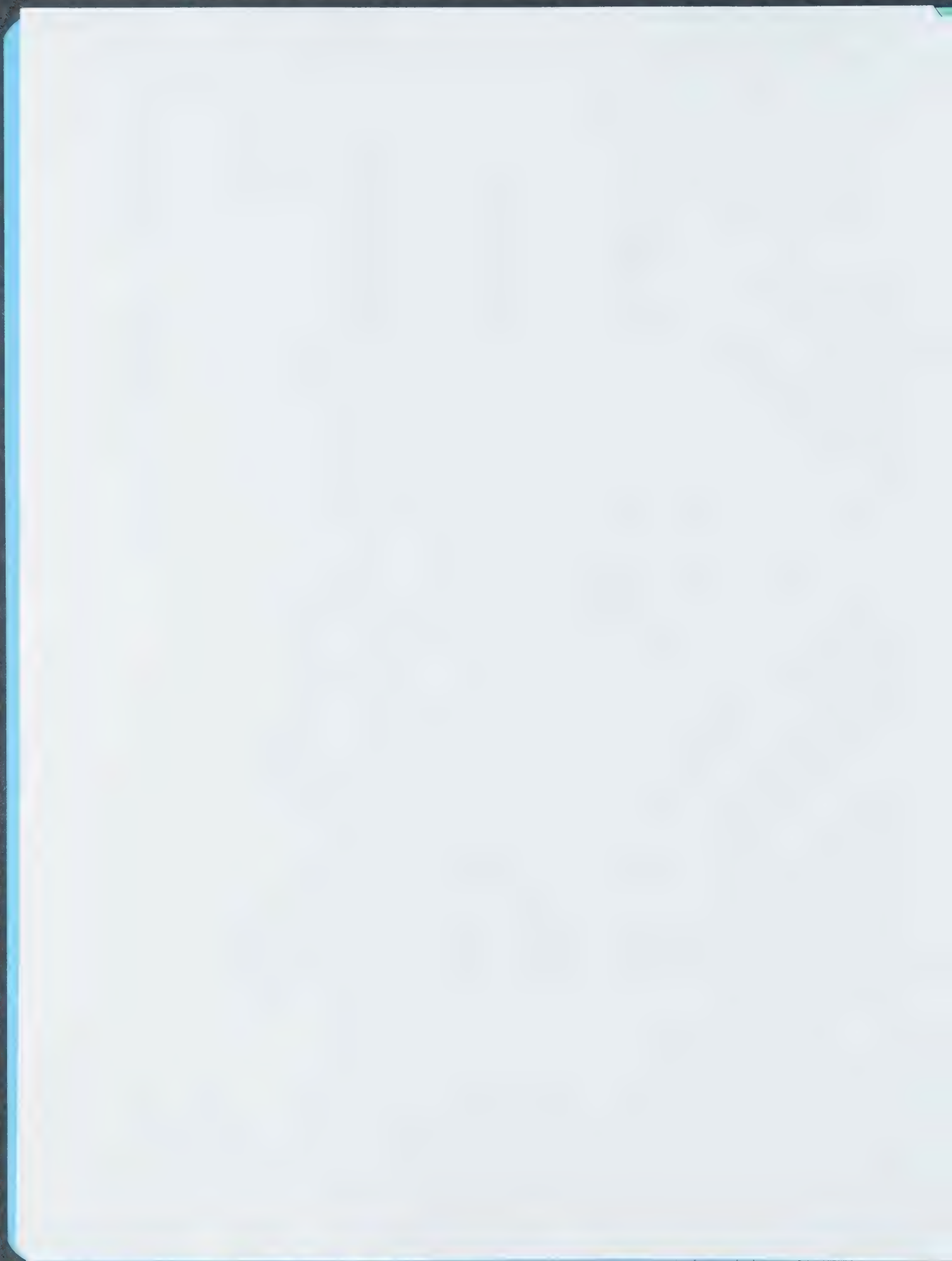


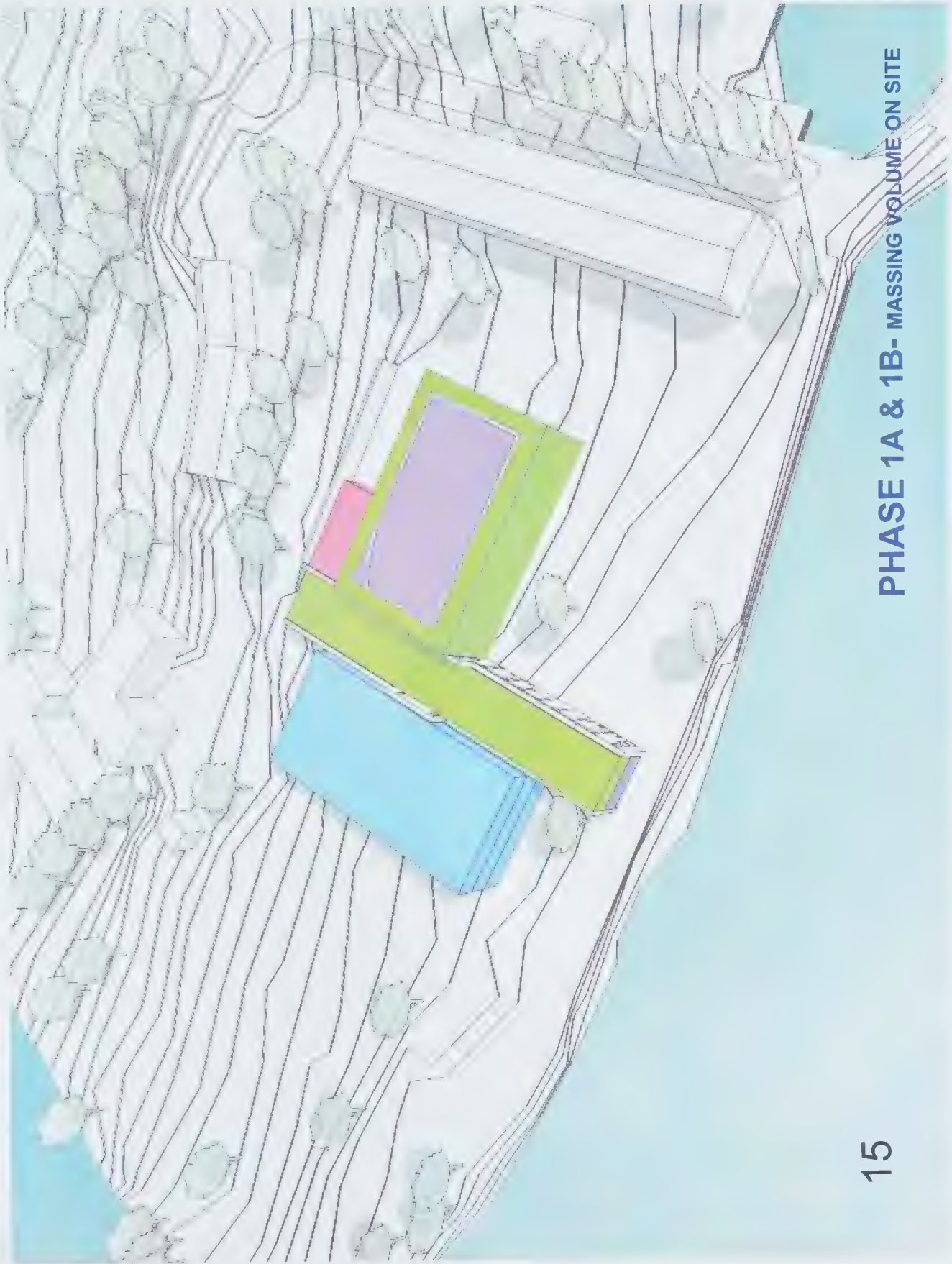


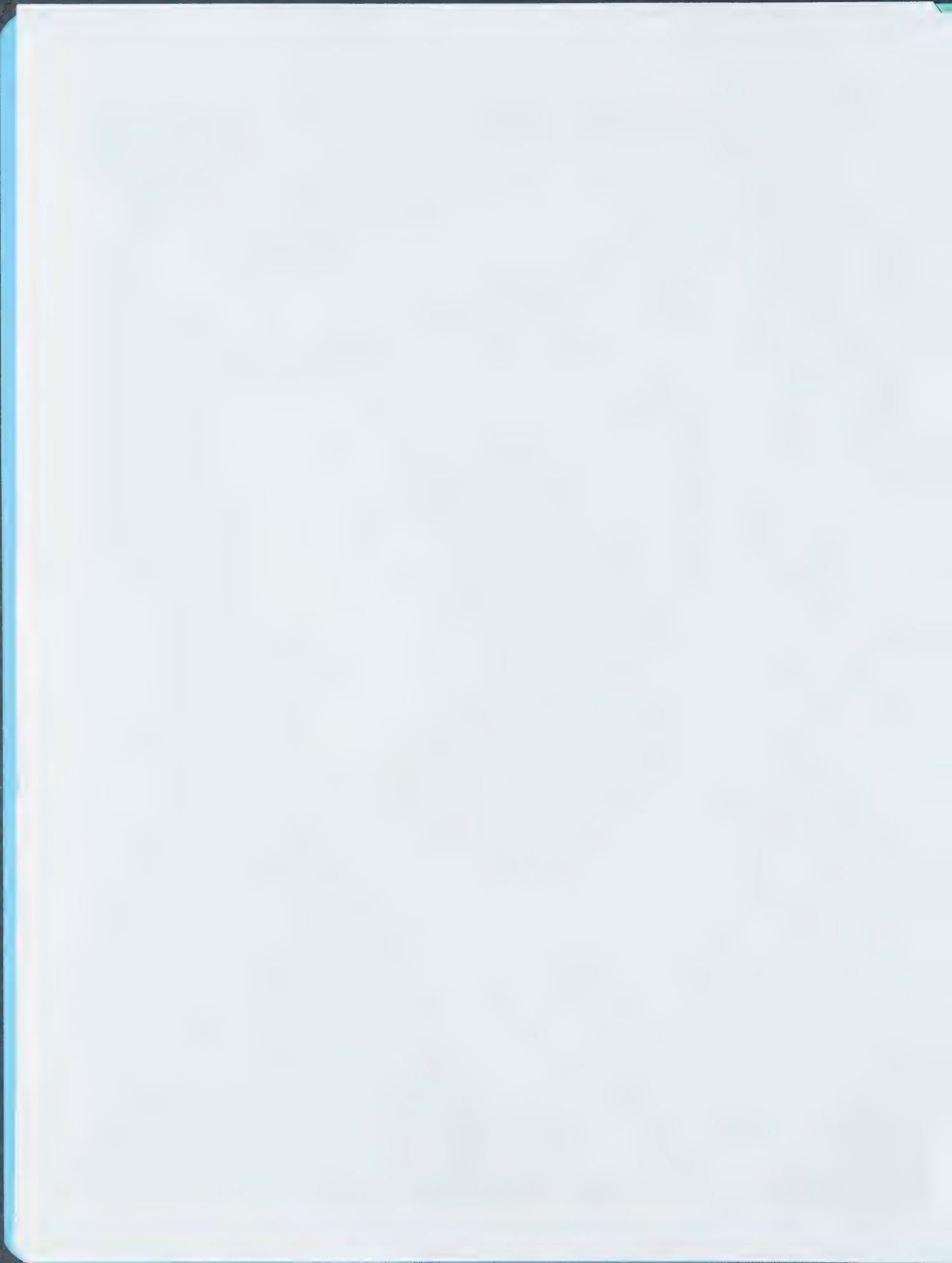
PROPOSED
DEMO



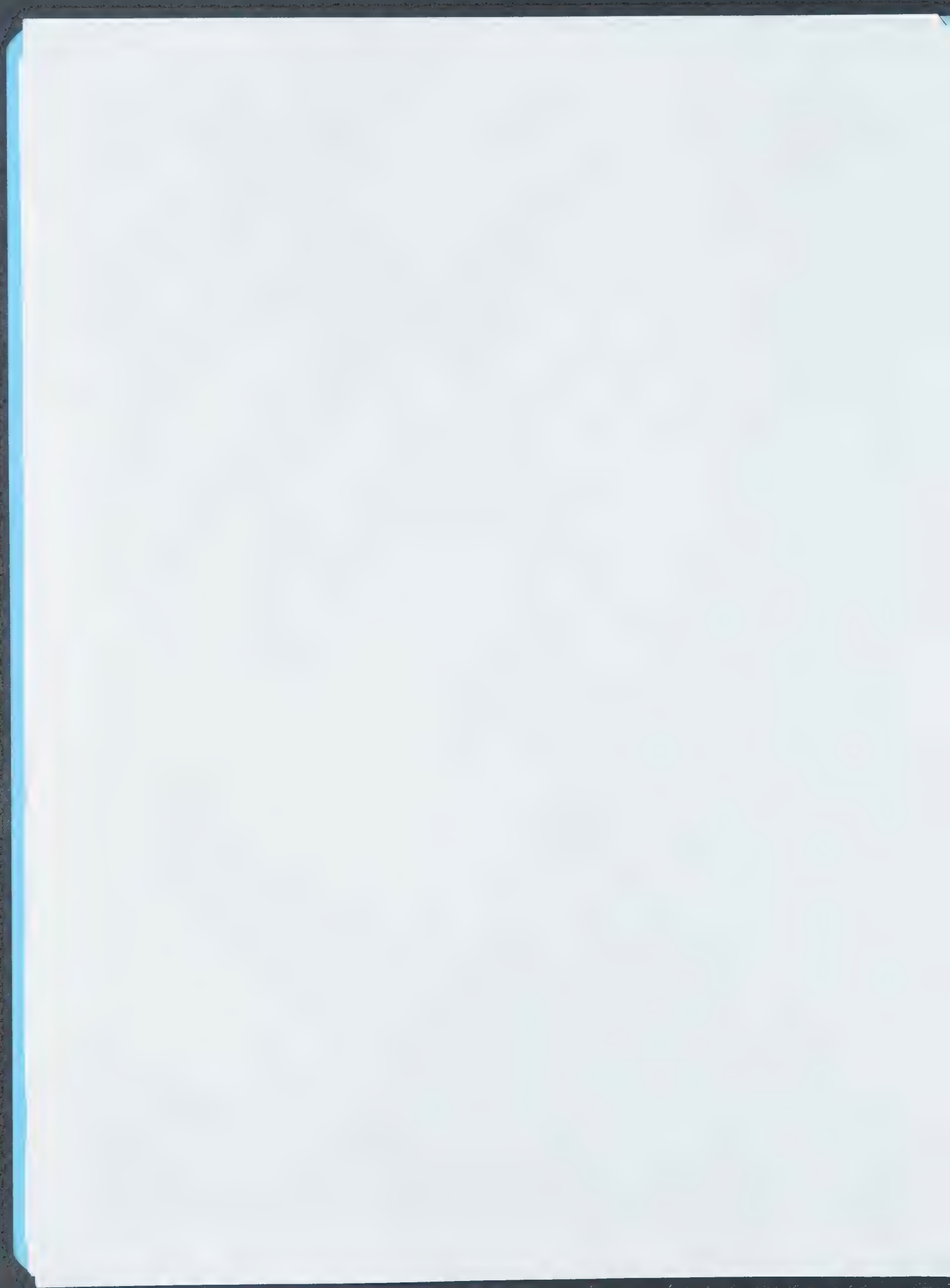




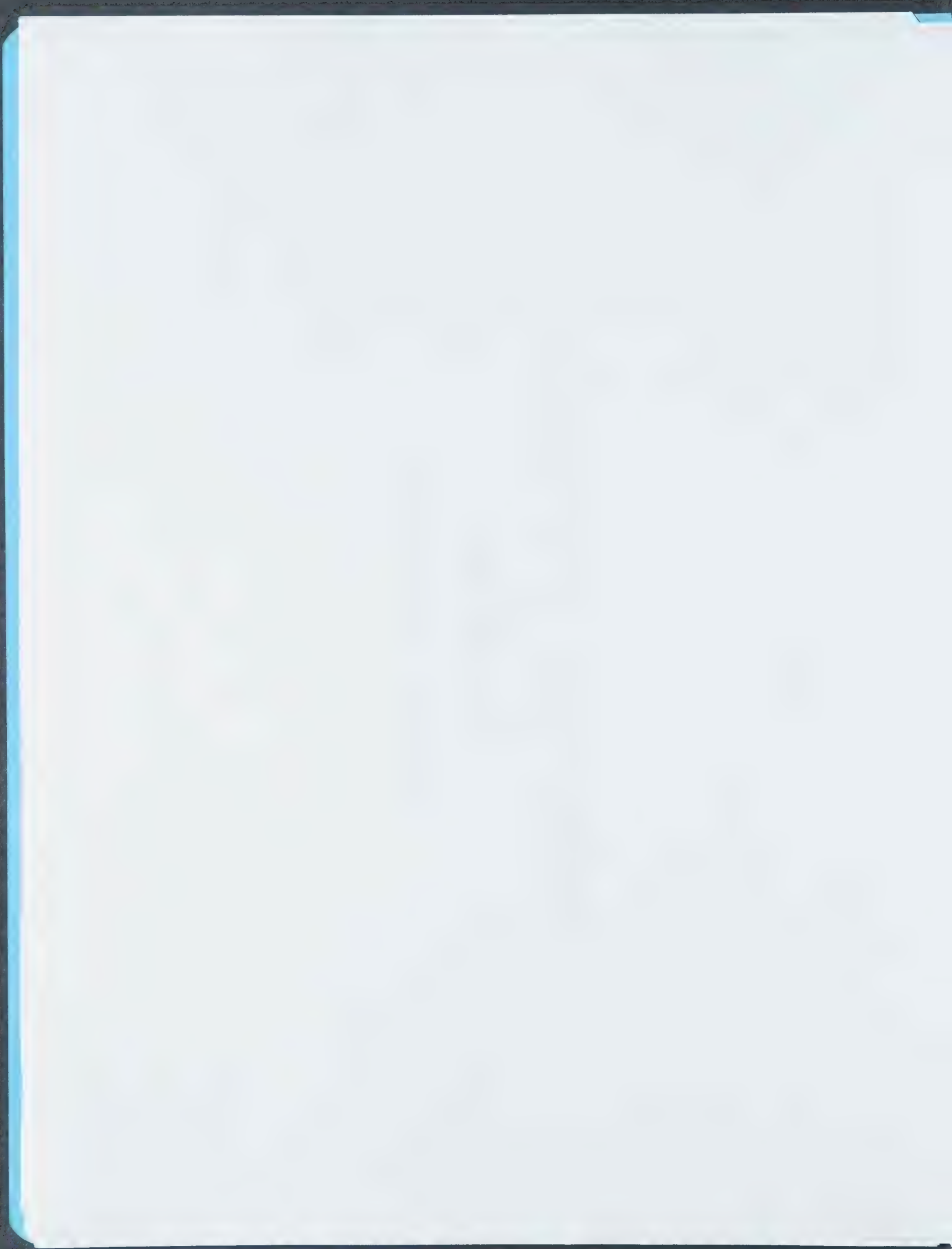


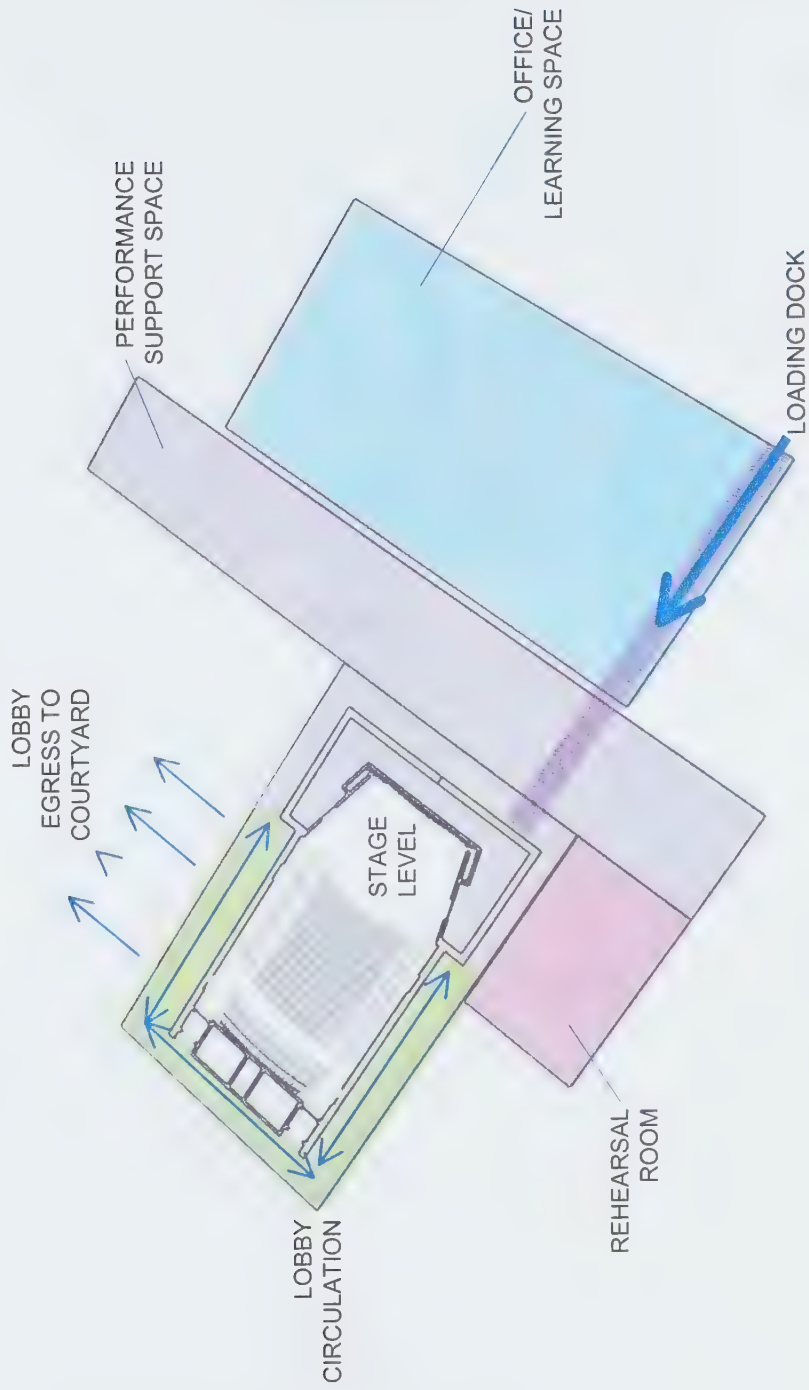




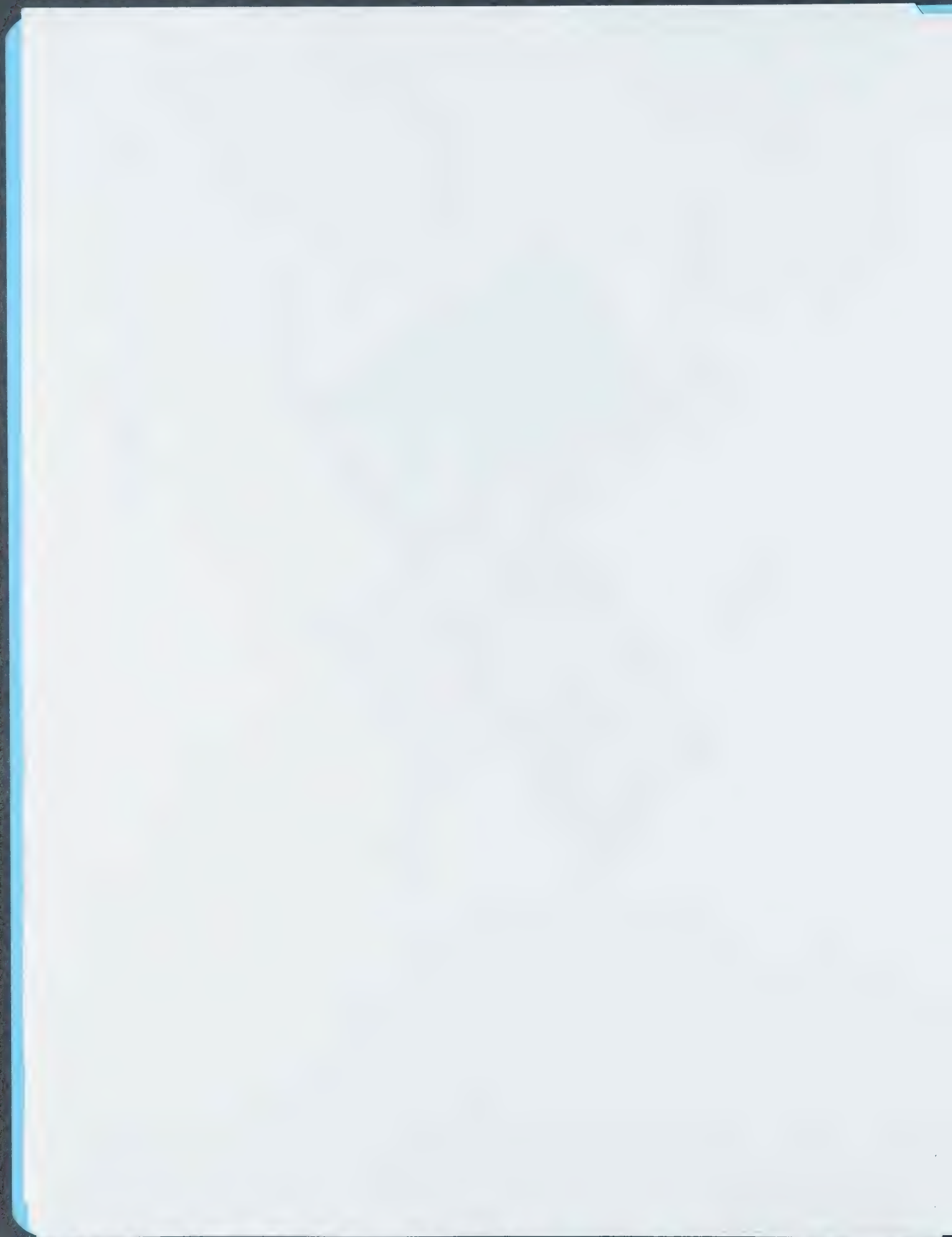


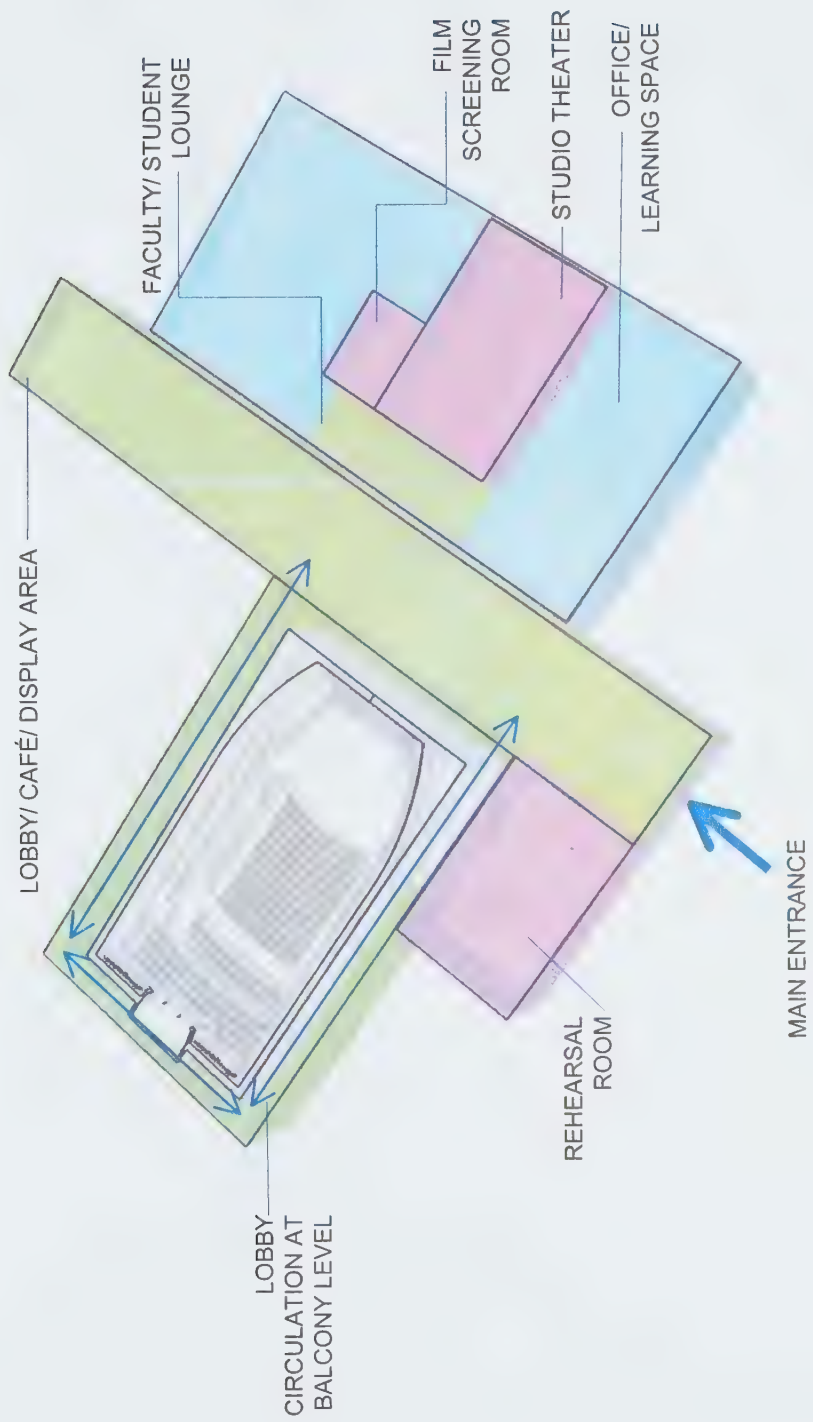
Performing Arts Centre
Profiles
(Phase 1A & 1B)



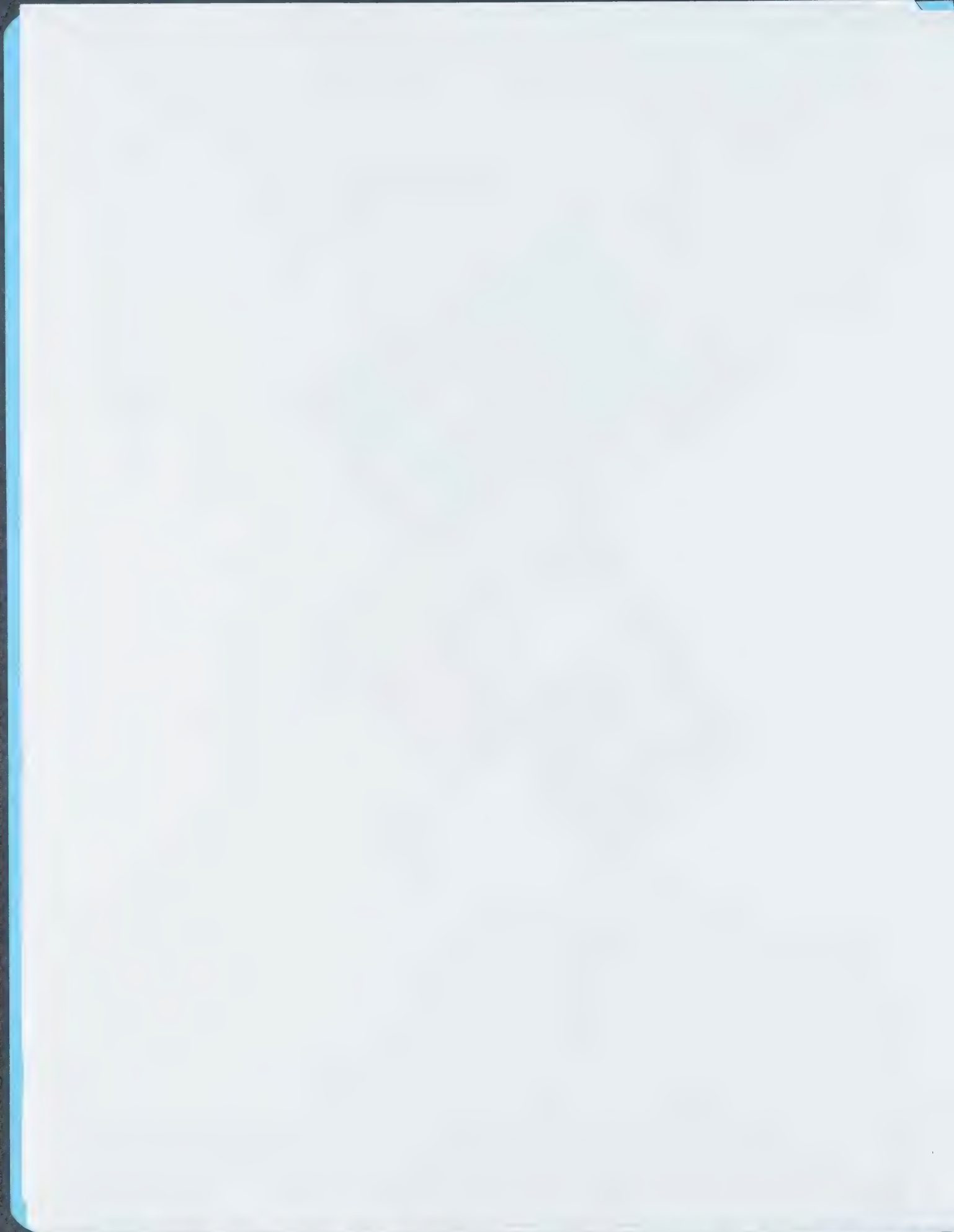


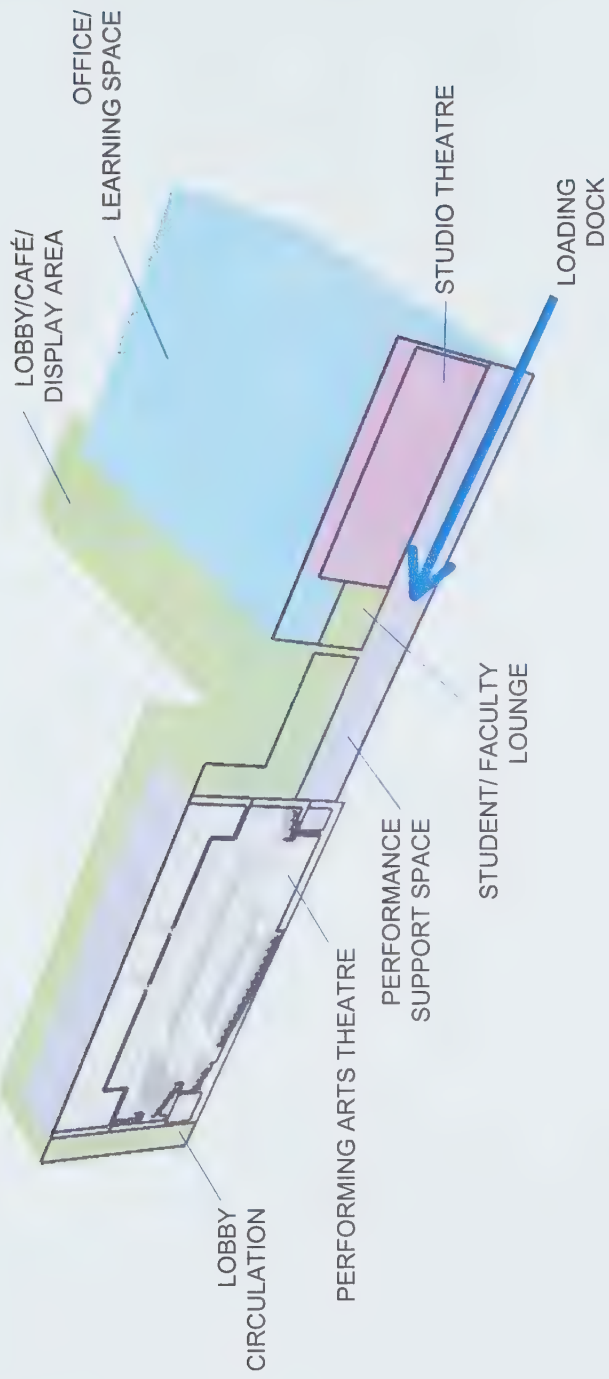
PHASE 1A & 1B – LOWER LEVEL



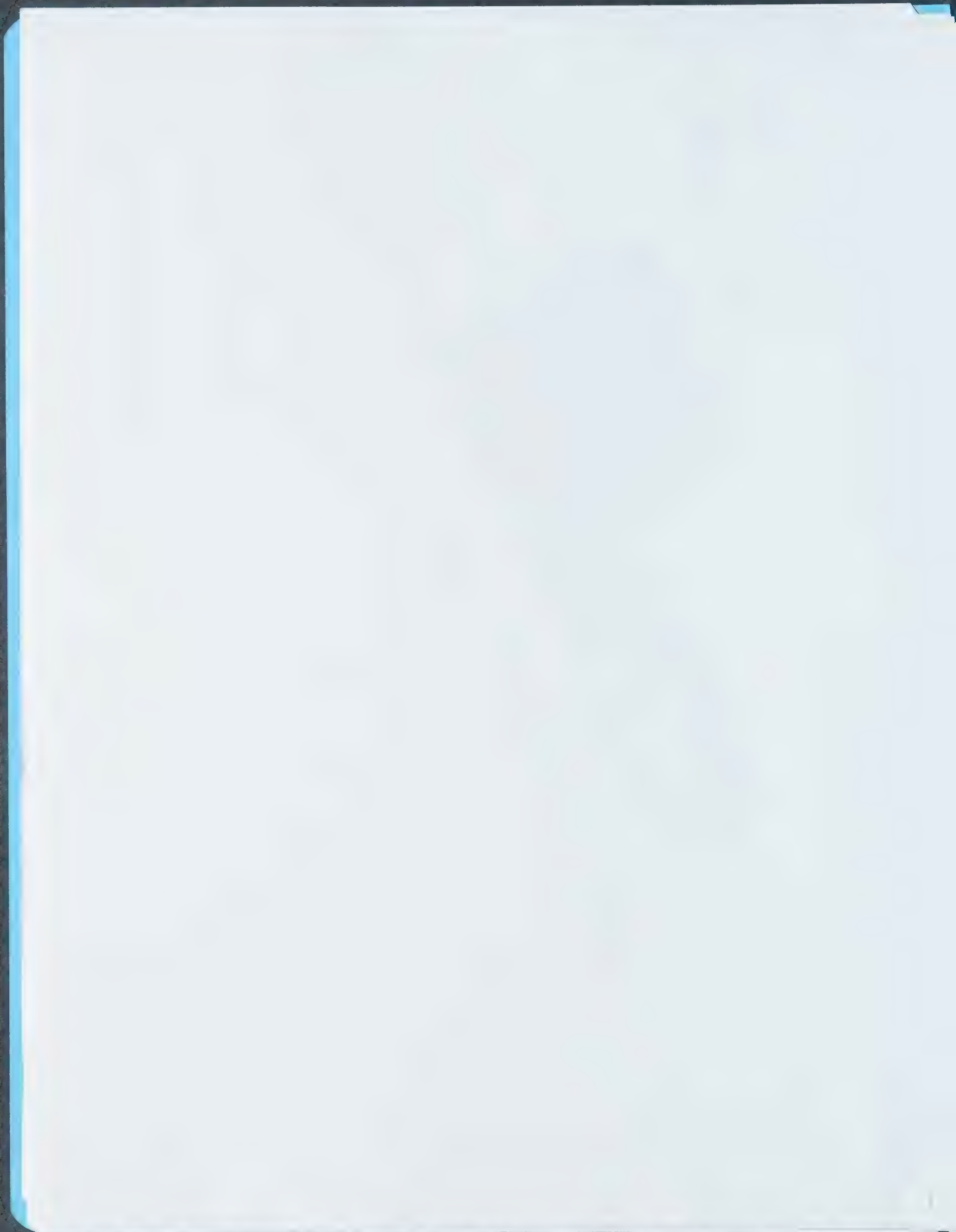


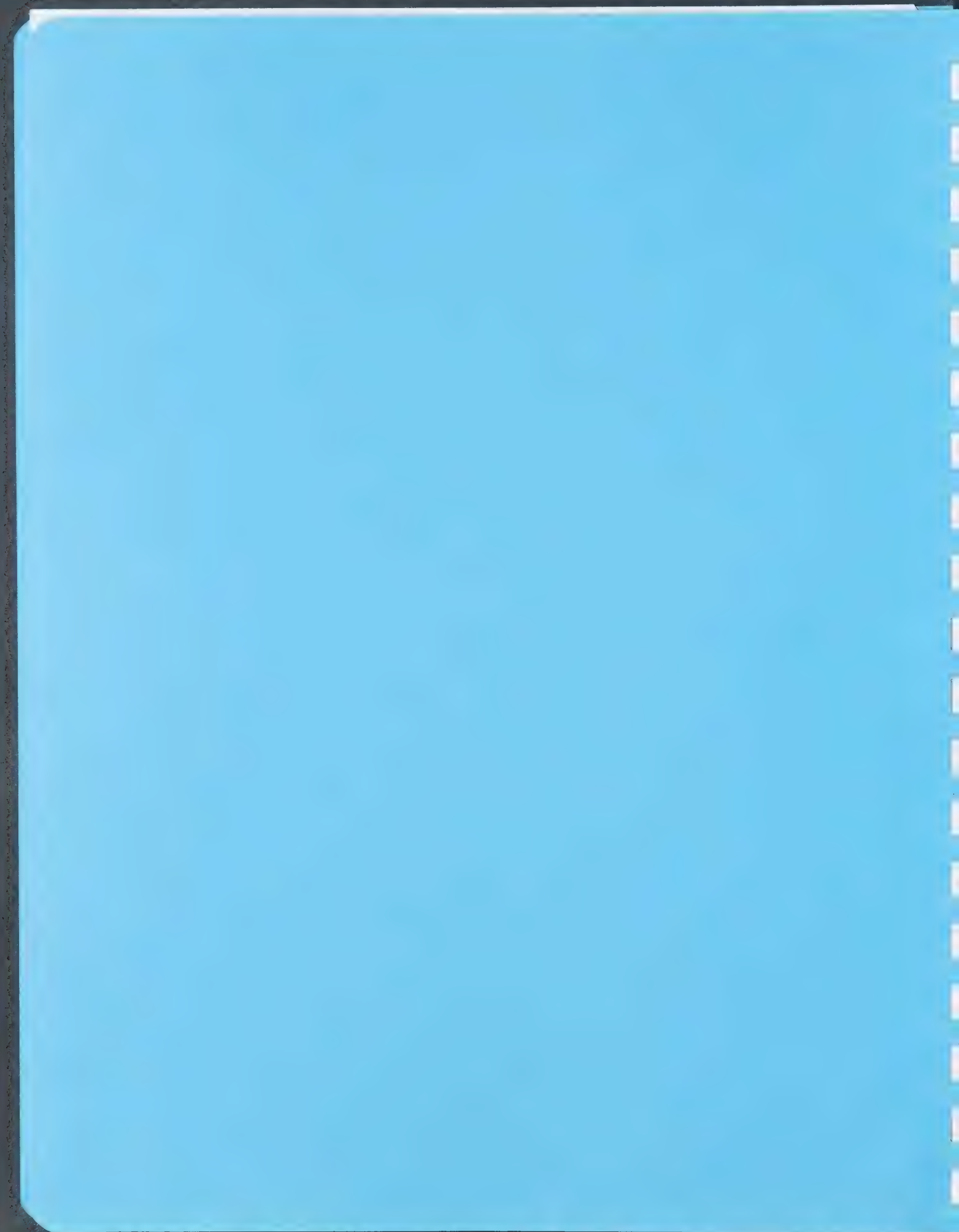
PHASE 1A & 1B – MAIN LEVEL





PHASE 1A & 1B - SECTION





1827 Will Scarlett Drive,
Mississauga, Ontario,
CANADA, L5K 1J6

March 16, 2001

Drs. I.L. & A.R. Bader,
2961 N. Shepard Ave.,
Milwaukee, WI., 53211-3435.

Dear Isabel & Alfred,

We wish to express our sincere appreciation and heartfelt thanks for graciously including us among your special guests at the gala opening recently of the Isabel Bader Theatre. It certainly was a great occasion and one we shall long remember with pleasure. Attendance at the inauguration of such a worthy facility was for us a once-in-a-lifetime privilege.

As well we have thoroughly enjoyed reading your books, which have caused us to marvel again at the many intricacies and complexities that life sometimes presents. We were particularly fascinated, Isabel, by many of your letters, having visited you 'on-location', so to speak, in the autumn of '67. How well we remember with gratitude your gracious hospitality when we appeared on your Bexhill doorstep on short noticewith three little kids !!!?

Much earlier, while on long-leave from work in Central Africa, Kelvin spent the whole summer of '52 roaming England, Wales and Scotland, and exploring the Continent. So in our lives too, we always wonder with amazement and awe that Divine Providence could have brought a lone globe-trotting Aussie to a 'has-been' mining town of Cobalt in the hinterland of Northern Ontario, at just the right time, to meet and marry a lovely young widow.

We enjoyed meeting-up briefly with you two (or is that 'too') busy people again. It was good also to see Marion along with Heather, Robert, and friend Vi., and to catch-up on their news.

Many thanks again for allowing us to join you in the grand celebration, and congratulations on the successful accomplishment of yet another superb project.

God bless you both!

Sincerely,

Margaret & Kelvin
Margaret & Kelvin





Queen's
UNIVERSITY

Jerry Doiron

Director, Isabel Bader Centre for the
Performing Arts

OFFICE OF THE PROVOST
AND VICE-PRINCIPAL (ACADEMIC)

Richardson Hall, Room 353

74 University Avenue

Queen's University

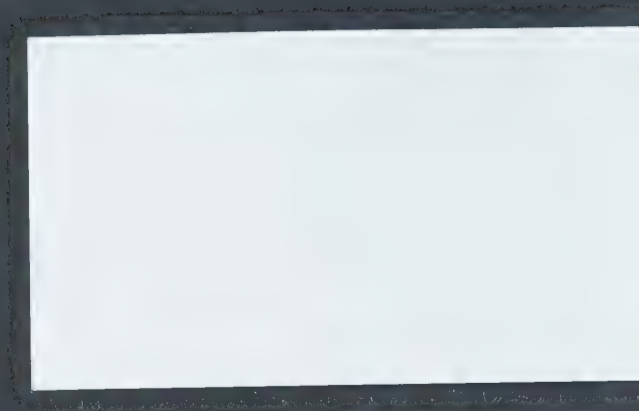
Kingston, ON K7L 3N6

Tel 613 533-6000 ext 75168

Fax 613 533-6441

jerry.doiron@queensu.ca

<http://www.queensu.ca/provost>





June 19, 2013

Drs. Alfred and Isabel Bader
2505 E Bradford Ave., Apt 2201
Milwaukee, WI 53211-4263
UNITED STATES

OFFICE OF THE PROVOST
AND VICE-PRINCIPAL (ACADEMIC)

Richardson Hall, Suite 353
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2020
Fax 613 533-6441
Provost@queensu.ca
www.Queensu.ca/Provost

Dear Dr & Mrs Bader:

I wanted to send a letter to advise you that I am now at my desk at Queen's University. In fact, I have a fairly impressive desk in the Provost's office, which I think is a good sign in that the Provost has chosen to position the Director of the Isabel Bader Centre for the Performing Arts in a fairly prominent position. He could have accidentally lost me in a basement somewhere!

I also wanted to let you know that I have just taken a tour of the site and I am attaching some photographs. Oh my, it has progressed wonderfully since I was last on site in April. Although very much still a construction site there are telltale signs that the finish line is in sight. Some glass has been installed (in the beautiful rehearsal hall for instance), as have some doors. My guess is that the interior work will start moving very quickly from this point forward.

I am spending my time now largely focused on the development of an operating plan – a plan that discusses things like the box office software, marketing, programming etc. I am happy to report that the Provost has indicated that he thinks that the university can commit to 12 concerts in addition to faculty and student presentations. This is a tripling of the current budget commitment. I am also hopeful that we will host presentations by some of Kingston's other arts organizations. It would be wonderful if we had some public activity every week.

In closing, I wanted to give you my coordinates so that you might contact me should you have any questions or ideas. Until I move into my permanent home I can be reached at the address above and by telephone at:

613 533 6000 x 75168
613 328 8567 (mobile)

I hope that summer has arrived in Milwaukee and that you are both well.

Warm regards

Jerry Doiron,
Director, Isabel Bader Centre for the Performing Arts.

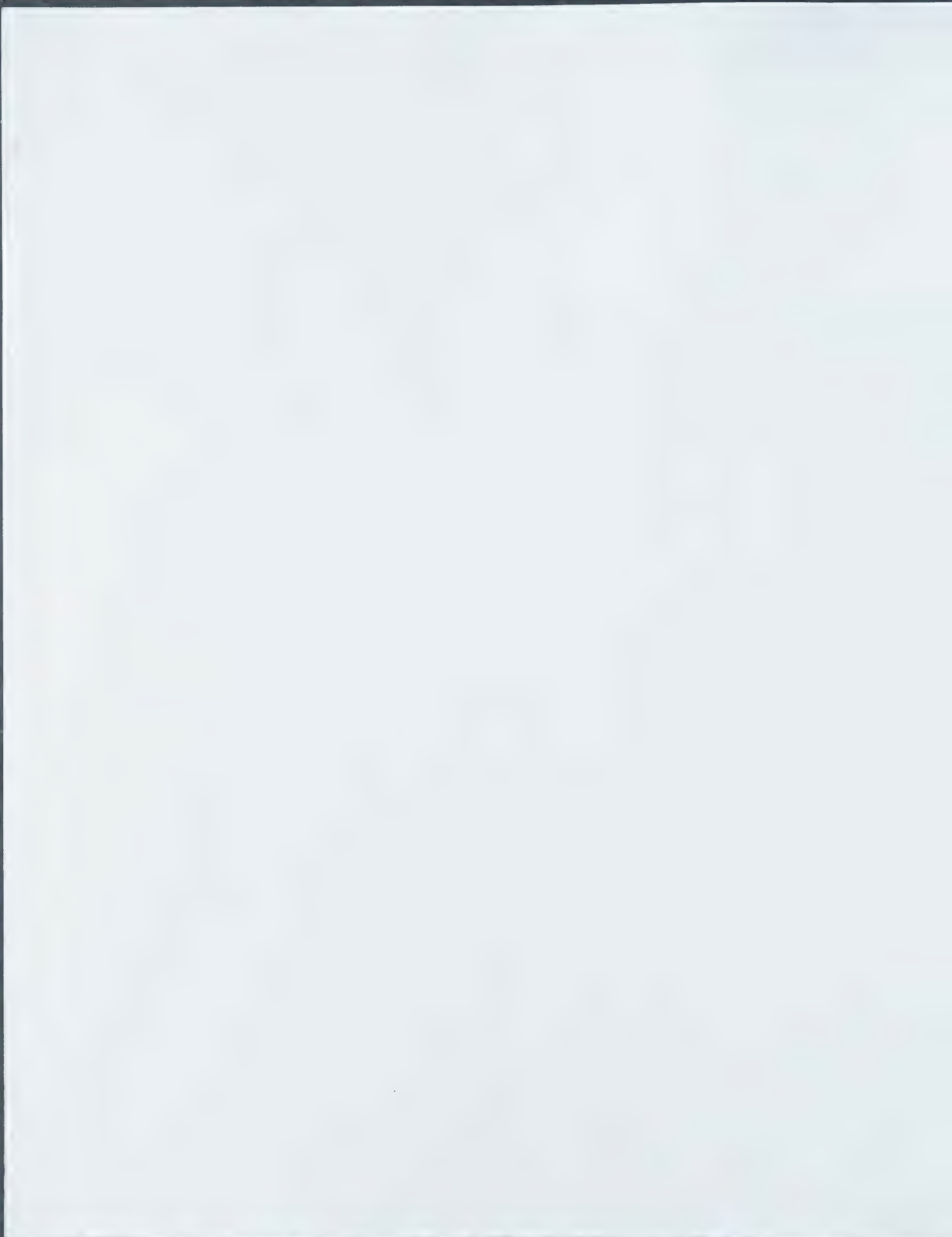


Photo details:

1. This is the entrance to the site. The shape of the building is now complete. The crane was removed about one month ago.
2. A view from the student lounge. Pretty stunning.
3. A view of the interior of the Film & Media wing. All of the classrooms, editing suites etc. are 'masked' in.
4. This is one of the editing suites in the Stella. Note how beautiful the restoration of the back wall is.
5. This is 'faux' brick. It's in the Stella side but is new. I think that it works very well.
6. This is the Art & Media lab. Also part of the Stella
7. This is the perspective that the audience will have in the lobby of the Isabel Bader Centre for the Performing Arts.



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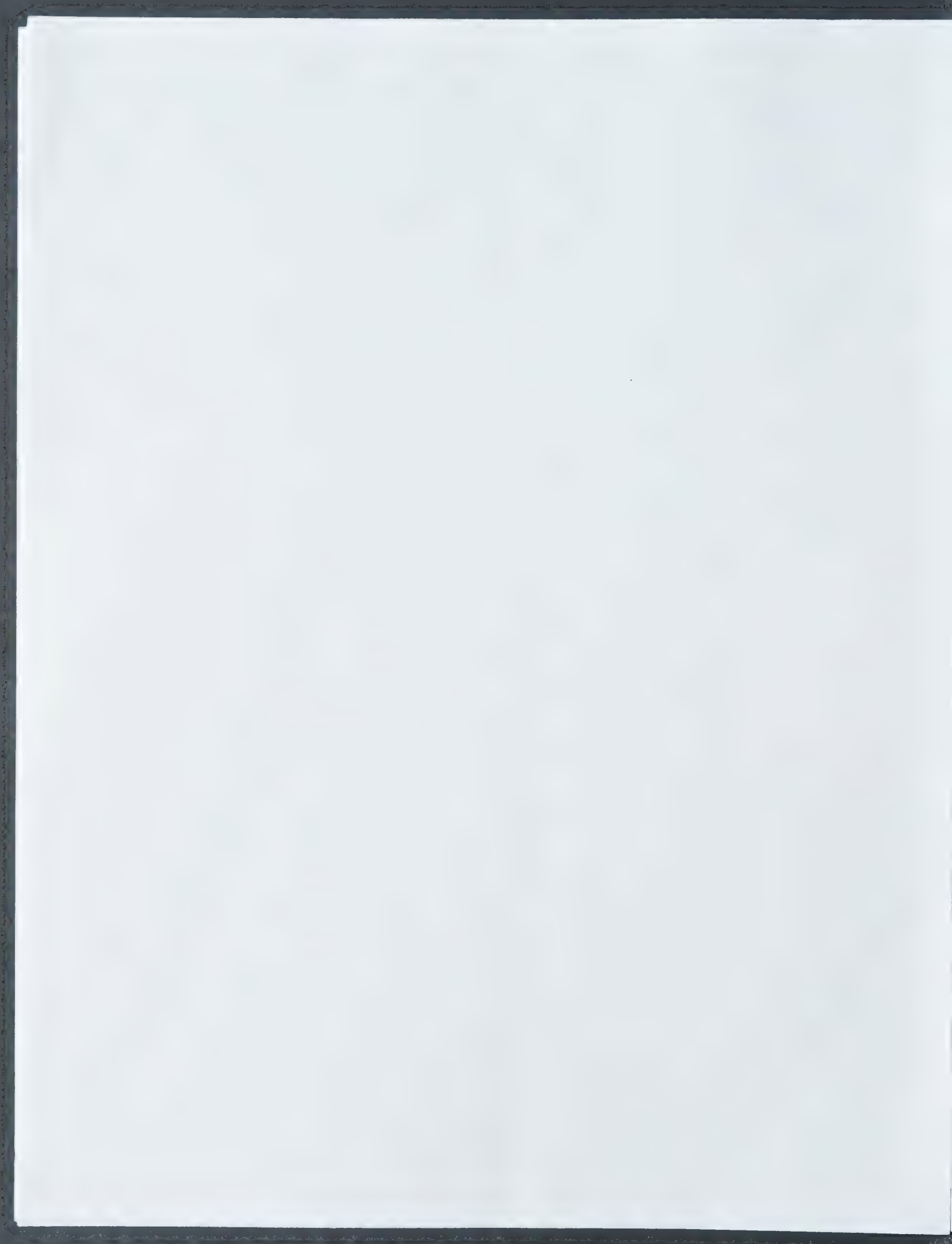
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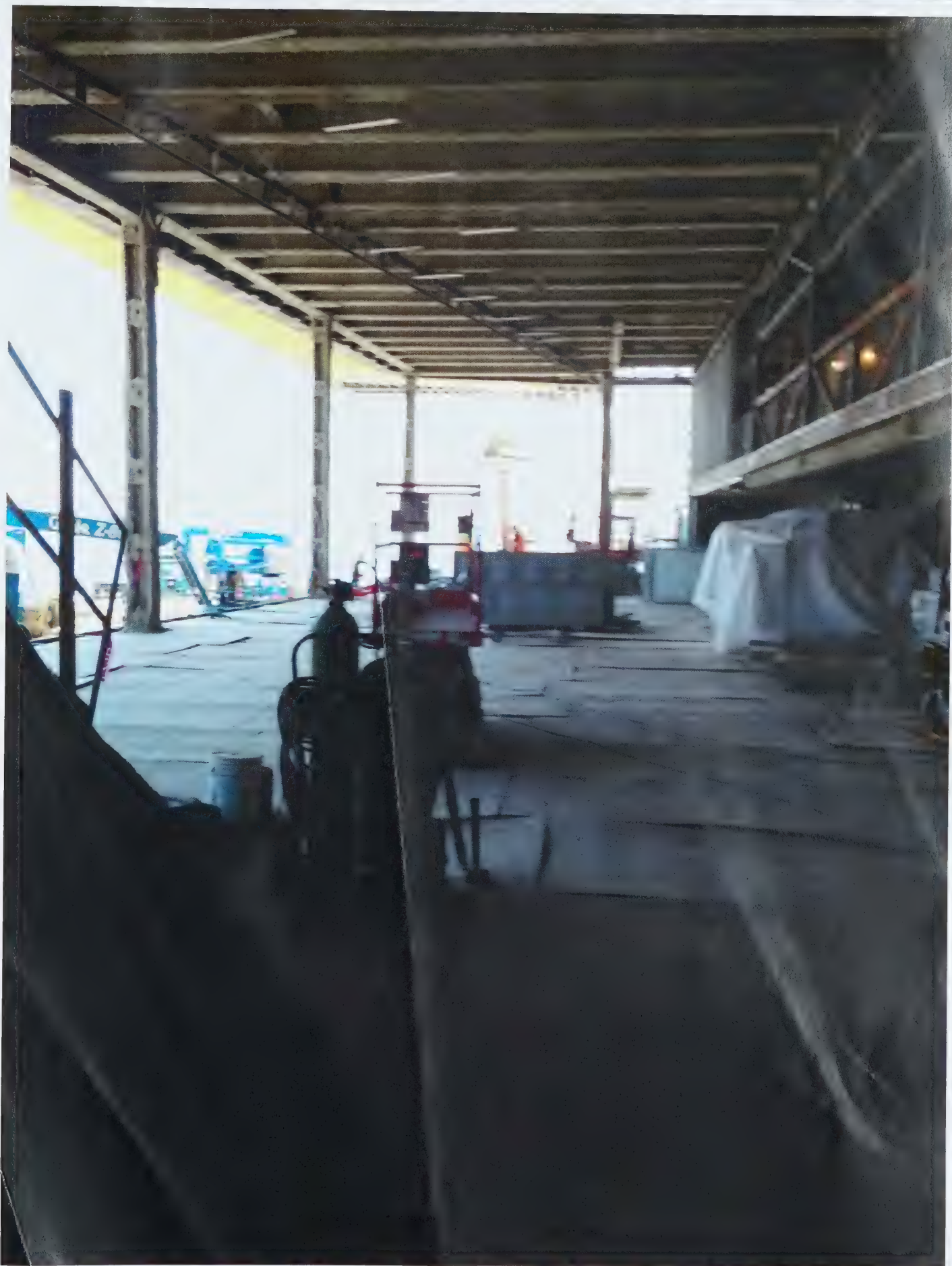


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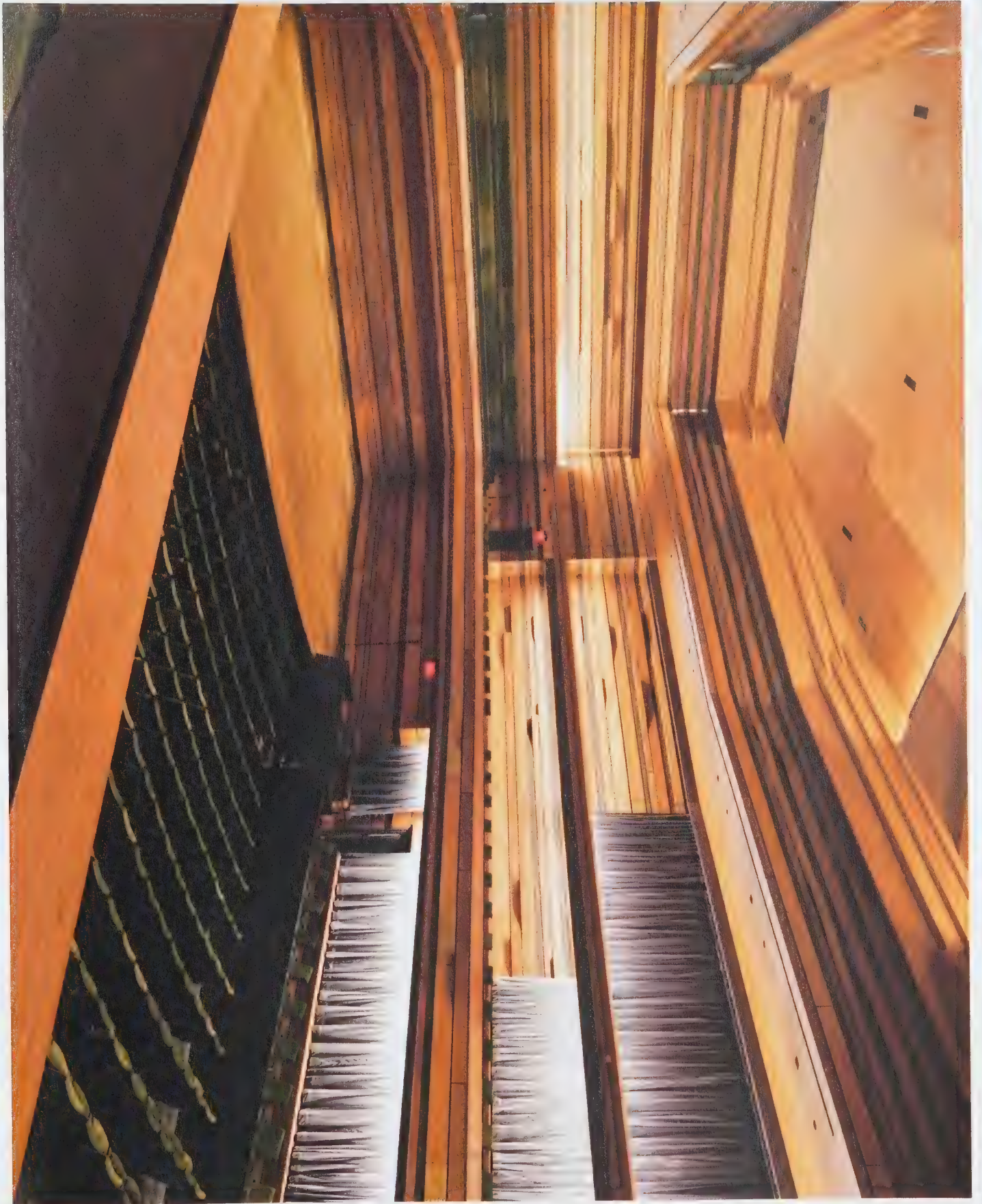


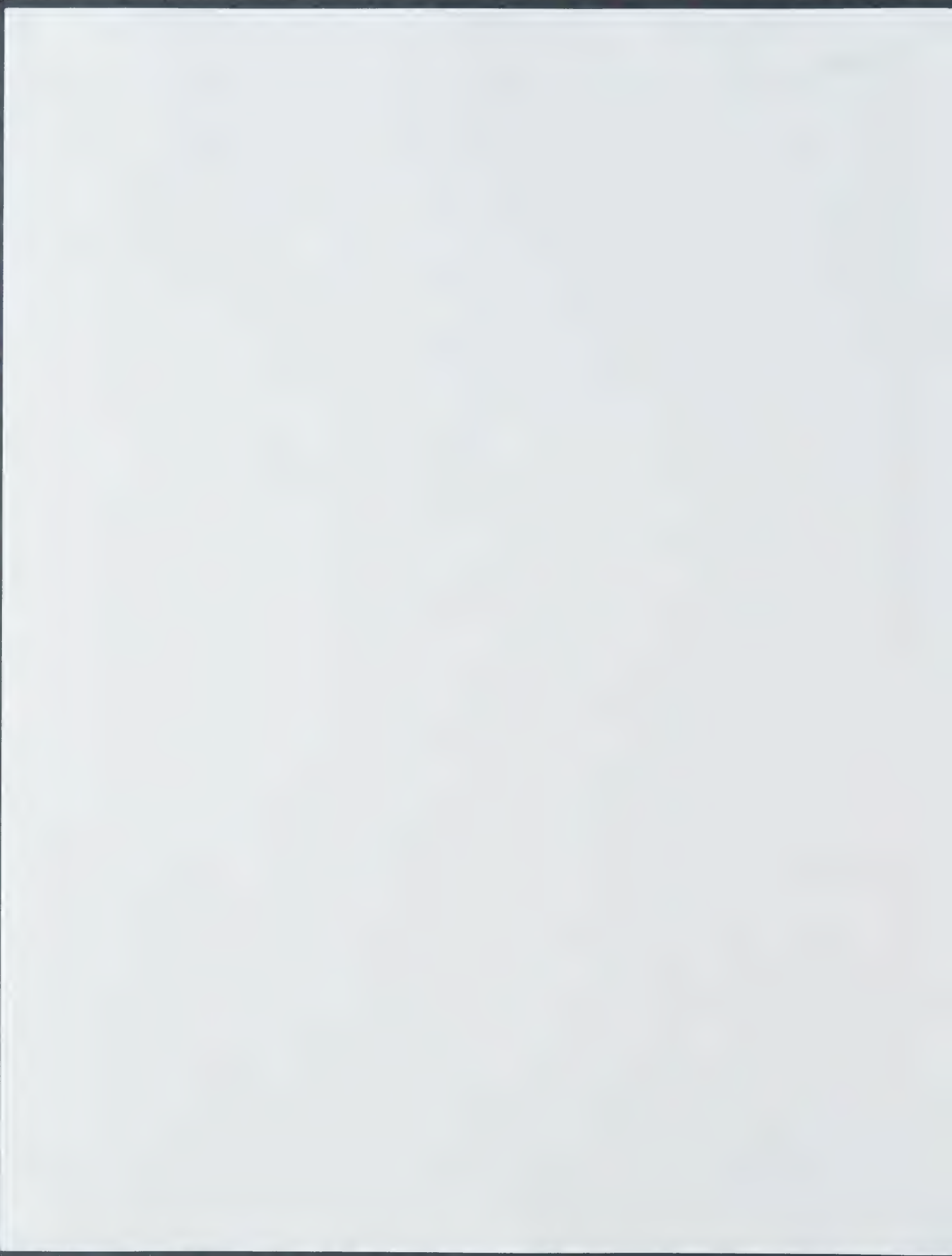


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Queen's Music



SUMMER 2014, VOLUME 18
queensu.ca/music

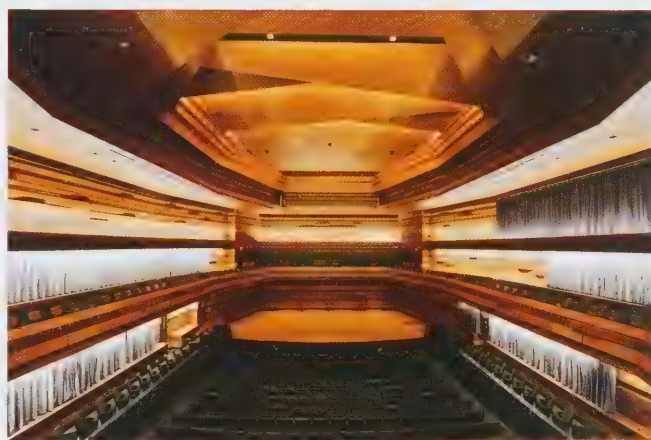
ISABEL BADER CENTRE FOR THE PERFORMING ARTS

The Isabel Bader Centre for the Performing Arts on Kingston's waterfront is a stunning, multi-use arts hub for Kingston and Southeastern Ontario. Beginning September 2014 the Isabel will also serve as shared teaching and performance space for Queen's University's music, drama, fine art, and film and media programs.

Upon first sight, the design and architecture of the 566 seat performance hall is so outstanding it actually takes your breath away, and many are awestruck by the scope and quality of the creation of Norwegian architectural firm Snøhetta and Canadian firm N45 Architecture. Just as stunning is the rehearsal room, which was designed to be an acoustic match with the performance hall. With floor to ceiling windows on the south end, students rehearsing this September might find it to be somewhat of a challenge to remain focused on their music and not the exquisite view of the lake.

Not everything in the Isabel is new construction as some outside walls of the former Stella Buck building and stables were left intact, and now serve as inside walls in the new facility. The stone is a very attractive architectural feature, and an interesting piece of Kingston's history. Also, some of the quality hard pine, hemlock and spruce from the floors of the old brewery were removed and used again as a finish in the lobby of the new building.

The School of Music will use the Isabel for ensemble rehearsals/performances, applied teaching for some large instruments, as well as for many jury and recital exams and when School of Music students begin to perform on



Performance Hall, Isabel Bader Centre for the Performing Arts

the stage of the Isabel, they will do so knowing that many very famous artists will also be sharing that same stage. In fact when national and international artists perform at the Isabel, there will be masterclass opportunities for music students! *continued on page 8*

HOMECOMING TOURS - The Isabel

Come home to Queen's for a tour of the Isabel

Interested: Please contact: sr14@queensu.ca

Address: 390 King St. West, Kingston, Ontario K7L 2X4

Date: Saturday, October 18, 2014

Tour Times: 11 am - 12:30 pm

Name that tune...



Congratulations to **Andrea Lawn**, BMus'83, B.Ed'93 for correctly identifying last year's tune as the 'Going Home' theme from Dvorak's New World Symphony.

Entries for this year are due September 3, 2014.

Homecoming and Showcase Concert 2013

The Showcase performance for the first time was an official Queen's Homecoming event. The audience was outstanding, and local TV station CKWS interviewed several BMus alumni, who along with portions of the performance were presented as a news feature, four evenings in a row!

During the Saturday morning coffee meet and greet there was a special plaque presentation, which commemorated the F.R.C. Clarke Choral and Organ Fund. Vice-Dean Gordon Smith presented the plaque and gave a special thanks to the class of '73 for helping to create this new trust fund.

If you would like to make a donation to the F.R.C. Clarke Choral and Organ Fund, please go to the School of Music website at queensu.ca/music and click the Donate Now button.



(l-r) Dr. Della Stanlev, Susan Mumm, Dean, Faculty of Arts & Science, and Gordon Smith, Vice-Dean Faculty of Arts & Science



(l-r) The late Wilbur (Bill) Maust, Martha Clarke (wife of the late F.R.C. Clarke), and professor David Smith

Homecoming and Showcase Concert 2014

Come home to Queen's to be a part of the first Showcase performance at the Isabel Bader Centre for the Performing Arts.

Friday, October 17, 2014

SHOWCASE

7:30 pm Isabel Bader Centre for the Performing Arts
Tickets available online at: theisabel.ca or at the door

Saturday, October 18, 2014

9:30 am – 10:45 am
Coffee/Tea Meet and Greet
Foyer of Harrison-LeCaine Hall

11 am – 12:30 pm
Tour of the Isabel Bader Centre for the Performing Arts
390 King Street West, Kingston, Ontario

7:30 pm Alumni Dinner – Amadeus Restaurant
170 Princess Street www.amadeuscafe.ca

For additional information and to confirm attendance at dinner, please contact Shirley Roth: 613.533.2066, email sr14@queensu.ca

The football game provided a great photo op for the class of '73 and dinner at Amadeus Restaurant offered alumni an opportunity to recount the weekend's activities and to catch up. Our sincere thanks to '73 class organizer David Hunt!



The Queen's Alumni Office would be happy to work with you to help organize your class. Please contact: Carey-Anne Morrison at carey.morrison@queensu.ca

PHILANTHROPY – ALFRED AND ISABEL BADER

With over 70 years of philanthropic support for Queen's University, Alfred Bader, Sc'45, Arts'46, MSc'47, LL.D'86, and Isabel Bader, LL.D'07, helped make a dream of a concert hall come true for the School of Music. Beginning September 2014 students and faculty will be performing in the Isabel Bader Centre for the Performing Arts.

The following excerpt from Isabel Bader's book *A Canadian in Love* (University of Toronto Press), provides a significant insight into the life of Alfred Bader.

"Alfred Bader was born in Vienna in 1924, the son of Alfred and Elizabeth Bader. His father died two weeks after his birth and his mother, born a Catholic, allowed his father's sister, Gisela, a widow, to adopt him and bring him up as a Jew. Alfred always thought of her as his mother. Her fortunes diminished drastically over the years. From being a multi-millionaire, his adopted mother was reduced to poverty. After Kristallnacht, the British government allocated 10,000 visas to allow Jewish children between the ages of twelve and sixteen to enter Britain. Alfred was included in the first Kindertransport from Vienna on December 10, 1938. Gisela died in Theresienstadt, a Nazi concentration camp near Prague. His mother, Elizabeth, died after a stroke in 1948.

In England, he was sponsored by an elderly lady, Mrs. Sarah Wolff, and went to school until May 1940, when the police rounded up most of the German refugees in Britain and took them all to detention centres. Alfred, just 16, was put on the Sobieski and shipped to Canada as a prisoner of war. He was interned in Fort Lennox on Ile aux Noix, Quebec where he was number 156 and set to work briefly, making camouflage nets for twenty cents a day. Soon after, permission was given to start a camp school of internees interested in taking the McGill matriculation exams which Alfred passed in June and September of 1941. Two months later he was released to the care of Sarah Wolff's son, Martin, who lived in Montreal. Martin, who became like a father to Alfred, helped him to enter Queen's University where he graduated in Engineering Chemistry. Graduate work at Harvard was followed by an exciting career during which he started a chemical company from literally nothing. His astute perception of market needs and his hard work at meeting these, his ability to find new and inexpensive ways to produce chemicals and to supply chemists around the world, helped him build one of the most important chemical companies in North America. At the same time, his love of art led him to pursue the rare masterpiece, just as he sought the elusive compound X and the dream of his love, Isabel, whom he never forgot, re-reading her letters year after year until they were engraved on his heart."

Shaped by the experiences of his youth, and perhaps in spite of them, Alfred Bader became passionate about giving back and helping others.

The love of Alfred's life, Isabel Overton, was born in Northern Ontario and education was important to the Overton family. Upon graduation from Victoria University in Toronto in 1949, Isabel was determined to travel to England to realize her dream of visiting the home of her father, Herbert Overton. On July 9, 1949 she boarded the SS Franconia with her friend Ruth Hunt, departing from Quebec City for Liverpool. During the voyage Alfred and Isabel met and fell in love, but life took them in different directions and they did not marry until 30 years later.



Isabel Bader has been a champion of the arts in Canada for many years, and has done much to support the next generation of Canadian artists and musicians. In fact, she has been the driving force for a number of projects that have opened up the world of art, theatre, film, music, dance, and costume design to wider audiences in Canada. She has a passion about supporting education in the arts for Canadian young people, and has created a number of scholarships and bursaries at both her alma mater, Victoria University in Toronto, and Alfred's alma mater, Queen's University. As a former teacher, Isabel takes a personal interest in the students whose education she supports, and encourages them in their artistic pursuits and professional development.

Students and faculty members at the School of Music at Queen's are extremely grateful for Alfred and Isabel Bader's generous support. The Isabel will give music students a unique experience of performing on a world-class stage, not only sharing this stage with many national and international artists, but also benefitting from master classes with some of these world-class artists.

Our sincere thanks to Alfred and Isabel.

Queen's University and St. Lawrence College

The new five-year concurrent "Bachelor of Music Degree/Music and Digital Media Diploma Program" with Queen's University's School of Music and St. Lawrence College will commence in September, 2014, and upon graduation students will be equipped with a variety of valuable interdisciplinary skills in music performance, music production and digital media!

School of Music Director, Margaret Walker stated that the advantages of the concurrent program will allow students to earn two qualifications in five years, rather than six (four years Queen's, then two years St. Lawrence). Students in the program will also have the opportunity to combine the academic and musical rigour of our BMus degree with the hands-on-training and skills development of the diploma program in Music and Digital Media (MDM). Graduating students from this new program will be in a position to function effectively in a number of different worlds, and well equipped for various careers. Not only will they be comfortable in the "ivory tower" of western classical music, they will also be skilled in the very latest technology.

Adrienne Shannon, Coordinator of the Music and Digital Media Program at St. Lawrence, along with program Co-creator Joy Innis met with Margaret Walker in 2010 to discuss ways to join the university with the college through their music departments, and are now very excited about this new concurrent program!

Queen's School of Music

Some courses include: Applied Lessons, Ear Training, Keyboard Skills, Theory and Analysis, Music and Society, Music History and Culture.

St. Lawrence College

Some courses include: Photography, Digital Graphics, Video Production, Recording, Digital Motion Graphics, Multimedia Authoring.

A program brochure along with how students can apply to the *Bachelor of Music Degree/Music and Digital Media Diploma Program*, can be found on the School of Music's website queensu.ca/music.



Glenn Vollebregt, CEO and President of St. Lawrence College, and Daniel Woolf, Principal and Vice-Chancellor of Queen's, sign the formal agreement.

History and Culture

The fall began in an exciting way, as we welcomed International Visiting Artist-Scholar William Kinderman for a week in October. A Beethoven expert and equally substantial performer and scholar, Dr. Kinderman gave two public lectures, met with students and played a stunning concert, all as part of his short residence.

Interesting courses and scholarly activities filled out the year, with seminars in Historical Performance Practice, Musical Life in 18th-Century London, and special studies of composers and genres enhancing our regular core course and research seminar offerings. Kip Pegley's most recent book was launched last May, an intriguing volume co-edited with Susan Fast and entitled *Music, Politics and Violence*. In the Colloquium Series, Kip Pegley presented her recent research on Music, War and Canadian Veterans. Clara Marvin introduced us to musical features of the masque in the works of Handel, and we welcomed back alum Jillian Fulton, BMus'11 to speak about her MA research in Morocco.

School of Music – DSC

Hello Alumni:

In 2013/14, the DSC worked towards creating a highly inclusive working environment between all years. After a one-year hiatus, our Welcome Home BBQ/Paint The Crest in September was a great example of this, as it provided a wonderful opportunity for Frosh to get involved.

As part of a tradition established by past DSC's the council this year was able to donate \$230 to Frontenac County Mental Health and Addiction Services, and \$500 to the School of Music. This was made possible through fundraising initiatives such as bake sales, a textbook fundraiser, the sale of Music Windbreakers and other various treat-related events.

We would like to thank everyone who worked with us on Council this year. Being able to work with all of you was truly a privilege.

Sincerely,

Jessalynn Tsang and Jesse Almeida
2013/14 Co-Chairs

Robert Silverman

When Robert Silverman served as Dean of the Faculty of Arts and Science, his wife Elaine was the Auditions Coordinator at The School of Music. During a dinner with Alfred and Isabel Bader, a discussion was initiated about the possibility of a recital hall for the School of Music; that particular meeting was a springboard to a now completed 63 million dollar project! In March 2014 Bob and Elaine toured the Isabel, and Bob could not resist the temptation to play his saxophone on the concert hall stage.

Queen's Conservatory of Music



The QCM continues to serve the greater Kingston community with music learning opportunities for children and adults, and at the same time providing teaching and learning opportunities for some Queen's BMus students. In September, 2014 we will welcome Pamela Lo (BMus'15) and Ange Lam (BMus'17) to our teaching staff and they will be involved with teaching our youngest students in the Yamaha Music Education System – a fundamentals program that gives children an excellent start in music.

In the planning stage is an intensive after-school program modeled on the hugely successful *Venezuelan El Sistema*, which promotes social development of children through the power of music. In collaboration with Kingston area partners, we hope to have a pilot project underway within the upcoming year, with plans to involve Queen's students through Internships, Directed Study and Work Study programs. To learn more about this initiative, please contact Karma Tomm, Director Queen's Conservatory of Music, at tommk@queensu.ca or 613-533-2934.

String Area News

In October string students were off to a great start with a violin master class with Annalee Patipatanakoon from the Juno Award winning Gryphon Trio. In January there was a chamber music master class with the Penderecki Quartet, followed by a "Violas for Violinists" class led by Angela Rudden and Queen's instructor Eileen Beaudette. Nothing like a roomful of rich viola sounds to wipe away the winter blahs! In February there was a baroque violin master class with Julia Wedman from Tafelmusik, followed in March by a cello master class with Matt Haimovitz.

Our own Rachel Wilson performed the Dávid viola concerto with the Queen's Symphony Orchestra on February 28th, which was a resounding success. On April 9th in the Wilson Room there were three guitar recitals. On April 13th at St. Mark's United Church there were three graduating recitals, followed by a performance of the string quartet.

Just Tweeting Around

Social media including Twitter has become commonplace for some, and earlier this year when the School of Music began to tweet away we were surprised to learn just how popular this form of social media really was. For those who are not in the know, Twitter is a social media platform used for sharing information on news and events. Messages sent out on Twitter must only be 140 characters or less. If you would like to receive tweets from the School of Music be sure to follow our Twitter handle, @Queens.UMusic, on www.twitter.com. To make a new account visit Twitter's website, follow the steps on their homepage.

Composition and Theory

John Burge was presented with one of the university's prizes for Excellence in Research at the November 20, 2013 Convocation ceremony, and this marked the first time that this prize had been awarded for Creative Achievement.

Kristi Allik has retired from Queen's and is now Professor Emeritus. See Faculty Recital Series article (page 7).

The Penderecki Quartet presented a concert in January, and while at Queen's they presented a string master class and a workshop of string quartets composed by Queen's students, including one by Bachelor of Music student, Kent Williams, which was then selected as a prize-winning composition by the Edmonton New Music Festival for a performance.

Matt Rogalsky's MUSC 255 "Introduction to Electroacoustic Music" class was asked to add music to videos that had been created by St. Lawrence College students. This was just a peek into some of the exciting things that can happen with the new Bachelor of Music Degree/Music and Digital Media Diploma Program with Queen's University and St. Lawrence College. (See page 4 for details on this exciting new program).

This year in addition to her theory courses, Stephanie Lind took on the pivotal role of Chair of Undergraduate Studies. (Also see Teaching Award, page 7)



Rick Birtwhistle (Family Medicine, Community Health and Epidemiology), John Burge (School of Music), Troy Day (Mathematics and Statistics, Biology), Kerry Rowe (Civil Engineering), and George Lovell (Geography)

Music Education

2013/14 was a year of transition in the Music Education area. While we missed Karen Frederickson's presence as she enjoyed sabbatical leave before her retirement on June 30th, we also welcomed Julia Brook as an adjunct instructor for our second year courses. Julia, a post-doctoral fellow at the Faculty of Education, taught "Introduction to Music Education" in the fall and then team-taught "Music Education: Partnership Placement" with Roberta Lamb in the winter term.

The well-known and unique Symphony Education Partnership, created by Roberta Lamb and Karen Frederickson and written up in the Queen's Music Newsletter 2006, has gained a fabulous new partner as our generous benefactor, Dr. Helen Howard, created a new endowment in support of courses that link music and education with the Kingston Community. We are so grateful for the Helen Howard Music, Education, and Community Fund, which is already helping sustain our music education program! If you would like to join Dr. Howard and her love of music education, please go to the School of Music website at queensu.ca/music and click the Donate Now button.

School of Music Director's Report:



The 2013/14 year has simply flown by, and we are looking forward immensely to the opening of the Isabel, as we now affectionately call the new performing arts centre. I have enjoyed working with and getting to know Jerry Doiron, Director of the Isabel, and was delighted when he offered to give a colloquium talk to our students on "A Career in the Biz". Having concerts, rehearsals and some classes at the Isabel will also help us get to know our neighbours in drama, fine art, and film and media better, and we are anticipating many creative collaborations. I hope to see many of you there next October as we celebrate Homecoming with our first Showcase Concert in the new hall.

Also new and exciting is our concurrent program with St. Lawrence College Music and Digital Media Diploma. This opportunity for students to combine the rigour of a BMus Degree with the state-of-the-art technological knowledge in the college program speaks directly to the changing landscape of the music world (see page 4). Interdisciplinary is the word of the day, as we continue to explore connections not only

with St. Lawrence and other creative arts departments, but also with the QCM. Our music students continue to find opportunities to link in with the QCM, through course work in pedagogy, teaching the Yamaha Junior Music classes, and leading the Music in Motion summer camp.

Presently we find ourselves at an exciting turning point at the School of Music, as ongoing challenges combined with new opportunities continue to shape our future. The world of professional music making and teaching is changing and as a result we are engaging in new opportunities to focus our creative energies on taking advantage of the best of those changes while at the same time preserving all the things we love and value about our program.

As always, I have to give my very sincere thanks to all of you who continue to support our programs and students so generously. Our endowed funds continue to grow and our fundraisers are always a grand success thanks to your kindness and benevolence. We believe in our talented students and I'm so delighted that so many of you do too!

With my very best wishes for a lovely summer,
Margaret Walker

Jerry Doiron, Director, Isabel Bader Centre for the Performing Arts



Director of the Isabel Jerry Doiron came to Queen's University from Niagara-on-the-Lake's Shaw Festival where he was the planning director. Prior to joining the Shaw Festival in 1996, he held several key positions with performing arts companies, including general manager of Necessary Angel Theatre Company and producer of Theatre Passe Muraille. Jerry Doiron has acted as an advisor to several granting agencies and foundations, including the Canada Council, the Ontario Arts Council, the Creative Trust and the Metcalf Foundation, and is former President of the Professional Association of Canadian Theatres and the Toronto Theatre Alliance.

Programming for the 2014/15 season at the Isabel includes: Soloists: Jakob Koranyi, cello, Cédric Tiberghien, piano, Sarah Chang, violin and Jeanine De Bique, soprano and ensembles: Afiara Quartet with Maxim Bernard, New Orford String Quartet, Zukerman Chamber Players, Les Violons du Roy with Marc-André Hamelin. There is also a subscriber bonus of the Salzburg Marionette Theatre with Orion Weiss and

Theatre Kingston – *Venus in Fur*, QCM student recitals, and of course Queen's School of Music performances which include: Faculty Artist Series, the School of Music Gala, Showcase, Choral, Jazz, Wind and Symphony Orchestra ensembles as well as the PROMS fundraiser. (Go to: theisabel.ca for more information)

In the Isabel Inaugural Season brochure Jerry Doiron writes: "The completion of the Isabel is a clear signaling of Queen's commitment to the performing and fine arts – a cutting-edge facility that includes three superior performing spaces. And, now it's our job – that of the students, the audiences and the visiting artists – to breathe life into these buildings. At the core of Queen's is the spirit of initiative: pushing the limits, innovating, exploring and creating, a community imagining together. It is my hope that my programming of these glorious new spaces will reflect these qualities and that the Isabel will become a consummate storytelling space – stories told in music, film, theatre and the visual arts – stories that reveal the human condition for what it is: complex, often confusing and ever beautiful."

As a personal note for the School of Music Alumni Newsletter, Jerry Doiron was pleased to write: "What a wonderful first year I've had at Queen's. Not only have I had the privilege of watching this new facility unfold, but also learning so much about this great university. At the centre of our new building is a gorgeous concert hall that will ensure that music will always remain at the heart of the Isabel. And with the long standing commitment to music at Queen's, this is exactly as it should be!"

It's been wonderful working with Jerry and getting to know both him and the Isabel this year.

2013/2014 Faculty Recital Series

Mrs. Margaret Farr, whose generous donations make the Faculty Recital Series possible, celebrated a very special birthday this year. Our sincere thanks for her ongoing support, and we are happy to say that at the young age of 100 years, she attends most performances!

The series began in November, with "An Afternoon of Arias and Sonatas by J.S. Bach", featuring faculty members, Donelda Gartshore, flute, Bruce Kelly, baritone, Dina Namer, harpsichord and Gisèle Dalbec-Szczesniak violin.

In January, a concert named "The Music of Kristi Allik and Friends" was presented as a tribute to long-serving Composition and Theory Professor Emerita, Kristi Allik. Featured was Allik's own music as well as compositions by two of her recent students, Josh Hochman, and Sandy Parisi-Unger. The concert ended with an extended improvisation by the ensemble LEARK (Live Electroacoustic Research Kitchen) featuring the electronic stylings of Kristi Allik, Michael Cassells and Robert Mulder. Following the performance concertgoers were treated to cakes and cider, along with an opportunity to meet and discuss the performance with the composer. Allik was interviewed after the concert for a feature article in the Canadian Music Centre's Ontario region's Spring issue of their Ezine, *Notations*.

Also in January, "The Penderecki String Quartet with cellist, Wolf Tormann" delighted audience members, and the concert featured a performance of Marjan Mozetich's *Second String Quartet*.

The series was completed with the truly entertaining "Brass Royale: Music for Saxophone, Trumpet and Piano", featuring Peter Freeman, saxophone, Dan Tremblay, trumpet and Tom Davidson, piano.



Kristi Allik

Fundraisers

2014

"BROADWAY – TAKE TWO"

In March 2014 we presented "Broadway – Take Two" in Grant Hall and students, faculty and alumni were finally able to give their regards to Broadway, after the 2013 performance was suddenly cancelled due to severe weather conditions. Broadway was a huge success, and students were so happy to perform their pieces to the large enthusiastic audience.

2015

"A NIGHT AT THE PROMS.... then off to the Music Hall"

Our first fundraiser in the Isabel Bader Centre for the Performing Arts will take us to the PROMS and the Union Jack will be flying proudly!

Please join students, faculty and alumni on Friday, February 27, 2015 as we all go to jolly old England without having to leave Kingston!

Woodwind

In November 2013, the Woodwind Area hosted the visit of Catherine Norris, (M.Mus in Flute Performance, McGill University and presently the Head of Music at R.M.C., Kingston). Catherine presented a wonderful Colloquium entitled "Extended Techniques for Woodwinds", followed by a master class of four senior students playing extended techniques pieces. A month prior to this class, the students were provided with an opportunity to work with Catherine individually to begin unlocking the intricacies of these techniques. It was a fabulous and considerable learning experience for us all.

Fundraiser – Friday, February 27, 2015 – 7:30 pm
General Admission Seating – \$25

a night at the
PROMS
then off to the music hall

Featuring
Queen's Symphony Orchestra
and vocal performances by
students, faculty, and alumni
Directed by Gordon Craig
Produced by Bruce Kelly

Tickets available online at theisabel.ca
and at the door

ISABEL BADER CENTRE
FOR THE PERFORMING ARTS 390 King St. W.

Teaching Award

For the fourth time, Stephanie Lind was the recipient of the School of Music's Teaching award, and DSC Co-Chairs Jesse Almedia and Jessalynn Tsang who presented the award stated that students value her ability to teach the difficult theory courses, by making them interactive and exciting – through excellent teaching.

Isabel Bader Center for the Performing Arts *continued from page 1*

Music students and faculty were offered tours in March 2014, then in late April when construction was much farther along, the Kingston Symphony (KSA) was asked to rehearse one evening to assist with "tuning the hall". This acoustic sound check will need to happen for a variety of musical ensembles.

Below are some first impressions from some School of Music applied instructors who also were part of the KSA rehearsal:

Gordon Craig (clarinet):

"When rehearsing with the KSA it was hard to believe that we were actually in Kingston. The Isabel is a beautiful world-class hall, and during the rehearsal the sound was fabulous both on stage and in the performance hall itself".

Gisèle Dalbec (violin):

The new concert hall and rehearsal room at the Isabel are stunning visually and acoustically. It will undoubtedly become one of the great treasures of Kingston. The School of Music will now be able to rehearse/play all in one superb space. I look forward to many wonderful opportunities to perform in that space, both as a faculty member of Queen's School of Music and as Concertmaster of the KSA".

Donelda Gartshore (flute):

"As a principal player in the KSA since 1973, over the years I have seen many changes and much growth happening in this wonderful group. The advent of the new hall with its acoustical and aesthetic beauty is absolutely thrilling to all – the performers, audience and students. They say a great hall makes a great orchestra – and I predict that concert-goers will be very excited and impressed with what they hear in the concerts to come".

Greg Runions (percussion):

"Rehearsing at the Isabel with the Kingston Symphony was such a joy – the room responds to both loud and soft dynamic levels and for a change it was easy to hear all of the instruments in the ensemble. I'm looking forward to rehearsing there next year with the Queen's Jazz Ensemble".

Additional information about the Isabel is available on their website theisabel.ca. Also, don't hesitate to visit the Queen's News Centre for the Isabel related stories.

Carol-Lynn Reifel (Voice) Retirement

Even as a child, Carol-Lynn Reifel loved early music, and Bach, Handel, Dowland, etc. were among her favourites. In the early 1970's when Carol-Lynn listened to recordings, she realized that the purity of Emma Kirkby's voice along with her flawless technique would be benchmarks for using her voice effectively and safely.

Throughout Carol-Lynn's life, Emma Kirkby remained her favourite, and was the performer she recommended her students listen to as **definitive**. Carol-Lynn was able to see Emma Kirkby perform, and also had an opportunity to meet with her.

Bruce Kelly, Assistant Professor at Queen's knew all about Carol-Lynn's admiration for this wonderful singer, and after contacting Emma Kirkby he was able to obtain a photo, which along with a personal inscription was presented to Carol-Lynn at a retirement get-together. The inscription read: "All good wishes to Carol-Lynn and thanks for all your work practicing and teaching the kind of singing that I believe in!" Carol-Lynn remarked, "the photograph somehow validates my commitment to the style of singing that I love so well".



To have Queen's update your home/email addresses, email records@queensu.ca

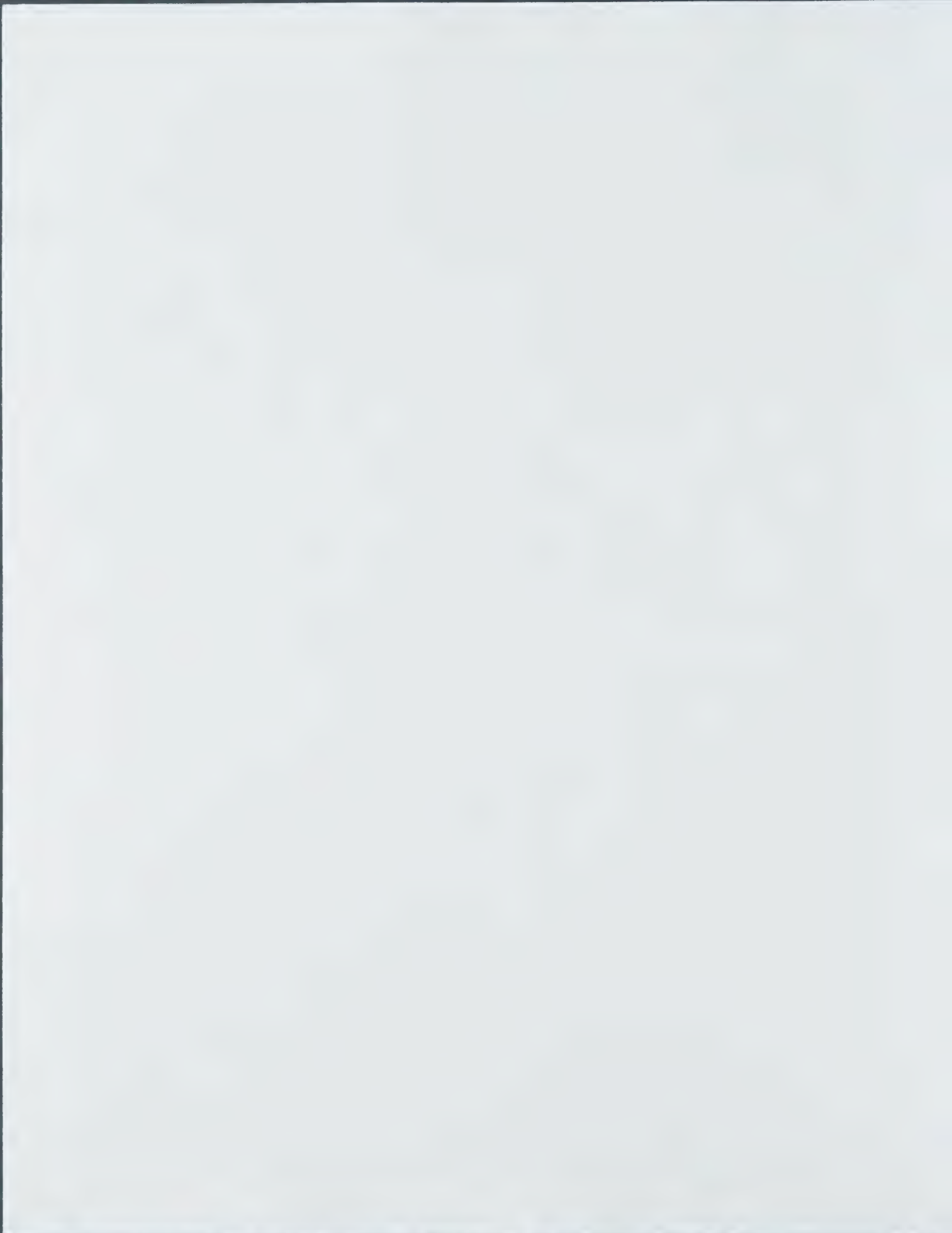
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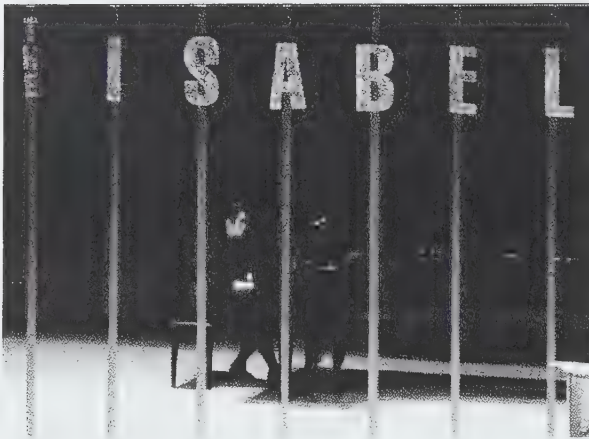
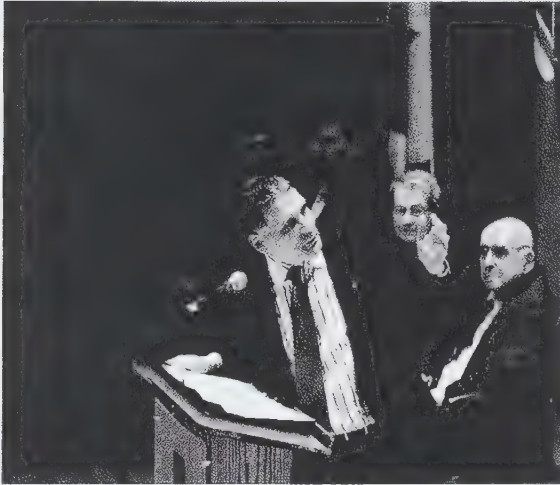
Queen's University, School of Music
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Tel 613.533.2066
queensu.ca/music

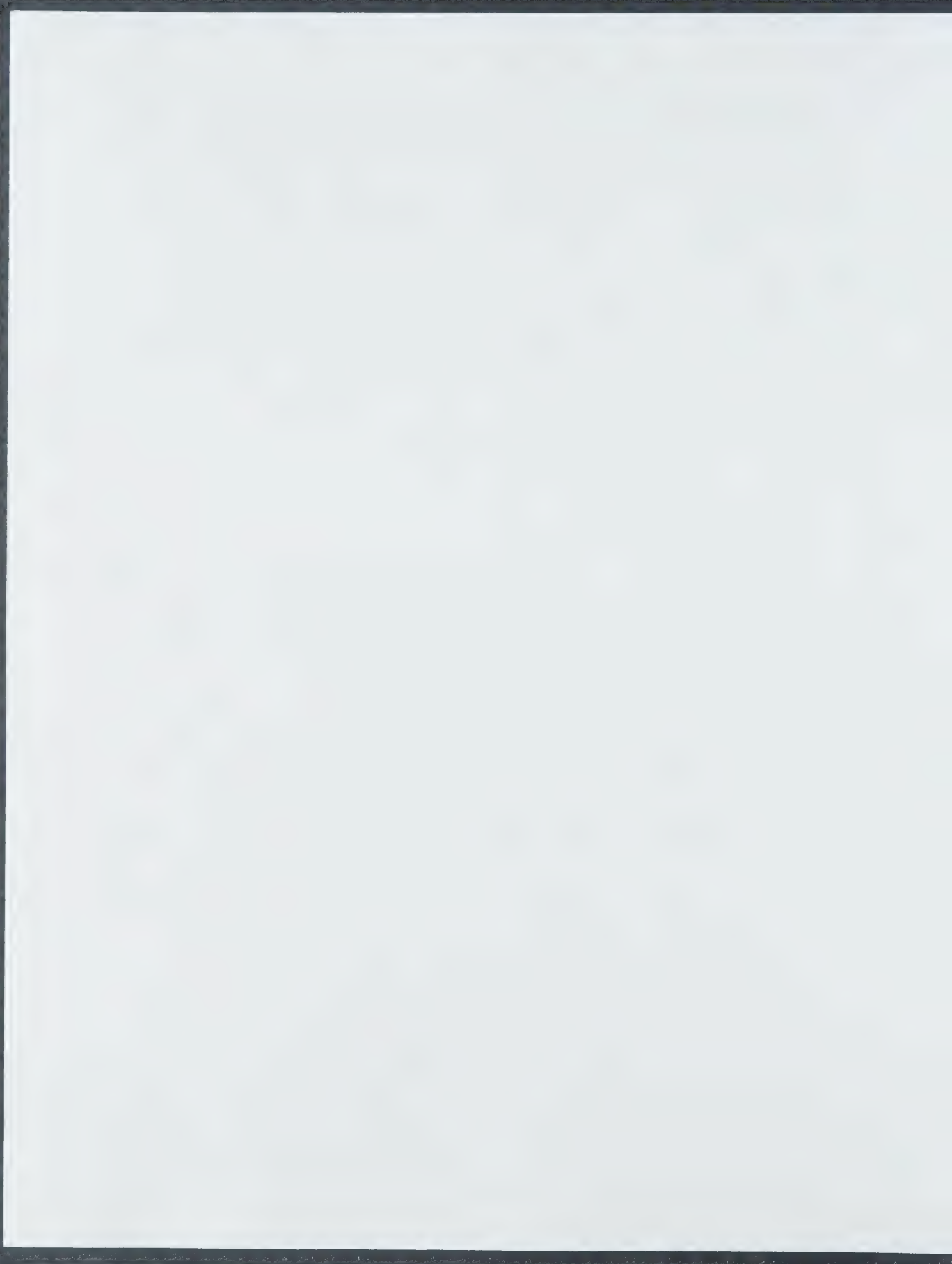
Thanks to faculty members, as well as Kim Ison and Sheri Wilson, for their help in making this *Alumni Newsletter* possible.

Editor Shirley C. Roth
Director Margaret Walker











FACULTY OF ARTS AND SCIENCE
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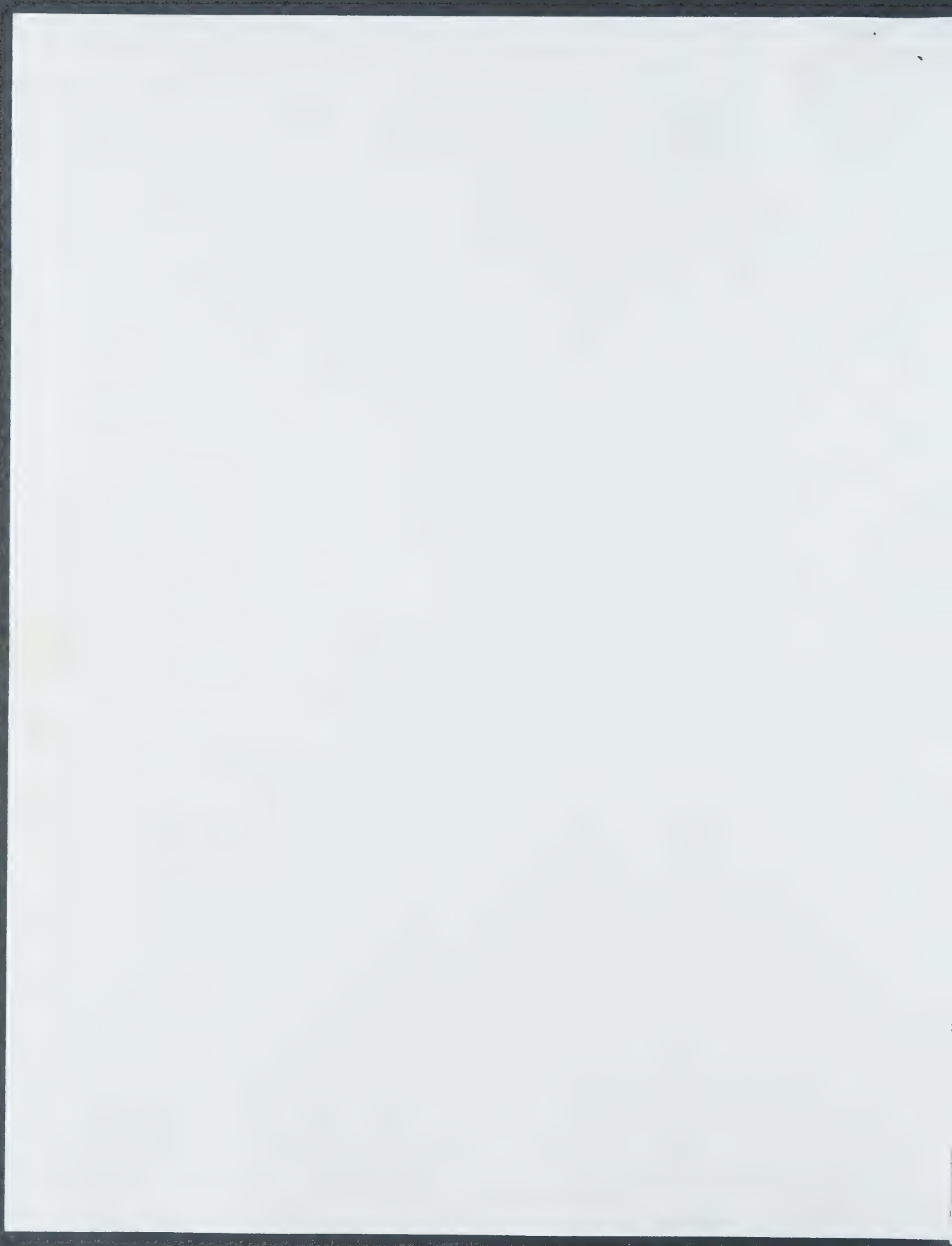
December 19, 2014

Dear Drs Bader;

I am writing to express my appreciation, as Dean of the Faculty of Arts and Sciences, for the wonderful things you have done for us over the years. Even before my arrival at Queen's, I had heard stories of this amazing couple and their generous benevolence in helping the University and its students.

Looking at my own Faculty, I can see countless examples of how your liberality has made a positive difference. The Isabel, both as a performance venue and as a teaching space, is a joy to use and is rapidly become a source of pride, both for the University and the community. I am pleased to think that I was one of the very first Queen's people to teach in it, giving a talk in the first week of term to our drama students on the history of monasticism, while they prepared themselves for the first performance of *Orbit*, a play about Galileo's two daughters, who took the veil in the early seventeenth century.

The exciting programme of work being embarked on by the Bader Chair in Chemistry, the assistance given to Music and Drama students, the defining gifts to the Agnes that make it unique in Canada—I could go on, but this letter is a poor proxy for the gratitude I feel. I do want to say that so much of your generosity has given the expressive arts at Queen's a distinct and cosmopolitan flavour that could not have been achieved without your assistance.



Within the Department of Art History, the matchless opportunities given to our Bader Fellowship doctoral students to enrich their studies by the use of European museums and archives will enrich their perspectives throughout their careers, long after they are awarded their degrees. That all-too-rare gift of time, place and opportunity, will never be forgotten by any of the fellowship holders.

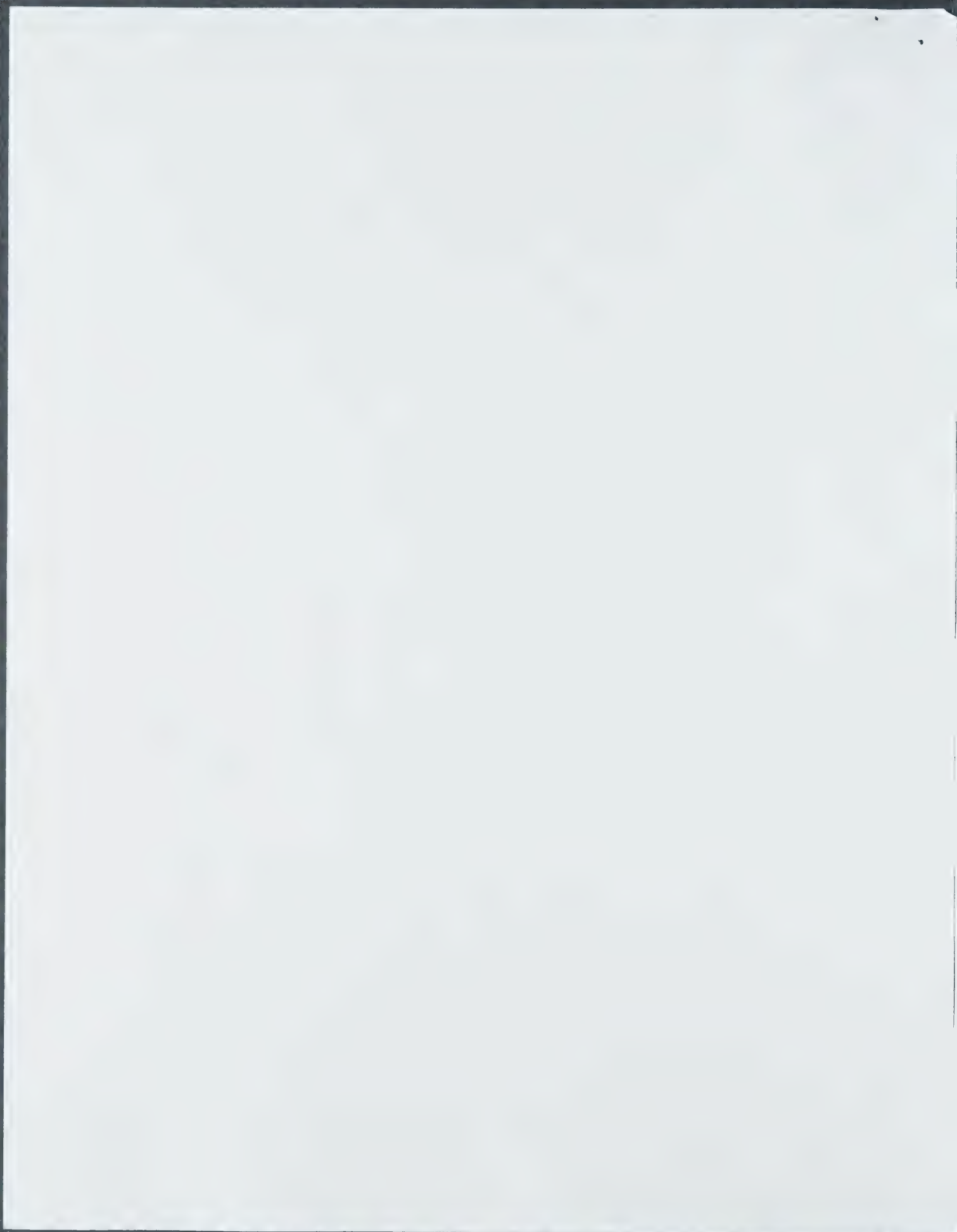
I can imagine their lasting gratitude very easily, because when I look back on my own career, it has been formed and shaped by opportunities made possible by the gifts of others. It was a family-bestowed scholarship that made my undergraduate enrolment at the University of Saskatchewan possible, as I was the product of a rural farm family and was orphaned long before reaching university age. That gift opened the doors of opportunity to me, and I have been able to walk through door after door since then. My career as a historian and Dean has taken me from many years of work in England, through work in Canada and New Zealand, to the crowning opportunity to lead Arts and Science at Queen's. None of this would have been possible without the benevolence of scholarship founders to whom I remain personally deeply grateful, and whose names I shall never forget.

I hope that our paths may cross before too long, and that I will get an opportunity to thank you in a more personal way for your generosity to Queen's.

Sincere regards,



Susan Mumm
Dean
Faculty of Arts and Science



December 19th By Fax

Dear Alfred and Isabel,

A letter from the
Dean of Arts and Science

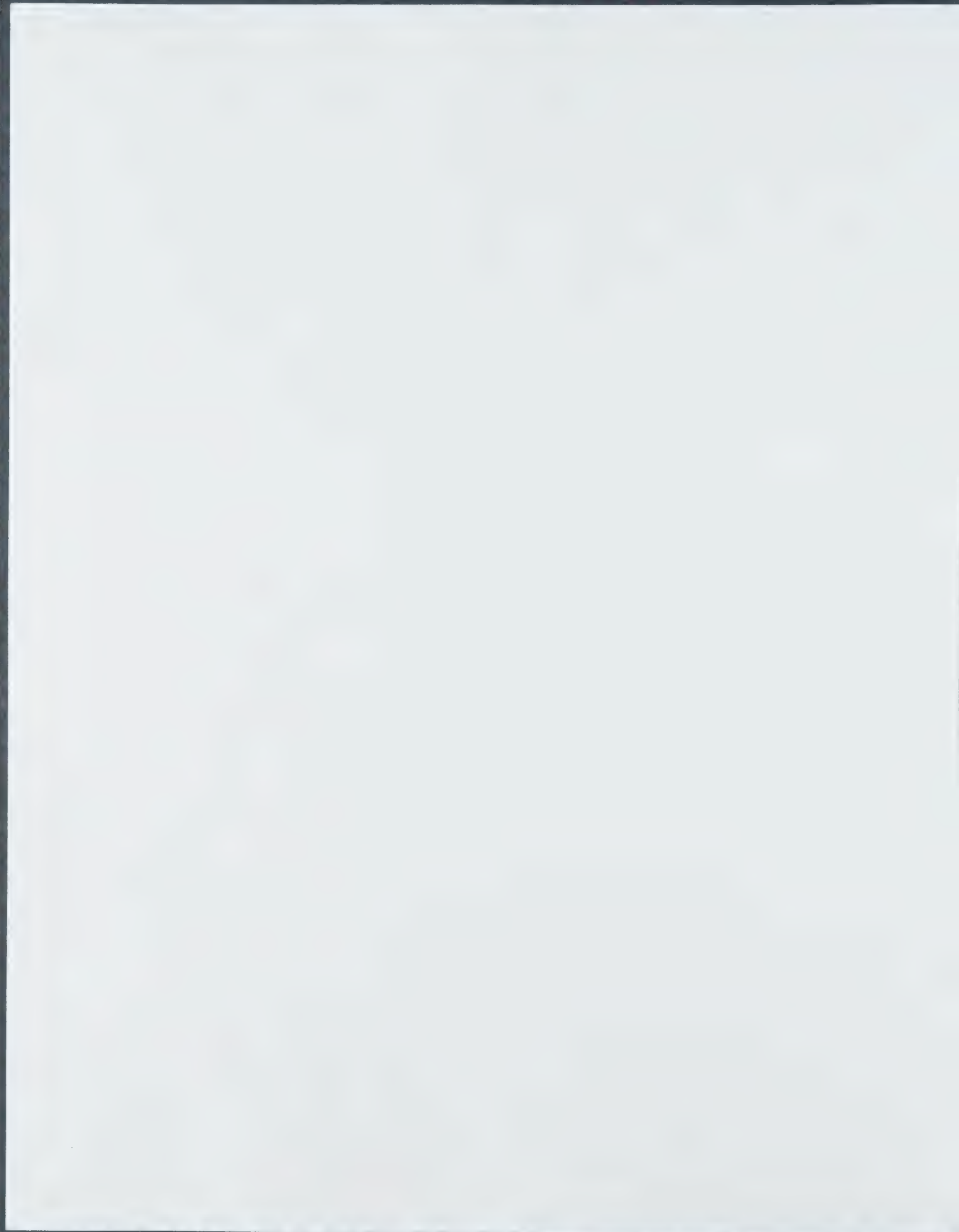
She is Susan Mumm,
who is replacing

Alistair McLean ~

Best,
Judith

Daphne.

Allan Harrison



Yechiel Bar-Chaim

1. Alfred Bader Fine Arts: Isabel Bader
abunovo@gmail.com

Mon, Dec 22, 2008 11:11 AM

A question

Dear Alfred,

I am re-reading Volume One of your autobiography and find myself puzzled about something you relate in Chapter 3, Queen's University.

On page 37, during your first year, you are quite content having a pleasant room (bed and breakfast) near campus for \$3 a week.

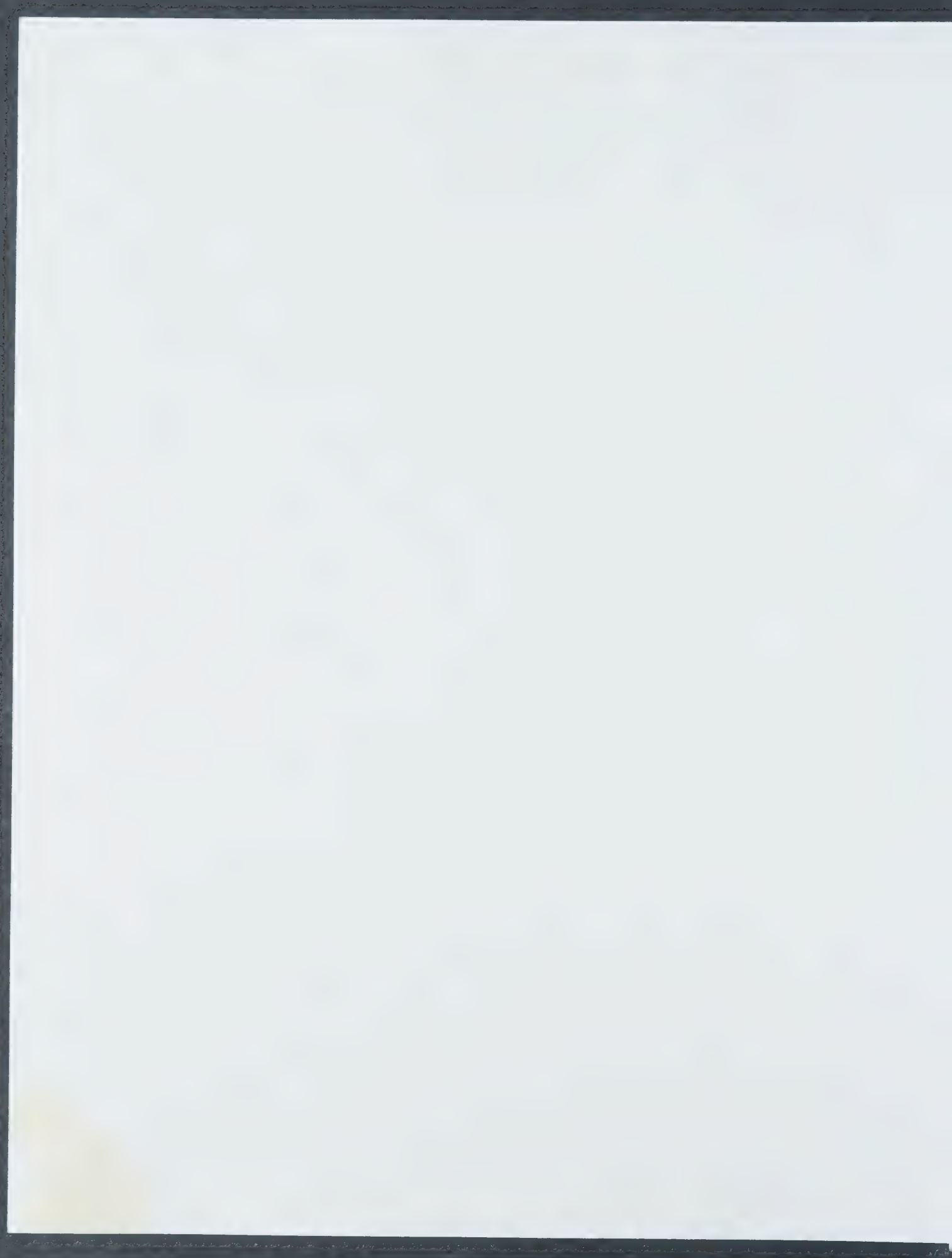
The next year as part of the Science '44 co-op (page 38) you write: "The students paid \$8 a week, shared the housework and all expenses, and in the spring received a refund of a dollar or two per week. Clearly this was much better than living by myself."

I couldn't make the math work to reach your conclusion. Can you help me?

In all seriousness reading your text again gives me great pleasure. Some of the understated jokes are now much clearer to me.

Happy New Year,

Yechiel



PRIVATE

December 2014

Dr Alfred and Dr Isabel Bader
2505 E Bradford Ave Apt 2201
Milwaukee, WI 53211-4263
UNITED STATES

Alfred & Isabel

Dear Dr Alfred and Dr Isabel Bader,

I am pleased to share with you our annual report. I hope you will take pride in the accomplishments outlined.

As you read through the report a few themes will emerge. First, the scope of what we do as a mid-sized university is considerable. Second, the calibre of the people who make up the Queen's community is exceptional – namely our students, our faculty, our staff and our volunteers and benefactors. Third, the quality of the Queen's experience still lives up to its reputation. Finally, the power of philanthropy in advancing the university's legacy is evident throughout – donations from alumni and friends who believe in Queen's, who appreciate the value of higher education and its great social purpose, and who voluntarily choose to support our mission.

As we look back to our beginnings in October 1841 and forward to the University's 175th birthday in 2016, we are both awed and inspired by what Queen's has become. And we are driven by what Queen's aspires to be.

Thank you for your contribution to Queen's. I welcome your feedback – please send your thoughts and comments to principal@queensu.ca or call me at 613-533-2201.

Cha Gheill!

Sincerely,

Daniel R. Woolf

Daniel R. Woolf, Artsci'80
Principal and Vice-Chancellor



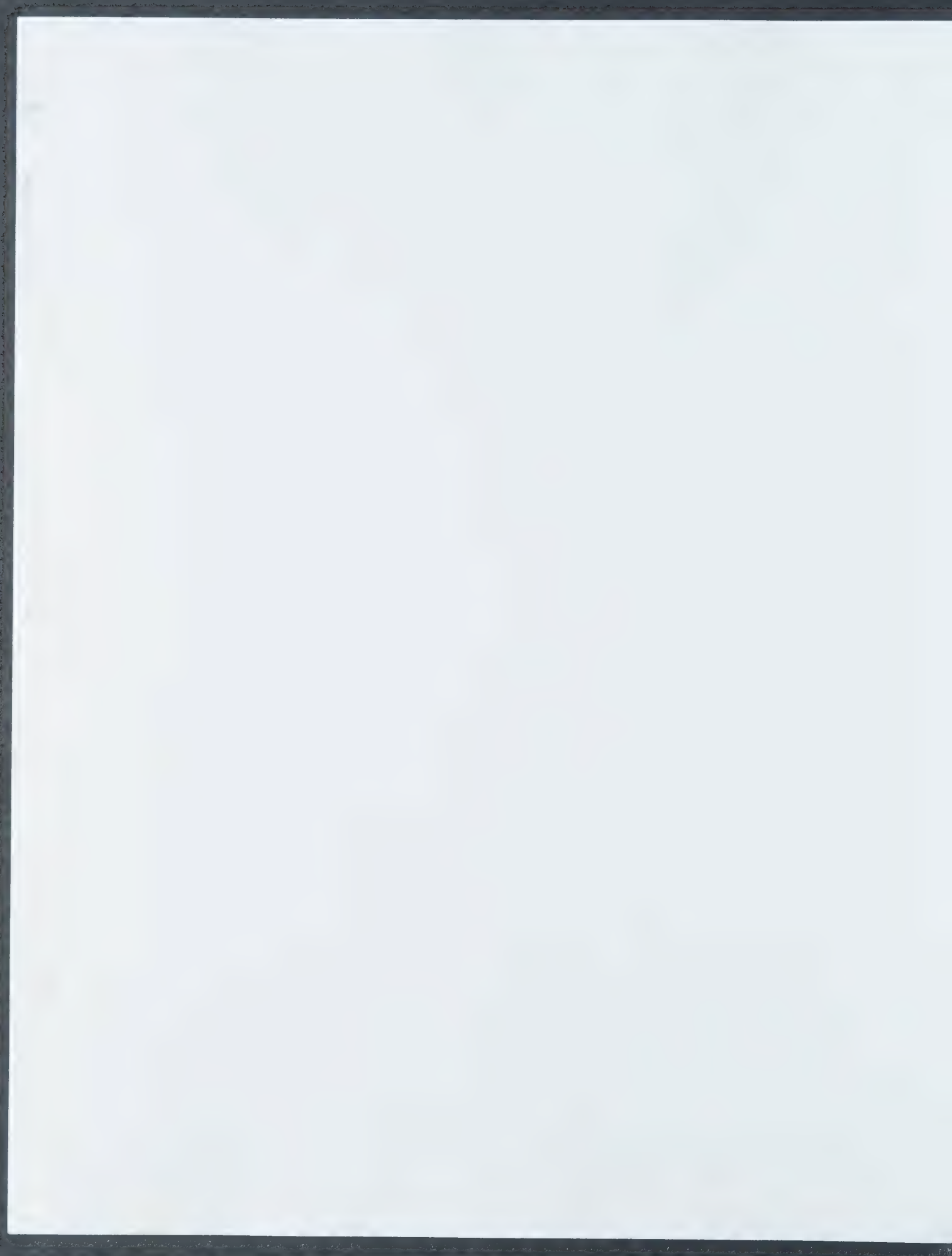
INITIATIVE CAMPAIGN

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VICE-CHANCELLOR

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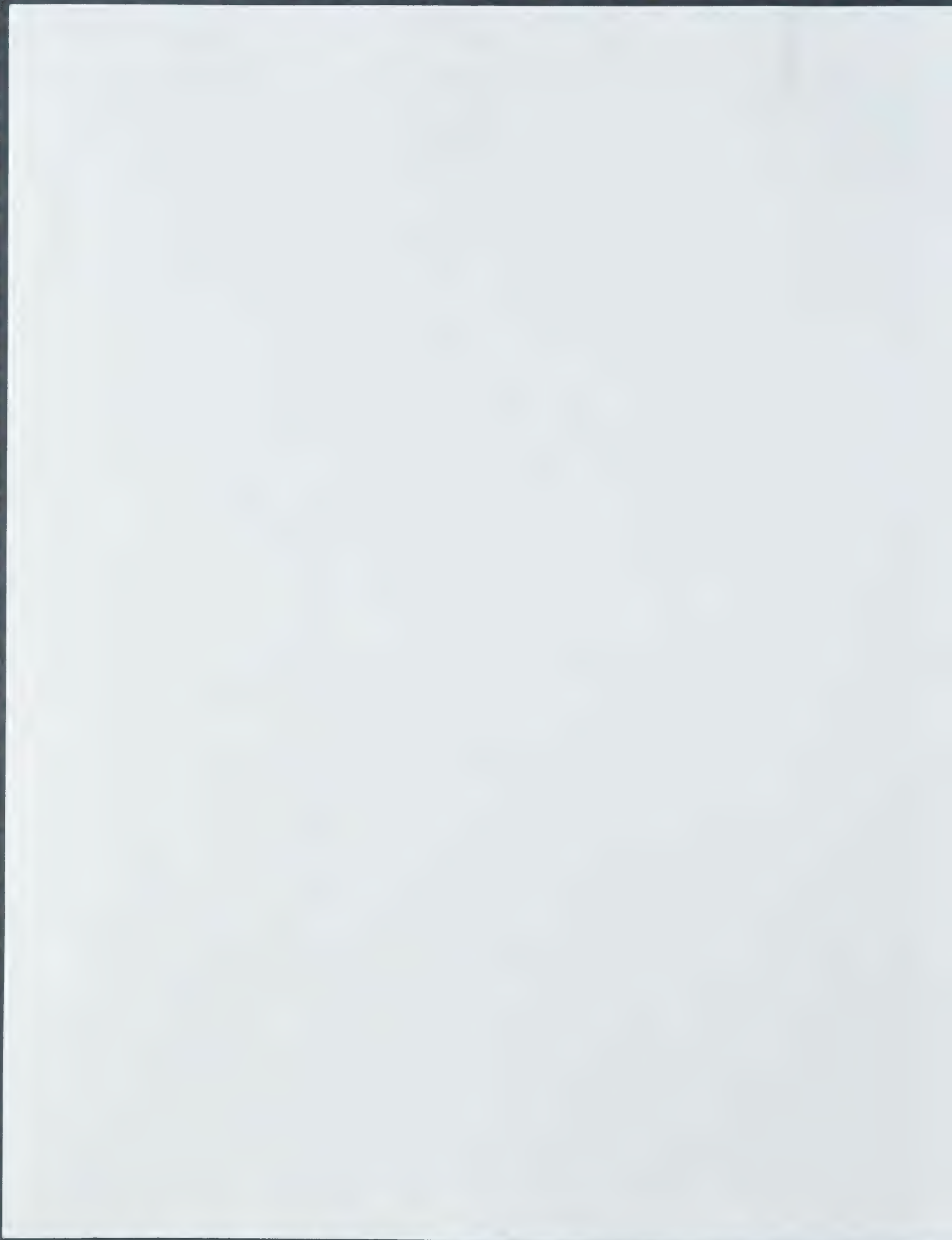
queensu.ca/initiative







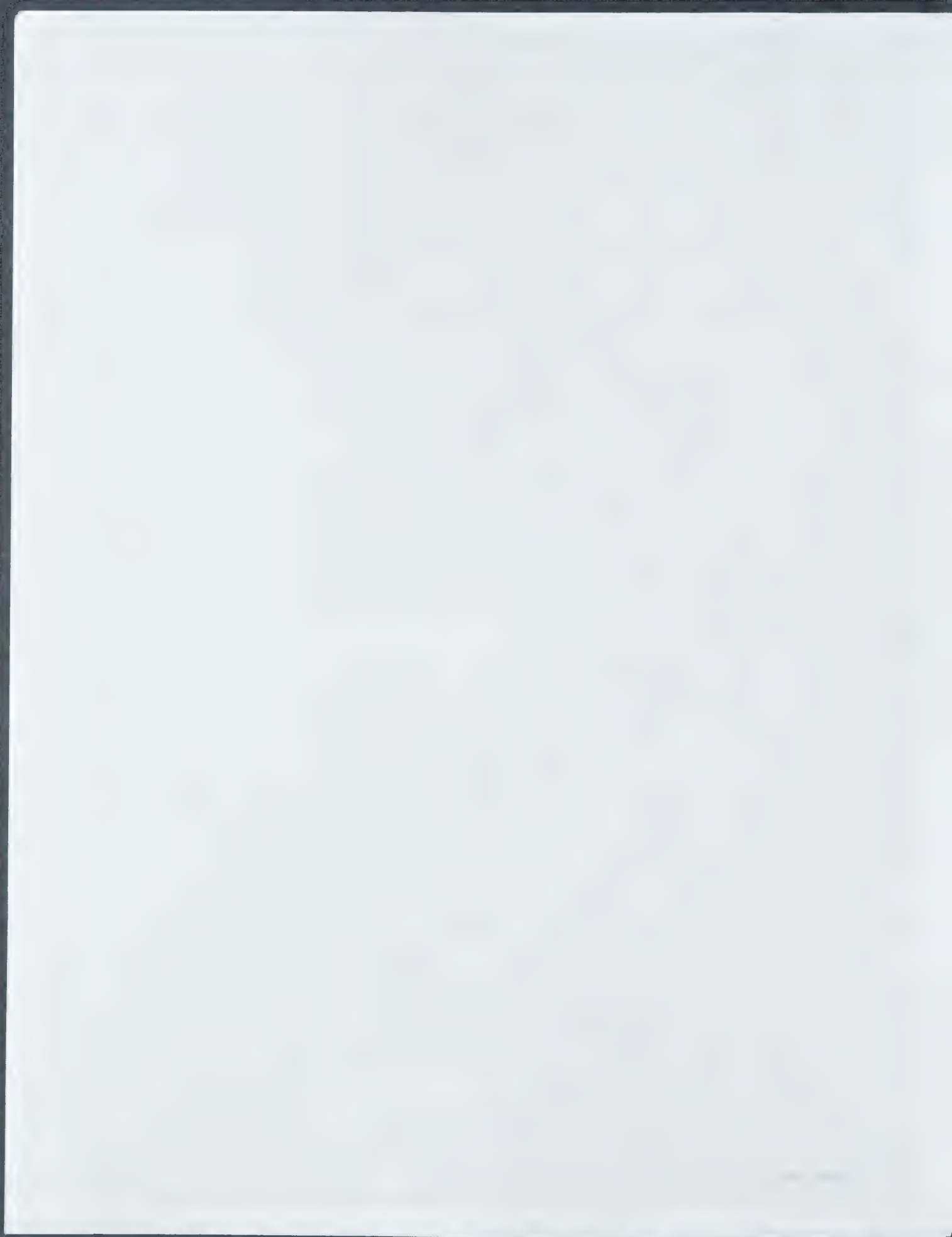












The Isabel's inaugural season announced

2014-06-19



By Communications Staff



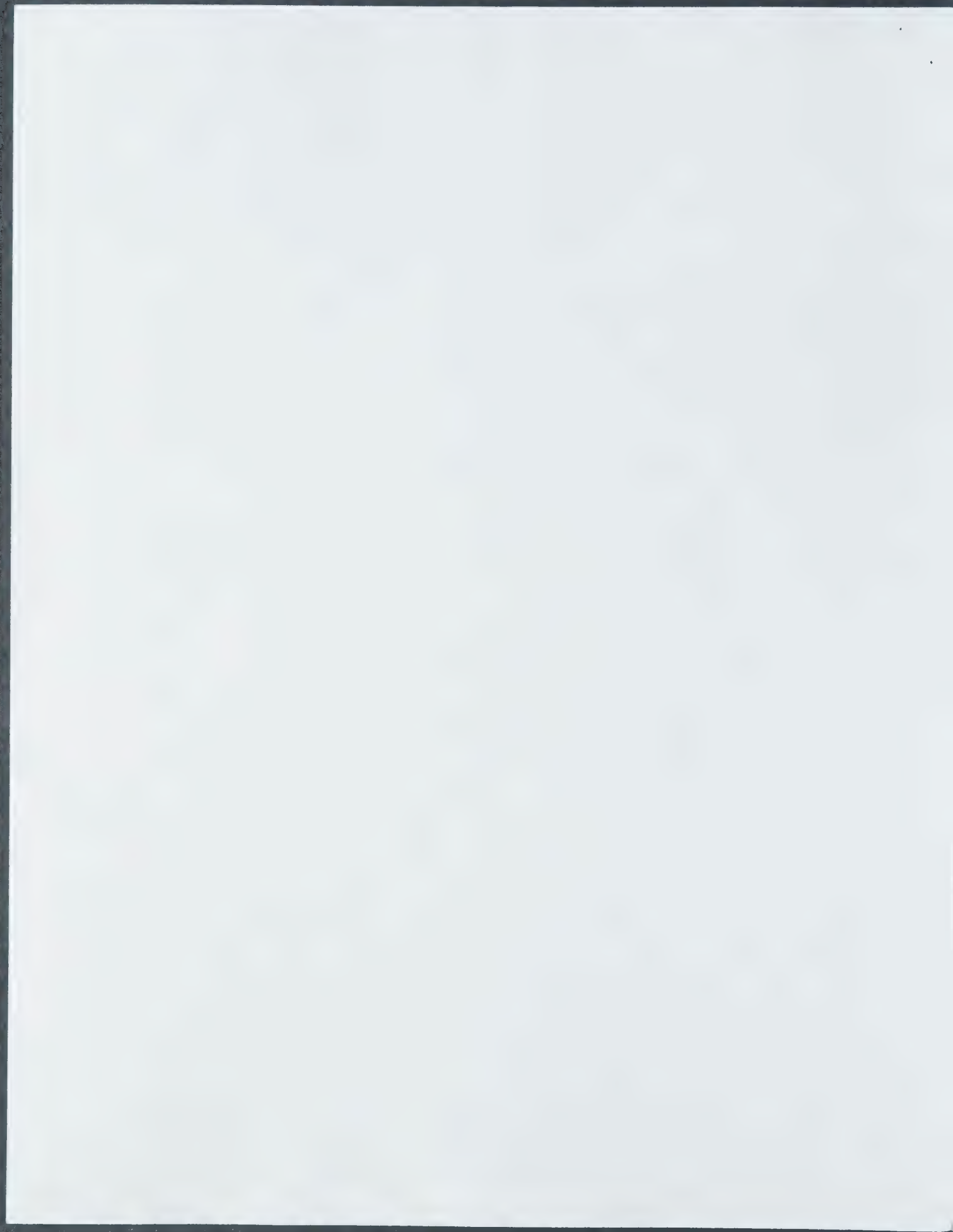
American violin virtuoso Sarah Chang will perform at the Isabel in February 2015 (photo: Seihon Cho)

A world-renowned American violinist, a passionate French pianist and a quartet of performers from two established orchestras will be among those taking the stage as part of the inaugural classical season at the Isabel Bader Centre for the Performing Arts.

Sarah Chang, Cédéric Tiberghien and the New Orford String Quartet, whose members are principal players with the Montreal and Toronto symphony orchestras, will be featured among eight concerts designed to showcase the university's dynamic new concert hall.

"These exceptional artists will help us launch the Isabel in a fitting fashion," says Principal Daniel Woolf. "It's particularly exciting to know that our students will be able to benefit directly from their presence on campus through academic programming and workshops."

Designed by the internationally recognized architecture firm Snøhetta with N45 Architecture, the



Isabel will be home for the creative arts at Queen's and a hub of vibrant artistic study, creation and exhibition when it officially opens in September 2014.

The inaugural concerts will take place in Kingston's first purpose-built performance hall, a 566-seat acoustically superb gem enhanced by the expertise of Arup and Theatre Project Consultants.



Pianist Céderic Tiberghien will take to the Isabel's stage in January 2015 (photo: Benjamin Ealovega)

"In announcing the first season at the Isabel, we are thrilled to invite students, audiences and visiting artists to breathe life into this building," says Jerry Doiron, Director of the Isabel Bader Centre for the Performing Arts. "Our inaugural Soloists and Ensembles series will bring some of the world's finest artists to Kingston to perform in the outstanding acoustics of our performance hall."

The 2014-2015 season of concerts is presented in two distinct series: The Ensembles and The Soloists. It will include performances by The Afiara Quartet and pianist Maxim Bernard, Quebec's Les Violons du Roy, cellist Jakob Koranyi, the Zukerman Chamber Players, and soloist Jeanine De Bique, among others.

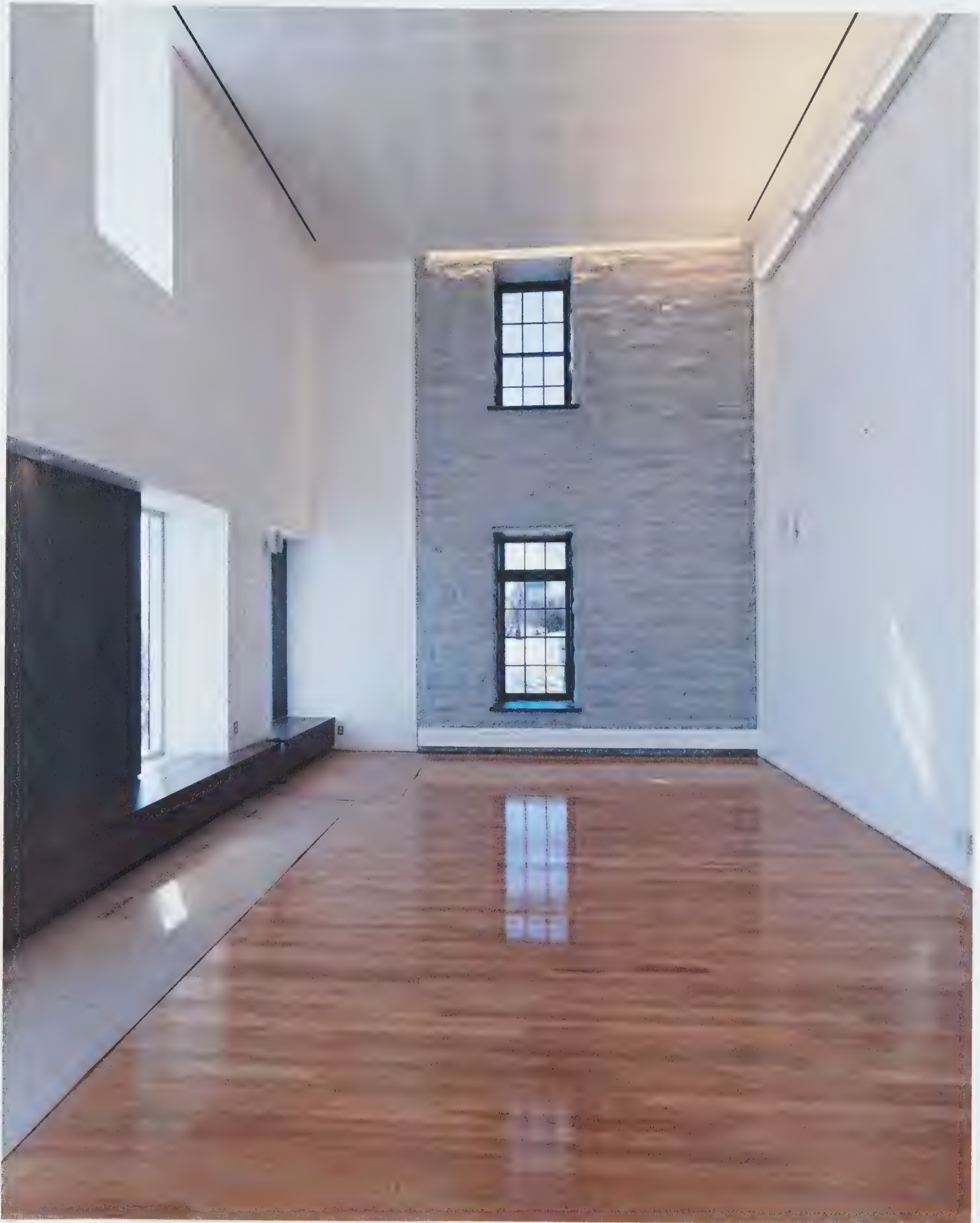
The season will also feature two theatrical presentations: the Salzburg Marionette Theatre, one of the oldest marionette theatres in the world, and Theatre Kingston's presentation of Venus in Fur, by David Ives.

Additional offerings for the 2014-2015 season will include the Queen's School of Music Faculty Artists Series and concerts by School of Music student ensembles.

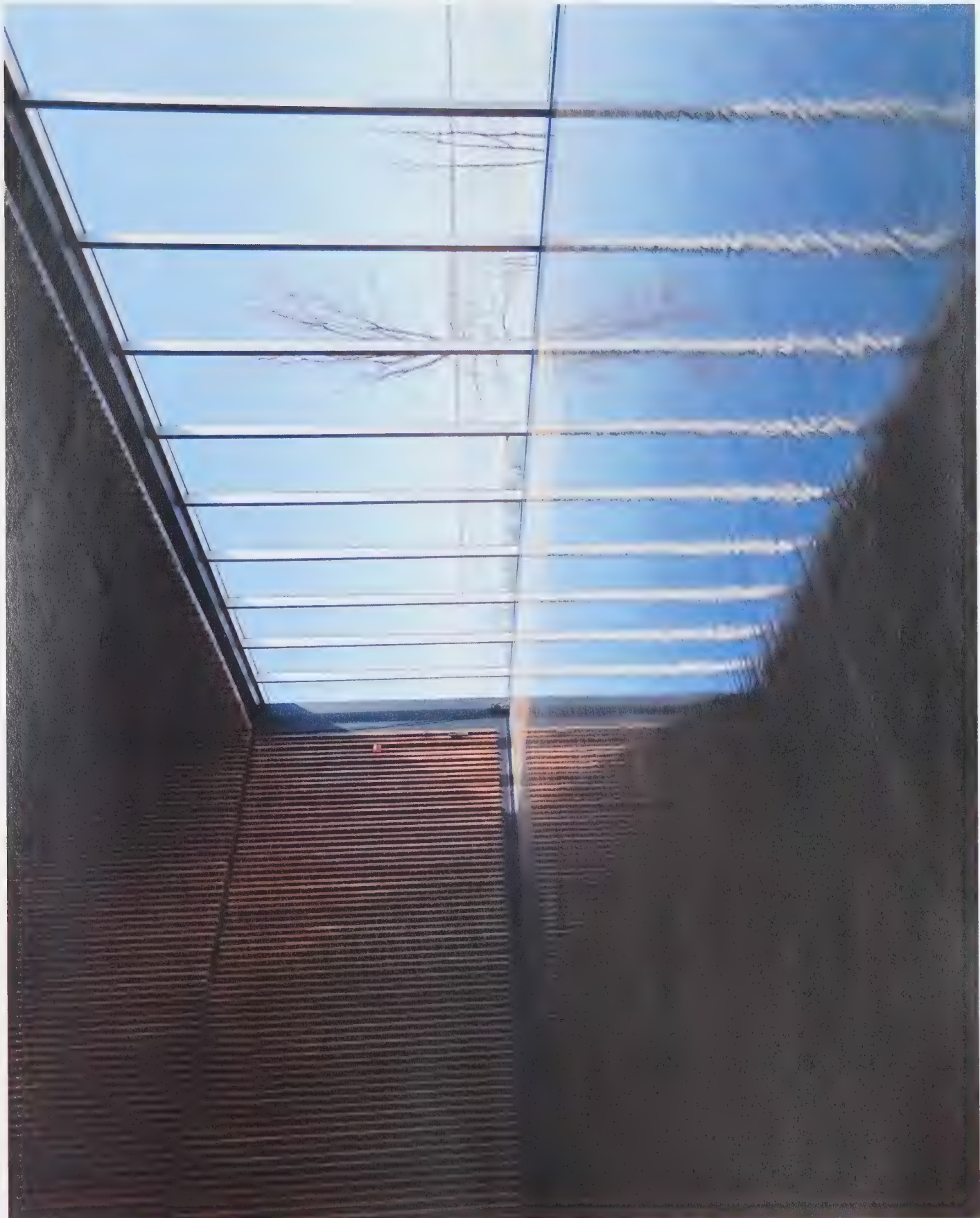
For more information, visit the website for the Isabel Bader Centre for the Performing Arts.

Source URL: <https://www.queensu.ca/news/articles/isabels-inaugural-season-announced>











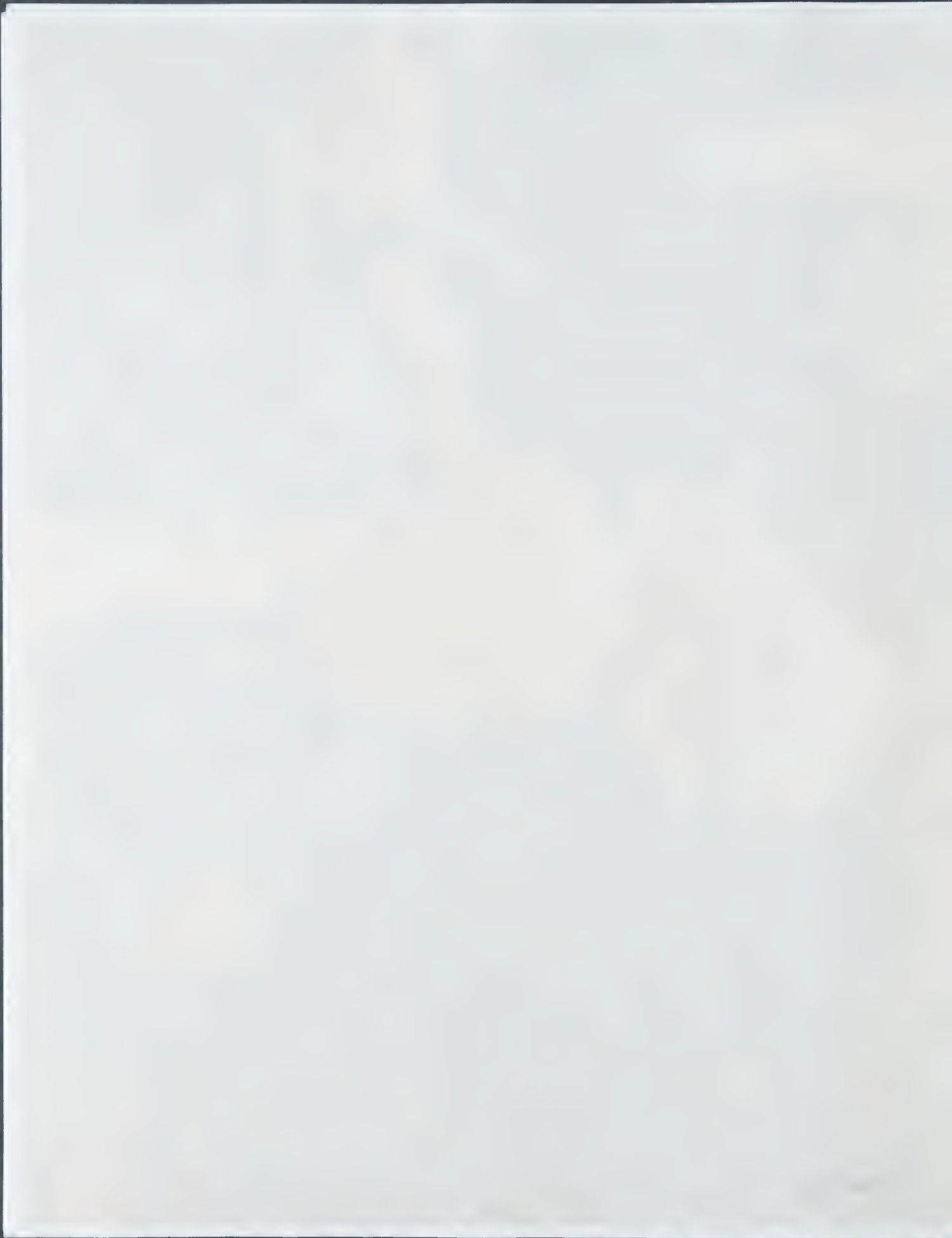




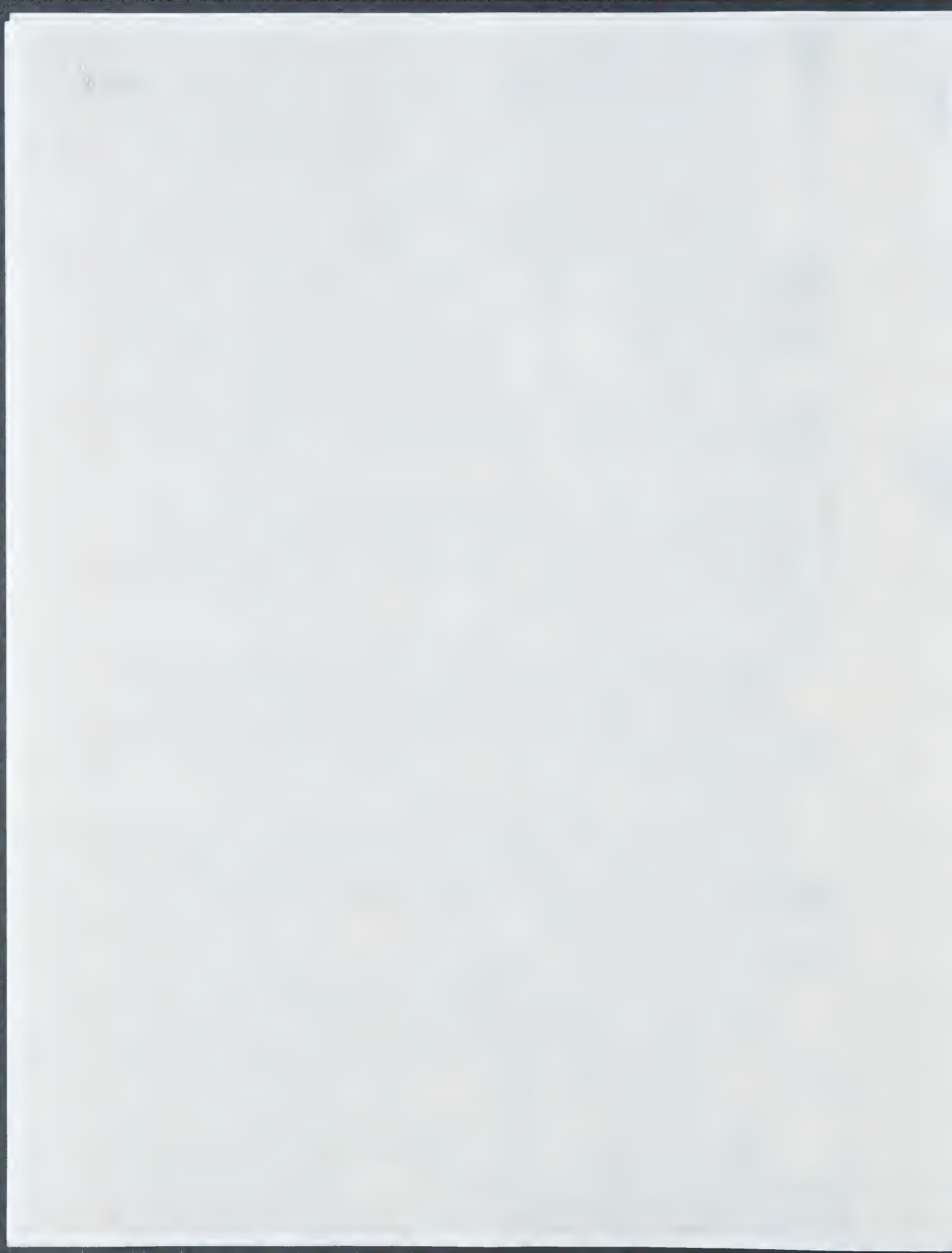




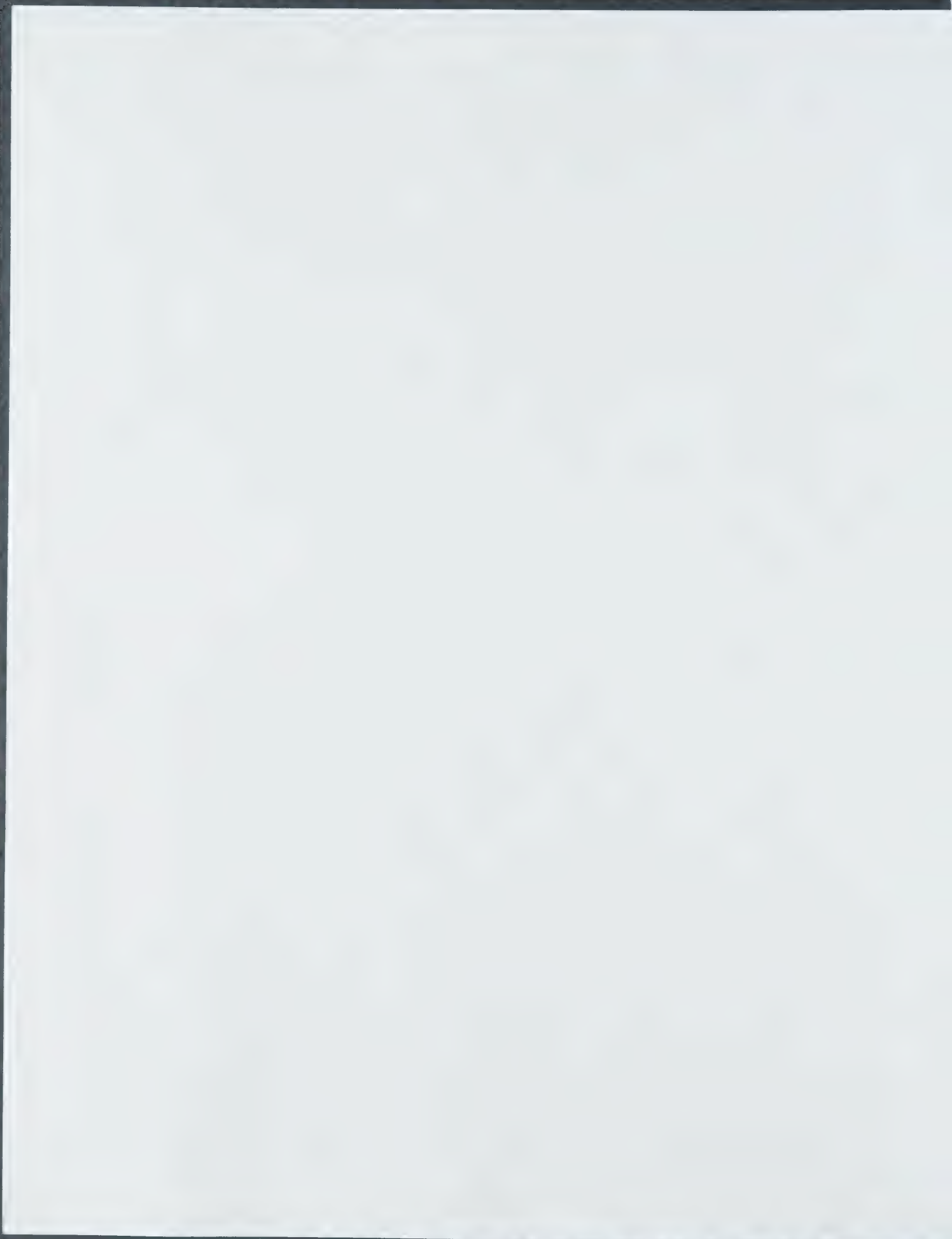














SAVE THE DATE

Grand Opening of the

**ISABEL BADER CENTRE
FOR THE PERFORMING ARTS**

On the shore of Lake Ontario, at one of
Kingston's and Ontario's oldest heritage sites,
a world of imagination is taking root...

Be among the first to experience Queen's newest addition
by renowned architectural design firm Snøhetta

on Saturday, September 20

beginning at 4 pm

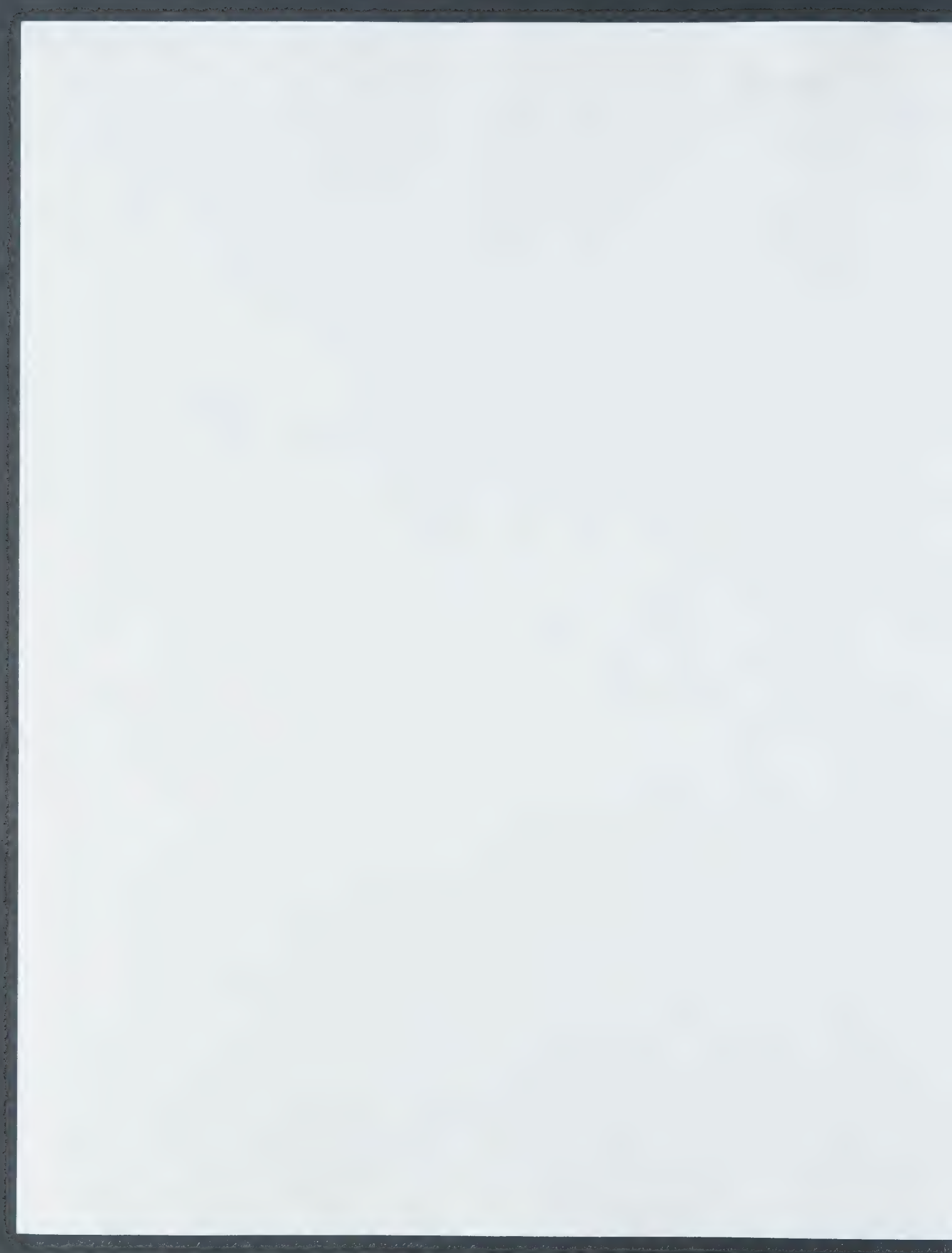
Hosted by Daniel Woolf
Queen's Principal and Vice-Chancellor

Your formal invitation will follow.

We extend a warm welcome to the Grant Hall Society.

Made possible through the

INITIATIVE CAMPAIGN



Judith Brown

cc: Isabel Bader: Alfred Bader Fine Arts

Fri, Jul 3 2:17 PM

A couple of updates

Dear Alfred and Isabel,

The Isabel recently earned two awards – the first is an architectural award, and the second is the award I mentioned on the phone – a Bronze medal for the video made of the Opening last September 20th.

Here is a link to the video. This is the same as the dvd that Jacquelyn kindly brought down for you: <https://www.youtube.com/watch?v=ywTSrcKcsZk>

And here is a link to the story in the Queen's Gazette.

story: <http://www.queensu.ca/gazette/stories/work-isabel-earns-awards>

Also, an update on your gift of funds in fall 2014 toward the McTavish Art Study Room.

The gift is presently being held in the Gifts Fund at the Art Centre.

A portion of the gift has been committed to fitting up the room for student use, which Jan Allen expects to be accomplished in the next couple of months.

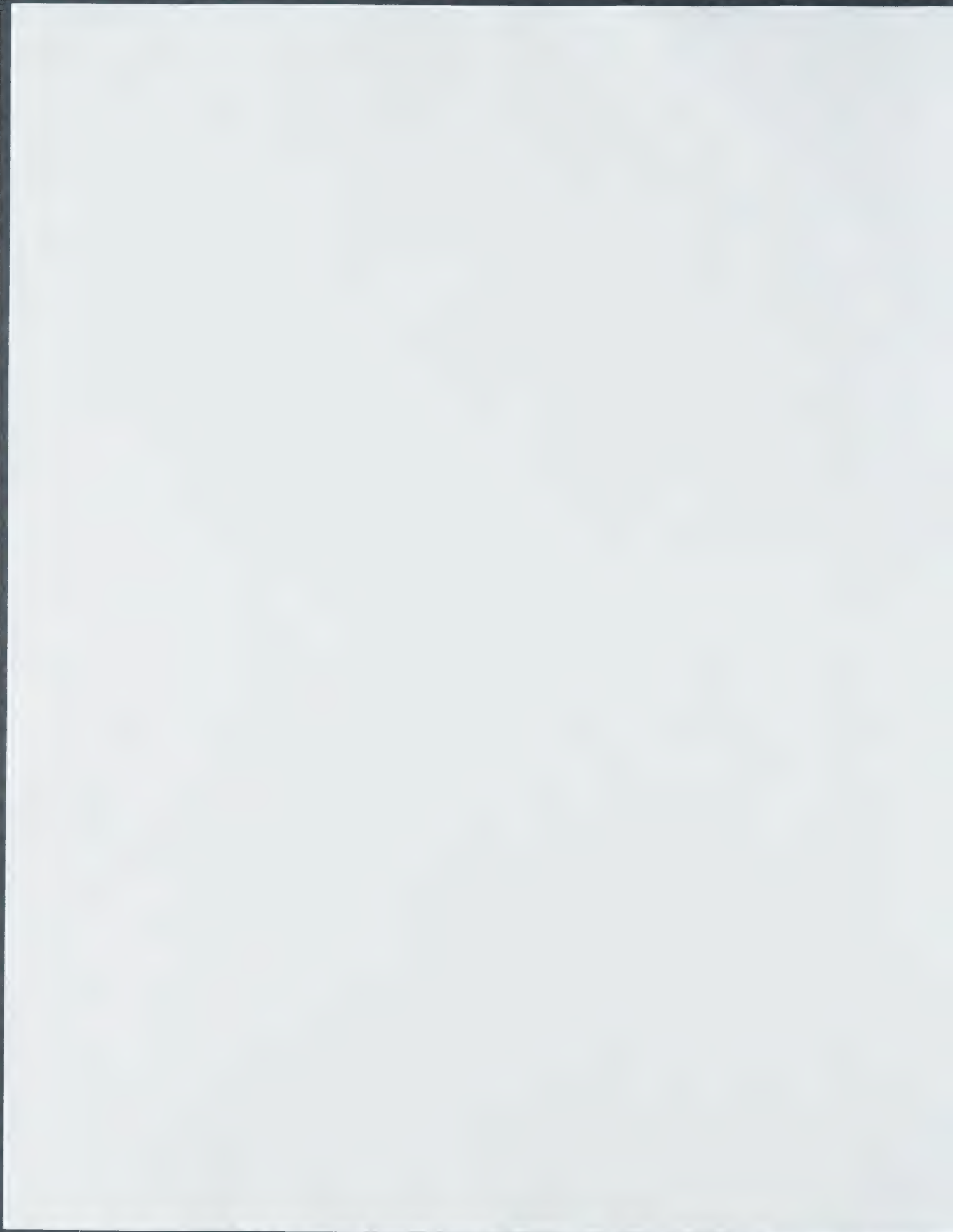
Jan has created the **David McTavish Art Study Fund** with a purpose to recognize the contributions of Dr David McTavish in scholarship and pedagogy by supporting and enabling use of the Agnes Etherington Art Centre collections for research and teaching in conjunction with the creation of the David McTavish Art Study Room.

Such a fitting tribute to David!

I wish you both all the best,

Affectionately,

Judith



Queen's U. theatre named after generous benefactor

STEPHEN CERA

SPECIAL TO THE CJN, KINGSTON, ONT.

A small gem of a concert hall has opened here, nestled on the north-eastern shore of Lake Ontario. The Isabel Bader Centre for the Performing Arts – known as The Isabel – is an 80,000-square-foot facility. At its heart lies a visually striking 566-seat concert hall whose interior walls undulate with a variety of rich-toned wood textures. The unusually fine acoustics (designed by Arup of New York) complement the architectural conception.

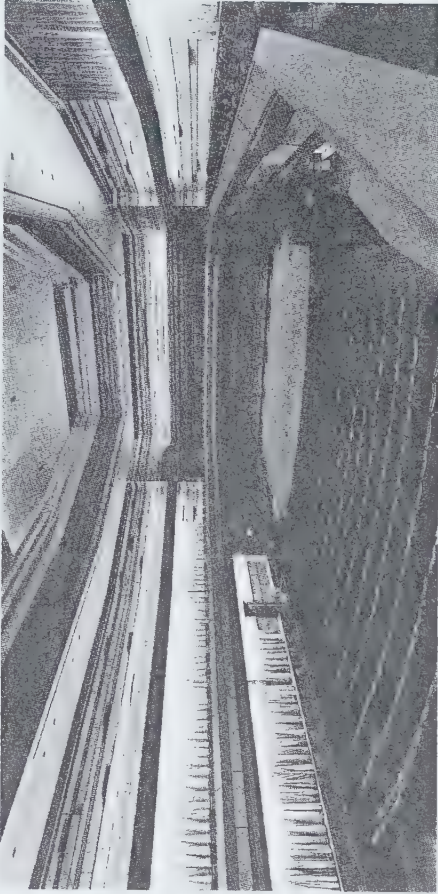
The design of The Isabel involved the incorporation of elements from two historic adjoining buildings, including a 19th-century distillery complex and a stable. The architects from the Norwegian firm, Snøhetta, have seamlessly redeveloped and coalesced old and new, while connecting the character of the building and the shore.

Built at a comparatively modest cost of \$45 million (for a complex of this quality), The Isabel was a collaborative venture of the federal and provincial governments,

with the substantial lead gift of \$31 million from Alfred Bader and his wife, Isabel.

Bader, who is 90 years old, was present at the ribbon-cutting. His life story, from its background in prewar Austria, is remarkable. His grandfather, Moritz Ritter von Bader, was a middle-class Jewish civil engineer who worked on the building of the Suez Canal. His father was Jewish, but his mother was not. Despite her family's opposition, they married in London, settled in Vienna, and had two children there. When his father died soon after Alfred's birth in 1924, his mother was left with no income at a time of runaway inflation. Her sister-in-law adopted Alfred and raised him as a Jew. In 1938, after Kristallnacht, Alfred was one of 10,000 primarily Jewish youngsters allowed to enter Britain in the Kindertransport.

In 1940, Britain sent many German-speaking refugees to internment camps in Canada and Australia. Bader, just 16, was held in Quebec's Fort Lennox until the fall of 1941 when he was released into the care of a Montreal sponsor, Martin Wolff, who became like a father to him.



The performance hall at the Isabel Bader Centre. SUZY LAMONT PHOTO

Bader tried to enter both McGill and the University of Toronto, but was rejected either because their Jewish "quota" was filled (McGill) or because the chemistry department was doing sensitive war work (U of T). He applied to Queen's University and was accepted into the faculty of applied science.

Combining arts and science, Bader earned a number of degrees at Queen's and went on to complete his PhD in organic chemistry at Harvard in 1950. That year he went to Milwaukee to work in research and the next year started his own tiny chemical supply company, literally in a garage. A self-made millionaire, Bader is a survivor, an astute businessman, art collector and connoisseur of the arts. He is Queen's University's most generous benefactor.

On entering The Isabel – perhaps the crown jewel of his philanthropy – the visitor walks into a soaring light-filled atrium fronting the panoramic lakeside vista. That welcoming atrium can itself function as an event space. During intermission, patrons stroll outside and enjoy the sight of shimmering waves a few metres away. As the inter-disciplinary home for all the performing arts at Queen's, The Isabel also has a 100-seat studio theatre with flexibility for student and community use; a 92-seat film screening room; recording facilities; an imposing music rehearsal hall with huge windows onto the lake, and whose sonic properties replicate those of the nearby concert hall; instruc-

tional space for the various creative arts departments; faculty offices and student lounges.

Clearly, the beating heart of The Isabel is that recital hall. Kingston – and Queen's – has never had anything like it. Any city with such a facility in its midst experiences its transforming impact. This is partly a matter of acoustics – music can be heard much more clearly now, set against a background of absolute silence. And the acoustics themselves engender a new keenness of listening in the audience, a reflection of the surrounding silence. (When an unmuffled cough creates a significant disturbance for all other listeners, people are inclined to suppress their coughs.) The stage is large enough to accommodate a symphony orchestra and chorus.

The Isabel is presenting an engaging concert series for its inaugural year, and it began Sept. 21 with an accomplished performance by the young Afara Quartet and pianist Maxim Bernard.

No doubt there will be tweaking and adjusting in the coming days as the architects and acoustician work with faculty, students and guest performers. Even a small shift in the positioning onstage can have a substantial effect in an acoustical environment of this sensitivity.

The good news is that there is so much to work with here. The seats are comfortable, and their colour scheme – varying shades of green – enhances the interior environment. ■

Dear dear Isabel,

I ^{am} ~~was~~ delighted to read this article
in the Civil Jewish News.

What a treat!! to know that the Theatre is
completed and that it is the ~~venue~~ ^{venue} of so much ARTISTIC
merit -- and promise of events to come --

With much enthusiasm, I hope to be in Kingston at
some time - to see the theatre -
to watch a performance -

How special that would be -- !!

But now I write to wish you with much sincerity A Very
Very Very Good New Year. Truly, I hope that
Alfred's condition improves to your expectations - that the
maddies lessen, and that you, dear Friend, can
find Good time for your 'self' ---
your 'self'

Believe me, dear Isabel, I wish you well.

- with much Much Gratitude for all the Good you
offer my Beloved "Children", and Affection for you

October 3, 2014

Arthur Katz

Dear Isabel and Alfred
Here is a note from
VP Davis ~
Judith



VICE-PRINCIPAL
(FINANCE AND ADMINISTRATION)

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2211
Fax 613 533-6263

July 7

Monday July 6, 2015

Dr Alfred and Dr Isabel Bader
2505 E. Bradford Avenue, #2201 (Eastcastle Pl)
Milwaukee, WI 53211-3435
United States

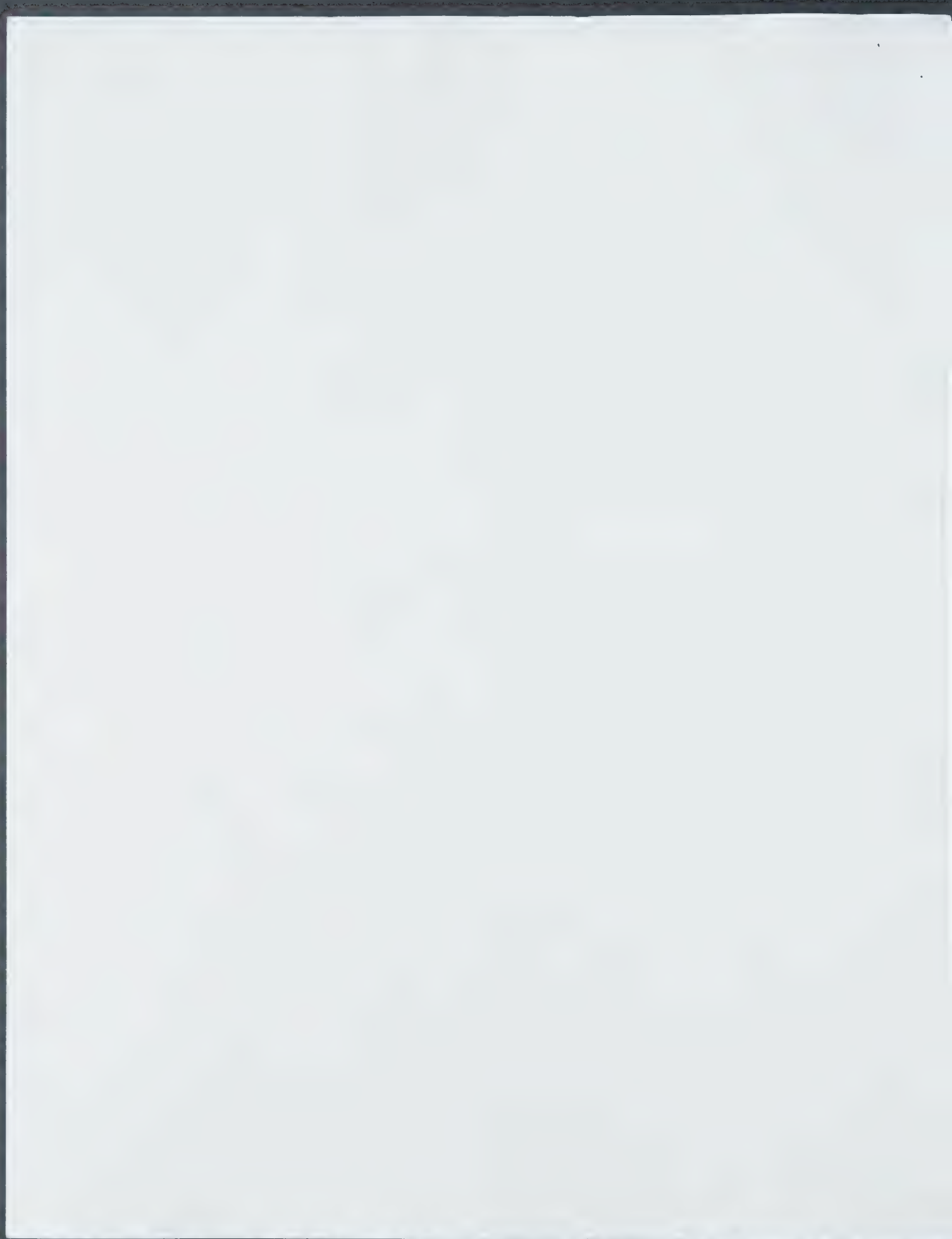
Dear Alfred and Isabel,

I am writing to update you on progress with respect to the land adjacent to *The Isabel*, and to assure you that the opportunity still very definitely exists for Queen's University to acquire it. The Principal has underlined for me that this is very important to him, and I am working hard along with others to make it a reality.

We have discovered that it will be necessary for us to work in partnership with some government organizations that are also interested in the site, and I am currently engaged in discussions on the details. If you are interested, you may read further, but overall I am pleased with the progress being made, and if that is agreeable to you, I will from time to time send you an update. I would be pleased to speak with you in person also; Judith has offered to arrange this, if you wish.

The story goes as follows. After our meeting in Milwaukee, Queen's University formally registered interest in purchasing the property. Quite some time went by, and then I received an invitation to attend a meeting organized by Correctional Service of Canada, the current owners, with the other two organizations (Parks Canada and the City of Kingston) who had also expressed interest in the property.

Parks Canada is interested because of the historical importance of Kingston and the waterfront, and because of the proximity of the site to Bellevue House. (I am sure you already know this, but Bellevue House was home to Canada's first Prime



Minister, and is open to the public.) I found out at the meeting that they would like to acquire the site in time for the 150th anniversary of confederation in 2017, but there isn't enough money in their budget to do so. The City expressed its interest in establishing public access to the waterfront, and in preserving the heritage buildings, but again would not have the money to acquire the site. I conveyed the Principal's strong desire to purchase the site for Queen's University for use in programs for students to do with drama and music, to complement activities that currently take place at *The Isabel*.

Correctional Service of Canada now needs to balance all these competing interests, and it seems that the easiest way of doing so is for us all to work together on some kind of partnership. We all agreed that we should meet again shortly to begin fleshing out the details of how we could do this.

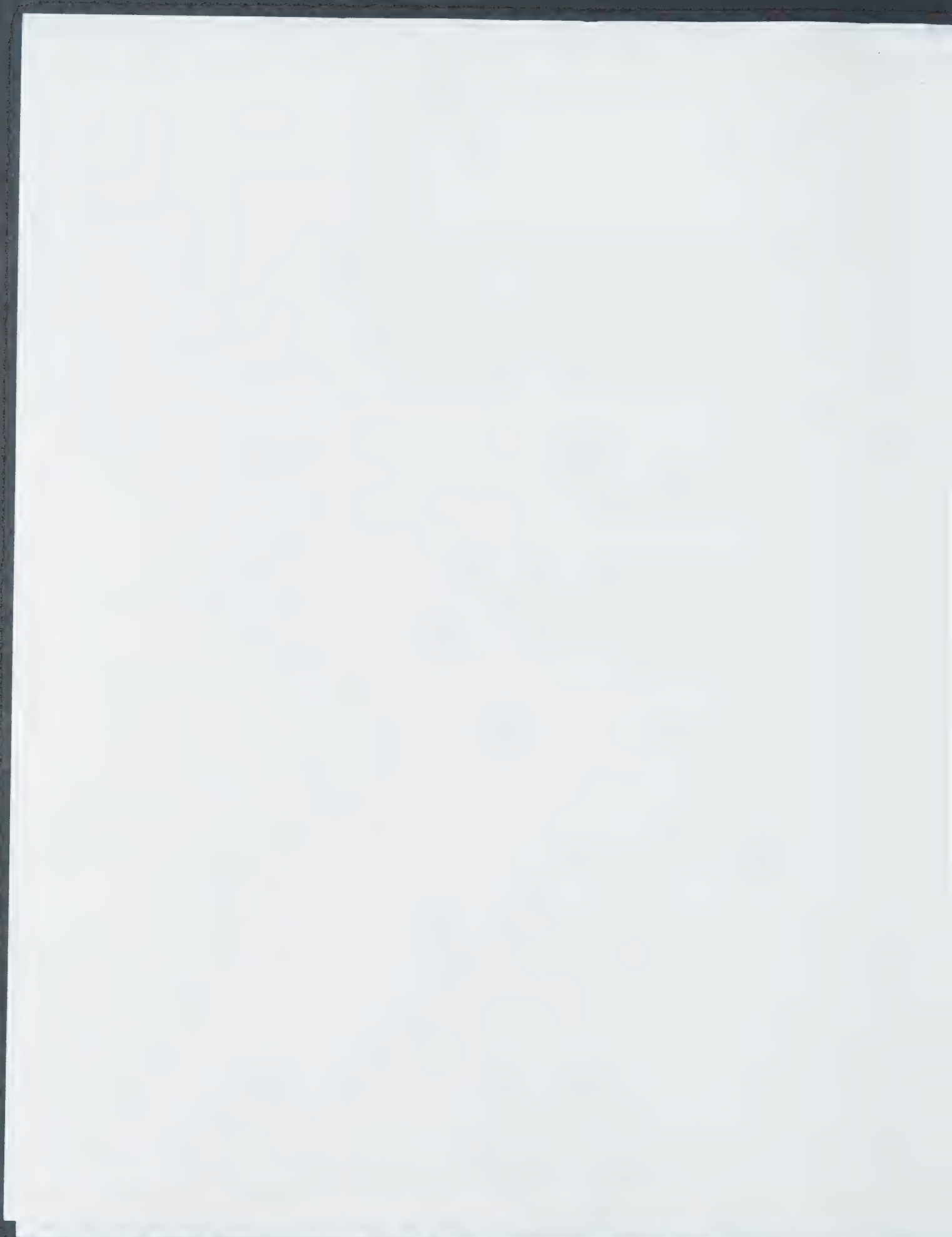
Additionally, we shared the view that more time was essential to exploring potential uses for the property and buildings. The individual responsible for the process of disposing of the federal property said that he would be satisfied if we could demonstrate real progress by the end of March, 2016. This was an informal indication that the August 3 deadline we had been working towards will be extended, and clearly a relief to me, as we also need more time to work on fundraising.

With thanks for your interest and all good wishes,



Caroline Davis
Vice-Principal
(Finance and Administration)

Cc Daniel Bader



Design that makes you think

Snohetta's work has no set style, but from New York's Times Square to Calgary's central library, the firm is leaving its mark



ALEX BOZIKOVIC
 abozikovic@globeandmail.com

What is Craig Dykers doing in the corner? It's a week before the opening of the new Ryerson Student Learning Centre in Toronto, and Dykers, its lead architect, is touring its most dramatic space: Nicknamed "the beach," it's a cavernous, two-storey room whose floor slopes down through a zigzag of wooden terraces. It's studded with angled columns and its glass façades are printed with a pattern of twisted polygons.

Yet Dykers, of the firm Snohetta, is focusing his attention on a small nook where a bench meets the wall. "I think people are going to gather here," he says. "This is a natural landscape more than a room, and people will find their own places."

Natural? This is the crowded, grimy centre of downtown Toronto, and the 155,000-square-foot building doesn't resemble anything in nature, except perhaps a giant block of ice that's melting at the bottom.

But its formal and ornamental splashes serve a human purpose. "In the building, you get the feeling of change everywhere you go," Dykers tells me later. "And that's part of a learning centre: Getting people to move, to be active, to not notice their world is expanding."

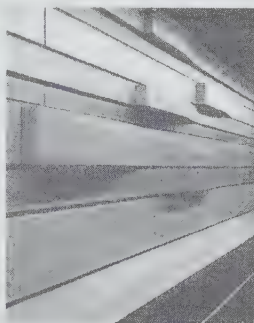
This is Snohetta's work: Design that makes you think. Led by Dykers in New York and Kjetil Thorsen in Oslo, the firm works in architecture, landscape architecture, graphic design and branding. And in the past few years, they've quietly become one of the world's leading design firms. They have more than 60 ambitious projects under way, including Calgary's New Central Library and an expansion of San Francisco's Museum of Modern Art.

Each of their projects, though, reveals a truth about design in 2015: To make a building or a landscape is a hugely complex and collaborative business. Many famous architects obscure that fact, and present themselves like fashion designers, delivering a tight brand and a singular sensibility. Snohetta carry themselves like a collective of filmmakers: Their work has no set style and no manifesto. It is visually bold, but shaped by observation and empathy.

Snohetta's rise comes at a time when the design world is caught between grandiosity and modesty. The downturn of 2008-09 marked the end of the Starchitect Era: an anomalous decade-long period in which architects assumed a new authority as sculptors of form that could transform cities, as Frank Gehry's Guggenheim did Bilbao in 1997. Today, a few celebrities,



One of Snohetta's Canadian projects is the Isabel Bader Centre in Kingston. YOUNES BOUNHAR & AMANDA LARGE



Above: The Isabel Bader Centre for the Performing Arts, which is at Queen's University, is a loose agglomeration of prisms and slabs with a tightly detailed but unfussy hall.

Left: The Ryerson Student Learning Centre is a 155,000-square-foot building with ornamental splashes that serve a human purpose.

PHOTOS BY LORNE BRIDGMAN

such as Gehry and Zaha Hadid, continue to carry such cachet. But many younger architects profess an interest in socially responsible design, sustainability, and a more pragmatic and egoless style of working.

The result can be design that is stimulating but also comfortable, such as the lobby of the Ryerson building. In this case, it is public space that invites you to sit down, and gives you space to do it. "You can't tell people what to do," Dykers says. "You can only make suggestions."

Reluctant icons

It is almost dark, but the signs and screens in Times Square are shining brighter than ever – and at my feet, the pavement is shimmering, too. Small steel discs in the paving stones catch

the light, signalling to me where to walk. "We want people to be affected by this, even if they aren't aware of it," Claire Fellman, a landscape architect and director at Snohetta, explains, half-shouting over the din of the crowd.

The firm's New York office has reconstructed the plaza here, in the busiest public space in North America. It's a painstaking and deceptively simple piece of landscape architecture – much of the work, rearranging utilities and communication infrastructure, is invisible. Yet it is of a piece with their buildings. "It has to do with fostering social interaction and a generous contribution to the public realm," Fellman says. "What we talked about on this project is what we talk about when we design a lobby: comfort, orientation and

performance."

And Times Square shows how well they can shepherd people. Where the plaza meets roadways, the ground plane slopes down gently and opens up to greet you; there are no curbs to trip on and plenty of room where you want to stand. The shape of the plaza guides you along. "We try to create 'nudges,'" Dykers says, "small characteristics that allow people to make their way through the space and feel in command."

In this respect, Dykers cites the influence of Temple Grandin, the famous observer and theorist of animal behaviour. "Where she says 'cow,' you can substitute 'human,'" Dykers tells me, "and it makes perfect sense." What's most valuable, he adds, is Grandin's scientist's mindset: observing her subjects, not making

rules for them. This is the sort of empirical, empathetic approach that drives all good design.

Over the past decade, Snohetta has shown a remarkable aptitude for it – and for the seemingly opposite skill of designing memorable grand gestures. "I don't like the word 'icon,' but sometimes it sneaks out," Dykers says with a smile.

With commissions such as the \$365-million (U.S.) SFMOMA project and a new headquarters for Le Monde in Paris, Snohetta is approaching the top tier of global designers in architecture and making a real mark in landscape architecture, too. This summer, the firm announced new commissions for an important market hall in Portland, Ore., and a gondola in the Italian Alps.

Snohetta runs in a genuinely collaborative manner: While a design is in development at the New York office, everyone sits together at one long table to hash out ideas. "You don't always get what you want," Dykers says. "Half the time, I lose the argument." Dykers and Thorsen are also happy with a degree of anonymity. The firm took its name from a Norwegian mountain, choosing not put their names on the door: they have never changed that policy.

In 1989 they were a loose collective of young designers, including Elaine Molinar; Molinar and Dykers would marry, and she is now Snohetta's managing director. They spent five weeks working on an open global competition for a new Library of Alexandria in Egypt. To their shock, they won. "It was a good thing we were young and naive," Dykers says of the library, which was completed after 12 years of tribulations in Hosni Mubarak's Egypt. "Now, we've been through hell and back, so we're pretty relaxed about most things."

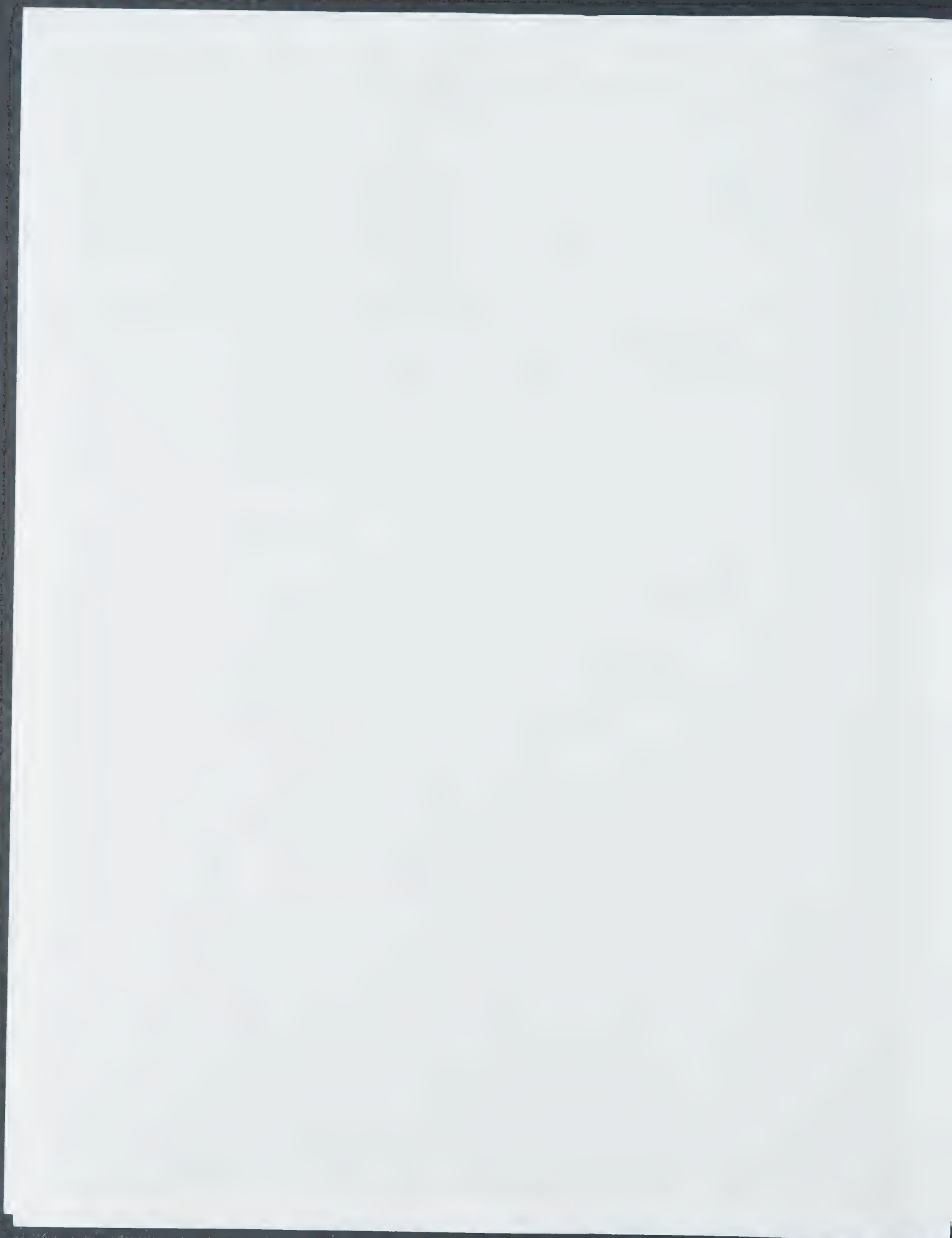
That's easy enough to believe. Dykers, 53, has the strong laugh lines and balding pate of a frequent-flying Buddha. Born in Germany to an American father and a British mother, he has lived most of his life in Europe. Like many successful expatriates, he is soft-spoken and an attentive reader of people and places.

These qualities were useful in small, egalitarian Norway, where the firm grew through the 1990s. Their breakout, in 2001, was the Norwegian National Opera and Ballet in Oslo. On the inside, it is a no-nonsense cultural complex; on the outside, a cluster of pale wedges that let you walk onto the roof of the hall and right down into Oslo Fjord. It is part landscape, part building, highly functional and very sculptural.

"Our buildings are strangely formally aggressive," Dykers admits. "They stand there proud of who they are. But we think of performance first."

All thoughtful architects claim this about their work. Snohetta delivers.

Bozikovic, Page 4

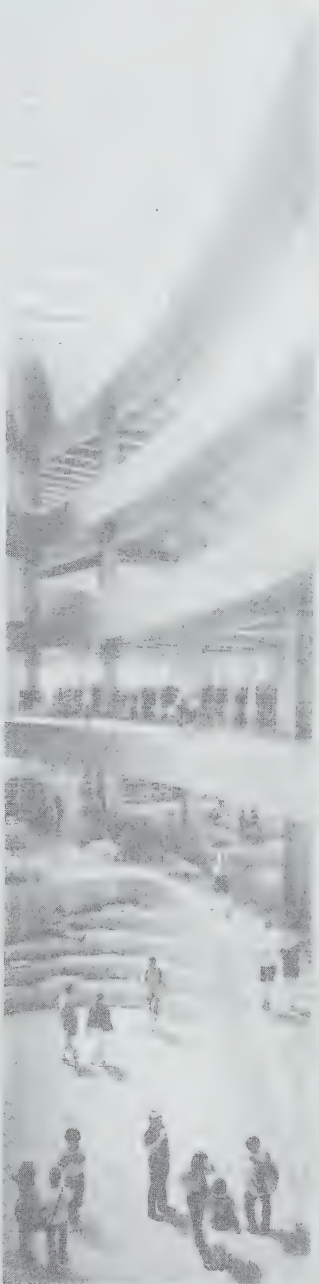


Building the future

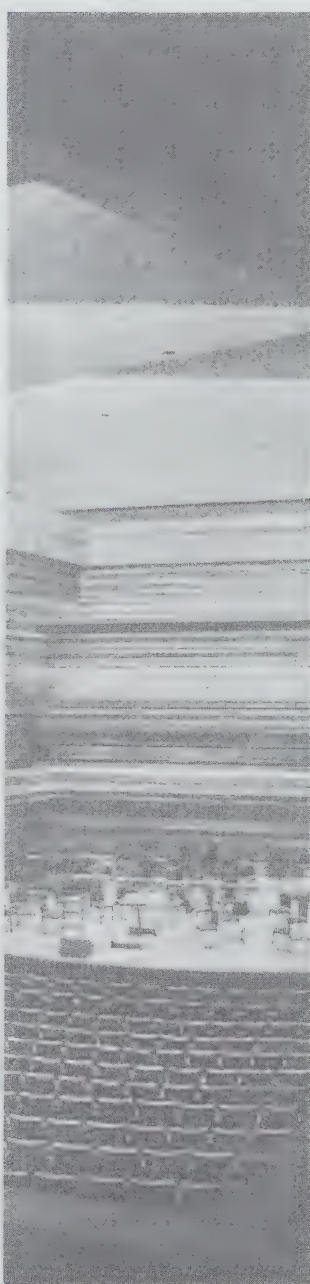
Smart architecture is dead – but when's anyone going to resurrect it? Alex Bazilkovic reports on a hopefully fruitful return to architecture and the elegant Norwegian firm that's defining it with projects from Calgary to San Francisco and more.



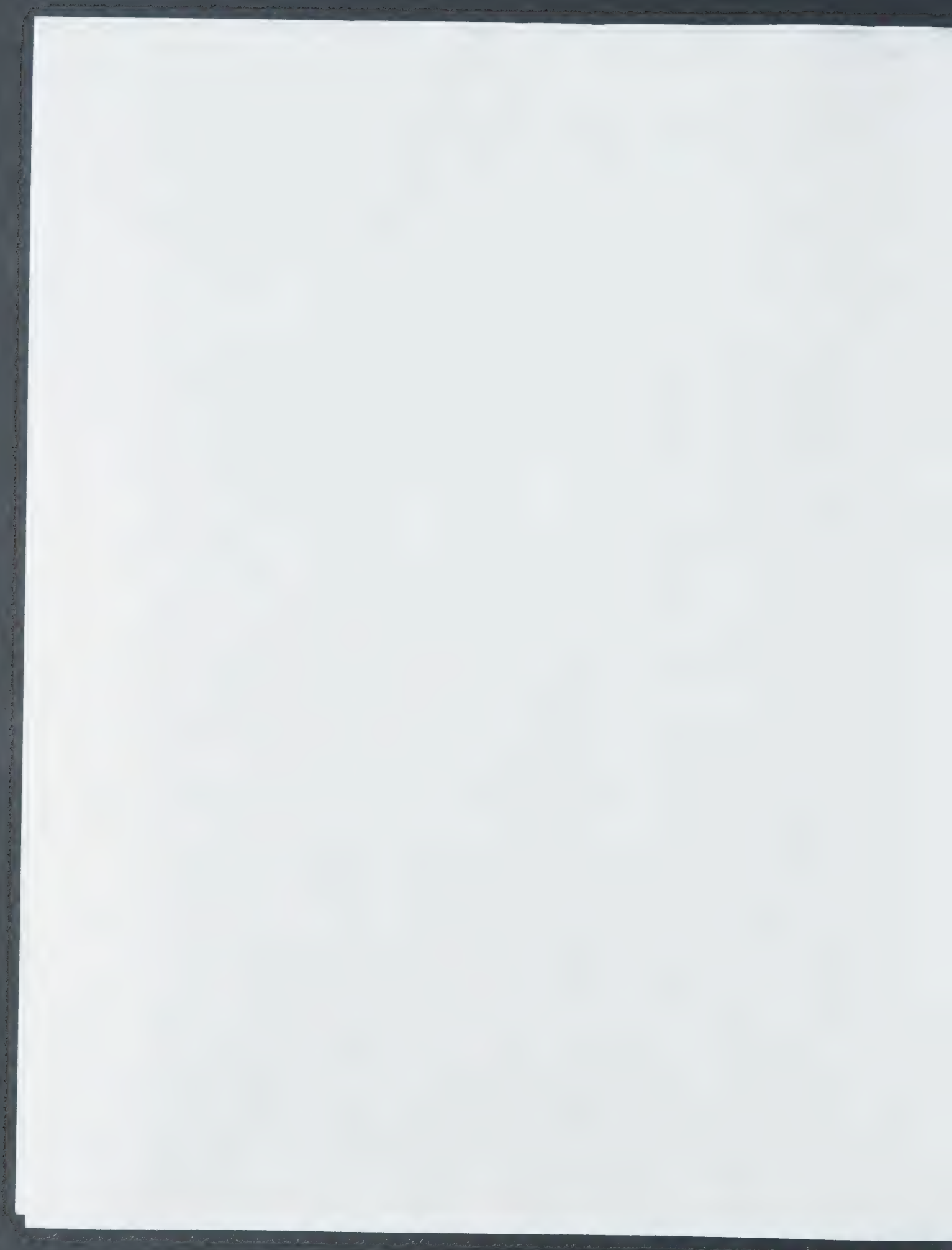
The Ryerson Student Learning Centre in Toronto YOUNES BOUNHAR & AMANDA LARGE | DOUBLESPEACE PHOTOGRAPHY



The New Central Library in Calgary MIR R SNOHETTA

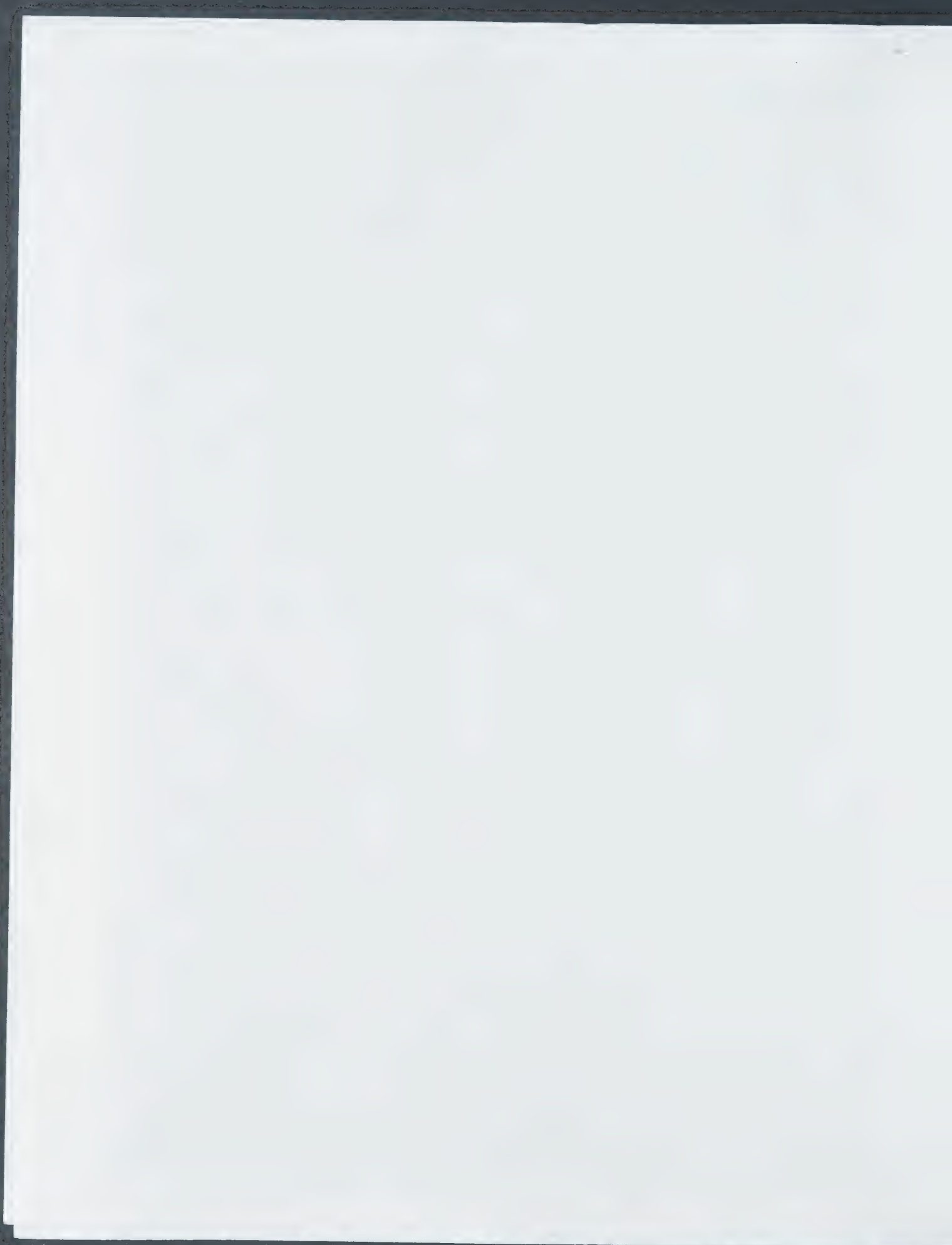


The Isabel Bader Centre in Kingston LORNE BRIDGMAN/LORNE BRIDGMAN





Calgary's New Central Library, which is still under construction, is one of Snohetta's current projects; the designers drew on Chinook Arch cloud formations for inspiration. PHOTO BY JONATHAN HARRIS FOR THE GLOBE AND MAIL





SAVE THE DATE
Grand Opening of the

**ISABEL BADER CENTRE
FOR THE PERFORMING ARTS**

On the shore of Lake Ontario, at one of
Kingston's and Ontario's oldest heritage sites,
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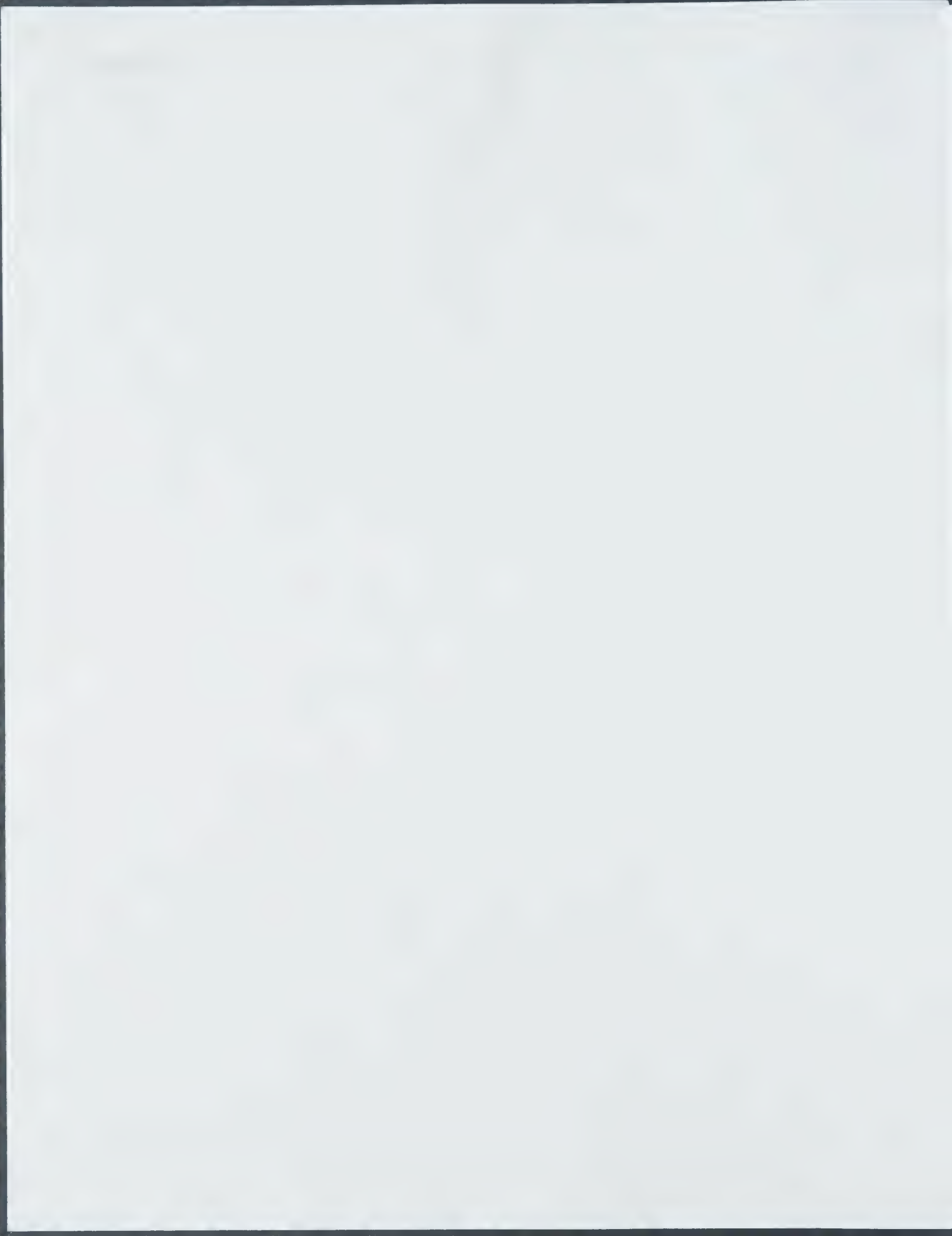
Hosted by Daniel Woolf
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Your formal invitation will follow.

We extend a warm welcome to the Grant Hall Society.

Made possible through the

INITIATIVE CAMPAIGN



Dear Isabel and Alfred — from a student,

"The question, O me! so sad, recurring—What good amid these, O me, O life?"

Judith

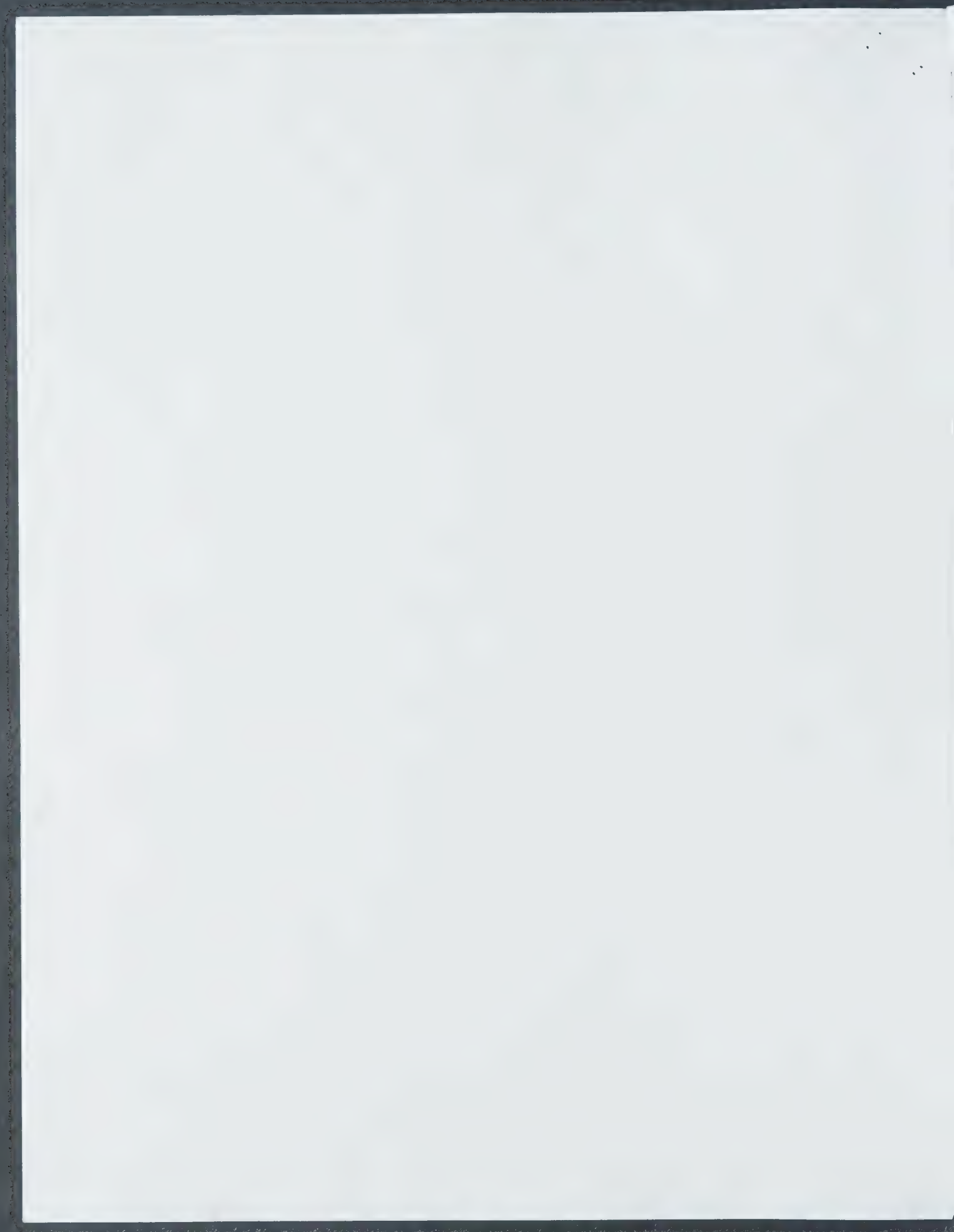
Answer.

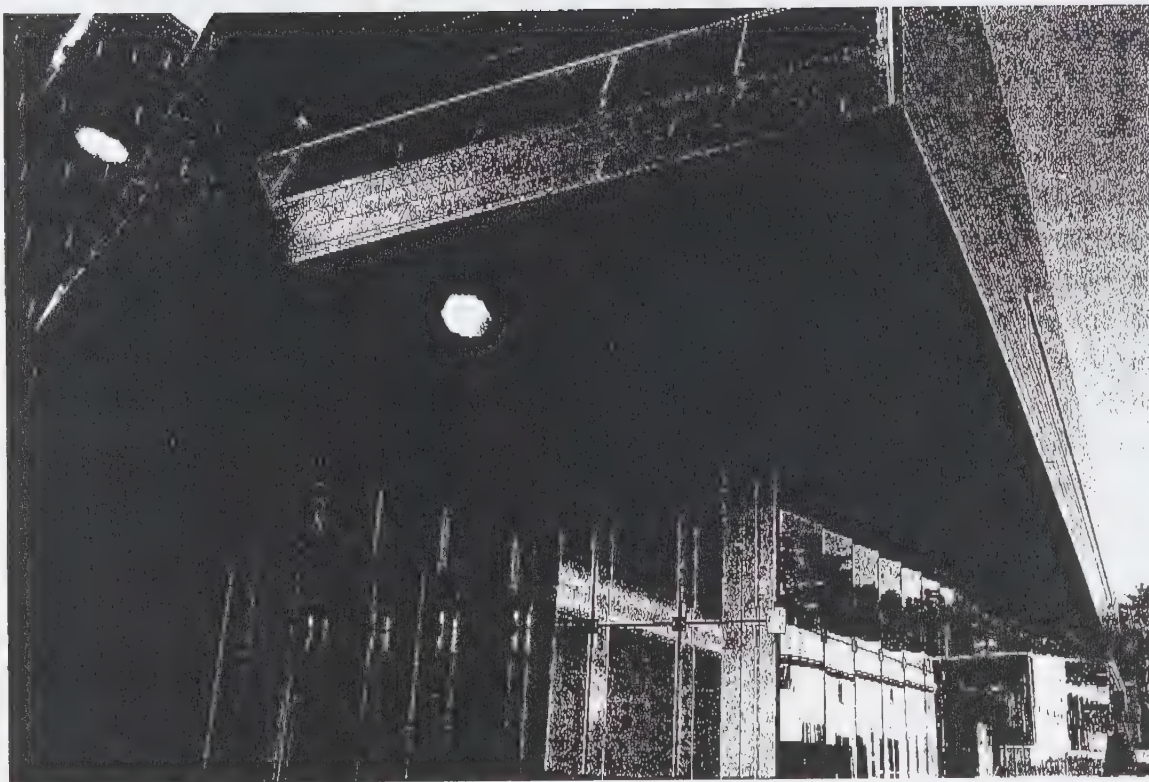
That you are here—that life exists and identity,
That the powerful play goes on, and you may contribute a verse."

—Whitman, O Me! O Life!

The power of architecture is easy to overlook. Oftentimes, buildings that surround us conform to standards of economy, time and energy constraints, and the normative forces of a surrounding cityscape. When buildings remain monotonous, we forget that they can be powerful agents of change in our lives, bodies that can awaken us from our everyday selves and help us witness the world from a different perspective. It is until one starkly different structure comes along that we realize the importance of architecture in our lives and understand the necessity of innovative and exceedingly different buildings. It takes one experience of an individual connecting to a purposeful building to awaken one's understanding of their surroundings, and have a more meaningful connection to a place, time, or conscious moment. Walking away from one of these meaningful interactions with buildings helps inspire us to prioritize our future building projects to be more meaningful ones, designed by individuals with talent to construct our ever-emerging cityscapes and therefore alter our consciousness of them.

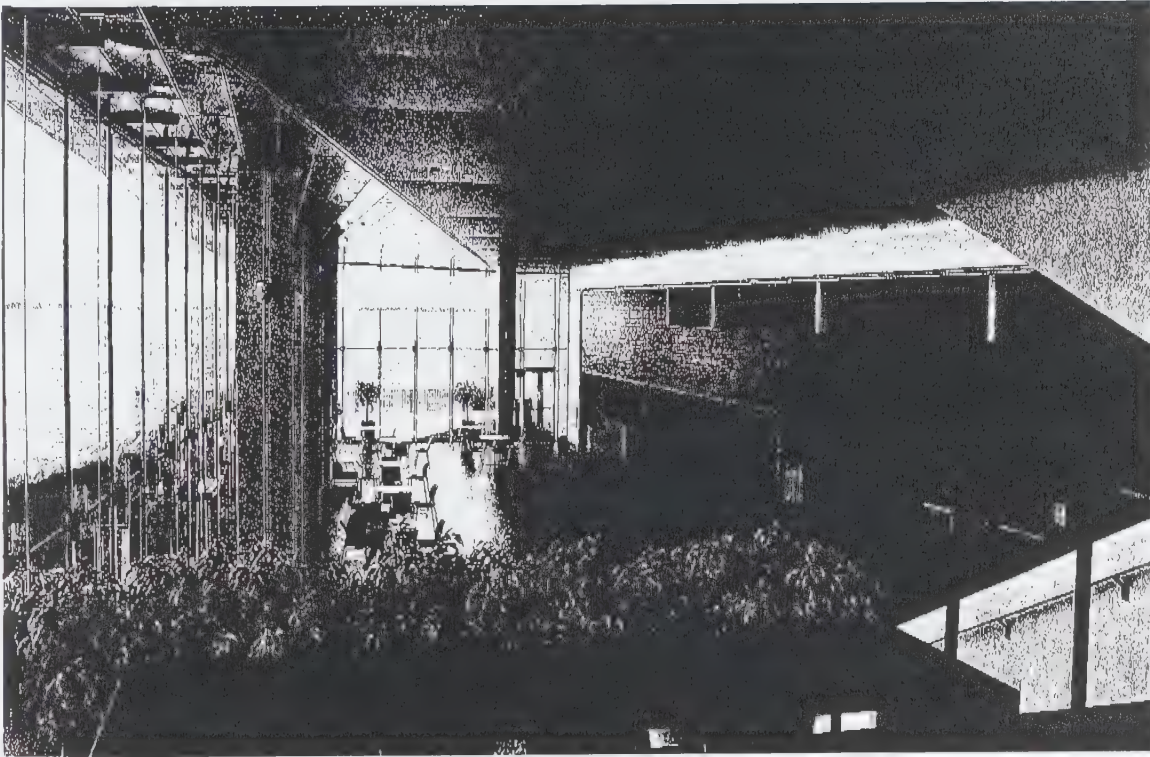
A poignant example of a building that helps us understand ourselves and our landscape better is The Isabel Bader Centre in Kingston, Ontario. While The Bader is indubitably beautiful, it is equally well-designed, thought provoking, personable, and few of its kind in the historic Canadian city. Anyone acquainted with The Isabel has a romantic and private connection to Her. I am going to share mine, and explain what it is about The Isabel that evokes such an impactful, conscious experience between the structure's material, concept, and design. Moreover, I am going to express the relevancy of the design features that I see as intentional, why they are important to Canadian history, architecture, and existing individuals, and reveal why these intentional choices in its design ought to be utilized more in the future.





We know the Isabel is beautiful, but it is equally important to acknowledge what it does for us in terms of our awareness, what types of questions it makes us ask, and what answers it also provides for us. Overall, The Bader is an important place for the student, the audience member, the observer, and the individual to visit. It reminds us of where we *really* are, while bridging the gap between performing life and everyday life.



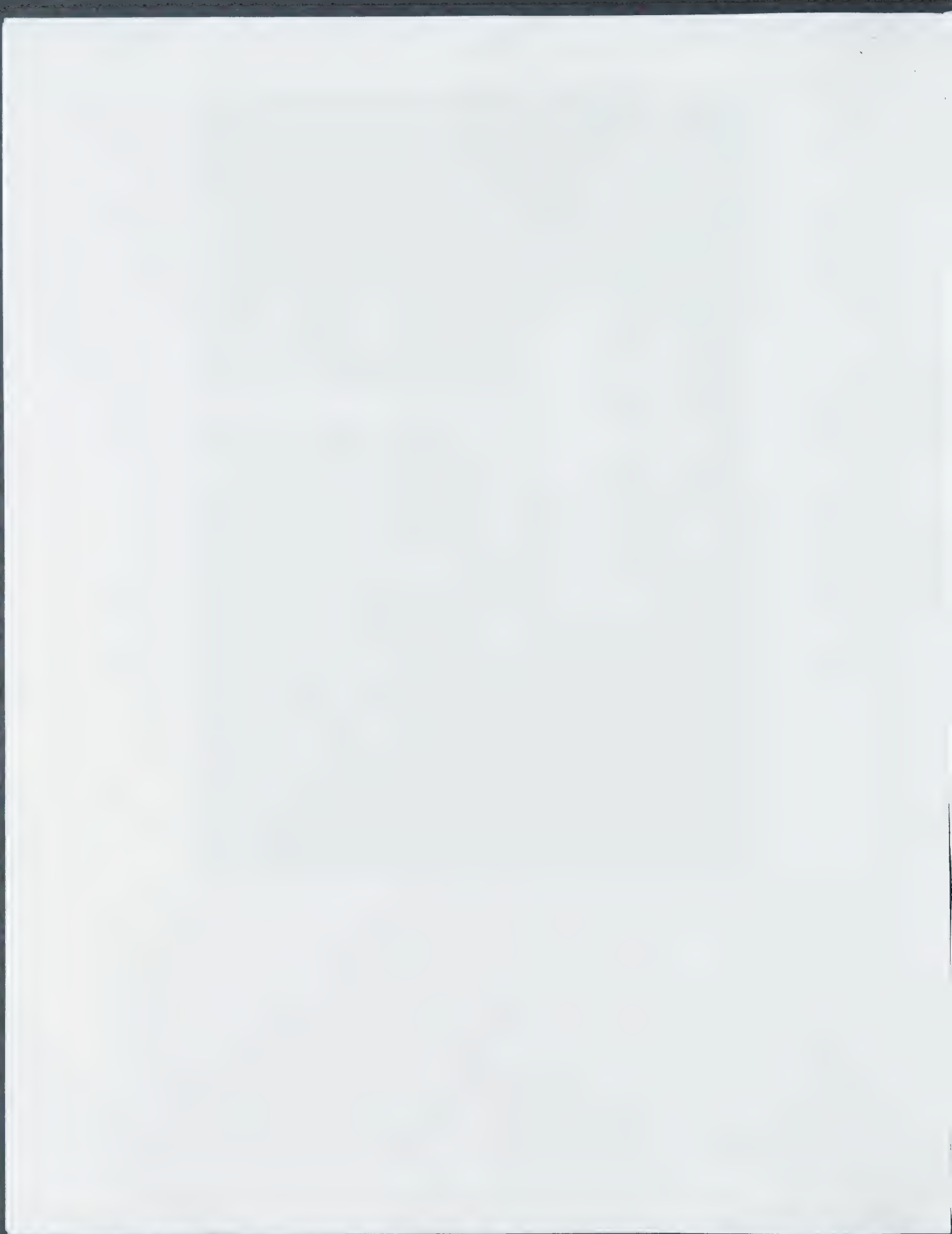


The Isabel is situated in Kingston, Ontario. Not only is it a performing arts centre, it is also an educational centre appropriated by the Queen's Film Studies department. The building designed by a partnership between the Norwegian Snøhetta architectural team and Ottawa's N45 was built on a land of history. The site dates back into the beginning of the 19th century, where it was home to a brewery, WWI medical grounds, and later a creativity complex for individuals with exceptional needs. Today, the land's use remains creative, home to The Isabel that hosts film classes and concerts inside. Historic structural materials work to form The Isabel today, thereby tying Her modern architecture to a land of history, and remembering this history effectively. Using materials from the past with contemporary mediums, The Isabel situates us in unique ways temporally and forces environmental and self-awareness upon us.

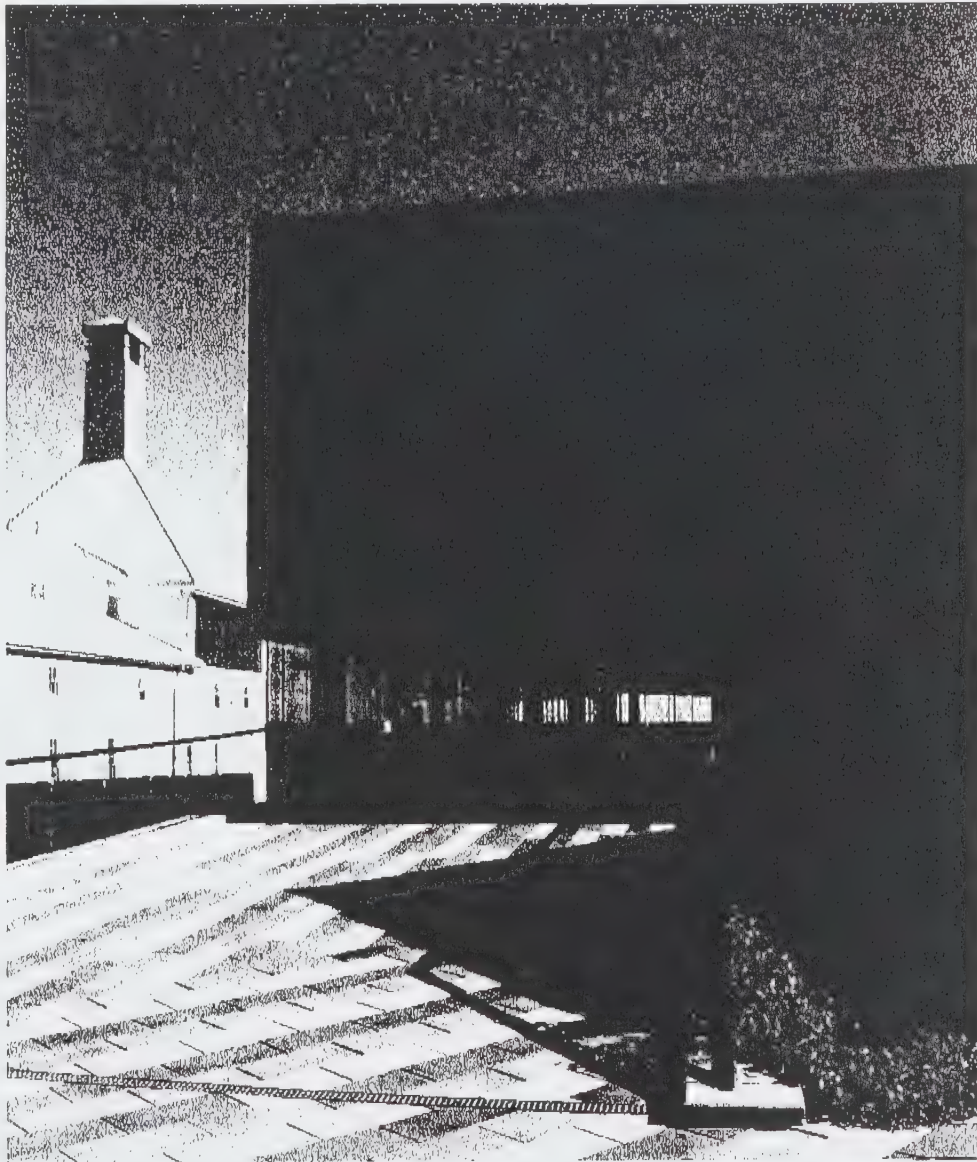


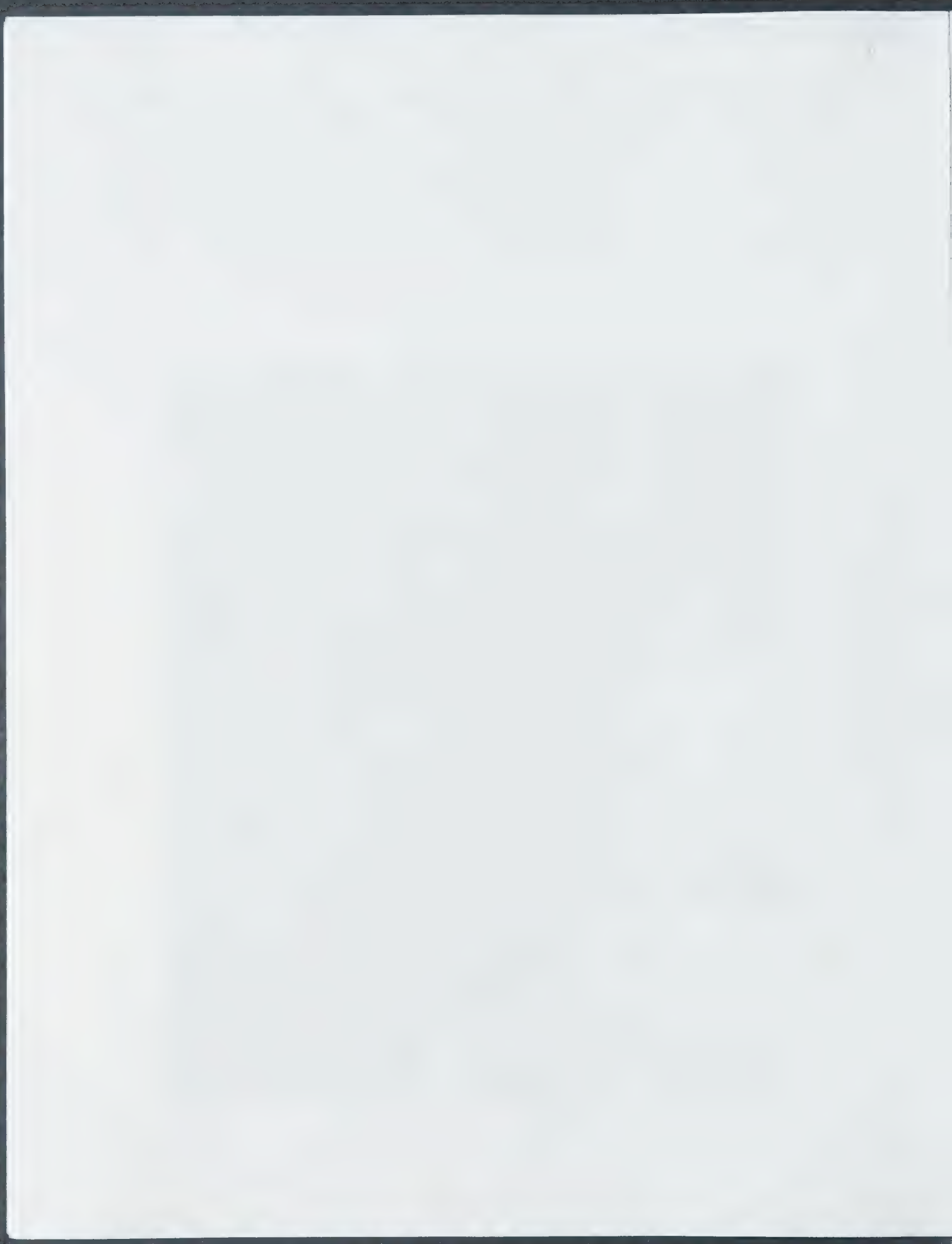


Structurally, The Isabel draws from old and new materials and styles. Approaching The Bader, one is faced with a towering glass and metal facade, their own reflection, a view through The Isabel to Lake Ontario, and a greeting from old limestone buildings. Despite each unique and beautiful feature, The Isabel sticks out in Kingston being one of few modern architectural achievements amongst buildings styled Neo-Romanesque, to American-classical, to Art Nouveau. Other than the rather new extension built on Goodes Hall, The Isabel is a stark contrast to Kingston's cityscape, making its ability to tie modernity to antiquity all the more meaningful. The Isabel shows us how modernity can be brought to historical cities through a conversation between new and old allowing its harmony. It ties historic farmstead masonry to the new, bridging



the gap between the obscurity of modern architecture in old cities and inevitable architectural progress through time. The motif of bridging the past to the present continues throughout The Bader as you enter the lofty lobby that showcases restored original hemlock, spruce, and pine wood flooring from past buildings. That west wall is met by the south and east walls of expansive glass extending to the ceiling. There you are presented with a view of Lake Ontario and The Tett, a community creative centre that remains another farm-stead masonry original building.

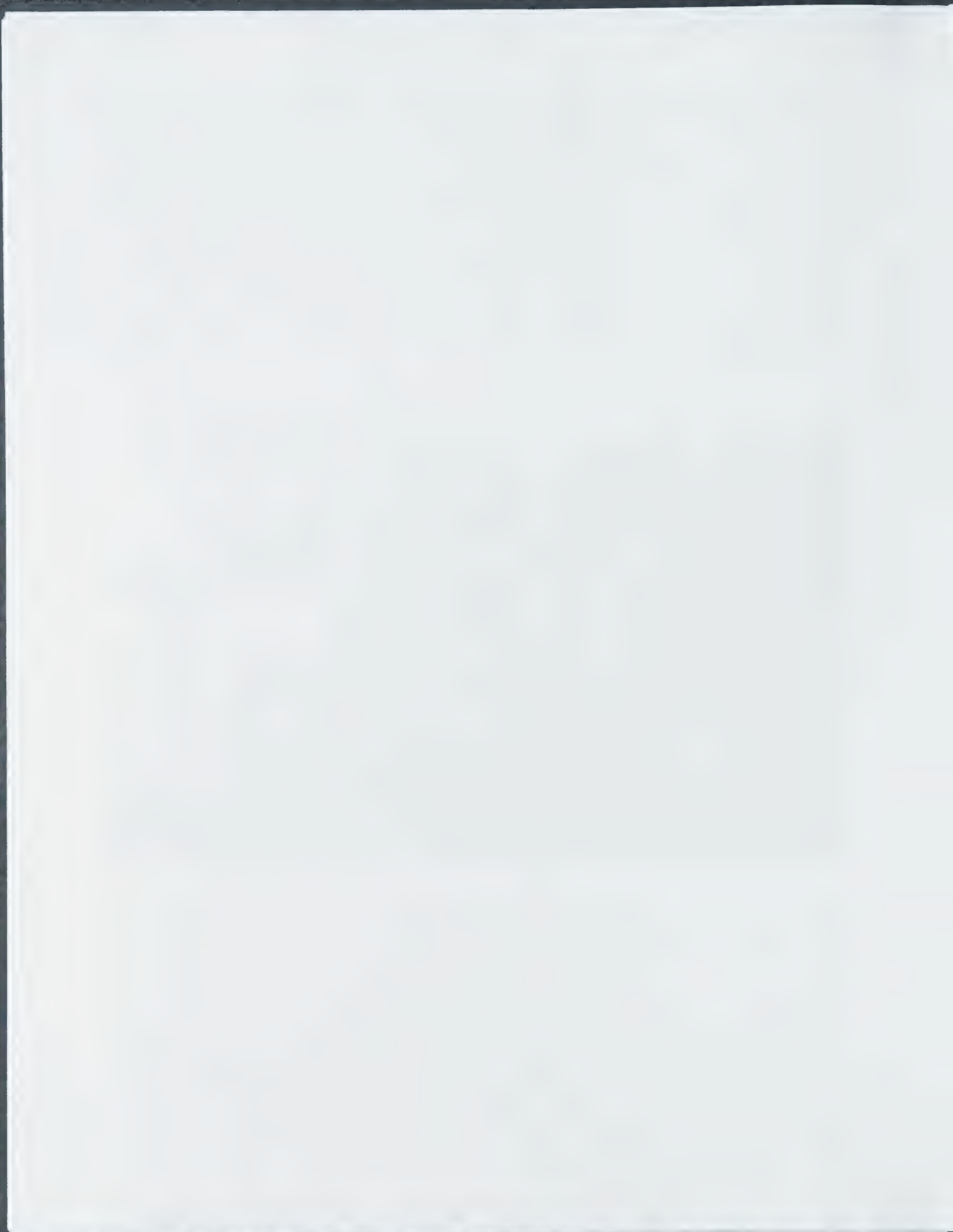




These southeastern glass walls are not only host to wonderful aesthetics, their translucent material communicates a view of the persistence of Canadian history through time and change. We become spectators of flux, history, and our everyday life the moment we are embraced by The Isabel's reception area. The view explores the abstract notion behind a city's progress through time like Kingston's. The walls behold striking tension between flux and stability of the landscape. It reveals the difference between old and new structures, the stability of original buildings and the continuously changing lake—all working together to remind us of underlying change, progress, and persistence. These walls are illuminating tools for us to understand where we are situated and that in fact we are spectators of history, work, stories, and landscape at all times.

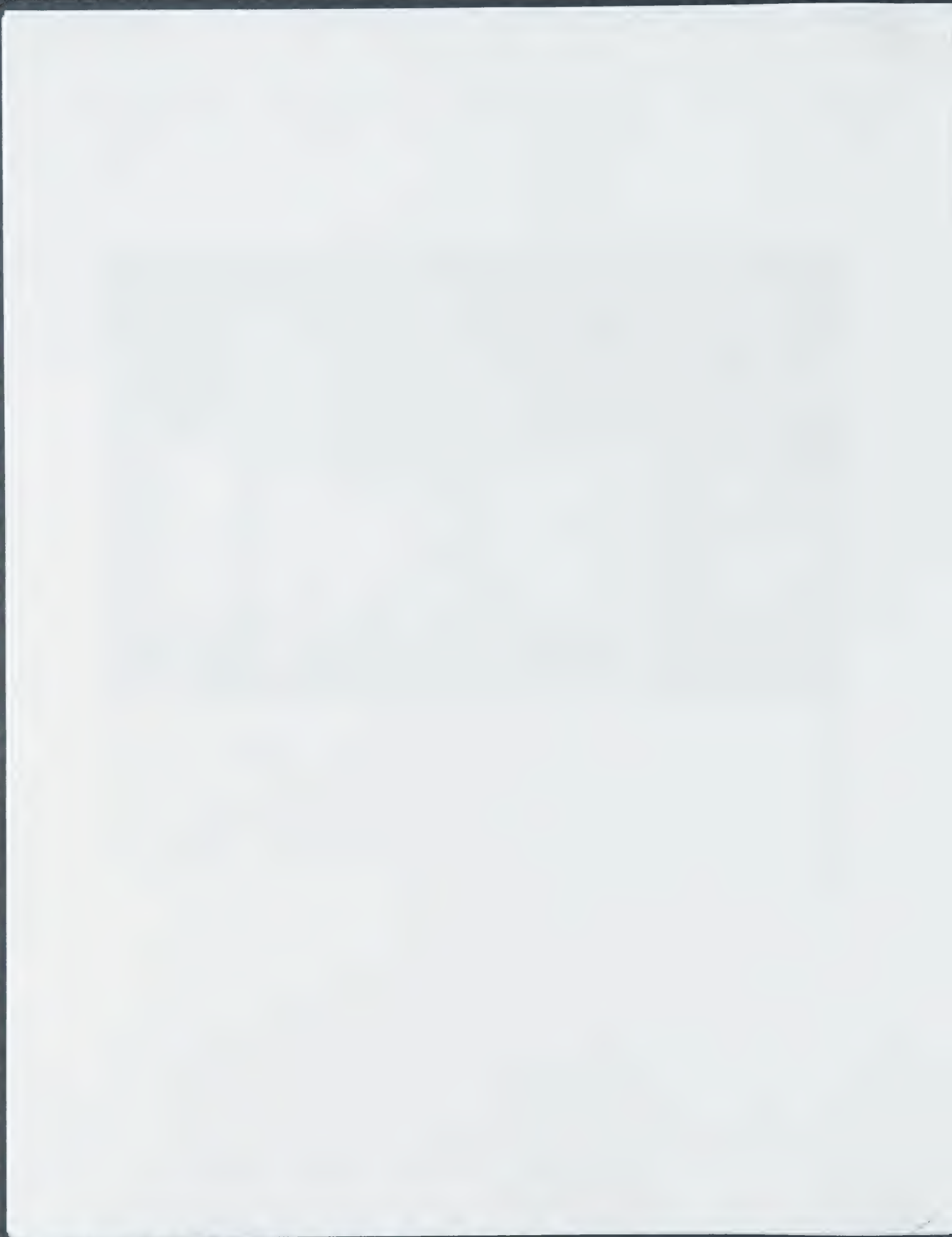


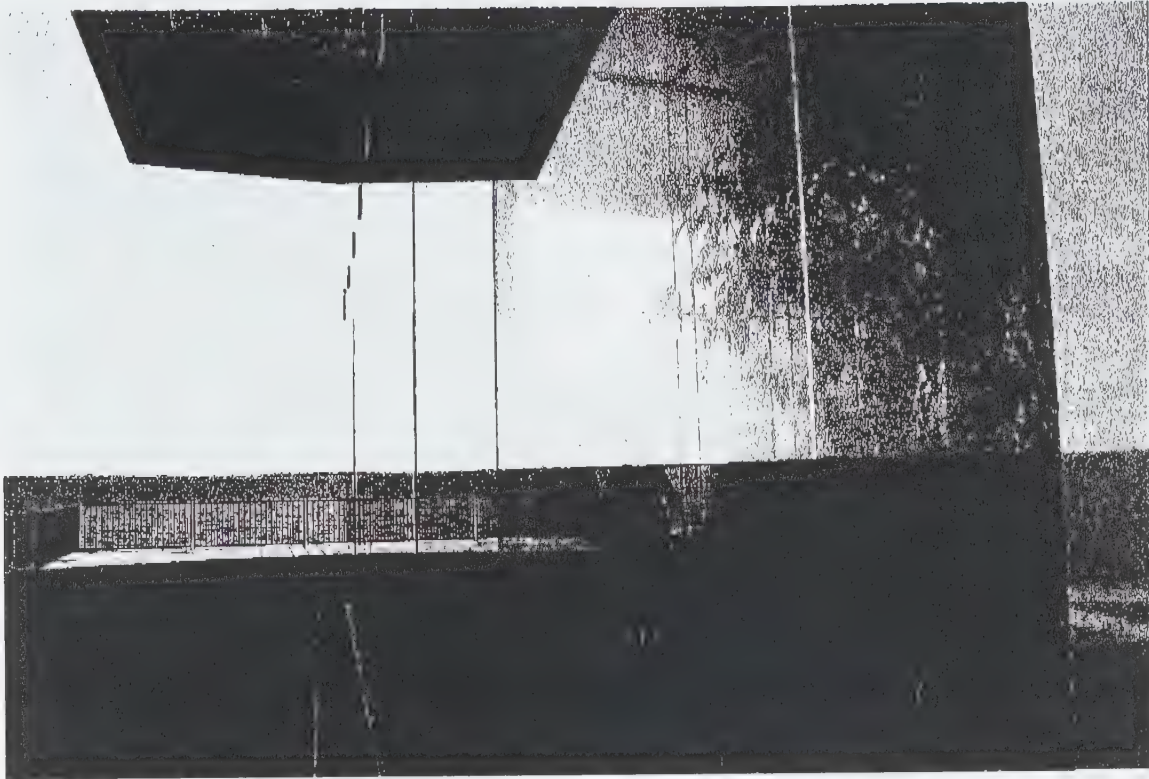
The reception area positions us uniquely as spectators in a non-traditional way through a harmonious blend between modernity and past practices. Traditionally, one leaves a performance and returns to everyday life as an agent. But when we leave The Isabel's theatre, we transform from being spectators of a artistic performance to spectators of the present as well as the past simultaneously. The Isabel shows us that we remain an audience member even outside the theatre, and we are an audience of our surroundings, regardless of where we are. The Isabel therefore poses an interesting question about life: "Is there a difference between being an audience member and partaking in everyday life?"— Next, She replies before we answer conventionally: "You are always a spectator, here is another performance you didn't know you were waiting for."



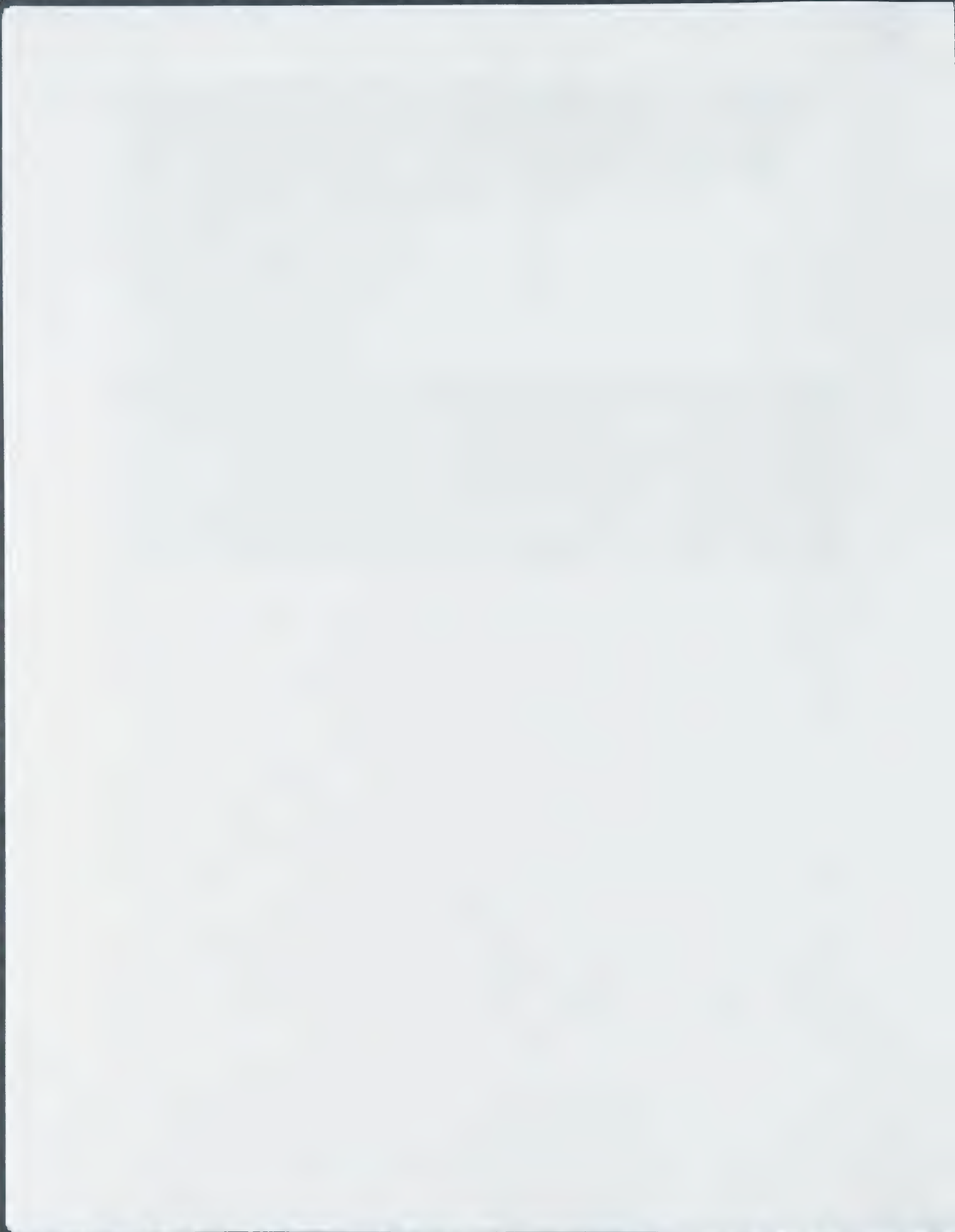


These southeast walls are screens that the outside world projects upon. The glass panes bring to our attention reality in a new way we normally overlook. The outdoors are at once decoration, a performance, and a view of the present for the audience. The Isabel's use of glass then breaks at least two traditional dichotomies in theatre and in architecture. That in theatre, we no longer leave a performance discontinuing audience membership, returning to everyday life. In architecture, the difference between outside and inside space deteriorates.





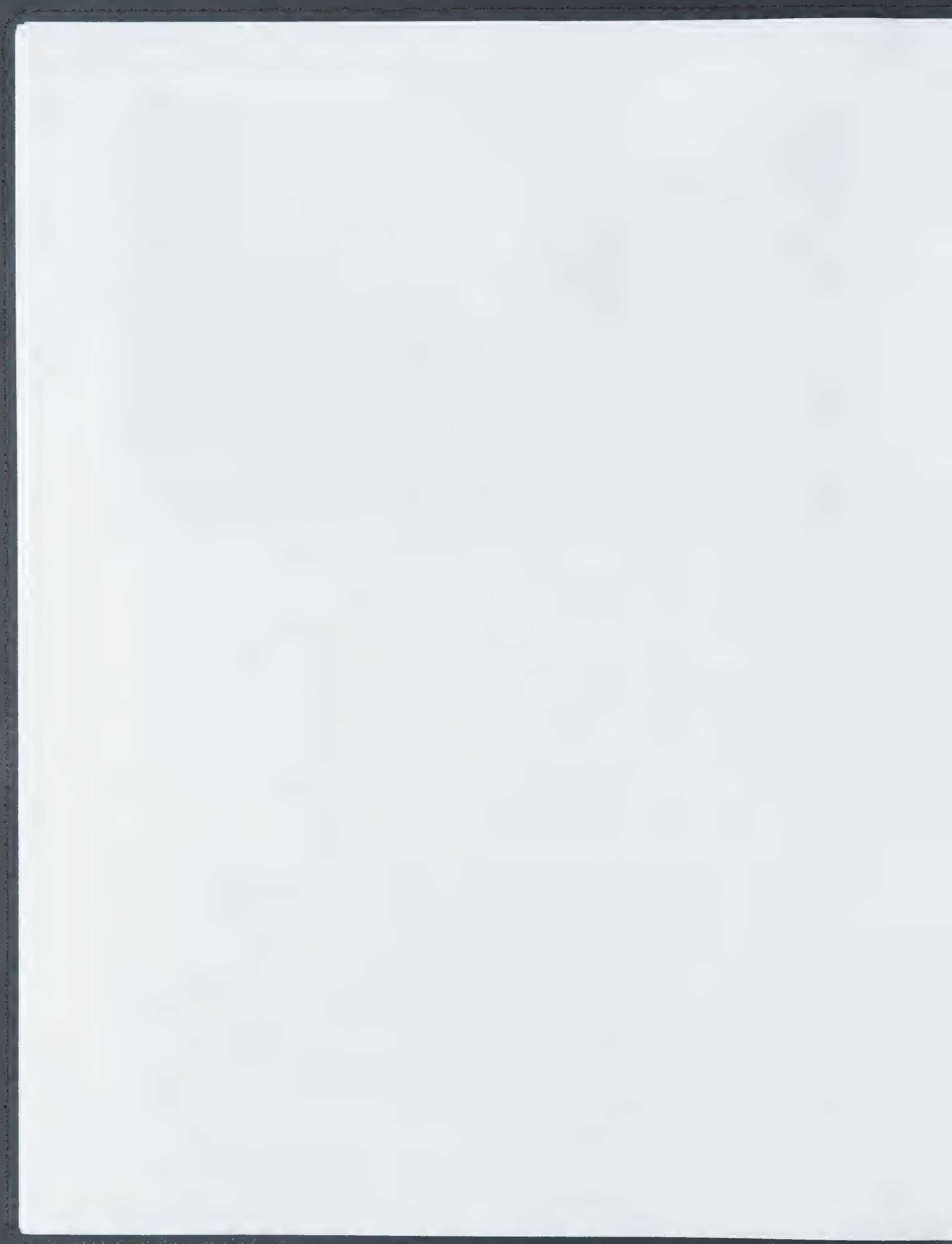
No longer surrounded by the masonry of a building, we are exposed to the world through glass walls. The external confronts us, and we are forced to witness our surroundings in a way not given to us by the traditional window. Windows merely provide a breath of fresh air, light, or a muse during a dull day. The individual returns to their activities when presented with a window. But with The Isabel's glass walls, the individual is confronted with the outside, forced to observe and become part of it in every regard. They are situated inside with the ability to feel as if they were outside and part of the landscape. These walls establish that the outside *is* the building, which is intrinsic to the meaning of the building itself. Gracefully and expertly, The Isabel captures the aesthetic experience of the natural world and laces it into our everyday consciousness flawlessly, just like the celebrated *Harpa Concert Hall* in Reykjavik, and master designer Mies van der Rohe's *Farnsworth House*. The changing lake, the stable buildings, the historic monuments are at once things to observe and constituents of The Isabel. The Isabel and our experience become inseparable from history, land, and modernity. She boldly claims that modernity is an essential component of history, and vice versa—an interesting historical conversation represented in architecture.

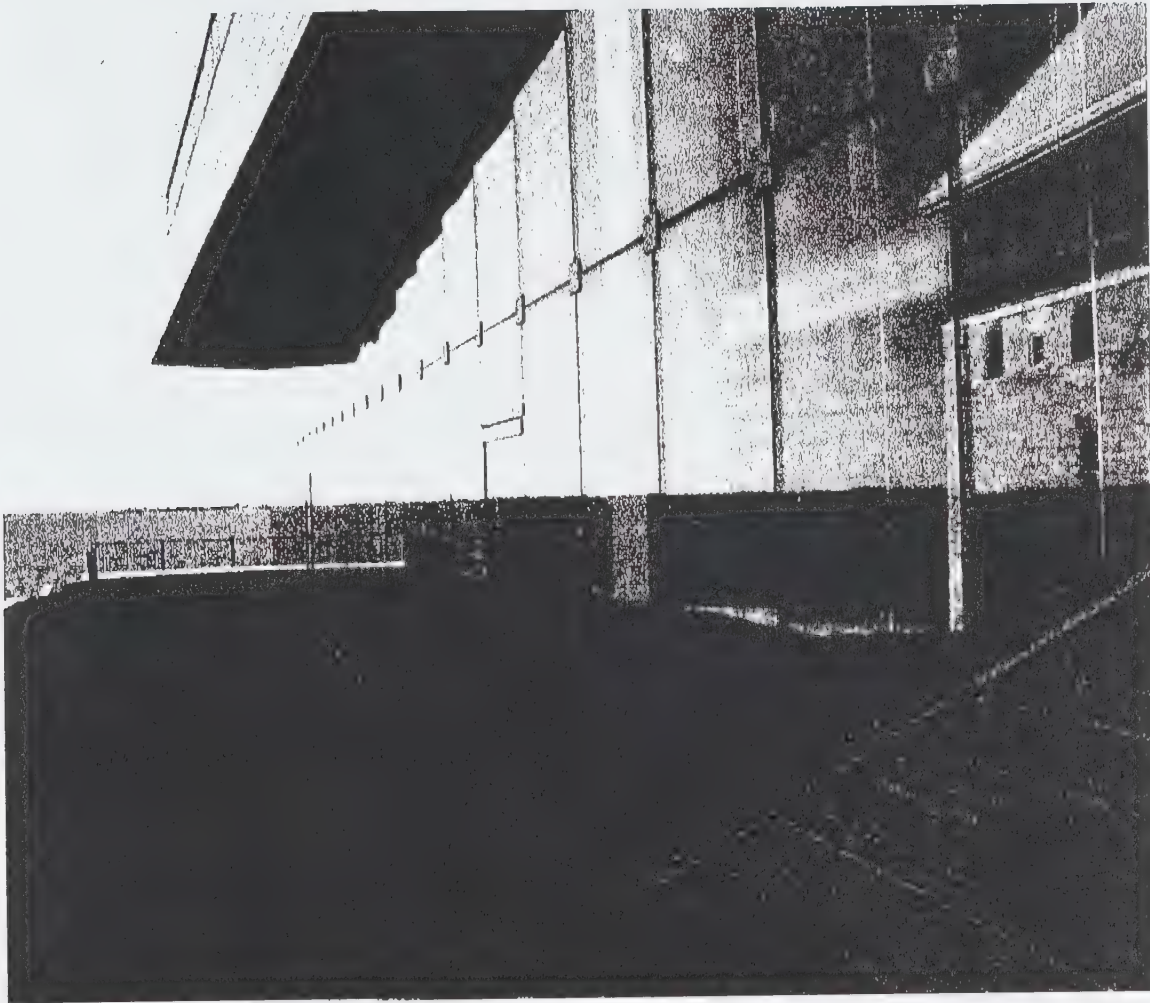




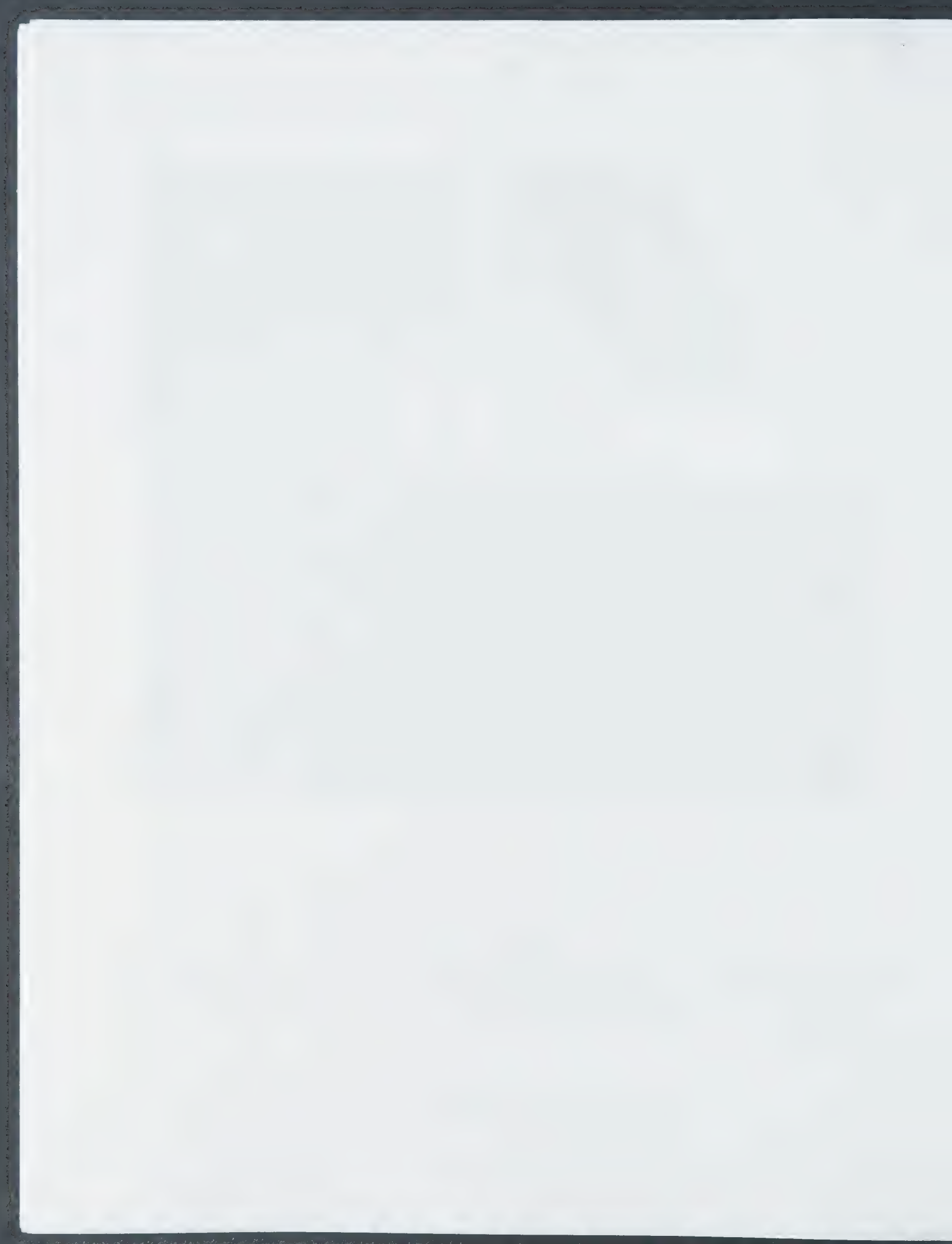
Fascination with The Bader's glass walls lies in their unique material properties. Naturally, glass is both translucent and reflective. While we observe the external from inside, we also see the external surrounding's reflection upon The Isabel. This reflection only further situates The Isabel within her historical-spatial context once again. Her composition mirrors the reflective lake and grounds our local understanding of Ontario. From the outside, Her exterior demands us to pause for just a moment to see the world we normally breeze through so inattentively as a reflection and understand where we are. The-world-as-a-reflection provides a new context for observation and we witness it in a new perspective, making our landscape unique again and special to draw fresh inspiration and understanding from. Next, this physical reflection boldly implies a unique moment of personal reflection.

But what do these reflective qualities, or translucent moments, or restorative features that comprise The Isabel Bader Centre do for us and why are they important? The Isabel illuminates Kingston's history by revealing it to us. It positively claims that there is Canadian history present, we need simply open our eyes to it. The building also helps us realize the relevancy of theatre to life and the reality of being an audience member, displaying The Bader's function as an arts centre genuine and meaningful: the performing arts are intrinsically important, implicitly reminding us that we are always spectators in life—whether it be in a performance hall or during continuous moments of the everyday. Gazing onto Lake Ontario, we are spectators to the performance of our own lives and the natural world illuminating their importance to us once again.





Revealing that we are spectators helps us realize that in paying more attention to our everyday life, we cease mindlessly continuing routine and forgetting what the awoken, existing individual is about, or forgetting our connection to the external—whether that be the natural world or the historic past. This lesson from *The Isabel* can bring more meaning to our being by imposing the power of reflection and introspection upon us. She gives us a moment to pause and appreciate the value of our scenery—how beautiful Lake Ontario is in September, our subjective relationship to that, and this relationship being something active, ready to analyze, and deconstruct.



When given the opportunity to view the external world as if it were a projection on a screen, we naturally observe it and think. That The Isabel provides this opportunity for us enables us as individuals to form a connection with nature and the past in the moment of observation. How does the scenery make you feel? Why are these limestone buildings here? Forming a connection with the outside world is part in parcel of merely taking the time to observe it, even for a moment. Onwards, we can develop an appreciation, no matter how small, and let this live on inside us. We remember that the summer on Lake Ontario is special and beautiful, and we must keep that perfect moment safe in some way.

The Isabel helps us form stronger relationships to the external when we analyze how it makes us feel if we only take a moment to view it—it only takes one moment to form a meaningful, memorable bond. The Isabel wants us to watch the scene before ourselves and appreciate its raw potential. She reveals how important architecture is in helping the individual understand their context and their very being. This moment of the individual understanding themselves through the thoughtful creation of a building, comprised of the right materials and for a purposeful reason, poignantly displays the importance that architecture holds in human everyday life. Architecture can enrich one's understanding and attribution of meaning to the world and themselves better. Architecture has a clear role in helping us understand and appreciate where we stand historically and contextually. Thus, we ought to rigorously demand that architecture works as a tool for human understanding and expression rather than economy and normalness. That one can find a space that asks for introspection, connection, and meaning for the spirit and everyday being must be celebrated and praised. In our demand for more meaningful buildings to create our cityscape we must be thankful and appreciative for their ability to wake us up and see the difference between everyday life and awoken life, and to appreciate life that we indeed have.

--Nicole Silver



THE ISABEL

GRAND OPENING
September 20, 2014

**ISABEL BADER CENTRE
FOR THE PERFORMING ARTS**

The architectural design team thanks the
Baders and Queen's University for their
commitment to the arts in Kingston.



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It is my very great pleasure to welcome you to the Isabel Bader Centre for the Performing Arts at Queen's University. For many, the idea of having a specially-designed concert hall at Queen's has been a long-held dream. Seeing it through to fruition has required the initiative of a great number of individuals working together over an extended period. Watching this exquisite gem of a space emerge on the waterfront really has been exciting, and the final result has exceeded expectation in all respects. I know it will delight audiences from the Kingston area and beyond for many years to come.

But the Isabel is much more than a concert hall: it is also a dynamic, one-of-a-kind centre for artistic study, creation and exhibition. Providing a new home for the university's Department of Film and Media along with space for our other creative arts disciplines, the building will open up a world of artistic and scholarly possibilities for our faculty and students.

Of course, none of this would have been possible without a tremendous amount of support, most significantly from the university's most generous benefactors, Alfred and Isabel Bader. Their commitment to Queen's, to our students, and to the arts is unparalleled. We are also grateful to the Government of Canada, the Province of Ontario and the City of Kingston for their vital support, as well as to everyone else – including the many faculty, staff and student volunteers – who contributed to this remarkable project.

Finally, I want to thank Jerry Doiron for his outstanding work readying the Isabel for its inaugural season. Since stepping into the director's role in June 2013, he has overseen the Isabel's operations with vision, enthusiasm and a sense of humour, and we are very grateful for his contributions. With his carefully curated The Soloists and The Ensembles series, we will have the opportunity to see some of the world's most respected artists perform in a world-class concert hall, right here in our own backyard.

I hope you enjoy this outstanding new facility and tonight's special evening.

Sincerely,

Daniel R. Woolf, Artsci'80
Principal and Vice-Chancellor

Minister of
Foreign Affairs



Ministre des
Affaires étrangères

Ottawa, Canada K1A 0G2

September 20, 2014

On behalf of the Government of Canada, I would like to congratulate Queen's University and the local community on the opening of the Isabel Bader Centre for the Performing Arts.

This new, state-of-the-art facility will provide a home for Queen's University's Department of Film and Media as well as much needed teaching, performance and exhibition space.

With its Performance Hall, studio theatre, art gallery, screening room, and various multi-purpose spaces, this new artistic hub will stimulate a vibrant cultural scene for years to come.

Our government is proud to have provided support to the realization of this world-class centre and, as an alumnus of Queen's University; it gives me extra joy to see its completion and to take part in its opening.

Our investments in infrastructure projects like this help ensure that Canadian communities remain among the best in the world to live, as we continue to focus on creating jobs and economic growth across Canada.

Sincerely,

A handwritten signature in black ink that reads "John Baird".

John Baird, P.C., M.P.

**Ministry of Training,
Colleges and Universities**

Minister

Mowat Block
Queen's Park
Toronto ON M7A 1L2

**Ministère de la Formation
et des Collèges et Universités**

Ministre

Édifice Mowat
Queen's Park
Toronto ON M7A 1L2



September 20, 2014

**TO THE ATTENDEES OF THE GRAND OPENING OF THE ISABEL BADER CENTRE
FOR THE PERFORMING ARTS**

On behalf of the Ministry of Training, Colleges and Universities, I would like to congratulate the community of Queen's University on the occasion of the grand opening of the Isabel Bader Centre for the Performing Arts.

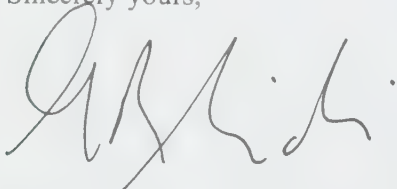
I am proud that the Government of Ontario was able to contribute \$15 million to this initiative through the Build Canada Fund. By funding such projects, we are able to create jobs and also make a lasting difference to our postsecondary institutions and their surrounding communities.

The Isabel Bader Centre for the Performing Arts will not only include a world-class concert hall and theatre, but also an art and media lab, exhibition spaces for students and a film screening room. These facilities will enrich the cultural life of Kingston, and will also enhance the experiences of the students at Queen's who will one day be contributing to arts communities throughout the province.

I would like to acknowledge the contributions by other level of governments and private sponsors, but most of all I would like to thank Drs. Alfred and Isabel Bader for the extraordinary generosity that was the motivation for this project.

Once again, I would like to congratulate everyone who was involved in making this vision a reality.

Sincerely yours,



Reza Mofidi
Minister



OFFICE OF THE MAYOR

September 2014

Welcome to the Isabel Bader Centre for the Performing Arts, located on the shore of beautiful Lake Ontario. This world-class concert hall, theatre, art gallery, learning, study and rehearsal space is a significant addition to Kingston's cultural resources. This Centre has not only transformed Kingston's waterfront with its bold and contemporary style, but also promises to energize arts learning, skill building, production and presentation in our community.

The Isabel Bader Centre for the Performing Arts and the J.K. Tett Centre for Creativity and Learning together create a space for people to develop their creative pursuits in our community. The partnership between Queen's University and the City of Kingston in the creation and investment in this hub demonstrates our shared vision of enriching the cultural lives of residents.

On behalf of Kingston City Council I would like to extend our appreciation to Drs. Alfred and Isabel Bader for their generous contributions toward the realization of this project. The ongoing contributions of the Baders to Queen's and the wider Kingston community has supported and enhanced the opportunities for creative learning, exploration and growth.

I look forward to the many opportunities, collaborations, and cultural experiences that await our community with the opening of this world-class Centre.

Sincerely,

Mark Gerretsen,
Mayor


MG/ct

MAYOR MARK GERRETSEN

216 Ontario Street, Kingston, Ontario K7L 2Z3
613.546.4291 ext. 1400 • fax 613.546.5133
mgerretsen@cityofkingston.ca • www.cityofkingston.ca
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where history and innovation thrive




It is often said that great cities are remembered not for their sleek office buildings or towering banks, but for their houses of culture. I agree with this. Covent Gardens, the Met, the Paris Opera, The Tate Gallery and The Louvre do not need street addresses.

I don't know that the Isabel Bader Centre for the Performing Arts is quite at the level of, say, a Lincoln Center, but in some ways, what it represents might be equally important.

Like the great halls of the world, the Isabel Bader Centre for the Performing Arts is about celebrating the arts – whether through the study or appreciation thereof. And like many of these halls, the Isabel itself is a work of art. Designed by Snøhetta in collaboration with N45 Architecture, the Isabel successfully straddles that most delicate of lines – it is both cutting edge while respecting the history of the buildings that form part of its southern and western flanks. In this, the Isabel reflects the very core of Queen's, which has long prided itself on also achieving this trickiest of balances – a balance maintained by only the great universities.

I know, too, that people within the Queen's community and in the city of Kingston have walked around this glorious facility with pride – realizing that this building is ours – that it belongs to Queen's and to all Kingstonians. I have watched (and listened) as I've walked visitors into the performance hall for the first time – there is a pause, perhaps a pinch, and only then the realization that it is not a dream.

And this pride is a reflection of not only the work of the architects, the decisions of the university's decision makers, the support of donors and government agencies, but also the work of those who literally raised the building from the ground – the construction crews, craftspeople and workers who all left their own personal touches throughout the building.



And there have been many others – Principal Emerita Karen Hitchcock and the former provost, Robert Silverman, who together convinced Alfred and Isabel Bader that it was time that Queen's and Kingston should have a proper concert hall to call their own – and then the many others who sat on committees that planned and schemed and dreamed. And it is also important to acknowledge the vision of Principal Daniel Woolf and Provost Alan Harrison whose support for this venture has been unstinting. But as we all know, this most enchanted of evenings would not have been possible without the generosity of the Bader family.

I met the Drs Bader in Milwaukee in the spring of 2013. At the time I asked Isabel how she would define success for the new building and she replied simply and quietly, "I just want it to be used." I think of this as a call to arms – to the students who are pursuing their dreams in the building, to the artists whose work in the halls will enliven our dreams, and to audiences and faculty and staff that will inhabit this beautiful new home for the arts. It is my hope that together, by walking that trickiest of lines by celebrating both the old and the new – we can ensure that the Isabel, like the Vienna Opera House, will never need to be known by a street address.

Jerry Doiron

Jerry Doiron

Director, Isabel Bader Centre for the Performing Arts

Alfred Bader, BSc(Eng)'45, BA'46, MSc(Eng)'47, LLD'86, arrived at Queen's in the autumn of 1941. What he experienced here had a profound and lasting effect on his life and work. As a measure of his gratitude, Dr. Bader, together with his beloved wife, Isabel, LLD'07, has given back to Queen's in countless ways, transforming student life and learning, enriching culture and the arts, and nurturing the spirit of initiative that is at the heart of the Queen's experience, and so fully embodied by the Baders.





Alfred and Isabel Bader made a transformational gift to the Initiative Campaign to assist in the development of the Isabel Bader Centre for the Performing Arts. The Isabel was inspired by the Baders' love – of the arts, of Queen's, and of each other – and is named in Isabel's honour.

In a book fondly dedicated to alumnus Alfred Bader, Principal Daniel Woolf wrote:

In 1945, at Convocation, you and your fellow graduates were asked to swear an oath...

"Do you promise that you will always strive to make your life and conduct worthy of the honour about to be conferred upon you: that you will cherish a generous loyalty to the university, and, as far as in you lies, endeavour to advance her interests and maintain the honour and dignity of your profession?"

If anyone has remained true to this oath, it is Alfred Bader.

With heartfelt appreciation,

Daniel Woolf

Some months before the Opening Ceremonies, Alfred and Isabel Bader wrote:

"Queen's has grown in size, student numbers, and many other ways since my happy and life-altering days in the early '40s. The world seems to have gotten smaller, and we need even greater opportunities to interpret, understand, and appreciate our world.

Isabel and I believe that the study of the arts can help us do that, and a performing arts centre is a way for us to thank Queen's for the wonderful help I received here. The purchase of a beautiful site on Lake Ontario provided the possibility for the building of a modern facility, which will enable teachers and students to collaborate more closely.

We really look forward to opening night!"



As Chair of the half-billion dollar Initiative Campaign for Queen's, I must acknowledge the role of philanthropy in making this superb new centre a reality. Our campaign has been about pushing the limits of what can be achieved and making a difference in the world. This remarkable performance and learning facility is a shining example of that vision and of the initiative of donors – those listed here and those who remain anonymous – who have supported this project.

Philanthropic support is one of the cornerstones of higher education and Queen's is very fortunate to have such dedicated and generous donors. I applaud the profound difference that each and every one of you has made in the lives of our students.

To all those who have given so generously to the Isabel – thank you.

Sincerely,

Gord Nixon, BCom'79, LLD'03
Campaign Chair

INITIATIVE CAMPAIGN
queensu.ca/initiative

SUPPORTERS

Isabel and Alfred Bader

The Isabel Bader Centre for the Performing Arts was built with contributions from Canada's Economic Action Plan, the Province of Ontario and the City of Kingston.

Estate of John Daly
Alexander Murray Jeffery

Power Corporation of Canada
Estate of Albert Ruddell

Abby Benjamin
The Bluma Appel Community Trust
Moirra Anne (Courtney) Hudgin
John (Jack) and Betty McGibbon
Steven and Shelley McGirr
John and Phyllis Rae

Michael and Margaret Sheppard
Wayne Simmons
Brit and Sally Smith
Douglas and Caroline Somers
Victoria Steele

Burgundy Asset Management Ltd.
Carole Chabot
Class of Arts 1963
Class of Arts 1964
Wendy Crewson
Cruikshank Construction
The Davies Charitable Foundation
George and Mary Turnbull
Family
Foundation

Neil Jacoby and Karen Brown
Desmond Lee
Claire and Bill Leggett
The McLean Foundation
John Muir Partridge Family
William and Meredith Saunderson
Bob and Elaine Silverman
David and Shelagh (Courtney) Williams
Daniel Woolf and Julie Gordon-Woolf

NAMED SPACES



Room 104.....	Power Corporation of Canada Studio Theatre
Room 104-E	Davies Family Performers' Lounge
Room 105.....	Principal Emerita Karen Hitchcock Rehearsal Hall
Room 108.....	Bluma Appel Green Room
Room 126-A	The John Muir Partridge Family Music Studio
Room 126-C	Ross William Gordon Percussion Room
Room 150.....	Alexander Murray Jeffery Grand Lobby
Room 150-A	In Recognition of Steve and Shelley McGirr
Room 250.....	Harriet Cronk Simmons Foyer
Room 301.....	In Recognition of Burgundy Asset Management
Room 308.....	Henry Preston Courtney and Lillian Courtney Lounge
Room 310.....	David and Shelagh Williams Film and Media Reading Room
Room 313-A	Doug and Caroline Somers Sound Studio
Room 318.....	In Recognition of Cruickshank Construction
Room 323.....	Arts 1964 Editing Suite
Room 327.....	Leonard Schein Animation Room
Room 329.....	Claire and Bill Leggett Seminar Room
Room 344A.....	Jerry Doiron Reading Room
	Mary Irene Drociuk Dean Grand Staircase

**Our Congratulations to
Queen's University on the Grand Opening of the
Isabel Bader Centre for the Performing Arts**

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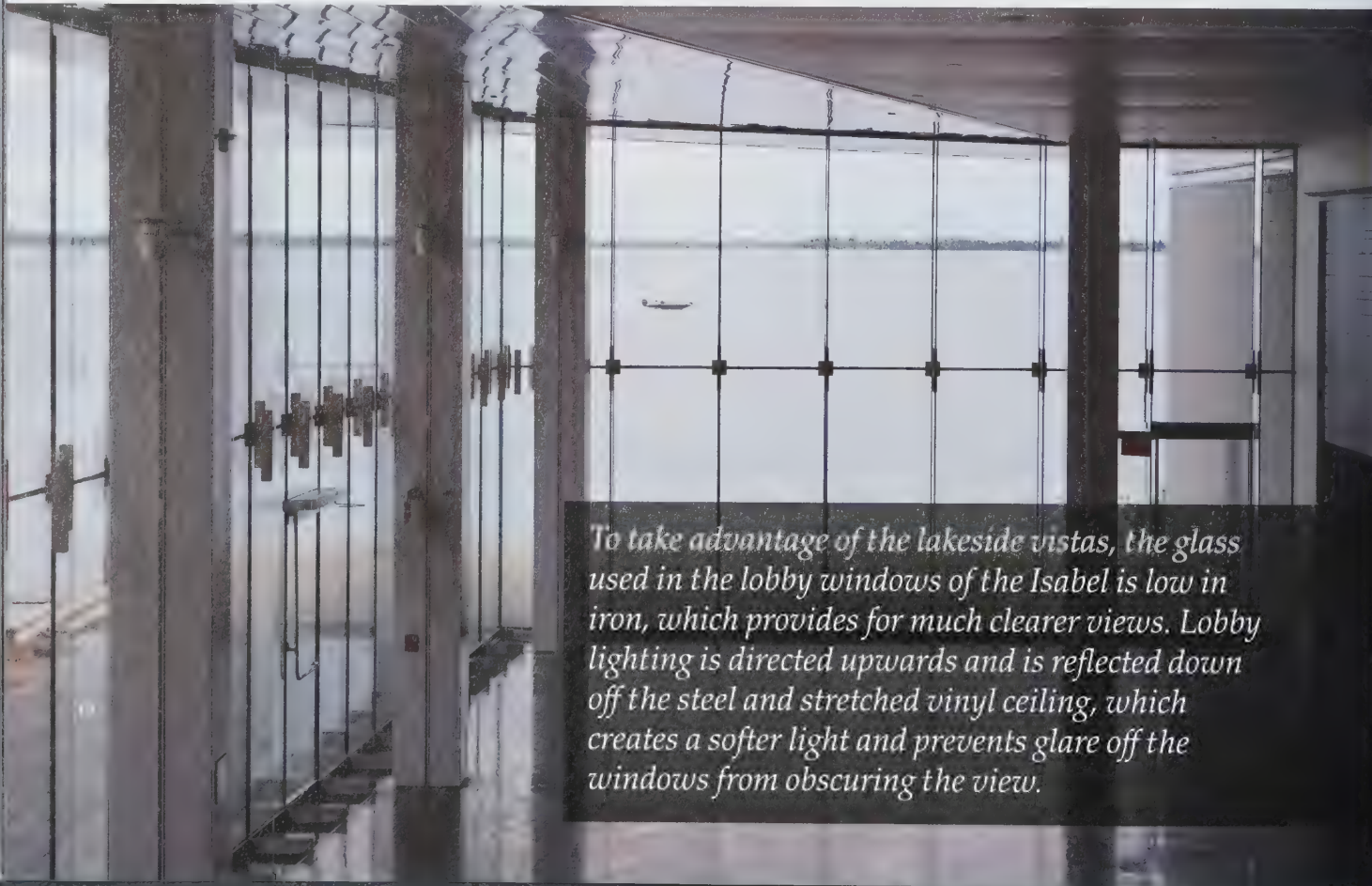


Construction Management &
Project Management

MGAC PROUDLY CONGRATULATES THE
ISABEL JIADER CENTRE FOR THE PERFORMING ARTS
AT QUEEN'S UNIVERSITY
FOR ITS CONTINUED EFFORTS IN
ENHANCING THE CULTURAL COMMUNITY

The Passion to Lead | The Talent to Deliver

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A photograph showing the interior of a modern lobby. The space is characterized by large, floor-to-ceiling windows with a grid pattern of dark frames. The ceiling is made of stretched vinyl, and the floor is highly reflective. The lighting is soft and even, highlighting the architectural details and the view outside.

To take advantage of the lakeside vistas, the glass used in the lobby windows of the Isabel is low in iron, which provides for much clearer views. Lobby lighting is directed upwards and is reflected down off the steel and stretched vinyl ceiling, which creates a softer light and prevents glare off the windows from obscuring the view.



Learn discover experience together

A home for the creative arts and a hub of vibrant artistic study, creation and exhibition, the Isabel Bader Centre for the Performing Arts is a shining achievement of the Initiative Campaign – a place where our students and community can learn, discover, think, do and experience, together.

queensu.ca/initiative
INITIATIVE CAMPAIGN

Some Enchanted Evening

Opening remarks

Sergei Rachmaninoff: Étude-Tableau in C minor, Op. 39 no. 1
Sergei Rachmaninoff: Étude-Tableau in F-sharp minor, Op. 39 no. 3
Maxim Bernard, piano

Dmitri Shostakovich: Romance from The Gadfly Suite, Op. 97a
The Afiara Quartet

Antonín Dvořák Piano Quintet No. 2 in A major, Op. 81, B. 155

1. Allegro, ma non tanto
2. Dumka: Andante con moto
3. Scherzo (Furiant): molto vivace
4. Finale: Allegro.

*Recording of this concert, in whole or in part, is absolutely forbidden.
Programming is subject to change*



Elan Mastai, Emcee

*E*lan is a screenwriter and producer. In 2013, he was named one of Variety Magazine's "Ten Screenwriters To Watch".

His most recent movie is "The F Word" (titled "What If" in the US), directed by Michael Dowse and starring Daniel Radcliffe, Zoe Kazan, Adam Driver, Mackenzie Davis, and Rafe Spall. "The F Word" premiered at the 2013 Toronto International Film Festival and won Elan both the Canadian Screen Award (the "Genie") for Best Adapted Screenplay and the Writers Guild of Canada Award for Best Feature Screenplay. The film was theatrically released in the US, UK, Canada, and Mexico in August 2014.

Among Elan's previous four features is "The Samaritan", co-written with director David Weaver, starring Oscar-nominees Samuel L Jackson and Tom Wilkinson.

He's currently developing a TV series for FX and movies at Paramount, Sony, and Warner Brothers, including a collaboration with Oscar-winner Alan Ball and a film based on an episode of the Peabody-winning radio show "This American Life".

Born in Vancouver, Elan did his undergraduate degree in film studies at Queen's University (BA'97), where he was editor of the campus newspaper "Golden Words", Communications Commissioner for the Alma Mater Society, Assistant Manager at the Queen's Pub, and hosted both a weekly radio show on CFRC-FM and a cable-access TV series on TVCogeco.

Elan lives in Toronto with his family.



The Afiara Quartet is represented by Colbert Artists Management
www.colbertartists.com

Winner of the 2008 Concert Artists Guild International Competition, the 2010 Young Canadian Musicians Award, top prizes at the Munich ARD International Music Competition and the Banff International String Quartet Competition, where they also took the Szekeley Prize for best Beethoven interpretation, the Afiara Quartet has lively interest in new works and fresh insight into core classical repertoire. As the Glenn Gould School Fellowship Quartet at Toronto's Royal Conservatory of Music, the Quartet offers masterclasses, educational outreach and performances as part of their residency.

Last season the Quartet returned to Ontario's Festival of the Sound, the Ottawa Chamber Music Festival, and Newfoundland's Tuckamore Festival. They also toured to several cities in China, the ProMusica San Miguel de Allende in Mexico, and were presented as part of the Lincoln Center's Great Performers Series.

The Afiara players have also worked with musicians and ensembles including the American, Cavani, Emerson, Kronos, St. Lawrence, Takacs and Ying Quartets, Earl Carlyss, James Dunham, Henk Guittart, Bonnie Hampton, and at the San Francisco Conservatory, where they were formed, with Paul Hersh, Mark Sokol and Ian Swensen.

afiara.com

French Canadian pianist Maxim Bernard has already established himself as one of today's most promising young artists. He has performed solo recitals, chamber music, and concerti in Canada and the United States. He has worked with many esteemed conductors such as Kerry Stratton, Ronald Zollman, Yoav Talmi and Charles Latshaw, among others.


Born in Québec City, he began piano studies at the relatively late age of 13, but his outstanding talent and work ethic promptly led to national and international recognition. Qualities that have been praised by critics include his commendable technique, surprising maturity, boundless imagination, and rare musical sensitivity.

Last season, Maxim Bernard made his debut with the world-renowned chamber orchestra Les Violons du Roy. Also, he performed the Canadian Premiere of Ginastera's Second Piano Concerto with Orchestre Métropolitain at the Maison Symphonique de Montréal in January 2014.

maximbernard.com



Maxim Bernard is represented by Richard Paul Concert Artists
www.greatconcerts.com



There is more than one story
at the heart of the Isabel Bader Centre
for the Performing Arts

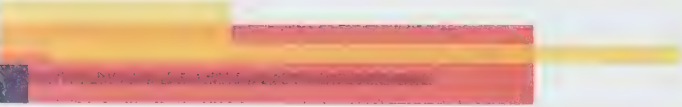
There is a story about love, certainly.
It is about two remarkable people and their love for each
other, for the arts, and for an institution perched on the
shores of Lake Ontario. Another is about persistence and
vision and what happens when, against all odds, you refuse
to give up. Finally, there is a story about legacy. It is about
striving for the extraordinary and knowing that what you do
today will be remembered for generations.

A long-held dream

The dream of having a purpose-built concert hall at Queens has been a long-standing one. For decades, individuals and committees alike have mulled over the idea and debated the possibilities. Certainly, it has always been a priority for The Society of Music, where the lack of dedicated space for rehearsals and performances has been lamented since the School was first established in 1969. While there were promising plans to build a resident recital hall adjacent to Harrison-LeCaine Hall in the early 2000s, they were reconsidered after it was deemed that additional building would be too disruptive in the existing landscape.

That's when Queens University's most generous benefactors, Albert and Isabel Baile, stepped forward to make history by providing a lead gift that would finally get the project off the ground. In many ways, it was a perfect fit. The couple had already given back to Queens in various ways, transforming the campus, supporting scholarships and faculty positions, and obtaining one-of-a-kind instruments. The Baile's passion for the arts was already well established, with their passion for and knowledge of Dutch and Flemish music as a central part of their lives.



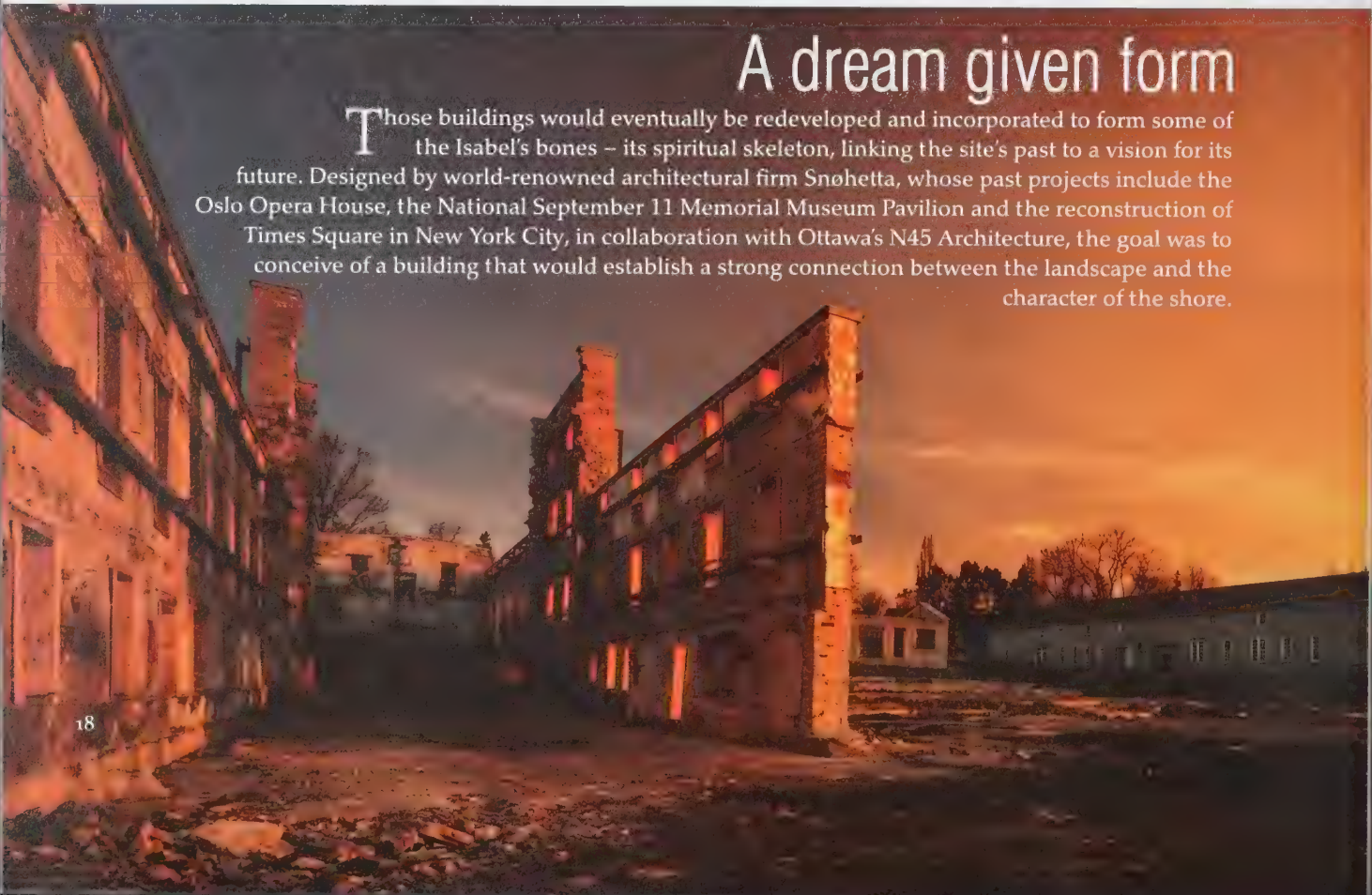


Both Isabel and Alfred were on-hand October 1st, 2009, the day ceremonial shovels went into the ground on the Kingston waterfront and the dream formally moved towards palpable reality. Three years earlier, Principal Karen Hitchcock had begun negotiating with city officials for Queen's to purchase two 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 the 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.

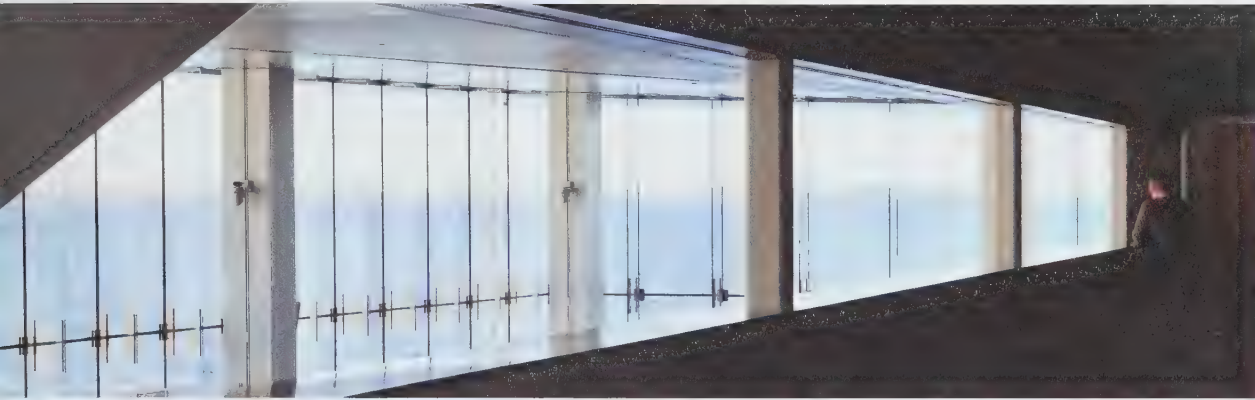


A dream given form

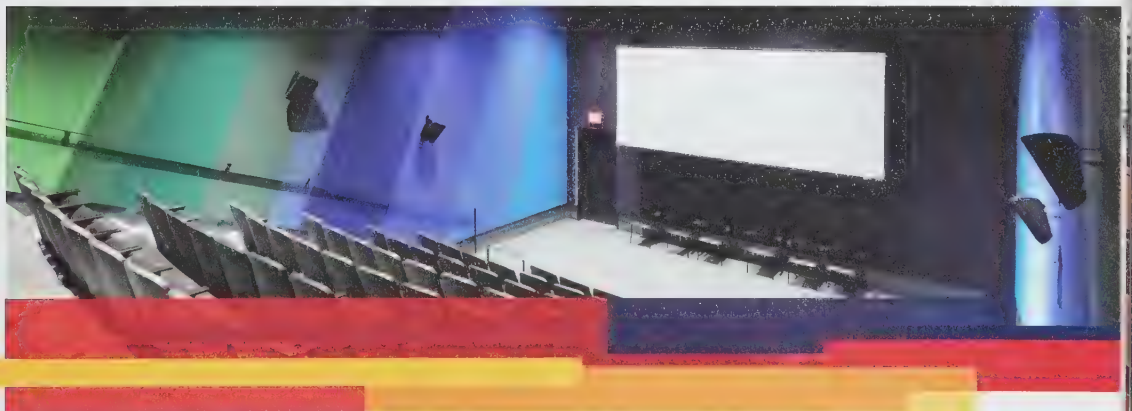
Those buildings would eventually be redeveloped and incorporated to form some of the Isabel's bones – its spiritual skeleton, linking the site's past to a vision for its future. Designed by world-renowned architectural firm Snøhetta, whose past projects include the Oslo Opera House, the National September 11 Memorial Museum Pavilion and the reconstruction of Times Square in New York City, in collaboration with Ottawa's N45 Architecture, the goal was to conceive of a building that would establish a strong connection between the landscape and the character of the shore.



Snøhetta Founding Partner Craig Dykers envisioned a light-filled space that would also feel natural – as if it had always been there. It was that desire that led to the use of limestone, reimagined in monolithic, organic-feeling slabs, as well as salvaged floors, joists and columns from the original buildings. The acoustically superior concert hall, a warm wood-lined space with seating for 566, was imagined as a building within a building surrounded by a two-foot thick concrete wall designed to muffle noise. Its curved walls – wood designed to interpret limestone outcroppings – cut echo and improve acoustics, along with the use of motorized drapes that permit even more customizable sound.



The acoustics, designed by New York-based Arup, were conceived using their Virtual SoundLab technology, which allows the environment of a space to be listened to before it is even built. Led by acoustician Joe Solway, the Arup team worked closely with the architects to devise an acoustical surface texture that would complement the building's physical environment. Working back and forth, the two teams devised a shared interpretive model that would meet the needs of both. Whether you've just entered the lobby, are sitting in a classroom, or watching a performance in the studio theatre, the sounds you will be hearing or not hearing – from mechanical hums to lighting – and the responses they elicit in the user have all been carefully considered. In addition, the team at Theatre Projects Consultants, led by managing principal David H. Rosenberg, have served as the project's theatrical conscience, helping to bridge the gap between the performance and construction elements from the beginning.





Imagining a future

But the students inhabiting the Isabel's bright learning and working spaces likely won't put their attention on those details. Certainly, they will be conscious that theirs is an extraordinary building. It will be heard by the music students tuning their instruments in the Principal Emerita Karen Hitchcock Rehearsal Hall or singing together on-stage in the performance hall, felt by film and media students working together on assignments in the student lounge or watching films in the 92-seat film screening room, and experienced by drama students mounting productions in the flexible, 100-seat Power Corporation of Canada Studio Theatre. But at some point the details will simply become part of the experience, not elements to focus on. Instead, they will be busy bringing it to life.

The interdisciplinary nature of the Isabel will allow both students and faculty from across the university's creative arts disciplines to work together more collaboratively. The exceptional facilities will open up more possibilities for visits and workshops from leading artists and industry experts, not to mention world-class performers.

The Isabel is a building that will change the course of Queen's history. Together with the Tett Centre for Creativity and Learning, it will become part of an integral arts hub for the Kingston community, creating opportunities, fostering innovation and making space for the mysterious energies constantly playing a hand in human creativity. In helping to bring the Isabel to life, Alfred and Isabel Bader have 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, has allowed architects and engineers to bring a project of the imagination to fruition. It will allow faculty members to envision new arts programming. And it will, without a doubt, provide Queen's students with opportunities that haven't yet been conceived.

There will, undoubtedly, be many more stories.

Simply stunning!

To all who made the Isabel happen,
congratulations and thank you from the
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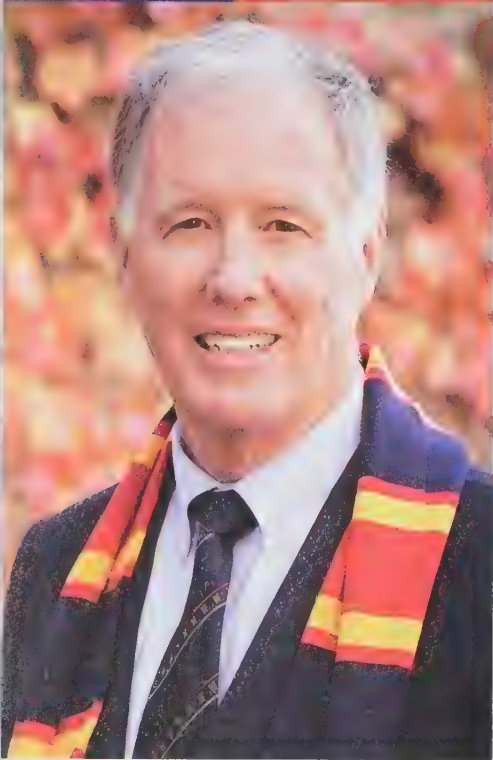
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How wonderful that one of my first acts as Chancellor is to celebrate the opening of this magnificent facility. My deepest thanks and congratulations to everyone involved – from the elegant design through to the execution of the finest details. We are fortunate to have worked with skilled professionals on every aspect of the centre.

The students of Queen's are going to be the beneficiaries of this space for years to come. Performing and learning in a beautiful building – in an inspiring setting – can only lead to the best of outcomes. Our students have been involved in the project at every step and have been among our most enthusiastic supporters.

I envy the first-year Class of 2018 and the experiences they will have over the next four years. They will have so many unique opportunities to learn their crafts, interact with world-renowned performers and explore their passions.

Cha Gheill.

Sincerely,
Jim Leech, MBA'73
Chancellor




On behalf of the Board of Trustees at Queen's, I would like to congratulate all those involved with the Isabel Bader Centre for the Performing Arts. As we celebrate the newest addition to the Queen's learning landscape, we recognize the contributions of so many members of our community. Thank you to everyone involved for your hard work, support, and dedication to this project.

I know that the staff and students of Queen's will use the space to the fullest – the teaching and learning opportunities are second to none. We look forward to welcoming performers of the highest calibre to educate and entertain both the university and the wider Kingston community.

The Isabel is an outstanding example of the power of collaboration. Our university, three levels of government, and our philanthropic community have created a place that no single group could have accomplished alone. Queen's must continue to look for partnerships like this as we strive to remain a relevant and vibrant organization.

Congratulations!

Sincerely,
Barbara Palk, BA(Hons)'73
Chair, Board of Trustees



The original pine, hemlock and spruce floors found in the old brewery building that forms the heart of the Isabel were removed during the initial construction. Placed in storage, this old-growth, heritage wood was later re-milled and used as a finish in the building.

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Queen's

ALUMNI REVIEW

Issue 3, 2014

The magazine of
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Gordon Smith
(Arts and Science)
and Margaret
Walker (Music)
take in the new
concert hall at the
Isabel.



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SUZY LAMONT

COVER:
Exterior of the
Isabel Bader
Centre for the
Performing Arts
PHOTO BY SUZY LAMONT

COVER STORY

A dream realized

Queen's students and faculty explore the brand-new Isabel Bader Centre for the Performing Arts and talk about the world of opportunities created for them in the new facility.

BY MEREDITH DAULT, MA'11



22

JOHN COLON

FEATURE REPORT

Big in the Windy City

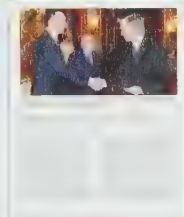
He has found a home teaching at Wendell Phillips Academy, on Chicago's troubled south side, and now Troy McAllister, Artsci/PHE'03, has turned around his school's football program and is inspiring his student athletes to strive for excellence.

BY MIKE CLARK



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A special insert
from the Faculty of
Arts and Science



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Telling our stories



Remarkably, in its 88 years of publication, the *Queen's Alumni Review* has had only four editors: Gordon J. Smith, BA 1912, BSc 1915; Herbert Hamilton, BA '32; Cathy Perkins, Arts '58; and Ken Cuthbertson, Artsci '74, Law '83. Earlier this summer, after 28 years at the magazine's helm, Ken decided to take early retirement in order to focus on his book projects. I feel very fortunate to have been named the publication's fifth editor, a position I stepped into this month.

I have talked with many of you over the last few years, either through my work on the Keeping In Touch notes or in my role as manager of alumni marketing and communications in Queen's Advancement. It has been my privilege to help tell your stories, from celebrating a reunion to honouring a family member who has died. As a fourth-generation Queen's grad myself, I value the history and traditions of our university. I also love being immersed in the academic environment, learning about the research and teaching initiatives happening all around me on campus. Being editor of the *Review* really is my dream job. I get to tell the stories of Queen's past, present and future.

Speaking of the past: on my desk I have a copy of the very first issue of the *Queen's Review*: volume 1, issue 1, published in March 1927. The contents of that first issue included an overview of the (then) very new alumni association, articles by both the university's chancellor and principal, stories on Queen's alumni, academic research and football, a report on the first Queen's alumni reunion and class notes.

The issue you are reading now – volume 88, issue 3 – may look quite different from the 1927 version, but at heart, it tells the same kinds of stories. In our cover story, we explore the new Isabel Bader Centre for the Performing Arts and talk to students and faculty about the interdisciplinary learning opportunities made possible in the new building. David Dodge muses on the connections he has made with Queen's students during his tenure as Queen's chancellor. Principal Daniel Woolf explores the challenges and rewards of teaching. We highlight innovative alumni working in the arts, sports, business and education. We celebrate milestone anniversaries, highlight current Queen's research and explore advances in pedagogy. In addition to our regular stories, with this issue we debut new online content to complement the print stories. I've asked alumni to share career advice with current students and recent graduates. You can find these and other stories at alumnireview.queensu.ca.

I know that many of you will miss Ken. For 28 years, he was the guardian of the *Alumni Review*. I asked him if he wanted to say a formal goodbye in this column, but true to his nature, he declined.

I am grateful to both Ken and to Cathy Perkins for their invaluable support and mentorship over the last five years. I will strive to do them both proud.

I look forward to hearing your feedback on this issue. Please don't hesitate to get in touch if you have updates or story ideas to share. And if you're on campus, please drop by my office to say hello. I'm now on the first floor of Richardson Hall.

Cha Gheill!

Andrea Gunn, MPA '07, Editor
review@queensu.ca



Queen's
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Volume 88, No. 3, 2014
review@queensu.ca
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letters

TO THE EDITOR



Remembering David Bacon

David Bacon, Professor Emeritus (Chemical Engineering) and former dean of Applied Science, died April 13.

I received an email from Albert Norris, a professor of mine. The subject simply read David Bacon. I immediately knew the news was not going to be happy. Al informed me of David's passing.

As is the case when receiving news like this, I began to reflect on the man who was my teacher, my confidant and my friend. Sometimes my reflections were with sadness, sometimes with a smile but always with a sense of pride at being his student.

All of my professors were demanding but David was on a level unto himself as he was one of the most demanding teachers I ever had. When I gave him what I thought was my best, he informed me, in his own way, that I could do better. I remember the simmering terror I felt going into his exams, midterms or finals, it didn't matter. Too much information for my small, sleep-deprived brain to absorb and wondering if I did well enough or at a level that David was happy with.

When I was struggling with a decision at the end of third year as to whether I should accept an offer of summer employment with a Dutch

chemical company, I spoke with Professor Bacon. I had already accepted a position when that opportunity opened up. I thought I knew what he would say but I also knew he would listen to me. He did not tell me what I thought he would; it was quite the opposite. I happily followed his advice and ended up in Holland for a summer working as a student engineer.

When I was having difficulty with my fourth year thesis, I would speak with David. He was not my thesis advisor, but again, I knew he would listen and he would give me his view.

After graduation ceremonies in May 1979, the department had a reception for the new grads and their parents. When I introduced him to my parents, he spoke with them about me and told them what a pleasure it was to have taught me. My parents and I never forgot his comments.

For the last twenty-five years, I would look forward to the annual Christmas letter David sent to my wife and me. He always signed them with a short handwritten note afterwards telling me how he cherished the fact we still kept in touch. I believe I will miss these notes, most of all.

Nick Petruzzella, Sc'79, MBA'86



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UNIVERSITY COMMUNICATIONS

Jill Scott is leading the charge to transform the Queen's learning experience.

Jill Scott's eyes light up the minute someone mentions the word "teaching."

For the German professor and vice-provost (teaching and learning), pedagogy is a passion.

"I see being here at Queen's as an enormous privilege," says Dr. Scott, who took on the newly-created vice-provost role in 2013. "People trust us with students, and we owe it to them to demonstrate that students have learned."

Though it is a relatively new portfolio, Dr. Scott has accomplished much in the last year. Together with Brian Frank, Professor and Director of Program Development in the Faculty of Engineering

and Applied Science, she co-chaired the Provost's Task Force on the Student Learning Experience.

The task force, which included faculty members, students and administrators, released its Teaching and Learning Action Plan in March 2014.

The plan, which includes 15 teaching-related recommendations, provides a road map for the future of teaching and learning at Queen's. Read it online at bit.ly/QAR31280.

Recommendations include everything from establishing a University Teaching and Learning Committee and developing university-wide support for eLearning, to creating mechanisms to hire teaching-focused faculty positions that include scholarship of teaching and learning in higher education.

"We spent a lot of time asking ourselves: What is the essence of student engagement? What is the best way to ensure that students come away with the best possible learning experience?" says Dr. Scott. "We also looked at best practices across the sector – what other institutions are doing that we,

as a quintessential balanced academy, could also be doing."

Dr. Scott notes the growing push towards assessing student learning, and focusing on learning outcomes, is changing the way people view the learning experience.

"It's about teaching people to be lifelong learners, to understand themselves as learners," she says.

"What are the most important skills? They're the transferrable skills."

That means ensuring that teachers are thinking more deliberately about incorporating opportunities for students to learn critical thinking, problem solving, and communication skills, and providing spaces that enable those opportunities. The recently renovated Ellis Hall classrooms are a shining example of how changes to physical space can improve the student learning experience. (*See story on page 21.*)

But Dr. Scott also points out that transforming learning spaces goes beyond classrooms, citing the recent Library and Archives Master Plan (LAMP) as one that prioritizes "community" spaces that encourage active learning for individuals and small groups.

Community learning spaces are also being created online. Queen's was recently awarded funding to design and host 13 online courses, receiving 19 per cent of the total funding available through the new Ontario Online initiative. The courses run the gamut from Anatomy of the Human Body to Introduction to Literary Study to Engineering Economics.

Many instructors are also bringing aspects of more traditional courses online, incorporating videos, readings and online discussion to enhance the in-class learning experience.

"I believe in transformative learning, and that every learning experience should be transformative in some way," she says.

Next up for Dr. Scott and her team is to revise the name, mandate and scope of the teaching and learning service unit (currently called the Centre for Teaching and Learning).

"We're trying to help our students become future leaders, to lead them to leadership. There's just nothing more inspiring than seeing that transformation happen right before your eyes."

■ **Kristyn Wallace, Artsci'os**

The challenges and rewards of teaching

Making teaching a priority benefits both students and instructor.

BY PRINCIPAL DANIEL WOOLF

In 1984 I returned to Queen's and took up a post-doctoral fellowship in the Department of History, where I taught my very first course, on 16th-century England, to a class of about 25 in the basement of Jeffery Hall. I've thought of that class often over the years; I'm still in touch with a few of its members, one of whom is now also a faculty member at Queen's, and another of whom went on to become a prominent Canadian politician. Watching what one's former students do with their lives is perhaps the single greatest reward of being an academic.

Having now been on the instructor's side of the desk for three decades, at Queen's and four other universities, and having taught dozens of courses, I have noticed huge changes in technology and pedagogical methods – the overhead projectors I used for years are largely a thing of the past in the era of Moodle and YouTube. One thing, however, hasn't changed. Effective teaching depends less on delivery methods, or technology, or even outright mastery of the material, than it does on a passionate enthusiasm for the subject and ability to arouse something like the same interest in students. Although opportunities to teach in my current role are limited, I have done some undergraduate teaching every year since I have been back at Queen's as principal, including "guest" appearances in the same first-year course I took as a student nearly 40 years ago.

Doing even this very modest amount of teaching takes time away from my duties as principal, but it has been eminently worth it, and I'm planning to continue the practice in my second term.

There are a number of reasons why I do so. First, academic administrators are academics first and administrators second, even if their duties can take them away from the classroom and their research for extended periods. (My own first year English professor, now retired, reminded me on my appointment that the title of principal meant "principal professor".) Secondly, it's a great way to keep up with my fields of interest (early modern British history and the history of historical writing). Thirdly, I get a charge out of sharing my enthusiasms for sometimes-recondite topics with our students, who are always very strong. Fourthly, teaching is something of an intellectual workout for me – not always easy and requiring



Principal Woolf leads a group of students in discussion.

effort. Some people are naturally very strong, instinctive teachers. For me, it's always been something I have had to work at to improve. One experiments with different techniques in the classroom, and sometimes they don't go the way we hoped; I've had my share of flops. But just as we tell our students not to be afraid of failure, we as faculty need to be prepared to try new techniques, add difficult readings or assignments that may not result in successful sessions. One hopes that each iteration of a course is an improvement on its predecessor. In short, teaching should be as much a learning experience for the instructor as it is for the student.

That's true for the university as a whole. Queen's is committed under our Academic Plan and Strategic Framework to continuing to improve the in-class experience of our students. You'll hear more about some of these initiatives in the next few years. Personally, I'm really excited about these, not least at the prospect of learning some "new tricks", older dog though I may be. ■

"Teaching should be as much a learning experience for the instructor as it is for the student."

QUID novi?

**being a compendium of "What's new" on campus*

Chemistry medal returns to Queen's

In 1935, Norah McGinnis graduated from Queen's with a degree in chemistry, one of a very few women in the Department of Chemistry at that time. She was awarded the medal (pictured right) as the top chemistry student in her class. Dr. Nick Duesbury, Artsci'87, found the medal while searching for Queen's memorabilia online. He donated the medal to the Department of Chemistry.

Following the completion of her master's degree at Harvard, Norah McGinnis returned to Queen's, where she worked as a tutor in the Department of Chemistry. She also conducted research with Professor J.A. McRae, MA 1909, LLD'56 (and head of the department, 1940-56). In 1939, she continued her studies at Oxford, joining the research group of Sir Robert Robinson (recipient of the 1947 Nobel Prize in Chemistry). Dr. McGinnis completed her D.Phil. on the total synthesis of substances related to plant steroids. She published a number of articles on her work in academic journals.



Dr. Norah McGinnis's 1935 chemistry medal is now on display in Chernoff Hall.

UNIVERSITY COMMUNICATIONS



Gaels 2014 football schedule

August 24 vs. Concordia

September 1 at Windsor

September 6 vs. Ottawa

September 13 vs. Western

September 20 at Guelph

September 27 at McMaster

October 11 vs. U of T

October 18 vs. York

October 25 at Carleton

All games start at 1 pm.



IN MEMORIAM

Peter Harcourt, founder and first head of the Department of Film Studies, died July 3 in Ottawa. Read a memorial piece by filmmaker Peter Raymont in the online *Review*.

Bill Newcomb, retired professor (Biology) died June 8 in Battersea, ON. Read a memorial piece by Professor Christopher Moyes in the online *Review*.

Peter Roeder, Professor Emeritus, Geological Sciences, died June 7 in Kingston.

Reginald W. Smith, Professor Emeritus, Mechanical and Materials Engineering, died May 3 in Kingston.

Hugh Thorburn, Professor Emeritus, Political Studies, died June 3 in Kingston. In his memory, contributions may be made to Queen's University Political Studies Scholarship Fund.

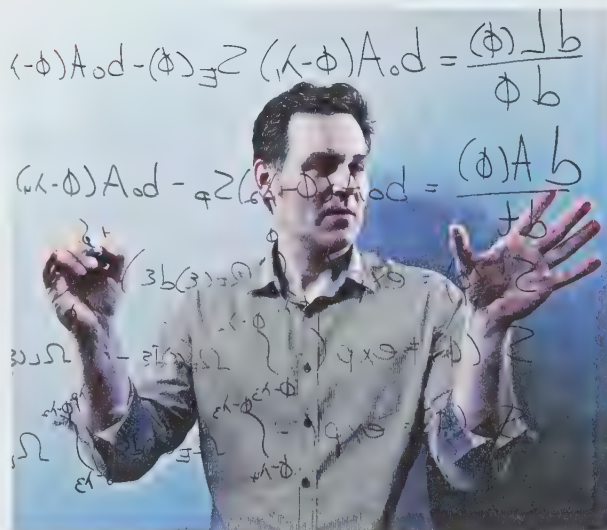
If you would like to share your memories of any of these professors, email us at review@queensu.ca.

Research at Queen's

(e)AFFECT – Effecting Change, Affecting Lives – is your source for research news and stories at Queen's. The magazine features research happening across disciplines by faculty and students that addresses many of the world's biggest challenges.

In the latest issue...

- Find out how biologist Bill Nelson is bringing together mathematical and experimental biology to study population dynamics, including outbreaks of the tea tortrix moth.
- Follow the changing depictions of ostriches in art from the Middle Ages through to the High Renaissance with Professor Una D'Elia (Art History).
- Discover the complicated realities of debt, and what it means to live in a "debtfare state," with the work of political scientist Susanne Soederberg.
- Question how history can be global at the same time as it is both national and local with history professor Amitava Chowdhury.
- Have a heart-to-heart with Dr. Stephen Archer, Head of Medicine and Professor of Cardiology.



Biology professor Bill Nelson.

Contact research@queensu.ca to receive a hard copy of the magazine and/or to be added to the mailing list.
An accessible PDF is available online at: bit.ly/QAR31281

AS YOU CELEBRATE THE PAST,
CONSIDER THE FUTURE

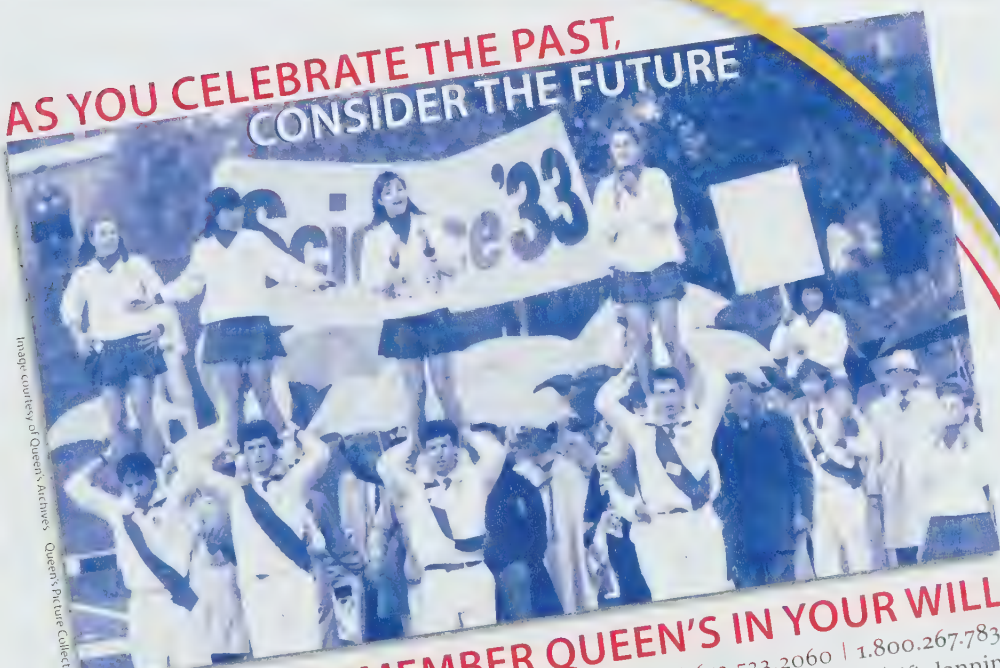


Image courtesy of Queen's Archives Queen's Picture Collection

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QUID
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Holly Cole beams after being named a Doctor of Laws at Queen's convocation.



UNIVERSITY COMMUNICATIONS

Honorary degrees

The following distinguished individuals received honorary degrees at spring 2014 convocation ceremonies:

- Bernard Langer**, DSc, world-renowned surgeon;
- Carolyn Acker**, DSc, founder of Pathways to Education;
- William MacDonald Evans**, LLD, pioneer of the Canadian space program;
- Regina Rosen**, LLD, Kingston community activist and volunteer;
- Holly Cole**, LLD, celebrated singer-songwriter and philanthropist;
- Robert S. Prichard**, LLD, leader in higher education, law, public service and business;
- Carlos Varela**, LLD, acclaimed Cuban musician;
- Annemarie Bonkalo**, LLD, first female Chief Justice of the Ontario Court of Justice.

■ In the *Review* online:

- Remembering Film House and Peter Harcourt
- A kindness long remembered: Ben Scott BA'38, MD'43
- Career advice for new grads from Cynthia Johnston Turner, Annette Bergeron and Leslee Thompson
- ACE alumni Jun-Hye Ahn, Dean Armstrong and Jo-Anne Lachapelle-Beyak
- Driftwood Theatre Group celebrates 20 years
- Following the call of the North: Queen's alumni in Fort McMurray
- Brushes with the law: author and illustrator Richard Ungar, Law'83
- Speaking out as an introvert: the 70th annual Andrina McCulloch Speaking Competition

CORRECTION

In *Issue 1-2014*, we stated that Justice George E. Carter had received an honorary degree at fall 2013 convocation. In fact, he was unable to attend the ceremony. Justice Carter, a lawyer and the country's first Canadian-born black judge, will receive his LLD in Toronto at a later date.



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The Empress celebrates a milestone

Founded in 1994, the University's only student-run bilingual publication celebrates its 20th anniversary this year.

Anyone looking for Lauren Hu, Com'16, last term would have found her in the University Archives. That's where she spent much of her spare time, poring over back issues of *The Empress*, the campus's only bilingual student publication. But not in Canada's two official languages.

Lauren is the 2013-2014 executive director of *The Empress*, a Chinese-English publication that was launched in 1994. In the spring, she, editor Jane Shui, Com'16, and their 20-member student editorial team created a 20th anniversary edition. In preparation, Lauren spent many hours combing through back issues to learn more about what was on the minds of the students who first created *The Empress*.

"When they started it, they really wanted to appeal to new immigrants," says Lauren, who moved to Calgary from China when she was a teenager. "Back then, most of the Chinese students at Queen's were from Hong Kong. It was a very small population. So they came up with the idea of creating a publication that would serve as a bridge on campus, allowing Canadian students to better understand Chinese culture and helping Chinese students become more immersed in the mainstream."

First published in English and "traditional Chinese", the standard characters used in Hong Kong, *The Empress* moved into publishing in simplified Chinese as more students from mainland China began arriving at Queen's in the mid-2000s. "As the Chinese economy bloomed, more Chinese parents began sending their children to Canada for a better education," Lauren notes.

In 2010, the publication took on the name "Queen's Chinese Press" to reflect that cultural shift.

In a bid to broaden readership, Lauren changed the publication's name back to *The Empress* when she became executive director last September in hopes of appealing to a broader, more diverse audience. Lauren says that while most contributors are bilingual, fluency in Chinese isn't a prerequisite for getting involved. "We have translators available," she says.



Lauren Hu, 2013-2014 executive director of *The Empress* (right) and her editor, Jane Shui.

The 20th anniversary edition of *The Empress* included reprints of archival stories as well as some editorial content that was published in traditional – rather than simplified – Chinese characters. "We wanted to recall what mattered to students in past," says Lauren, "from what they thought about Hong Kong being returned to China in 1997, to their reaction to 9/11 and other world events."

Lauren, who plans to specialize in accounting and finance, says her involvement with *The Empress* has given her opportunities to learn a lot about Queen's, and even more about business. "There's nothing more practical than this magazine," she laughs. "I've been able to apply all my business skills, from marketing to giving presentations."

However, she says the best part of being involved with *The Empress* has been being connected to something more enduring than her own time here at Queen's.

"I hope I can pass on the spirit of *The Empress* to the next generation of students," she says. "Hopefully one day someone will pick up all our articles and be blown away by the devotion that we brought to the publication."

■ Meredith Dault, MA'11

The artist as educator

Thirty years ago, the Queen's Faculty of Education introduced its unique Artist in Community Education (ACE) program. The goal of ACE was to provide practising artists with the teaching tools they needed to pursue classroom, community outreach and arts leadership careers. "The program was started by Martin Schiralli, whose field was aesthetic education, and David Kemp, then-associate dean of Education [and former head of Drama]," says program coordinator Aynne Johnston, a 1986 ACE alumna herself, and associate professor in the Faculty of Education.

Of the impetus to start the program, David Kemp now says, "it was the sense that there were a large number of creative artists with tremendous work experience who could contribute greatly to the education system." From the start, the program was deliberately small and its programming multi-disciplinary. "I liked the idea of a medieval university," he says, "when one's studies ranged across a number of disciplines. When you specialize too early, you lose that breadth of understanding."

"The program still is the only one of its kind in Canada. It recruits talented professional artists and certifies them to become artist educators," says Johnston. "A student coming into the program may be a highly talented musician. But he may not necessarily know how music translates into the classroom," she says. The program attracts primary-junior and intermediate-senior teacher candidates,

ACE students take part in a dance workshop. Students explore art forms outside their own specialization in order to give them an understanding of all arts.



PAUL VERNON, FACULTY OF EDUCATION

as well as artists who wish to explore career opportunities outside the classroom. ACE remains small, usually accepting no more than 25 students each year.

ACE students come into the program trained in visual arts, drama, film, creative writing, music or mixed media. Because they come from a variety of backgrounds, they receive intensive training in aesthetic education. "If you come in the program as a writer, you will leave having learned about painting, dance and other art forms from your classmates, the instructors and the artists-in-residence. Introverts learn from extroverts, and vice versa," says Johnston. "The artists form strong bonds with each other, becoming a close-knit community."

The bonds reach across the years as well, she says, pointing to an active ACE Facebook group that helps current and past ACE students network, share project ideas and connect each other with career opportunities.

Strategizing for the job they want is something ACE students practise in the classroom. Johnston prepares them with an exercise she calls "rejecting rejection." Students open up to their classmates about their dream jobs, and then experience being rejected, often in very colourful ways.

"I've often used Shakespearean insults to make the exercise more creative. The students get rejected eight times by their classmates before they finally get accepted," she says. By then, firmer in their convictions, they can better articulate their goals and refine their pitches.

Students have found the exercise good practice when negotiating practicum placements as well as in their later job searches. "Our students have acquired placements at some of the most prestigious arts institutions all over the world. They have worked at the Whitney Museum of American Art, the Lincoln Center Institute, the Canadian Opera Company and the Shaw Festival, to name just a few," says Johnston. These placements help students understand the type of work they can do as artist educators, give them practical hands-on experience and often launch their careers in new directions.

■ **Filza Naveed, Artsci'13, MA'15**
with additional files by **Andrea Gunn, MPA'07**

In the online *Review* (bit.ly/QAR31248), Andrew Stokes, Artsci'13, MA'14, interviews ACE grads Ju-Hye Ahn, Jo-Anne Lachapelle-Beyak and Dean Armstrong.

Queen's

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Thirty years of micro-nano innovation

CMC Microsystems connects Canadian industry and university researchers.



CMC lab in the early 1990s. The network's earliest computers were disc-driven and had 512KB of RAM.

The "smart phone" existed only in spy fiction when a pioneering student-industry initiative launched at Queen's in 1980 quietly began changing the country's electronics landscape.

At the time, Queen's was one of a handful of Canadian universities doing research and training students in integrated circuit design. (The building blocks of the postwar electronics boom, integrated circuits were made by combining thousands of transistors on a single silicon chip.) This exploratory work was valuable to industry, but its potential was hobbled by lack of access to facilities for making the chips.

Inspired by university activity in the U.S., Jim Mason, Lloyd Peppard and Sid Penstone of Queen's Department of Electrical and Computer Engineering convinced Bell Northern Research (later Northern Telecom), then Canada's only silicon fabrication facility, to manufacture the students' designs. "This was important because the only way you could find out if your design worked was if you could make it and test it," Professor Penstone says.

The experiment proved so successful that, in 1982, BNR made its facilities available to all Canadian universities – on the condition that Queen's coordinate the process. The Queen's trio turned to one of their own, Dan Gale, Sc'76, MSc'78, an electrical engineering graduate with a background in optical signalling, to manage the activity. (It was a prescient move. Today, there is increased mixing of optical and electrical signals, and Gale, VP and CTO of CMC, has encouraged Canadian leadership in this field.)

Thus began a unique, national ecosystem that has been building Canada's strength in micro-nano innovation ever since. Envisioned by BNR's Douglas Colton (and president of CMC, 1984-93),

and Andy Salama of U of T, and established in 1984 with support from the Natural Sciences and Engineering Council, it comprised a Canada-wide National Design Network of researchers, students and BNR, and an administrative body at Queen's called the Canadian Microelectronics Corporation (now CMC Microsystems).

CMC enabled the Network's groundbreaking work by managing the university-industry projects, sourcing, loaning and supporting industry-calibre equipment for enabling excellent research and, years ahead of the internet, facilitating cross-country knowledge-sharing via electronic networks.

In the 30 years since, with the support of NSERC and the Canada Foundation for Innovation, CMC's offerings, expertise and activities have expanded, and increasing numbers of Canadian companies are finding their competitive edge through working with the NDN and CMC.

Today, the National Design Network links almost 1,000 professors, 7,000 other innovators (from undergrads to postdoctoral fellows) and research staff at 54 institutions across Canada with more than 600 industry collaborators (including at least 50 NDN startups), more than 30 fabrication partners, and numerous related national and international organizations. NDN innovations span electronics and computing to health care, energy, the environment, transportation and aerospace.

"The core value of CMC is research excellence, in the belief that this leads to long-term wealth creation that benefits all Canadians," says Ian McWalter, President and CEO of CMC. "The NDN supports this value-add by being an 'honest broker' in the development of collaborations among researchers and between universities and industry."

That value-creation also means keeping the Network at the forefront of technological change through strategic change. CMC has already begun this shift, with a focus on future-oriented technologies, processes and expertise for building Canadian strength in advanced manufacturing. "Microsystems and nanotechnologies are the innovation enablers in Canada," says Dr. McWalter. "The university-based facilities and prototyping capability of our network provide a bridge to a new manufacturing economy. The NDN has the people, the experience and the know-how to drive this manufacturing renaissance."

■ **Mary Anne Beaudette, Ed'96**

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Q & A

with David Dodge

After two terms as the university's chancellor, David Dodge, Arts '65, LLD '02, hangs up his ceremonial garb. The Review caught up with him as he prepared to preside over his final convocation ceremonies.



Chancellor Dodge shares a moment with a new graduate at convocation in May.

Take me back to first taking on the role of Chancellor in 2008. What drew you to the position?

It all started because I had been talking with the then-board chair, John A. Rae, someone I had been an undergraduate student with, about wanting to make a contribution to Queen's. John said "Charlie (Charles Baillie) is going to retire – why don't you consider being chancellor?" At that time, the university was facing some challenges because Principal (Karen) Hitchcock had just resigned.

So where the role of chancellor is normally ceremonial or ambassadorial, it ended up being a much bigger job than one might have imagined. As well as working to find a new principal, I was involved in the restructuring of the board and university council, too.

Your presence at convocation is legendary. What is your secret for captivating the audience the way you do?

That's easy. Everyone is happy on convocation day. Students are happy, parents are happy. The faculty is happy because it's the end of the year. It's infectious. It can be a challenge because we do so many over the course of the convocation period. That said, each ceremony has a particular character, so in many ways they are all different.

You make a point of having conversations with graduates as they cross the stage. Why?

I like to hear what they are going next. Each graduate crossing the stage is an individual, and when I can, I like taking a little time to chat. It's always really interesting. I can't ask everyone about what their plans are, but in the smaller ceremonies, there is always a little bit of time.

What do you anticipate you will miss most as you leave this role?

Whenever you leave something it's always the people you miss most. I will miss the people I have worked with, both those here on campus and those on the board of trustees and on university council. But most of all, I will miss the cheery faces of our students.

What sort of challenges do you see on the horizon for Queen's?

I think, going forward, that it will be important to find ways to

adapt our teaching and learning process for the 21st century, building on the strengths our students bring, but also accommodating the weaknesses they may have. We are going to have to find a way, particularly at the undergraduate level, to retain the essential humanity and sense of community that marks Queen's, while also providing an intimate learning experience where students can interact with faculty and their peers in a way that will help them to develop their critical thinking skills. That may mean moving away from the standard 'three lectures a week and a few exams' approach, to a much more interactive approach. It will be important that students have the chance to get a real academic experience right from first year, rather than just floating in classes of several hundred students.

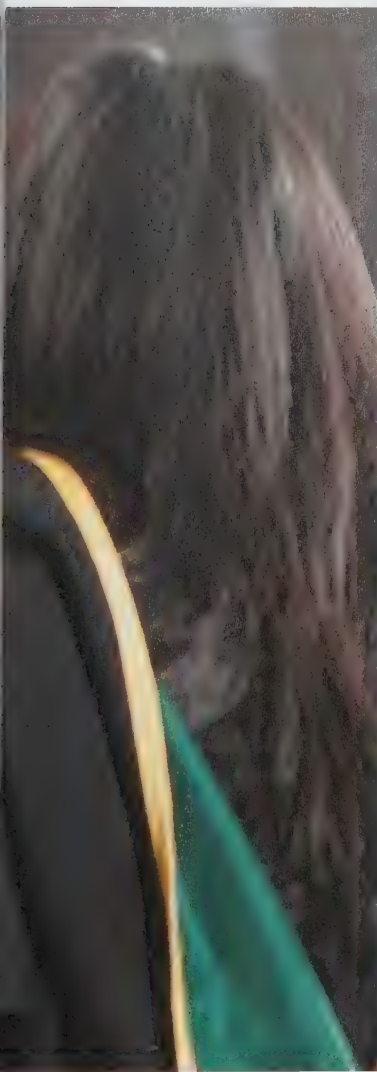
How do you anticipate maintaining your ties to Queen's after you relinquish your title?

I maintain a professional connection to Queen's through the Economics department, the School of Policy Studies and the School of Business, and that will continue. Hopefully I will wind down a little, but I expect that my connections will continue the same way they did when I left Queen's as a teacher in 1972.

If you could pass on one piece of advice for the class of 2014, what would it be?

We're looking for today's graduates to be very innovative going forward. But the road to innovation will include many failures along the way. My message is that these graduates should not be afraid of failure. Failures are just stepping-stones! Indeed, take risks, fail, and then march on.

■ Meredith Dault, MA '11



UNIVERSITY COMMUNICATIONS

A dream realized



Film major Charlotte Orzel, Artsci'15, remembers getting her first look at the Isabel Bader Centre for the Performing Arts – also known as the Isabel – back in April. “The first time I walked in, it was pretty spectacular!” she says. “It’s so open, there is so much light, and the performance hall is amazing.”

She has good reason to be enthusiastic. When the Isabel formally opens in September, Ms. Orzel and her classmates will be among the first to call the 80,000 square foot facility home. The building was designed by world-renowned architectural firm Snøhetta (past projects include the Oslo Opera House and the National September 11 Memorial Museum Pavilion in New York) in collaboration with Ottawa’s N45 architects. Lead architect Craig Dykers wanted the building to establish a strong connection between the landscape and the character of the shore.

The Isabel houses the Department of Film and Media, and will provide learning and working

spaces, as well as exhibition and performance spaces, for the School of Music, the Department of Drama and the Bachelor of Fine Art program. The building also boasts a flexible 100-seat studio theatre, a film screening room and a multipurpose rehearsal hall.

But it is the Isabel’s acoustically superior concert hall, a warm, wood-lined space with seating for 566 that is making Kingston the envy of music lovers across the country. Virtually a building within a building, the intimate hall is surrounded by two-foot thick concrete walls that muffle noise. Its curved wooden walls cut echo and improve the acoustics, while retractable, motorized acoustic drapes permit even more customizable sound. The acoustics, designed by New York-based Arup, were conceived using their Virtual SoundLab technology, which allows the environment of a space to be listened to before it is even built.

“This building really is a game-changer for Queen’s and for Kingston,” says the Isabel’s direc-

The new Isabel Bader Centre for the Performing Arts will allow Queen's students and faculty to realize innovative synergies across the arts.

BY MEREDITH DAULT, MA'11



SUZY LANIOT

tor, Jerry Doiron. "It is going to allow our students to learn in state-of-the-art facilities and will make Kingston a destination for international calibre artists." The 2014-2015 inaugural season, which Mr. Doiron programmed, will feature performances by American violinist Sarah Chang, French pianist Cédric Tiberghien, and the Zukerman Chamber Players, among others.

For many on campus, watching the Isabel come to life on the Kingston waterfront has been a dream come true. "I remember first arriving at Queen's in 1988 and hearing people talk about how it was too bad we didn't have a dedicated recital hall," says Gordon Smith, Vice-Dean, Faculty of Arts and Science, and former director of the School of Music. "Most music faculties have such a facility as part of their infrastructure."

Dr. Smith, who soon found himself on a recital hall committee, remembers various discussions on where such a facility might be housed on campus. He says that while there were plans in the early

2000s to build a modest recital hall adjacent to Harrison-LeCaine Hall, the home of the School of Music, they were scrapped when it was decided an additional building would have been out of place in that location. "I remember feeling disappointed at the time," he recalls, "but I agree with them now."

Not long afterwards, however, the university's most generous benefactors, Alfred Bader (Sc'45, Arts'46, MSc'47, LLD'86) and his wife, Isabel (LLD'07) provided a lead gift for the project. In 2006, Principal Karen Hitchcock began negotiating with city officials for Queen's to purchase 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 the Stella Buck building, 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.

In 2009, Principal Tom Williams announced



Gordon Smith and Margaret Walker in the rehearsal hall overlooking Lake Ontario.

SUZIE LAMONT

that the university had secured the funding it needed to pursue the project. "I believe this performing arts centre will be an iconic addition to the already vibrant cultural centre that is Kingston," he wrote in a release to the community, pointing to secured financial backing from the Governments of Canada and Ontario and the City of Kingston, in addition to the Baders' gift, by now substantially more generous.

For faculty in the Department of Film and Media, the news about a potential hub for the university's creative arts disciplines was received with both hope and just a little trepidation. "We were terrifically excited about the prospects for Film and Media curriculum and interdisciplinary adventures. But we were also sad to say goodbye to the Film House," recalls Susan Lord, associate professor and current head of the Department of Film and Media. "It had been home to generations of film students who went on to become very important people on the Canadian cinema scene. Our students really inhabited the building like a house, and it was hard to consider leaving that."

At the same time, it was clear the department was outgrowing the buildings at 154 and 160

Stuart Street that it had occupied for more than 40 years. Due to growth within the film production concentration, there was no longer enough working space for students, nor enough office space to accommodate additional adjunct faculty. The cramped quarters also meant students had to call on their creativity when producing their film and video projects, due to a lack of industry-standard production or sound studios. "In the past we had to be very artisanal in our approach," says Dr. Lord, "though it yielded incredible creativity in fiction, documentary and experimental film and video."

By contrast, the Isabel's spacious facilities mean students will have plenty of room to spread their wings. "I think the new space will gear the future of the program," says Natalea Robyn, Artsci'15, a gender studies major who is taking a minor in film, and who, together with Ms. Orzel, is also working at the Isabel over the summer as part of the Student Work Experience Program. "It will allow us to do more hands-on learning, which is something I know that a lot of film students want. We'll have a sound stage and a light stage and a huge equipment room that can accommodate five times the amount of equipment we currently have. We will also have our own movie theatre, which is super cool!"

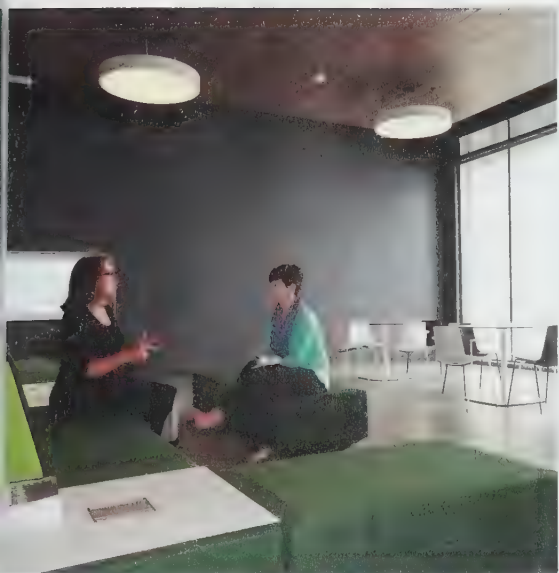
Additionally, both Ms. Robyn and Ms. Orzel are excited about the increased potential for working with students in other disciplines now that they will be crossing paths more regularly in the shared space. "This facility will allow both students and faculty to deepen and formalize collaborations," says Dr. Lord, explaining that short of a handful of interdisciplinary courses shared with the four creative arts units, and the Stage and Screen program, which enables students to take courses in film and drama, there currently isn't a lot of mixing within the disciplines.

For Margaret Walker, Director, School of Music, the Isabel presents a wonderful opportunity for expanding and modernizing learning within the arts. "Music programs are constantly challenged to keep things current while preserving valuable traditions. Much of the music we play and study is over 100 years old," she says, explaining that keeping in touch with the professional world of music making will be key to helping students succeed after they have graduated. "We want our students to be equipped to pursue careers in fields like arts management, audio-visual production, and even music theatre. The interdisciplinary nature of the Isabel will facilitate that."

Dr. Smith agrees. "The Isabel far exceeds historical expectations in every respect," he says. "The concert hall and other performance and learning spaces are spectacular, as is the fantastic location

Attention Film and Media alumni!

This October will be your chance to bid farewell to the Film House and to check out the Department of Film and Media's brand new digs at the Isabel. The Queen's Film Homecoming and Housewarming will be held October 17 - 19. The reunion will involve tours, parties, a banquet and a keynote address from recently retired professor Peter Baxter. For more information, email film@queensu.ca or call 613-533-2178.



SUZY LAMONT

Susan Lord and Charlotte Orzel chat in the airy student film lounge.

on the lake. With this new facility, we are closer than ever to realizing innovative synergies across the arts."

In the Department of Film and Media, plans are already underway to revamp the fourth-year curriculum to make optimum use of the new facilities. Dr. Lord says the space will allow faculty to invite more visiting artists and industry experts to lead workshops and give guest lectures. Beginning in September, film majors will be free to choose a final project that aligns with their interests and the skills they want to develop – from creating a short fictional or experimental film to an installation piece, online magazine or traditional thesis. Based on the success of the interdisciplinary graduate program in cultural studies at Queen's, Dr. Lord, with her colleagues across Arts and Science, hopes to grow a similarly themed undergraduate stream structured around experiential learning.

Mr. Doiron, who hopes to involve students in programming the building in order to ensure they have a strong sense of ownership, says he wants to prioritize having the Isabel's visiting talent connect with the Queen's community, whether that means leading master classes or doing casual Q&A sessions with students. "My biggest fear would be that the Isabel is seen as a pristine recital hall with no real connection to what Queen's is ultimately about. I think it is a hope of Isabel and Alfred Bader's that this building be full of life both day and night. It's my job to make sure that they are not disappointed."

Sitting at tables in the Isabel's student film

lounge, a bright space lined with reclaimed wood and soft benches readily designed for laptop use, Ms. Robyn and Ms. Orzel seem up for the challenge of becoming the first class of students to call the Isabel their own.

"We have this giant, beautiful new building," says Ms. Robyn, "so I feel like we should try and live up to the standard that's been set for us." As a couple in a canoe paddle by on the lake below, Ms. Orzel nods her head in agreement: "At the moment, the possibilities seem endless."

In the online Review, see more photos of the Isabel and learn about named and dedicated spaces in the building. Also online, Peter Raymont, Arts '72, writes about Film House and the late Peter Harcourt, founder of the Department of Film Studies (now Film and Media) at Queen's.

Learn more about the Isabel at thisisabel.ca. ■

<Your Name Here>



SUZY LAMONT

Want to make a lasting contribution to the Isabel's future? Now's your chance to get your name – or the name of a loved one – etched right into the furniture in the performance hall, all while helping to ensure that the Isabel has the equipment and technology it needs to bring high-quality programming to the Queen's community well into the future.

With a \$2,000 donation to the Isabel Bader Centre for the Performing Arts State-of-the-Art Expendable Fund, you can "name" one of the 566 seats in the stunning performance hall. That name – which can be up to 75 characters long – will then be affixed to the arm of a chair.

For more information, contact Lisa Sykes, Development Officer for the Faculty of Arts and Science at 613-533-6000 x 75646, or lisa.sykes@queensu.ca.

INITIATIVE CAMPAIGN

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Active learning in Ellis Hall

Designed to enhance students' learning experiences, three classrooms in Ellis Hall have been renovated to create new teaching and learning spaces designed for active and collaborative learning.

Students slowly trickle in to Ellis Hall Room 319 slightly before 8:30 on a Thursday morning. Melanie Bedore, the instructor for this upper-year social geography seminar, quickly rearranges the moveable chairs. Near the door, she slides the chairs to form a small circle; farther back, she creates small groups of four chairs.

Dr. Bedore begins the class with a short review of post-modern approaches to social justice before moving on to a lighthearted pop quiz based on that week's readings. To lead the discussion, Dr. Bedore sits within the circle – not behind the podium – a deliberate decision on her part.

"I want to convey we are all learning together and I just happen to have a few more years of experience. We are all trying to figure out these problems together," she says.

After the quiz, Dr. Bedore introduces the "learning activity," the focal point of that day's class. The students form five random groups of three or four students. From the assigned readings, each group charts an era of Canada's social policy. Using the whiteboard that rings two walls of the classroom, they record their findings on a timeline that Dr. Bedore sketched out before class.

Soon, the odour from the whiteboard markers overpowers the new carpet smell as the students jot down their points and fill in the timeline. The students then present their work and start a discussion.

As a concurrent education student, Candice Thwaites, ConEd'14, enjoys the group work activities that Ellis Hall 319 facilitates. She says Dr. Bedore's approach is similar to a technique she learned about in an education class: think, pair, share. She finds it helpful to hear how her peers are grappling with the course material.

"It's a lot easier to stay focused on what's going on in the class because it's not too much of you staring at the teacher for hours. It's a lot more interactive which makes things 'stickier' in your brain.



Students in Melanie Bedore's social geography seminar take advantage of the whiteboards along the walls of Ellis Hall 319 to complete a learning activity.

As I am going back and studying for my quiz the next week, I remember pretty much everything because we are actually working with the material. It's easier to remember things when you have this visual aid."

The 90-minute class comes to an end, but most of the students hang around to discuss their group project. Some look over the whiteboard and one student takes a picture of the work for future reference.

After answering students' questions, Dr. Bedore sits down in one of the moveable chairs and reflects on how she prepared for this course, her first teaching experience. She says she was considering active teaching strategies well before she was assigned Ellis Hall Room 319.

"I wanted to teach the course in a more animated way. When I found out I got the room, I started thinking I could do active teaching even better given the physical layout and the whiteboard," she says. "However, I am starting to get a sense of how rewarding the learning activity can be for students. The activities force them to go deeper into the readings and pull out information and key points they believe their peers need to know."

■ Mark Kerr

Explore two more classrooms in a longer version of this story online: bit.ly/QG14210

Big in the Windy City



He has found a home teaching at Wendell Phillips Academy, on Chicago's troubled South Side, and now this Queen's grad has turned around his school's football program and is inspiring his student athletes to strive for excellence.

BY MIKE CLARK

Teacher and football coach Troy McAllister, Artsci/PHE'03, with students DeWayne Collins (left) and Quayvon Shanes (right).



It's a spring afternoon and Troy McAllister, Artsci/PHE'03, is escorting a visitor on a tour of Wendell Phillips Academy, the school where he has taught phys ed and served as head football coach for the past four years.

Wendell Phillips – named in honour of a 19th century American civil rights advocate – is one of Chicago's oldest public high schools (1904). Originally built to teach the children of some of the city's richest families, it became one of the anchors of the Bronzeville neighborhood that emerged as the hub of African-American business and culture in Chicago in the early 20th century.

Down in the school's basement, Troy McAllister and his visitor walk past the weight room where Phillips' student athletes train. "We were real lucky," says Troy. "The school got everything donated, and it replaced some old, old weights that were covered in dust."

Next door, in the old rifle range for the since-discontinued Reserve Officers Training Corps (ROTC) program, is another workout room, this one for cardio exercises.

The tour continues back up to the first floor, where boys and girls in the school's Honors Academy take advanced classes. On the two upper floors are the gender-specific "schools within a school" for boys and girls.

"I'm actually in love with it," Troy says of separating males and females. "You take away a lot of tension that exists between teenage boys and teenage girls, and at least in a classroom setting, you avoid some of those distractions."

One thing that can't be avoided when you're walking around Wendell Phillips, is a sense of history. A wall of fame near the main entrance spotlights scores of accomplished graduates, and a mural in another hallway looks like a who's who of African-American celebrities from the 20th century: iconic singers Nat King Cole and Sam Cooke, legendary poet Gwendolyn Brooks, trailblazing cosmetics entrepreneur George Johnson Sr., actress Marla Gibbs of *The Jeffersons* fame, and on and on.

But Wendell Phillips' history isn't all positive.

While Troy and other teachers there are working to connect the teenagers of the 21st century with some cultural touchstones – the Harlem Globetrotters had their roots here, too – they have to acknowledge some unpleasant chapters as well.

"We've tried to make that big push to bridge the generational gap," Troy says. "The problem was, Phillips was so terrible in the '70s, '80s, into the '90s."

Wendell Phillips was considered one of the worst schools in the city when the Board of Education decided to stage a "turnaround."



JOHN COLON

Wendell Phillips Academy in Chicago.

In fact, the school was troubled well into this century. Wendell Phillips was considered one of the worst schools in the city when the Board of Education decided to stage a “turnaround.” By 2010, the entire teaching staff had been replaced and operations turned over to the Academy for Urban School Leadership, a nonprofit organization whose mission is to improve student achievement in Chicago’s “chronically failing schools.”

During the spring of 2009, when this turnaround was in progress, Troy came to Wendell Phillips to look around. It wasn’t a pleasant sight.

“All the stairwells were cages, screened from the railings to the ceiling,” he says. “And I’d say – for lack of a better word – it was like a prison. [There were] students loitering in the hallways during classes. It wasn’t a learning environment. It was one of those worst-nightmare, worst-scenario situations. You wondered, ‘Why aren’t those kids in class? Why is nobody saying anything to them?’ There were students rolling dice in the corners.”

The school is a very different place today. The stairways are open again. The walls and floors are spotless. Students of both genders wear official school uniforms. Academic test score results are up all across the board, and Wendell Phillips – formerly rated as a Level 3 school, the lowest academic category in the rankings – is now at Level 1, the only neighbourhood school in Chicago to have won that distinction.

Troy is proud to be part of this remarkable turn-

around, both as a teacher and as the head coach of the football team, which is coming off a breakthrough season.

The Wildcats opened the 2013 season in the Preseason Prep Bowl at Soldier Field, the home of NFL’s Chicago Bears. That marathon day of football featured three high school games and a college contest. Wendell Phillips and a neighbouring Catholic school, De La Salle Institute, kicked off the event with a hugely entertaining game won 51-48 by a seniors-dominated De La Salle team. Wendell Phillips countered with a youthful squad led by junior quarterback DeWayne Collins and star sophomore receiver Quayvon Skanes.

The Wildcats also lost their next game by three points, before reeling off nine wins in their next 10 games to reach the state quarterfinals for the first time in school history.

It was the latest highlight for Wendell Phillips on Troy’s watch, which began in much more humble circumstances.

For his first practice in the fall of 2010, Troy had just 12 players show up. “It took us two years to really change things,” he recalls. “The first year was a big struggle, not having a lot of players and trying to put in a structure.”

How did Canadian Troy McAllister come to be the coach entrusted with turning around the Phillips football program? It took some leaps of faith on both sides.

Troy, 35, grew up in the farming community of Joyceville, just north of Kingston. He played high school football at LaSalle Secondary School in Kingston before suiting up for the Gaels for five seasons, 1998-2003. He was a slotback, and “just OK,” he says with a laugh. Gaels coach Pat Sheahan has a somewhat different view. “Troy was dedicated, a real team player, and a student of the game,” Pat recalls.

After graduating, Troy stayed on with the team as a receivers coach. He also remained committed to his academic studies. For three years, he commuted between Kingston and Buffalo, NY, where he worked toward the master’s degree in education that he earned in 2006 at D’Youville College.

Then it was time for a life decision. “A D’Youville friend said, ‘Hey, let’s go to Chicago; they’ve got a job fair,’” Troy says.

So they did. Visiting the Windy City for the first time, Troy did the usual tourist rounds, but he also got a job offer to work at an inner-city elementary school.

“I took a week to think about it,” he says. “I told my parents, ‘Look, it’s the only realistic option I have to start a successful career.’ I figured if it didn’t work out, in a year I’d just come back home.”

But it did work out, in more ways than one.

One of the underdogs

Check out *Sports Illustrated’s* story on Troy McAllister and his Wendell Phillips Academy Wildcats in season 2 of *Underdogs: inspiring stories in high school football*: bit.ly/QUWPA.

Troy spent three years teaching at Dulles School of Excellence, an elementary school on Chicago's South Side. His first year there, he met his future wife, Dorothy; they married in 2007 and have made their home on Chicago's troubled South Side for the past seven years.

In 2009, he moved on to teach at Benjamin E. Mays Elementary Academy, coaching basketball there and football both at the youth level and for coach Glenn Johnson at Dunbar Vocational Career Academy.

Race is an especially sensitive topic in Chicago, which has a long and often troubled history of segregation in housing and education.

But Troy has found his niche teaching and coaching in African-American schools. He has won over the doubters.

Glenn Johnson offered Troy a high school coaching position when he saw how well the latter got along with the youngsters in the "Mighty Men" youth football program. Says Johnson, "He's a white guy, but it doesn't seem like it makes a difference as far as the kids are concerned. Troy treats the kids like he'd treat his son."

DeWayne Collins, now Troy's star quarterback, echoes that sentiment. "No matter what you've been through, he'll always help you, and never let you quit. You (may) be feeling at your worst and not want to play because of something that happened at home. But somehow he always relates to it and understands, and he gets us up and going. And we go out and play harder than we did before."

School principal Devon Horton, who like Johnson and Collins is African-American, also saw Troy's empathy and patience in action. It was what Horton was looking for when he was putting together a teaching team to be tasked with turning around Phillips.

"You could tell that he really cared about the kids," Horton says of Troy's work as a kindergarten teacher and as a grade-school basketball coach. "You try to find someone who genuinely cares and

has a skill set. Troy displayed both. He took students who'd never played the game and held them accountable."

Because of Wendell Phillips' reputation as a school with challenges, the football job didn't draw a lot of applicants. Even so, Horton wasn't going to hire just anyone. "We didn't want to keep up the recycling of coaches who had been at five or six schools," he says.

Hiring a white coach at a historically African-American school drew some criticism, but the Wildcats' record since speaks for itself – from a 2-7 first season, they were 7-3 and conference champs in 2011. That earned Wendell Phillips a promotion to a tougher conference in 2012 and a 5-4 finish that set the stage for 2013's breakout season. The future looks bright for the Wildcats and their coach, who now seems to be such an obvious match for the challenge.

"Not to slight where I came from," Troy says. "But I wanted to do something 'different.'"

He senses that's something he has in common with many of his students and football players. For them, doing something different involves wanting new experiences and better lives. More of the kids at Wendell Phillips are now graduating; school pride has soared, and Troy's players are starting to win athletic scholarships that will give them opportunities to use football as a means to help them further their educations.

With a shared mindset that aims for excellence in all things, Troy McAllister and his students and athletes are breaking down some of the barriers that exist in Chicago.

"My big thing," he says, "is that when kids have a problem, I'm going to be here every day for them. Over time, you build trust. And regardless of race, religion or anything else, they start to realize, 'I can trust Coach. He's going to be here. He's going to do what he can to help me.'"

It's that attitude and that positive approach to his teaching and coaching that's winning Troy McAllister kudos.

None of this comes as a surprise to Pat Sheahan. "When Troy was on my coaching staff here at Queen's, he was an excellent coach and a very giving person. So his successes at Phillips Academy are no surprise to me. Not only is Troy a credit to Queen's, he's a credit to our football and to the values our program stands for."

Mike Clark, the Assistant Preps Editor at the Chicago Sun-Times, reports on high school football and basketball. ■

"My big thing is that when kids have a problem, I'm going to be here every day for them. Over time, you build trust."



JOHN COLON

Troy in action with the Wendell Phillips Wildcats.



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Welcome to the family

The QUAA president welcomes the class of 2014 and looks forward to meeting the class of 2018.

BY GEORGE M. JACKSON, ARTSCI'85

On behalf of the Queen's University Alumni Association (QUAA) and the entire Queen's alumni family, I want to extend my congratulations to the new graduates of the class of 2014! You are now a part of one of the most active alumni associations in the world. From a Queen's connection to help you land your first job to opening other doors for the future, remember that the Queen's alumni network is always at your disposal. Also, don't forget that your Queen's email address will continue to be active. We would love to hear about what you've been up to since graduation! Email me at quaa.president@queensu.ca.



Spring convocation ceremonies welcomed new graduates into the Queen's University Alumni Association.

I am looking forward to the return of students to campus this fall, and to welcome the class of 2018 to the Queen's family. The majority of new students come to Kingston from more than 150 kilometres away. In fact, students will be joining us from every province in Canada. International students make up just over six per cent of the class. The coming few years will be an exciting time for the class of 2018 to be at Queen's and in Kingston. They will be witness to both the 200th anniversary of the birth of Sir John A. Macdonald in 2015, and in 2016, the 175th anniversary of the founding of our fine university.

Another highlight this fall will be the celebration of Homecoming 2014. As many of you know, Homecoming is a unique event for Queen's – one that holds a special place in the hearts of Queen's students and alumni. A lot of planning has gone into this year's programming, reunion dinners and events in order to create a weekend that connects returning alumni with each other, with their faculties, with students and with the Kingston community. For those alumni celebrating their official reunions this year, I hope that you will be able to join us in Kingston to celebrate the spirit of initiative that makes Queen's the unique university that it is, and to do so in a safe and respectful way. And please remember to

register online for your Homecoming weekend, in order to secure all your preferred weekend activities. (queensu.ca/homecoming2014)

On a final note, I am proud to announce that the entire QUAA board of directors has participated in the Queen's Annual Appeal (and all within the first month of the Queen's fiscal year)! As some of you may know, Queen's is enduring especially tough economic times due to deep reductions in government funding. So, the giving back of your time, talents or treasure (it doesn't matter which of the three, and it doesn't matter how much!) is more important than ever to help ensure that everything we know and love about the university, from academic opportunities to sports teams, will continue to flourish, and that current and future students can experience the Queen's we have all grown to love so much.

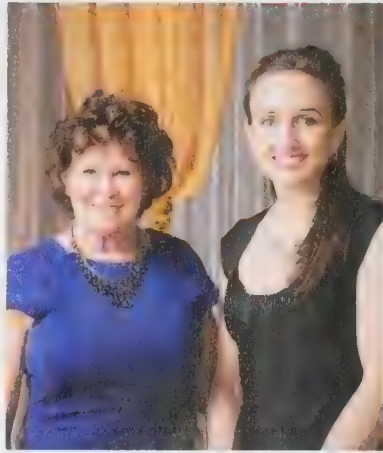
Our board of directors is proud to lead the way.

As always, I look forward to connecting with you and the rest of my extended (alumni) family in the coming year at one of the many alumni events happening around the world!

Cha Gheill! ■

"You are now a part of one of the most active alumni associations in the world."

AT THE branches



STEPHEN WILD

Deb Shea, left, with Monica Dingle, Com'02, at the 2014 QUAA Alumni Awards Gala.

Thank you, Deb

Deb Shea, longtime Queen's Alumni Relations staff member, has retired from Queen's after 42 years working at the university. In the past 20 years, Deb has worked in Alumni Relations, first with the board of the Alumni Association and, for the past decade as a partner to the volunteer leaders in the branch network. In 2012, in recognition of all of her work with and on behalf of Queen's alumni, Deb was made an honorary member of the Queen's University Alumni Association. Deb will be missed by colleagues and volunteers alike, and we look forward to staying in touch with her as an alumna in the future. Happy Tricolour Trails, Deb!

Welcome to the class of 2014

New to the Queen's University Alumni Association? Want to connect with Queen's grads in your community? There are QUAA branches across the world, with alumni volunteers organizing events and programs to bring Queen's grads together for fun, learning, volunteer activities and networking.

While there are typically fewer branch events happening over the summer, beginning in September, the alumni events calendar starts to fill up! If you didn't update your address at convocation, let us know where you live now, and we can send you branch-specific information for your community. records@queensu.ca

Connect with young alumni in Toronto

A perfect way to network, celebrate, and break out of the 9 to 5 rut! The Toronto Young Alumni committee helps connect Queen's grads from the past 10 years living in the Toronto area. You will not want to miss our events – a great mix of social, cultural and educational events that promise to provide unique and fun experiences in the city. Join us to meet new people and expand your network, all while staying connected to Queen's. Check out the branch website (queensstoalumni.com) or Facebook at [QueensTOAlumni](https://www.facebook.com/QueensTOAlumni) for event and volunteer information.

John Orr Award 60th anniversary

Since 1954, the Queen's Toronto alumni community has gathered for a special evening of celebration. The John Orr Award dinner offers the chance to reconnect with classmates and friends, while celebrating the achievements of fellow alumni. This year, the John Orr Award will be presented to David, Arts'65, LLD'02, and Christiane Dodge, Arts'65. Join the Toronto Branch on November 15 for this diamond anniversary celebration!

Calendar of events

events.queensu.ca
www.facebook.com/queensualumni

Canada

Calgary

September 11 – Summer pub night at the Barley Mill, 201 Barclay Parade SW. 5:30 – 11 pm. Questions: email Bobby Noakes at noakes.bob@gmail.com.

October 30 – Johnson Award reception honouring Joe Lougheed, Artsci'88.

Kingston

September 30 – Cha Gheill luncheon with guest speaker Jan Allen, Artsci'87, BFA'90, MA'92, Director, Agnes Etherington Art Centre.

Ottawa

November 5 – Over 50s Group luncheon with guest speaker Ellen Treciokas, Artsci'85, senior designer at the National Gallery of Canada.

Toronto

October 7 – Alumni author event with Jim, Sc'63, and Sue Waddington, authors of *In the Footsteps of the Group of Seven*.

October 23 – Cocktail reception with Principal Daniel Woolf.

November 4 – Alumni author event with John Boyko, Ed'80, author *Blood and Daring: How Canada Fought the American Civil War and Forged A Nation*.

November 15 – John Orr Award dinner honouring David, Arts'65, LLD'02, and Christiane Dodge, Arts'65.

Vancouver

September 23 – Kathleen Beaumont Hill Award reception honouring Robert McCormack, Meds'79.

International

Germany

September 26-28 – 25th annual get-together of the German Branch will take place in Bremen (Northern Germany). The program includes a guided walk around the inner city, the harbourfront and the old quarter. There will also be plenty of time to enjoy the culinary side of Bremen and to chat with fellow alumni and new friends. Contact Branch President Elke Beecken, MEd'84, at germany_branch@tricolour.queensu.ca.



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HOMECOMING 2014

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ALUMNI
spotlight



Exploring musical

commissioned a musical piece to be performed on Glass. (Listen to a sample online at bit.ly/QAR31245)

"It's been an interesting development in my research, exploring how technology is changing what we do – and who we are – as performers and people," she says. "Because of my work with Google Glass, I've become interested in technology in general and exploring other products for conducting and performing."

She's also a firm believer in exploration of a different kind. A touring musician herself since high school, she continued the practice with her own students, first a high school wind ensemble, and later with Cornell CU Winds. In 2006, she took CU Winds to Costa Rica, where her students partnered with children in a small rural community, teaching them music, and then donating instruments to their small school. Cynthia saw the transformations that happened to her students when they formed new connections with their tour mates, as well as their hosts. They grew as musicians, as learners, and as leaders.

This led Cynthia to build "service learning" into her tours and her teaching. The practice incorporates

meaningful community service with structured learning. Since then, Cynthia has conducted a number of service-learning tours with her students, both in Costa Rica and in the U.S. It's a practice she hopes to continue in Georgia.

"I'm packing up my office right now, and I just put a box together of all my Costa Rica memories. It's got photo albums and scrapbooks filled with phenomenal writings by my students on their tour experiences. It makes me realize that this is one of the directions higher education needs to go in order to make a difference. Get out of the classroom and make a difference in the community, whether it's the local community or a far-flung one."

The importance of getting out of one's comfort zone is a lesson she has taken to heart. So when the job opportunity in Georgia came up, she decided to shake things up for herself, even though it meant leaving Cornell and her students there.

"I like change," she says. "I need new and different things that are hard and fun. Some of my students at Cornell will remain lifelong friends. Thank goodness for Facebook! When you build up a program, it's hard to walk away from it. But experience has taught me that you are also walking towards a new adventure. So, you thank the people who give you gifts; you say thanks to all the learning that takes place and all the people who touch your life, and you walk away and you make new memories. And that's what I intend to do."

In the online *Review*, Alana Sargeant, Mus'13, Ed'14, conducts a career Q&A with Cynthia (bit.ly/QAR31246). ■

This fall, Cynthia Johnston Turner, Mus'85, Ed'86, starts a prestigious new job at the University of Georgia (UGA): Professor of Conducting and Director of Bands at the Hugh Hodgson School of Music. She will oversee the school's six concert bands and a 500-piece marching band. She will also personally conduct UGA's wind ensemble, as well as teach master and doctoral students in wind conducting.

Over the last decade, Cynthia has made a name for herself as an innovative musician, conductor and teacher with her work at Cornell University, where she was director of wind ensembles. So why is she such a great teacher? Perhaps it's because she never stops learning herself. In 2013, she became a beta tester for Google Glass, the eyewear with a built-in computer. She incorporated the technology into her conducting classes, recording her students' performances. "It's much less invasive than a video camera that would traditionally be used to show them their work," she says. She then created, with one of her students, musical applications for Google Glass, and most recently

boundaries

BY ANDREA GUNN, MPA '07

ROBERT BARBER, CORNELL UNIVERSITY PHOTOGRAPH

KEEPING in touch

News from classmates and friends

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Phone: 1.800.267.7837 ext.77016

Online edition: alumnireview.queensu.ca

Queen's Alumni Review, Queen's University

99 University Avenue, Kingston, ON K7L 3N6



Campus Flashback One hundred years ago, on August 4, 1914, Canada entered war with Germany. More than fifteen hundred Queen's men and women served in the First World War, many in Queen's-specific military units. Seen here are members of Arts'17 with the Queen's Hospital Corps. Organized and led by Dr. Frederick Etherington, the No. 7 General Hospital operated in England, France and Egypt during the war. Six out of the hospital's 10 doctors were members of the Queen's Faculty of Medicine and many of the support staff were Queen's nursing and medical students. The unit had a tremendous record of care and treated thousands of wounded, both friendly and enemy. Learn more about Queen's units in the First World War on the Queen's Archives site. bit.ly/QARqaw

QUEEN'S '17 YEARBOOK

Unless otherwise indicated, dates in these notes refer to 2014.

to 1959

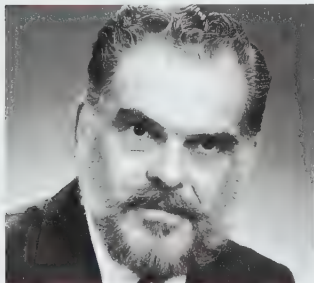
Honours

Bob Goodings, Sc'51, was honoured by the Ontario Society of Professional Engineers with its first President's Award. A water engineer, Bob played a key role in the planning of many of today's major water and wastewater systems in Ontario and abroad. He was instrumental in the creation, in 2000, of the OSPE, and served as president and chair of the organization's first board. Under his leadership, OSPE's Safe Water Task Force influenced changes to the province's Safe Drinking Water Act and Sustainable Water and Sewage System Act, which now require meaningful involvement of professional engineers. The President's Award was created this year to recognize OSPE volunteers who have gone above and beyond in effecting positive change for the engineering profession in Ontario.



Eldon Hay, MA'57, MDiv'57, DD'04, is the 2014 winner of the Canadian Society for the Study of Religion book prize for his work, *The Covenanters in Canada: Reformed Presbyterianism from 1820 to 2012*. Eldon is an emeritus professor, religious studies, Mount Allison University.

Deaths



Murray Keith Abel, BA'50, died Oct. 26, 2013, in Kingston in his 88th year. He came to Kingston to study geology after graduating from the University of Manitoba. At Queen's, he met his future wife, nursing student Lorraine McLeod. Murray's career as a hard rock geologist took him across

the Canadian north. He was a pioneer in the use of computer predictive modelling in mineral exploration and development. Music (including composition and choral performance), gardening and genealogy were his passions and delights. Murray is survived by Lorraine, his wife of 59 years, children Kerry, Artsci'78, PhD'85, Peter (Nutsara), and Susan (Richard Bernier), and five grandchildren.

Robert Bruce Davidson, BSc'49, died Feb. 26 in Southampton, ON, in his 89th year. Predeceased by his daughter Cynthia, BA'74, Robert is survived by children Robert and Tracy and extended family. Robert served his country in WWII as an RCAF navigator in a Lancaster bomber. After completing his degree in chemical engineering, he went on to a successful career at DuPont and Ontario Power Generation.

James Fulton, MSc'59, PhD'61, died at home in Parksville, BC, on April 24, 2012. He is survived by his wife, Shirley, children Bill and Julie, siblings Robert and Lorraine and numerous nieces and nephews. Jim started his post-secondary education at RMC, then served in the Korean War. He then came to Queen's to obtain his master's and doctorate in civil engineering. Jim worked as a civil engineer in various locations in Ontario. His last position was with the federal government in Ottawa. In 1987, he and Shirley moved to Vancouver Island. In his retirement years, he enjoyed boating and travel.



Melvin William Griffin, BSc'44, died March 29 in Sarasota, FL, aged 91. He is survived by his wife, Kathy; children Lorna, Arts'69, MA'72 (Roger Smith, Sc'71, MSc'78), Richard Bruce, and David; stepdaughter Roberta; and eight grandchildren. Mel was predeceased by his first wife, Colleen, and by his son Patrick. Mel studied

engineering chemistry at Queen's, where he was also on the varsity basketball team for two years. After graduation, Mel began his career in Jamaica, with the growing Seagram Corporation. He took on increasing responsibility over the years, becoming president and CEO of Seagram Canada in Montreal, then executive VP manufacturing for the Seagram Company Ltd. in New York. In the 1944 yearbook, the Sc'44 Class president, Stanley Patzalek, wrote of his classmates, "the members of Science '44, no matter on what side of the globe they practise, may be trusted to keep the spirit of Queen's, a spirit of which they are so justly proud, marching on in a world that has great need of it." Mel was an exemplar of the Spirit of Sc'44. His family and friends remember his generosity of spirit and quick wit. He attended many Queen's functions over the years, including a special 50th anniversary campus reunion in 1994 with his classmates. He was a long-time supporter of the university overall, and of the Faculty of Engineering and Applied Science. He also established an annuity; the residual of which will now be transferred to the Sc'44 40th Year Fund, established by the class at its reunion in 1984. The fund supports activities and equipment to enrich the learning experience of engineering and applied science students. In later years, Mel retained his keen interest in the university, and loved to host friends from Queen's at his Florida home, so he could hear the latest campus news, and contribute to discussions of the university's plans for the future.

Keith H. Hawkins, BSc'55, died May 16 in Victoria, BC, after a brief illness. At Queen's, Keith studied civil engineering and also played football (for the Comets) and hockey. While in Kingston, he met his future wife, Catherine Barrett. After graduation, Keith operated a successful plumbing and heating business. Fourteen years and four children later, Keith became plant manager for a local school board, first in Kingston, then in Belleville. In 1975, the family moved to Victoria, where Keith

worked as manager of plant and maintenance for the Greater Victoria School District 61, a position he held until his retirement in 1991. Keith oversaw the renovation and new construction of many school board properties. In his retirement, he pursued many interests, including photography, winemaking, golf and travel. He was also very active in his local parish. Keith is survived by Catherine; their children Mary, Artsci'77, John (Laura), Michael and Stephen (Bettina); nine grandchildren and a great-granddaughter.

Kathleen Beaumont Hill, Arts'50, was bereaved by the loss of her husband, Jim Hill, on June 13 in Vancouver. Jim is also survived by the couple's children: Brian, Artsci'82 (Andrea), Ross, Com'84 (Jane), and Nancy, Artsci'88 (John), and four grandchildren. Jim was a leader in Vancouver's retail industry, a dedicated family man and a mentor to many.

Samuel John Thomas Kirkland, PhD'56 (Economic Geology), died Nov. 14, 2013, in Regina, SK, at age 86. He had a long and distinguished career as a geologist in the Saskatchewan Department of Mineral Resources in various areas: geological surveyor; resident geologist in La Ronge; supervisor of development, Mines Branch, Regina. In 1979, he was appointed director of Mines Branch with responsibility for regulatory control of exploration and development of metallic and industrial minerals on Crown mineral lands and monitoring of all mining operations in the province. John continued in this position until he retired. On retirement, he expanded his pre-retirement interests in gardening, birding, photography and genealogy. He is survived by his wife, Catherine, his daughter Anne (Craig Drake) and two grandchildren.

John MacKinnon, BA'53, BA'57, died April 24 in Ottawa after a brief illness. John was predeceased by siblings Don, Robert, BSc'58, and Ed, BA'63, MA'65. He is survived by brother Ernie, Arts'58, Arts'59, and sister Beth Charlton, Arts'71, and extended family. John was a high school teacher in Northwestern Ontario, and later taught English as a second language

to new Canadians in Thunder Bay. He had utmost respect for his students and they, in return, loved him. John was also an author: his life's work was *Gorgeous Tragedy, Volumes 1 and 2*, an ambitious chronicle of tragic lives throughout world history.

Phyllis Teresa (Rogers) Mitchell, BA'41, died April 12 in Arnprior, ON, in her 94th year. Predeceased, in 2006, by her husband Gifford, she is survived by four children, including youngest daughter Holly Mitchell, Artsci'77, Ed'92, MED'97, 12 grandchildren, including Chelsea Barna, Ed'14, and seven great-grandchildren. Phyllis studied English at Queen's during the initial years of WWII, living on St. Lawrence Ave. and participating in the life of Ban Righ Hall. After graduation, she worked at Bell Telephone Ottawa. She married Giff, a noted choir director and organist, in 1945. Phyllis actively supported Giff's musical career in Montreal. His music collection now resides in the Queen's Archives. Phyllis was always an engaged citizen: well educated, well read, well travelled. Hers was a life well lived.



Florence Mary (Arkininstall) Pegg, BA'54, died March 4 of at home in Newmarket, ON, surrounded by her family. Mary is survived by Alvin, her husband of 57 years; three siblings, including Jean (Arkininstall) Porter Arts'67; children Dave, Doug, Sc'82 (Louise, Artsci/PHE'81, MBA'83), Karen and Heather; and eight grandchildren, including Ian Pegg, Sc'13, Jenny Fairbrass, Artsci'14, Ed'15, and Kristen Pegg, Com'14. Mary was predeceased by her parents, William Arkininstall, MD'30, and Margaret Arkininstall, (MD, U of T, as Queen's did not admit women to medicine at that time). Mary had a 27-year teaching career in Holland Landing where she was a much-loved kindergarten teacher and librarian.

In the mid-1970s, Mary worked tirelessly to establish a community library system. She served as an original director of the East Gwillimbury Public Library. After retiring from teaching, Mary continued her passion for learning by travelling extensively and maintaining her active associations with the Queensville United Church and Friends of the East Gwillimbury Library. She was a 50-year member of the Canadian Federation of University Women. Mary maintained a lifelong relationship with her Queen's Muir House friends and was disappointed not to have been well enough to attend the graduation of her grandson Ian, where she would have seen her Queen's roommate, Jean (MacGregor) Beuprie, Arts'54, Jean's son (and Doug's classmate), Rod, Sc'83, and Jean's grandson, Ross Sc'13, (Ian's housemate for three years). Mary was a generous donor to Queen's as well as to numerous other charities. A scholarship has been set up in her name to support the post-secondary educational aspirations of young women from York Region. For further information about the scholarship, contact Doug Pegg at pegg@ppg.com.

Queen's friends are invited to join the family of **F. William Southam**, BSc'46, MSc'47, for a celebration of his long and happy life. Bill died March 9 (see issue 2-2014.) The event will be Saturday, October 4 from 2 to 4 pm at the Kingston Unitarian Fellowship (214 Concession St., Kingston.)

Ronald D. "Tilly" Tillotson, BSc'56, died Jan. 4 in Toronto, in his 80th year. He is survived by Angie Wong and by his sons Kenneth, Charles and Bruce and their families. Tilly was proud of his career with Manulife Insurance, where he achieved corporate recognition as a "five-star master builder." He is remembered for his sense of humour and for his love of adventure, which prompted his sailing voyages across the ocean.

Glen William Bain Turnbull, BCom'55, died March 11 in Calgary. He is survived by Ann (Thompson), Arts'55, his wife of 58 years, children Murray, Sharon, Sc'81 (Robert Hogg,

Com'82), Lyn and Richard, and grandchildren Fraser, Florence, KIN'12, Siena and Scarlet. Glen's brother, Neil, Sc'59, predeceased him. Glen went to Price Waterhouse to obtain his CA designation. He lived in Peterborough and then Brantford, ON, before moving to Calgary, where he lived for more than 40 years. He became involved in the Calgary Stampede, particularly the Stampede Show-band. He travelled extensively with the band to Europe, Japan and Australia. Glen was also a proud contributor to Goodes Hall at Queen's.

Sheila Craigie (Wallace)

Woodsworth, BA'40, died April 26 in Montreal, aged 95. Sheila was the eldest daughter of Elizabeth and Robert C. Wallace, LLD'30, and Queen's principal (1936-1951). Predeceased by her husband, David Woodsworth, and her sisters, Brenda Addington, BA'44, and Elspeth Baugh, BA'49, Sheila is survived by her children, Andrew, MSc'72, PhD'75, Patrick, Mary and Eric, and extended family.

1960s

Honours

Ian Brumell, Sc'65, received the June Callwood Outstanding Achievement Award for Voluntarism in April. Ian was recognized for his work of more than 30 years with the Cloyne and District Historical Society. The award is given by the Ontario Ministry of Citizenship and Immigration.

Robert Carnegie, Sc'62, was made an honorary Doctor of Science by Carleton University this spring. Robert, who retired from Carleton in 2005, was honoured for his "outstanding contributions to the study of particle physics and his extraordinary service to the university." He developed and led a joint Carleton-NRC experimental particle physics research group that carried out two large international projects. From 1982 to 2003, he participated in the OPAL experiment, a large multinational collaboration that built and operated the OPAL detector and experiment at the Large Electron Positron (LEP) accelerator at the CERN Laboratory in Geneva. The

LEP experimental program led to improvements in the testing and understanding of particle physics.

Notes

John Getliffe, Law'62, sent us this update: "After retiring (as required) at 75 from the Ontario Court of Justice in 2012, I returned to criminal law practice in July of that year, just after our 50-year reunion. I was appointed at 63 to the Court from my criminal law practice, which began after my call to the bar in 1964. I was appointed Queen's Counsel in 1981 and now have survived long enough to be granted membership for life in the Law Society of Upper Canada. Life is good and my Justice picture is on the wall in the Queen's law building: what an honour!" John's photo is part of a display in Macdonald Hall of all the Queen's alumni who have been appointed to the Bench.

Bob Hawkins, Meds'69, having retired from his work as an orthopaedic surgeon, is now in Dhaka, Bangladesh. He and his wife, Margery, a nurse educator, are both volunteer teachers in the nursing program at the International University of Business Agriculture and Technology (IUBAT) in Dhaka. Bob writes, "During a recent visit to the Centre for Rehabilitation of the Paralyzed, a world-renowned hospital for spinal injury rehabilitation in Dhaka, I unexpectedly came upon the Queen's logo on a door plaque. This was the AHEAD office (Access to Health and Education for All Children and Youth with Disabilities), an initiative funded by CIDA in partnership with Queen's University. We were invited in and warmly welcomed. It was such a pleasure to see that Queen's is making a difference in this country."

John Weaver, Arts'69 (PhD'73, Duke) was inducted into the Royal Society of Canada in November, 2013. His book, *Sorrows of a Century: Interpreting Suicide in New Zealand, 1900-2000*, was recently published by McGill-Queen's University Press. The book, based on more than 11,000 inquest files, is the product of a decade of inquiry and writing. John's current research examines the dramatic restructuring of New

Zealand's economy in the mid-1980s. His son **Adam**, Artsci'96 (PhD'02, U of T) is deputy head of the School of Management at Victoria University in Wellington, NZ.

Deaths

Gordon N. Catterson, BSc'61, died March 12 in Sarnia, ON. He is survived by his wife, Patricia, daughters Joanna, Artsci/PHE'89, MED'07, and Carolyn, three grandchildren, and extended family. Gordon worked for several years for the C.P.R. as a telegrapher in Quebec, Vermont and B.C. He then returned to school, pursuing, first, a chemistry degree from Bishop's, and then a chemical engineering degree from Queen's. He worked for Dow Chemical from 1961 until his retirement in 1993. In retirement, Gordon volunteered in many community organizations, from the Arthritis Society to the Sarnia-Lambton Chamber of Commerce to Lambton Wildlife, Inc. With the latter, he was active in the establishment of the Howard Watson Nature Trail and served as the organization's archivist and editor of its newsletter.

Frederick Dawson Catton, BSc'61, died Feb. 20 in Kingston. He is survived by his wife, Mary Catherine, sons Stephen, Sc'86 (Carolyn Kaemer, NSc'86), and Frederick, and three grandchildren. Dawson is also missed by his colleagues at IBI Group of Toronto and the Canadian Urban Transit Association, his lifelong friends and the new friends he met through Newcomers of Kingston.

William J. Gibson, MD'62, died June 13 in Phoenix, AZ. Bill was predeceased by his parents, Mary and William J. Gibson, MD'21. He is survived by his wife, Virginia, children and grandchildren. After completing his MD, Bill went on a master's degree at McGill and surgical training at Montreal General Hospital. In 1967, he moved west and served as an assistant professor of surgery at the University of Winnipeg. After two years, he moved to the University of Alberta as an associate professor of surgery, seconded to the Royal Alexandra Hospital. On a one-year leave of absence, he worked in Sierra Leone as a Canadian University

CREATIVE MINDS

Wild Roses

A poem by Howard Taynen, Meds'73

*The Medical Quadrangle
Shines brightly
In the late November night,
Lit by vibrant memory
And cascading years
Visions of spirit and light,*

*Wild youth dancing
In the sunny benevolence of spring
Fleet, nimble, boundless
Not yet weighed down by time*

*Passing now before you, sadly,
In this cold, still night
They are impossibly gone.*

*Old age cringes, cries out
At the softly vanishing face of Beauty,
Beauty beyond comprehension
That once stood so unbearably near,
Smiling its faint welcome
Now it gently wanes,*

*Descending in faded remembrance
Forever receding in vacancy
Deepening remoteness,
Impossibly gone –
What wild roses of old age
Await us in this passing dark?*

*There is recompense –
We die, Life does not.
Our children succeed us here
And Beauty is reborn
We, the aging, are but a mere step
In the unfolding of the Infinite
Grateful that the new log on the fire
Makes the old one burn more brightly*

*If you would have no endings, Friend
Have no beginnings,
Only the Song of birth and death is endless
What wild roses await us
With the passing of this dark.*

Howard was back on Queen's campus last autumn, first for his 40th reunion and later to see his daughter, Hilary Taynen, Artsci'14, perform with a choir at nearby St. James' Anglican Church. Howard's walk through the medical quadrangle and the flood of memories it triggered were the inspirations for this poem. Howard is a psychiatrist and psychotherapist. He recently moved his practice from Burlington to Ancaster, ON.

Congratulations

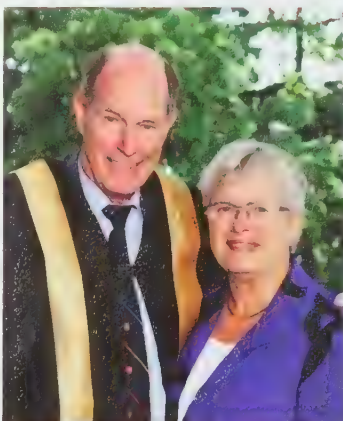
David, Arts'65, LLD'02,
and Christiane Dodge, Arts'65

JOHN ORR AWARD, TORONTO BRANCH

November 15, 2014



QUEEN'S UNIVERSITY
ALUMNI ASSOCIATION



From the time they met at Queen's, to becoming alumni, they have worked as a team to support Queen's as volunteers, leaders, and philanthropists. We honour them for their many contributions to Queen's and Canada.



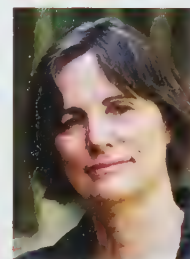
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INITIATIVE CAMPAIGN
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Find out more at: events.queensu.ca/johnorr2014

Services Overseas (CUSO) volunteer. He later became president of CUSO. In 1976, Bill moved to Camrose, AB, initially with the Smith Clinic. He later formed his own clinic, the Camrose Community Clinic. During that period, he was active in the community, serving on city council for three years. In 1990, he returned to Edmonton. He retired from his medical practice in 2004 and moved to Phoenix where he loved his life in the beautiful Sonoran Desert. Donations in Bill's memory may be directed towards the Queen's Meds'62 Bursary (payable to Queen's University, Office of Advancement, Kingston ON K7L 3N6.)

1970s



Eileen Hutton, NSc'74, received a lifetime achievement award from the Association of Ontario Midwives for her work in

advancing the midwifery profession. Eileen is professor in obstetrics and gynecology and the assistant dean of the Midwifery Education Program at McMaster University. She is the founder and co-editor of *Canadian Journal of Midwifery Research and Practice*.

Arthur Kidd, John Ludwig, and Dennis Pitt, all Meds'72, were awarded life membership in the Ontario Medical Association in April. Life membership is awarded for outstanding contributions to the work of the OMA in the interest of the medical profession. Arthur is an endocrinologist in Windsor, John is a family physician in Omeme, and Dennis is a surgeon in Ottawa.

Jim Leech, MBA'73, received the 2013-14 National Business Book Award, with his co-author Jacquie McNish, for their book *The Third Rail: Confronting Our Pension Failures*. The book examines Canada's pension system as it struggles with an increasing number of the population entering retirement while being supported by a shrinking workforce. Look for a story in the November Review on Jim's recent trek to the Arctic. Also in November, Jim will be sworn in as Queen's 14th chancellor.

Bill Wilson, Com'73, received the Coulter Osborne Award from the Waterloo Law Association, in recognition of both his legal work and community leadership. Bill has been a local Crown prosecutor in the Waterloo, ON, region for 35 years. His community work includes volunteering with Big Brothers and the local crime prevention council.

In the News

Shelagh Rogers, Artsci'77, has been appointed chancellor of the University of Victoria. She will continue her work as host of CBC Radio's *The Next Chapter* when she assumes her new role in 2015. Shelagh was last on Queen's campus in April, when she received the QUAA Alumni Humanitarian Award from the QUAA for her work in promoting reconciliation between Aboriginal and non-Aboriginal people and for raising awareness about mental health issues.



Kathleen Wynne, Artsci'78, led the Ontario Liberal Party to a majority win and the party's fourth straight mandate in the province's June election. We last profiled Kathleen in *Issue 2-2013* (bit.ly/QUwynne) after she became leader of the Ontario Liberal Party in 2013.

Notes

Paul Amyotte, MSc'79, has been elected president of Engineers Canada for the 2014-15 term. Engineers Canada is the national organization of the provincial and territorial associations that regulate the practice of engineering in Canada and license the country's 270,000 members of the engineering profession. Paul is professor of chemical engineering and the C.D. Howe

Chair in Engineering at Dalhousie University.

Storme Blais, Ed'79, retired from teaching last year. Storme's first teaching job was in the wilds of northern BC. There, she recalls, she called on many of the skills acquired at the Queen's Faculty of Education, including driving a school bus for camping trips. Her next employer was the Calgary Board of Education, for whom she worked for 30 years, teaching elementary, junior high, and high school students. She was granted two sabbaticals, the first to complete her MA at Gonzaga University in Spokane, WA, the second to earn an online certificate of teaching and learning. An exchange teaching placement to Quebec and time spent on the Côte d'Azur enhanced the cultural and language skills she brought to the classroom. Since retiring, Storme has ticked off a few events and places off her bucket list: America's Cup in San Francisco, viewing wildlife in Costa Rica, and Mardi Gras in New Orleans. Future plans have her acting as the Canadian broker for

Congratulations

Dr. Robert McCormack, Meds'79

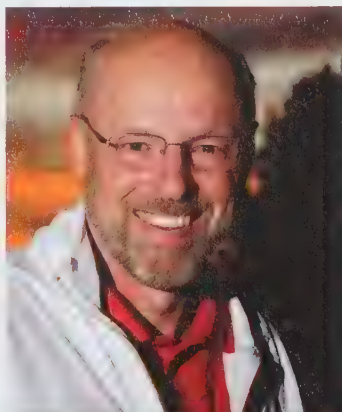
KATHLEEN BEAUMONT HILL AWARD

VANCOUVER BRANCH

September 23, 2014



QUEEN'S UNIVERSITY
ALUMNI ASSOCIATION



We celebrate Dr. McCormack for his extensive involvement in medicine and sport, as a distinguished orthopaedic surgeon and chief medical officer for Team Canada. He continues to be an exceptional representative of Queen's in the Vancouver and Canadian communities.

INITIATIVE CAMPAIGN
queensu.ca/initiative

Find out more at: events.queensu.ca/kbh2014

KEEPING IN TOUCH 1980s

a dentist in Costa Rica who specializes in implants. Queen's friends can contact Storme at Elinks@shaw.ca

Karen Flavelle, Com'79, the CEO of Purdy's Chocolatier, has let us know that her company will open two shops in Ottawa this fall. The 107-year-old Vancouver-based business now has stores across BC, Alberta and Ontario. "Sorry," writes Karen, "none in Kingston...yet!" We last profiled Karen in *Issue 3-2013*.

Roger Healey, Artsci'75, MSc'85, retired earlier this year from Queen's Office of Institutional Research and Planning. Roger worked in various capacities around the University for more than 30 years, starting with Computing Services in 1980, moving to the Faculty of Arts & Science, then to Resources Planning, and finally to Institutional Research & Planning.

Nick Wright, Com'71, has recently retired after a long career with Sauder Industries, most recently as senior V-P, supply chain & operations. Nick will continue with other business interests, and can be contacted at nick.16.wright@gmail.com.

Deaths

Cynthia Gayle Campling, Law'73, died May 20 in Hamilton, ON, after a long illness. She is survived by her husband of 42 years, Frederic, Law'74, children Jesse, PHE'04, and Emily, daughter-in-law Cheryl Anderson, Artsci'02, son-in-law Jarno van der Kolk, and granddaughter Hannah. Cynthia is also missed by friends and family in Canada, the U.S., and the Netherlands, who supported her in her struggle with Multiple System Atrophy. Cynthia grew up in Kingston, where her volunteer work as a hospital "candy striper" presaged a life dedicated to others. From 1975 to 2013, she practised law to the highest standards in Toronto and Hamilton. Queen's friends who wish to share their memories and condolences with the family may email Jesse at campling@queensu.ca.

1980s

Honours

Lyse Doucet, Artsci'80, was named an officer of the Order of the British

Empire in the Queen's Birthday Honours list in June. Lyse, the chief international correspondent for the BBC, was recognized for her contributions to British broadcast journalism. Lyse spent 15 years as a BBC foreign correspondent before joining the team of in-studio presenters in 1999. We last profiled Lyse in *Issue 1-2010*. You can read about her journey from Queen's to the BBC here: bit.ly/QARdoucet.



Anne Smith Mansfield, Artsci'87, Ed'87, received the 2013 Geographical Literacy Award from the Royal Canadian Geographical Society. Anne is a geography curriculum instructor in the Faculty of Education. She received her award from Governor General David Johnston at a November ceremony in Ottawa. Anne's citation read: "Your passion for geography knows no bounds and has clearly had a positive impact on many students and teachers throughout your career." She is credited with being the first person in Canada to use giant floor maps as teaching aids. She also uses humour to engage her students, sometimes showing up to class in her map blazer, globe-printed running shoes, and dangling globe earrings.

Family News

James Allan, Artsci'83, Law '85, has published *Democracy in Decline: Steps in the Wrong Direction* (McGill-Queen's University Press). The book, Jim's first, laments the inroads into democratic decision-making taking place over the last few decades across the Anglosphere. Blurbs for the book include kudos from political commentator Mark Steyn and former Australian prime minister John Howard. James is professor in the TC Beirne School of Law at the University of Queensland. He and his wife, Heather (Moore), Artsci'84, welcome any old friends passing through Brisbane, Australia to look them up for a meal and a beer.

Congratulations

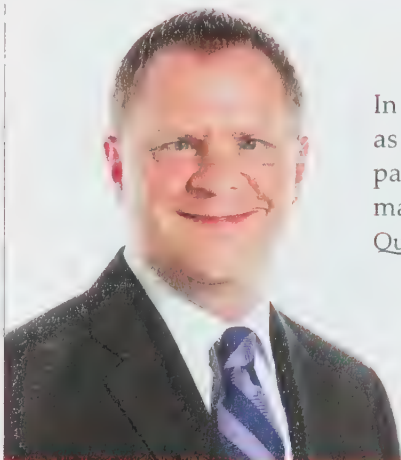
Joe Lougheed, Artsci'88

JOHNSON AWARD, CALGARY BRANCH

October 30, 2014



QUEEN'S UNIVERSITY
ALUMNI ASSOCIATION



In addition to his distinguished career as a lawyer, Mr. Lougheed has been a passionate and committed volunteer, making many contributions to the Queen's and Calgary communities.

INITIATIVE CAMPAIGN
queensu.ca/initiative

Find out more at: events.queensu.ca/johnson2014



Mary Alice (Blyth), Sc'81, MSc'92, and **Rob Snetsinger**, Sc'85, MSc'93, are pleased to congratulate their daughter Megan, Artsci'13, on obtaining her BSc in biology and mathematics. They're seen here at Megan's convocation in June. Proud grandfathers are Colin R. Blyth, Arts'44, MA'46, (Professor Emeritus, Mathematics) and John A. Snetsinger, Arts'49.

Notes

Science'88...still great!

Members of Science'88 are invited to a reunion barbeque in Toronto on October 4, a year after they gathered back on campus for Homecoming and their 25th anniversary. Contact Mary Ann Turcke (maryann.turcke@bell.ca) or Anne Raymond (anneraymond@xtremeproductivity.com) for details.

Job News

Rob Tait, Artsci'83, has launched Alzlive, a digital content and resource platform for unpaid family caregivers of people living with Alzheimer's and/or dementia. Rob is interested in connecting with any Queen's alumni interested in contributing to the site. You can reach him at rob@alzlive.com.

Dot Whitehouse, Artsci/Ed'85, recently re-opened her private counselling practice in individual, couple and sex therapy. After working in the field of sexuality education and counselling since 1987, Dot had taken a two-year hiatus. While based in the Toronto area, Dot also works with clients via phone and Skype. dot@dotwhitehouse.com

John Witjes, Sc'86, is now associate vice-principal, facilities at Queen's. John has worked at Queen's since 1991, most recently as director, engineering and operations.

Deaths

Elizabeth Kyle, BA'86, died April 1, with her parents at her side, after a 10-year battle with MS. Liz studied politics at Queen's and Edinburgh University. She worked in London for the British House of Commons and an investment firm, and then made a life for herself (and dogs Katie and Mac) in Musquodoboit Harbour, NS. There, she worked in the insurance, banking and investment industries. She also served in the Naval Reserve in Halifax for some years. The most notable of Liz's working adventures was her time aboard an Arctic supply ship.

Thomas Neil Sargeant, Artsci'82, of Ompah, ON, died suddenly on Aug. 15, 2013, aged 53. He is survived by his wife, Tammy, five children, and extended family, including nephew Arthur Cota, ConEd'07, MEd'11 (Susan Longworth, ConEd'07). Tom is also fondly remembered by his colleagues at Correctional Service Canada and his many friends.

1990s

Births



Letitia Midmore, Sc'98, and husband AJ Sessa welcomed Anna Leigh Sessa, a little earlier than expected, on March 25. Everyone is doing well and Victoria, 2, is thrilled to be a big sister. The family resides in the San Francisco Bay area, where Letitia works for the Electric Power Research Institute.

Shannon Paul, Artsci'93, and Marwan Abouhalka welcomed daughter Mariya Grace on Dec 16, 2013. They are enjoying life in Pemberton, BC. Shannon is on maternity leave until September 2014 from her chiropractic practice. Mariya has many Queen's aunties and uncles in her life to show her the way!



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Job News

Tamara Howarth, Artsci'94, Law'97, is now senior legal counsel at Silver Wheaton Corp. The Vancouver-based company is the largest precious metals streaming company in the world. Tamara welcomes any and all contact from Queen's friends. tamara.howarth@silverwheaton.com

Anurag Jain, MSc'94 (Computing) is moving to Atlanta, GA to work with OFS Fitel. He is now senior marketing manager for the company's fibre to the home solutions.

Paul Kellogg, PhD'91 (Political Studies) is now associate professor at the Centre for Interdisciplinary Studies at Athabasca University. Last December, he received the President's Award for Research and Scholarly Excellence, which provides a four-month teaching release to complete a book manuscript. Paul has been teaching in the graduate program at the university since 2010.

Michael Kelly, Com'96, is now managing director of the Enterprise Program Management Office for First

Niagara Financial Group, Inc. In this role, he oversees the approval and implementation of new products and services, business initiatives and project portfolios. Michael and his family live in Buffalo, NY.

Jeremy Kinch, Sc'97, has been named chief operating officer for WILLBROS Canada. Based in Edmonton, Jeremy has been with the specialty energy infrastructure contractor since 2008, most recently as vice-president of technical services and human resources. A geological engineering grad, Jeremy is a licensed professional engineer in Alberta and B.C.

Susan Lewis, Artsci'93, is now director of the School of Music at the University of Victoria. Susan joined the School in 2001, where she is an associate professor with research specialization in Baroque music and culture.

What's **James Seigel**, Sc'94, doing? He writes, "In 2012, I co-founded atVenu, a small tech company that created an app to handle tour merchandise logistics for musicians. In 2013, I found out I had a brain

tumour, and named it Allen. Found a new home for Allen, outside my head. In October 2014, I will be found in Kingston for Homecoming! Looking forward to seeing everyone!" James can also be found on Twitter: @cgul.



James shared these photos of himself: first, in hospital during the process of ridding himself of Allen, and then post-Allen, with his kids, Norah and Duncan.

Notes

E. Kevin Kelloway, PhD'91 (Psychology), is president-elect of the Canadian Psychological Association, the national association for the science, practice and education of psychology in Canada. Kevin also holds the Canada Research Chair in Occupational Health Psychology and is professor of psychology at Saint Mary's University in Halifax.

Family News

Richard Francki, EMBA'99, is assistant vice-president responsible for campus services and business operations at York University, a position he's held since November 2010. He and Joan enjoy their sail vacations on Lake Ontario and ski vacations in the Laurentians, where they have a chalet. They recently celebrated the christening of their third grandchild, Juliette.

Deaths

Michael Philip Douglas Bramley, BA'96, MSc'98, died suddenly of complications from Lupus in São Paulo, Brazil on March 26, aged 53. He is survived by his wife, Sandra, and three children. Michael, who studied statistics at Queen's, was the senior science director for Dunhumbly USA.



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QUEEN'S ANNUAL APPEAL

2000s

Births



Trisha (Patterson) Bradley, Artsci'02, and husband, Patrick welcomed Westley James Patterson on July 5, 2013 in Toronto.

Shannon Knights, Artsci'04, Meds'08, husband Sunir Shah, and big sister Maya welcomed Kieran Douglas Knights Shah on March 12 in Toronto.

Hayley (Smith) Post, MA'02, husband Isaac and daughter Edwina welcomed Hamish Anthony on Sept. 10, 2013. Hamish and his family reside in Alexandria, VA.

Emilie Sabor, Artsci'06, and husband Andrew McAnerney welcomed Luc Samuel McAnerney on Dec. 8, 2013 in Ottawa. Luc is the first grandchild for Marie Legroulx, Artsci'81, MA'85, and Peter Sabor, MA'74, and former professor in the Department of English.

Commitments

Michelle McKelvey, Law'07, married Evan Roberts on Sept. 15, 2013 and celebrated their wedding on Feb. 22 in Toronto. They were joined by many

Queen's alumni including Michelle's father, Justice Michael McKelvey, Artsci'74, Law'78, sister Susan, Artsci'07, Law'15, uncle Bruce, Arts'70, and aunt Janet (Davidson) Arts'70. Attending from Seattle were brother Alex, Sc'05, brother-in-law Nick Roberts, Cmp'09, and sister-in-law Kate (Mills) Roberts, NSc'09. Queen's friends included Jamie, Artsci'74, and Chris (Gillies) Fleming, Artsci'77; Dave, Artsci'74, and Mary (Bythell) Keys, Arts/PHE'75; Robb Heintzman, Artsci'74, Law'77; Sally (Rouffignac), Artsci'76, and Stephen McNevin, Artsci'76, Meds'80; David Roberts, Artsci'78; Cecily Ugray, Artsci'80, Ed'89; Susan (Anderson) Ainley, Law'79; Richard Artsci'80, Law'83 and Joy (Pecore) McNevin Artsci'80, Kristina Davies, Law'09; Rebecca Lee, Law'09; Jon Lee, Meds'10; Katie Wittmann, Artsci'12; Rosalind Breen, BFA'13; Emily Roberts, Artsci'15; and Kalie Steen, Meds'15.



See the notice about the Michelle McKelvey Award in Family Law on page 43.

Leslie Moreland, Artsci'06, and **Renzo Parodi,** Sc'06, were married in January in Lima, Peru. Among the Queen's graduates in attendance were Leslie's parents, John Moreland, Sc'76, and Susan McAllister, Artsci'77, MDiv'00, and sister Christine Moreland, Artsci'09. Leslie and Renzo have both recently completed their post-graduate studies. Leslie finished her MPH at the London School of Hygiene and Tropical Medicine, and Renzo completed his MBA at the Darden School of Business, University of Virginia. This fall, the couple will relocate to Houston, where Renzo will work as a management consultant with PricewaterhouseCoopers. You can reach them at ldmoreland@gmail.com and rparodimorris@gmail.com.

Georgia Smith, Artsci'08, and **Russell Stratton,** Sc'08, got engaged in May. Russ is a research engineer for Bombardier Aerospace, and Georgia works for TELUS IT Security as a project manager. They met at Queen's through a mutual friend, and they bonded while working at the Residence Hall front desks. Russ and Georgia are forever grateful, they write, for the memorable times they shared at Queen's, and the friends that brought them together! The wedding is set for summer 2015.

INTERNATIONAL SCENE

On the ground in the Philippines

In January, the Canadian Armed Forces deployed the Disaster Assistance Response Team (DART) to the Province of Capiz in the Republic of the Philippines to provide humanitarian assistance in the aftermath of the super-typhoon Yolanda. Three Queen's graduates were deployed as members leading the DART. Left to right, Lieutenant Commander **Brad Eason,** PT'97, the task force surgeon, Lieutenant Commander **Rob Brunner,** Sc'91, responsible for coordinating civil and military cooperation, and Major **Norma Jean Barrett,** Law'11, the task force legal advisor.



SUPPLIED PHOTO

KEEPING IN TOUCH 2000S



Cha Gheill-arrgh, mateys! Lady **Jacqueline Warden**, Artsci'03, wed Captain Y-Ves Nadeau on Sept. 21, 2013 aboard the tall ship *Kajama*, sailing the high seas of Lake Ontario around the Toronto harbourfront. Their daughter Abigail was the flower wench and son Drake was the ring-bearing first mate. In attendance, and also in pirate regalia, were Christopher Ossichuck and Patti Newton, both Sc'03, Sarah Wellman, Artsci'03, and Maggie Morgan, Artsci'03, ConEd'04.

Honours

Valen Boyd, Artsci'07 (Drama), is finishing up her MBA at Wilfrid Laurier University. She was on WLU's winning team at the Aspen Institute's Business & Society International MBA



Case Competition in New York earlier this year. And what made Valen go from studying drama to studying business? She says, "During my studies at Queen's, I developed an interest in international affairs and social justice. Following graduation, I worked for an internationally-focused startup for a number of years. I pursued an MBA with the aspiration to leverage my liberal arts background and international business experience to pursue a career in social innovation and corporate social responsibility."

Lisa Woodcock, Artsci'04, was named one of Guelph's "Top 40 Under 40." Lisa, the associate director of the University of Guelph's annual fund, was honoured for her work both as a professional fundraiser and a community volunteer.

Job News

Oonagh Fitzgerald, EMBA'07, is the director of the International Law Research Program of the Centre for International Governance Innovation (CIGI). Prior to this appointment, she was national security coordinator for Canada's Department of Justice.



Craig Johnston, Artsci'08, has been offered a position at the University of Wisconsin-Madison as a professor in forest economics and risk management in the Department of Forest and Wildlife Ecology. Craig received his MA and PhD in economics from UVic. Craig and fiancée **Molly Speagle**, Artsci'09, will make the move to Wisconsin in 2015.

Andrew Patterson, MBA'05, is chief technology officer for Mercury Pay Systems, LLC, in Durango, CO. He is

CREATIVE MINDS

Queen's + Fashion = Love

Parambir Keila, MSc'06, Meds'11, and **Anjali Patel**, Cmp'06 (Biomedical Computing) are seen here in a Holt Renfrew marketing campaign featuring couples with great personal style. The stylish duo was approached by the retailer after being spotted at a few Toronto events. The online campaign includes a video in which five couples discuss how they first met (watch it here: bit.ly/QARqlove.) Parambir and Anjali met in 2004 at a holiday party at the School of Computing. The eye-catching shoes Anjali was wearing (her first pair of Diors) proved to be a great conversation-starter. "I guess you could say fashion brought us together," says Parambir. The couple had a long-distance relationship while Anjali studied law at the University of Calgary and Parambir studied medicine at Queen's. They married in Toronto in 2012.



Today, Anjali is in the process of launching a law firm that will focus on assisting

clients in the fashion, entertainment and creative industries. A self-proclaimed "fashion lawyer", she became interested in this emerging area of law prior to attending law school. While articling at Borden Ladner Gervais in Ottawa, Anjali had the opportunity to take the first-ever course in fashion law at Fordham University School of Law in New York. She also spent the past year earning her trade-mark agent designation. "I'm especially interested in intellectual property issues that affect the fashion industry, and the intersection of fashion, law and commerce. Living in Toronto has attuned me to the entrepreneurial spirit of its people, which is why I'm starting my law firm," says Anjali.

Parambir is a physician who recently completed a fellowship in the Care of the Elderly at the U of T. He is also earning a Master's of Public Health with a focus on understanding nutritional and exercise approaches to maintaining health as a person ages. ■ **AG**

responsible for software engineering, technology infrastructure, business intelligence, quality assurance, and architecture for the company, a payment technology and service provider.

Dave Rodgerson, EMBA'00, has joined Microsoft Canada as its distribution industry business development manager. Dave lives in Toronto.



Alex Zhavoronkov, Com'01, Cmp'01, is now CEO of InSilico Medicine, Inc, which studies aging and age-related

diseases at Johns Hopkins University Eastern campus in Baltimore.

Deaths



Margaret Michelle McKelvey, LLB'07, died April 15, surrounded by many friends and family, after a long

battle with non-Hodgkin lymphoma. Michelle is greatly missed by her husband, Evan Roberts, her parents, Marilyn and Michael McKelvey, her siblings, Alex and Susan, and many more family and friends. At Queen's Law, Michelle participated actively in student life, winning the Denis Marshall Contribution Award. She was called to the Ontario Bar in 2008. Michelle developed a passion for family law and, after a few years in practice, she returned to school to earn a Master of Laws degree from the U of T, focusing her thesis on the issue of parental alienation. In 2012, she joined Lenkinski Family Law & Mediation. Although Michelle was early in her legal career, she made a significant contribution in the practice of law. She often represented clients with very limited financial resources and had a particular interest in helping children in the family law setting. Her dedication to her clients continued during her lengthy illness. Michelle had a wonderful sense of humour. She loved the theatre and

trying new restaurants. She was an amateur skating coach and avid skier. Michelle travelled widely and never passed up an opportunity to party. Evan and Michelle were married on September 15, 2013, in the midst of her treatments. To honour Michelle's commitment to family law and legal education, her family and friends have established the Michelle McKelvey Award in Family Law at Queen's. The award will be given on the basis of academic achievement in family law, involvement in law school or community activities, and a demonstrated commitment to social justice, to an upper year student in the J.D. program or the combined J.D. degree program in the Faculty of Law. Donations to the award's endowment can be directed to Dianne Butler, Faculty of Law, by email: butlerd@queensu.ca, or mail to Macdonald Hall, 128 Union St., Queen's University, Kingston, ON K7L 3N6.

Debra Jane Shelly, LLB'00, died Jan. 25 in her sleep, following an epileptic seizure. She is survived by her parents, Scott and Susan Shelly, her partner, Kevin Boyd, three siblings, and many friends.

2010S

Commitments



Ran Liu and **Ian Carter**, both Artsci'10, were married May 25 in Toronto. The couple met seven years ago through their ECON 250 class. Ran writes, "Ian tapped me on the shoulder one day at Stauffer library and asked if we could be study partners. We became excellent study partners and we both did really well in that class. He still jokes about me being the 'best thing he found at Stauffer Library.' Currently we are both doing our MBAs (I'm at U of T and he's at McMaster)." Alumni in attendance at the wedding included Ian's parents, Gill (Smedley), Ed'83,

and Tim Carter, Ed'90; Ian's aunt and uncle Pam (Smedley), Artsci'79, and Kit Bresnahan, Ed'81; and Queen's friends Amy Li, Artsci'10, David Gerrish, Artsci'05, Kevin Chan, Artsci'07, and Miao Li, MA'06, PhD'13.

Honours

Heather Murdock, Sc'12, was honoured by the Professional Engineers of Ontario at a gala in April. Heather received the association's G. Gordon M. Sterling Engineering Intern Award in recognition of her commitment to the engineering profession. Heather, a junior civil engineer with the consulting firm Hatch Mott MacDonald, is also active in the PEO's West Toronto Chapter and with Engineers Without Borders.

Family News



Jacob Tetreault, Sc'14, is now a third-generation Queen's grad. The civil engineering grad is seen showing off his new iron ring with his grandfather **Ron Bright**, Sc'56 (Mechanical), and father **Michel Tetreault**, PhD'94 (Civil). Other Queen's grads in the family are Jacob's mother, **Karen Bright**, Artsci'79, aunt **Kathy Bright Manfredi**, Artsci'80, and uncles **Mark Bright** and **Paul Bright**, both Artsci'86.

Job News

Jessica Beakbane, Com'14, has started a new job with CHUBB Insurance in Toronto. She was excited to be trained by a fellow Queen's alumna, Caroline DuWors, Artsci'09.

Lana Majid, MPH'14, is a public health practice analyst with the Ontario Ministry of Health and Long-Term Care in Toronto.

Geoff Osborne, Artsci'12, is an associate at NRStor in Toronto. The company works in the energy sector on electricity storage projects.

Forging her own career path

BY ALEC ROSS

In her Grade 13 yearbook, Annette Bergeron, Sc'87, wrote that her career dream was to lead a large engineering organization. That was almost 30 years ago, and Annette has accomplished that goal – twice – and a lot more besides.

These days the former Queen's business and engineering lecturer and Alma Mater Society (AMS) general manager is finishing a one-year term as president of the Professional Engineers of Ontario (PEO), the body that regulates and licenses the province's 76,000 professional engineers. She was voted in as president-elect in 2011, served in that capacity in 2012, and stepped into the president's role for 2013. She's the sixth woman in the organization's 91-year history to hold the voluntary position.

That means a lot to Annette, who is constantly encouraging women to enter and assume leadership positions in the male-dominated profession.

"You have to make engineering attractive to women," she says. "To do that, you have to demonstrate how engineering impacts society, because people really don't have a good sense of what engineers do. They see doctors and lawyers on TV, but engineers are off in some corner, building bridges. But we do tissue engineering, we do biomedical engineering. We bring safe water to cities and towns. There are all kinds of aspects of engineering beyond building bridges."

Vying for the PEO gig was a logical move for Annette, who previously served, twice, as the president of the Ontario Society of Professional Engineers, which advocates for, and provides various services to, the province's engineers.

Annette's duties as PEO president included advocating for a repeal of a section in the *Professional Engineers Act* that exempted industrial manufacturers from the requirement to have a professional engineer on site to oversee the design and installation of large equip-

ment in workplaces. The PEO has argued that the industrial exemption, in effect in Ontario since 1984, jeopardized workers' safety.

The other big-ticket item on her agenda was speaking on behalf of the PEO at the investigation into the June 2012 collapse of the Algo Centre Mall in Elliott Lake, Ontario, in which two people died. The investigator's final report is due to be released in October.

For her work at the helm of PEO, last year Annette was named one of Canada's Top 25 Women of Influence by a Toronto-based organization dedicated to the professional advancement of women. Each year the group honours the country's top female leaders in the non-profit sector, business, public sector, professional services and health.

The award was a satisfying acknowledgement of a career that's still a work in progress. After earning a metallurgical engineering degree at Queen's in 1987, Annette worked for eight years at the Dofasco steel mill in Hamilton, overseeing the installation of a new 24/7 production line. After that, she pursued an MBA at York University's Schulich School of Business, which in turn brought her back to Queen's. Here, she filled a variety of roles – lecturer and director of first year at the Faculty of Engineering and Applied Science, lecturer at the business school, and general manager of the AMS.

Last year she devoted her attention to the PEO in Toronto and her duties as a member of the Kingston General Hospital board of directors, on which she has served since 2006 and will continue to do after her PEO term expires. These days she's back at the School of Business, consulting and fielding calls from headhunters for high-level leadership positions in the non-profit sector.

In the online *Review*, Kelli-anne Johnson, Sc'16, gets some career advice from Annette. (bit.ly/QAR31247) ■

ALUMNI bookshelf



Brendan Browne, ConEd'96, is the co-author of *Leading for Educational Lives: Inviting and Sustainable Imaginative Acts of Hope in a Connected World* (Sense Publishers, \$43). The authors explore how teachers, administrators and parents can tackle challenges in school leadership. They focus on the idea that leadership is about people and the caring and ethical relationships they establish with others. Brendan is superintendent of education at the Halton Catholic District School Board.

1 Mary Chapman, Artsci'83, MA'84, has authored *Making Noise, Making News: Suffrage Print Culture and US Modernism* (Oxford University Press, \$65). The campaign to secure the vote for American women was a modern phenomenon, waged with humour, style and creativity. The tools of the suffragist included advocacy journals, banners, publicity stunts, poetry and fiction. These propaganda forms made the public sphere much more inclusive, says the author, even as they also perpetuated an image of the suffragist New Woman as native-born, white and middle-class.

2 Cheryl (Evans) Cooper, Artsci'80, Ed'81, has written *Second Summer of War* (Dundurn Press, \$24.99), her second novel in the *Seasons of War* series. The story of the royal-born Emily, Dr. Leander Braden, and their friends continues on a stormy and perilous Atlantic Ocean during the summer of 1813.

3 B. Gerry Coulter, Artsci'85, MA'88, has written *Art After the Avant-Garde: Baudrillard's Challenge* (Intertheory Press, \$22). "After we have read Jean Baudrillard," Gerry writes of the sociologist and cultural critic, "it is difficult to see the world as we previously did. Baudrillard offered a strong challenge to artists while wiping the decks clean and allowing us to think anew about the art we love, and the art we do not." Gerry is the founding editor of the *International Journal of Baudrillard Studies*. He teaches sociology at Bishop's University.

Barry Cross, MBA'96, is the co-author, with Kathryn Brohman, of *Project Leadership: Creating Value with an Adaptive Project Organization* (CRC Press, \$49.95). The book highlights how successful projects rely not just on an organization's project team, but on the culture of executive leadership. Barry's first book, *Lean Innovation*, became a bestseller on *The Globe and Mail's* list of business books in 2013. Barry has been a professor of operations management at Queen's School of Business since 2006.

4 Peter Hennessy, Arts'48, and retired professor (Education) has repurposed his previously published book on public education as an e-book with a new focus. In *Democracy in Peril, Are Schools Guilty?*, he argues that schools are comparable with prisons. Both have compulsory attendance, standardized central control of learning programs and system-wide behaviour expectations. The author explores alternative models of schooling using democratic principles. Available on iTunes (\$6.99).

5 Robert MacDougall, Artsci'95, has written *The People's Network: the Political Economy of the Telephone in the Gilded Age* (University of Pennsylvania Press, \$44). The Bell Telephone Company dominated North American telecommunications for most of the 20th century, but its monopoly was never inevitable. In the early part of the century, small-town entrepreneurs created thousands of independent telephone companies, turning the telephone into a truly popular medium. The author explores the ensuing battle over control of the technology as well as lessons for 21st century. The author is an associate professor of history and associate director of the Centre for American Studies at Western University.

6 Paula Mallea, Arts '71, MA'72, MA'74, Law'78, has written *The War on Drugs: A Failed Experiment* (Dundurn, \$22.99). The book details the history of the war on drugs from the 1970s to today, as well as the economy of the illegal drug trade. It then explores alternatives to the policy of drug criminalization, such as government regulation of drugs under a public health system.

7 Ethan Rabidoux, Artsci'06, has written his first novel: *The Officer* (Friesen Press, \$24.99). Subtitled *Love, Loyalty, Revenge*, the book tells the story of a police officer struggling with the toughest challenge of his career as he tries to help his son, who is the victim of bullying. Ethan is a radio broadcaster in Stratford, ON.

8 Tudor Robins, Artsci'94, has published her second Young Adult novel, *Appaloosa Summer* (\$10.99). When 16-year-old Meg's horse dies in the middle of a jumping course, she gives up showing and moves to her family's cottage for the summer, only to be guided back to the show ring by a scruffy appaloosa mare. Tudor's first novel, *Objects in Mirror*, was named to the 2013 Canadian Children Book Centre's Best Books for Kids and Teens list.

In the online *Review*, read about **Richard Ungar**, Law'83. As a boy, he dreamed of being a lawyer or an artist. Today he is both ... and he's also an award-winning, internationally known author of books for young readers.

A SPECIAL
UPDATE FROM...

FACULTY OF Arts and Science



AUGUST 2014

A PLACE TO **LEARN, DISCOVER, THINK AND DO.**



From the **Dean**

Back to school marks the start of a transformation for all of us. As I write the faculty is launching into fall with a grand opening; a new strategic direction for fundraising; an office move; and a multitude of successes to celebrate. All of these activities are leading up to an exciting academic year ahead.

Our Creative Arts departments and Faculty are ecstatic about the grand opening of the Isabel Bader Centre for the Performing Arts this September. Our students will have an amazing opportunity to study not only from top-notch faculty, but also in a world-class facility. I can promise you that the sound and performances will be unlike anything you have heard before; and will be definitely well worth a season's ticket. Thanks to those of you who have already put your name to a seat during our seat campaign.

The incoming class this fall is seeing growth in many ways – more upper year transfers than previous years; increased first year enrollment; and significant support for on-line course development. Our Continuing and Distance Studies office was awarded 13 out of 60 courses (the highest amount awarded to a single institution) through the Ontario

Online initiative. These courses are a great opportunity for alumni like you to stay connected to your Queen's experience and continue on your path of lifelong learning.

Recently we welcomed the School of Urban and Regional Planning who joined with the Geography Department; the Industrial Relations Master's programs; and the Industrial Relations Centre to the Faculty. If you haven't heard of these disciplines, you might consider doing a little weekend reading. In particular, the IRC (irc.queensu.ca) could be a great resource for you or your colleagues.

Finally, near and dear to my heart is a push for entrance scholarships for Arts students. The post-secondary environment is increasingly competitive and we face a real risk of losing students if we can't compete financially. We don't want students to decline our offer of admission simply because they did not receive a competitive scholarship from us but did from others – especially if those students are the exact students we want in our community. In fact, we should be making sure that students don't decline at all and to do this we must remove any barriers that stand in their way. Want to help me? We can do this together.

Thanks for all that you do for us; because of you our transformation is taking shape.

Susan Mumm, PhD
Dean, Faculty of Arts and Science

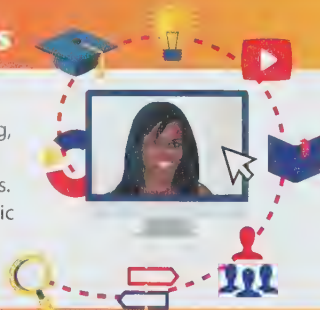
Acquire skills.
Gain Experience.
Solve Problems.

That's
a **Bachelor**
Degree.

queensu.ca/artsci

ARTS AND SCIENCE ONLINE Continuing and Distance Studies

Krysta Andrews graduated from Queen's in 2009 with a Bachelor of Science Honours in Biology. Since graduating, Krysta has enrolled in online courses through the Faculty of Arts and Science as a way to stay connected to Queen's. Online courses allowed her the flexibility to earn academic credits from her Alma Mater while living outside of Kingston and working full-time.



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Keeping in Touch with **your** Department

- ★ Awards and Announcements
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ARTS



BERNARD CLARK

Dr. George Bevan making new discoveries

DEPARTMENT OF CLASSICS

Modern technology in Classics

Queen's researchers from the Classics department are making new discoveries about Paul Kane's paintings, an important collection of art for understanding 19th century Canada. Dr. George Bevan (cross appointed to Art History and Conservation) is using infrared light technology to peer underneath the oil of Kane's paintings and see the original pencil drawings. Kane's pencil drawings sketched in the field are the earliest depiction of 19th century Canadian and Aboriginal life. bit.ly/GeorgeBevan

To keep in touch with Classics visit queensu.ca/classics



ALUMNI PROFILE

Chris Cuthbert, Artsci'79, could scarcely imagine his life's career path when he entered Queen's. He fell in love with media just a few hours after being involved with CFRC and The Queen's Journal in his third year of study.

Today, Cuthbert is one of Canada's top sportscasters and the voice of the country's biggest games. His key to success is simple: take every opportunity that comes your way. "Don't be shy of taking a job that might seem fairly basic out of the chute, because usually it will take you somewhere else."

Read Cuthbert's full story online at bit.ly/artscialumni

DEPARTMENT OF HISTORY

History in the making

Dr. Christopher Churchill wins the Malcolm Bowie Prize. The prize is awarded for the best article published in the preceding year by an early career researcher in the broader discipline of French Historical Studies. His article "The Unlikely Barrèsian Inheritance of Albert Camus." was published in the Journal of the Canadian Historical Association / Revue de la Société historique du Canada. Dr. Churchill received his prize on July 1st at the 55th Annual Conference of the Society for French Studies in Aberdeen, Scotland. bit.ly/ChristopherChurchill

To keep in touch with the History Department visit queensu.ca/history



The last graduating class to get their picture on the steps of Film House Spring 2014.

DEPARTMENT OF FILM AND MEDIA

A Department on the MOOOOve

➔ All alumni are invited to return to campus for the Film and Media Department Homecoming, 17-19 October 2014. It will be a last chance to look inside Film House, and a first chance to look inside our new home, the Isabel. bit.ly/filmmonthemove

♥ Professor Clarke Mackey, recent winner of the Frank Knox Award for Excellence in Teaching by the Alma Mater Society, along with alumnus Lenny Epstein premiered their prison farms documentary: *Til The Cows Come Home* at the Screening Room in June to a sold out crowd. bit.ly/prisonfarmdoc

To keep in touch with Film and Media visit film.queensu.ca

SCHOOL OF MUSIC

Much to celebrate

The School of Music, in partnership with St. Lawrence College, will welcome students this fall into a new concurrent music program that will teach interdisciplinary skills in music performance, production and digital media, deeply rooted in academic excellence. The five-year combined Bachelor of Music/Music and Digital Media program will graduate students with qualifications from both institutions. bit.ly/quartsci_music

→ The School of Music Gala with faculty members performing music written by past and present faculty composers will be on October 5, 2014. This event is the first faculty concert in the Isabel performance hall. For more information on the Gala and details on the Faculty Artist Series visit bit.ly/musicatisabel

To keep in touch with the School of Music visit queensu.ca/music



Students combine academic excellence and musical performance.

SCHOOL OF URBAN AND REGIONAL PLANNING (SURP)

Welcome to Arts and Science

- Two recent SURP graduates, Per Lundberg, MPL'14 and Sarah Nielsen, MPL'14, won national awards from the Canadian Institute of Planners. bit.ly/surpawards
- SURP joined Arts and Science on July 1; a new unit will be formed with Geography next year. bit.ly/surpgeog
- Professor Emeritus Hok-Lin Leung's book, *The Cultural DNA of Western Civilization*, has topped the non-fiction bestseller list in China
- The CIP honoured Professor Dave Gordon with a Fellowship and Award for Planning Excellence bit.ly/GordonFCIP

To keep in touch with the School of Urban and Regional Planning visit queensu.ca/surp



Students work closely with professors and mentors in Art History leading to many successes.

ART DEPARTMENT (Art History and Art Conservation)

Awards and art go hand in hand

- Dr. Norman Vorano has been appointed Queen's National Scholar in Indigenous visual art and material cultures of the Americas and will join both the Department of Art and the Agnes Etherington Art Centre. bit.ly/NormanVorano
- Gauvin Bailey, the Alfred and Isabel Bader Chair in Southern Baroque Art, has been appointed to the prestigious Institut de France. He was elected as a correspondant-étranger" (foreign correspondent) of the Académie des inscriptions et belles-lettres (Humanities), one of the most-respected and oldest learning institutions in the world having been founded in 1663. bit.ly/GauvinBailey

To keep in touch with Art History and Art Conservation visit queensu.ca/art

ALUMNI PROFILE

Michael MacMillan, Artsci'78, is one of Canada's most successful film and television producers.



He suggests that career prospects for recent graduates are better than ever. Artists must distinguish themselves through their creativity, imagination and talent on one hand, and marketing skills to draw attention to their work. MacMillan also notes that the Internet and global trade has forced his industry, and those working in it, to adopt an international focus and attitude. All of these factors lead to huge opportunities.

"If I were 22 years old," says MacMillan, "I'd say, 'Wow! That is a huge sandbox to play in!'"

Read MacMillan's full story online at bit.ly/artscialumni

SCIENCE

DEPARTMENT OF PSYCHOLOGY

Research awards for students and professors

Twenty years of research into how the human brain processes visual information has earned professor Nikolaus Troje the Humboldt Research Award, an honour to recognize a lifetime of achievement. bit.ly/NikoTroje

Post-doctoral fellow Kelly Suschinsky has received a Canadian Institutes of Health Research (CIHR) Fellowship Award. Kelly's main program of research focuses on studying gender differences and similarities in sexual response patterns. bit.ly/KellySuschinsky

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SCHOOL OF COMPUTING

45 years of excellence

→ The School of Computing celebrated 45 years of excellence in education, research and service this past spring. The School has grown to keep pace with the burgeoning field of computing science with diverse program offerings and five different locations on campus. bit.ly/QUcomputing



Dr. Randy Ellis has received international recognition from his peers for his contributions to computer-assisted surgery where he has fostered excellence throughout his career to the present day. bit.ly/RandyEllis

To keep in touch with the School of Computing and see photos from the 45th reunion visit cs.queensu.ca



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DEPARTMENT OF BIOLOGY

Leaving a legacy

Anna Hargreaves, a PhD student with Dr. Chris Eckert, won two major prizes at the recent Canadian Society for Ecology & Evolution conference in Montreal. bit.ly/AnnaHargreaves

♥ The Queen's University Biological Station (QUBS) held an open house this spring for guests to learn more about their research projects and meet several animal species on-site. To recognize donors for their generosity, Queen's Office of Advancement invited donors to enjoy a lunch and lecture before the open house. bit.ly/qubsopenhouse

On June 20th friends, colleagues and students reflected and celebrated the life of Dr. William "Bill" Newcomb at his Memorial Service. The legacy of his 35-year-long commitment to Biology at Queen's will live on.

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To the class of 2014...

It alternately seems last week and last decade that I finished my last exams in Grant Hall, handed in my final essays and said my goodbyes to friends, colleagues and instructors. The structured regimen of classes and semesters, ever offset by the chaos of the house at 287 William, evaporated, leaving only the yawning gap of uncertainty: the abyss of "what now?" The English degree I had worked towards for the last four years had in itself been a *raison d'être*. Now that it was in my hand, its significance had to be rediscovered, reshaped or reimagined. As many Artscis felt, or were told, my choice of program wasn't "profitable" in the strict fiscal sense of the word. There were no employers stalking the campus for the standout Shelley specialist or for the keenest reader of Henry James. And I wasn't even either of those.

But I thought back to the chaos of 287 William, where I had lived for three tremendous years with six other gentlemen: four engineers, a math major and a kinesiology student. On occasion, they would knock on my door with a rare essay in hand to ask if the resident English major would look it over for them. As any professor or TA who marked my essays would know, I am far from perfect in my



Blake is a freelance writer and editor. He currently lives in the Hamilton area. He can be reached at b.p.bennett@outlook.com, but no, he won't write your English essay.

own writing. I find it much easier to spot and fix flaws other writers have made.

It so happened that with a little luck after graduation I gained my first and most loyal client for my nascent freelance writing and editing company. After sending them a résumé looking for any sort of work, the Ontario SPCA responded by asking if I would be interested in copy-editing their media releases. I would be working with them, not for them, through my own business. I agreed right away. In the year since, I have been given the responsibility for drafting their monthly newsletters, their annual report to their donors and ghostwriting a director's blog. Here and there, I've rendered services to other clients as well. I've edited a novel and several journal articles. A part-time job supplements my income giving me a touch of stability.

Now, a year after graduating without a single clue for how my piece of paper would support me, I find myself working "in my field." Outside of matters of Oxford commas and dangling participles, I have only one piece of advice to the class of 2014, degree in hand: play to your strengths. The paper you hold won't tell you what those are; it just reminds you that you do possess them, and that you are more than capable of using them to achieve your designs. You already have. As that wonderful brainbox Samuel Johnson once remarked, "My dear friend, clear your mind of can't."

Cha Gheill!

■ Blake Bennett, Artsci'13

More words of wisdom for new grads

"You may not land your dream job right out of the gate. But if you're dead set on landing that gig, everything you do should move you closer in that direction. Volunteer and network in the right industry, and always keep an open mind to new connections. Don't be afraid to cold call (or email). Make the most of your Queen's University alumni network and use it to forge connections."

Katherine Wong Too Yen, Com'12, Social media editor, theScore, Inc., Toronto

"Don't confine yourself to other peoples' definition of success. You may choose a career path that is unorthodox, and may feel as though you're not as accomplished as your fellow graduates. As long as you are happy with the choices you have made, you follow your passions and you are on the path that is right for you, you will be successful."

Kaitlin Lanthier, Com'09, Wine advisor, Handford Wines, London, UK

"Remember the culture of teamwork you were part of and foster it elsewhere."

Hayden Paitich, Sc'13, Drill and blast graduate engineer, Detour Gold

Read more advice on the Queen's LinkedIn page: linkd.in/1ssrTOE

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Building the future: How Snohetta is rewriting the rules of global architecture and landscape

ALEX BOZIKOVIC

The Globe and Mail

Published Friday, Aug. 07, 2015 1:17PM EDT

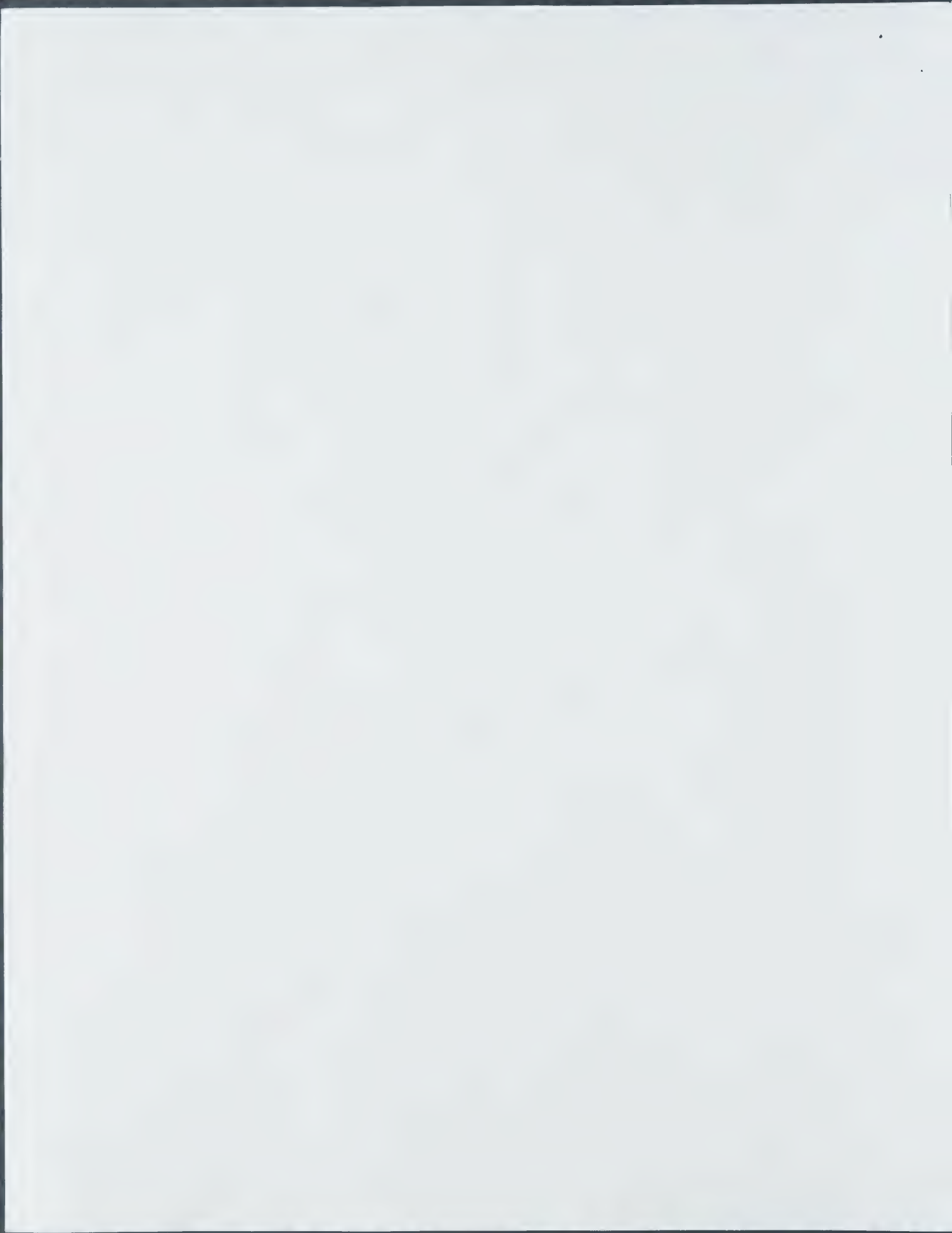
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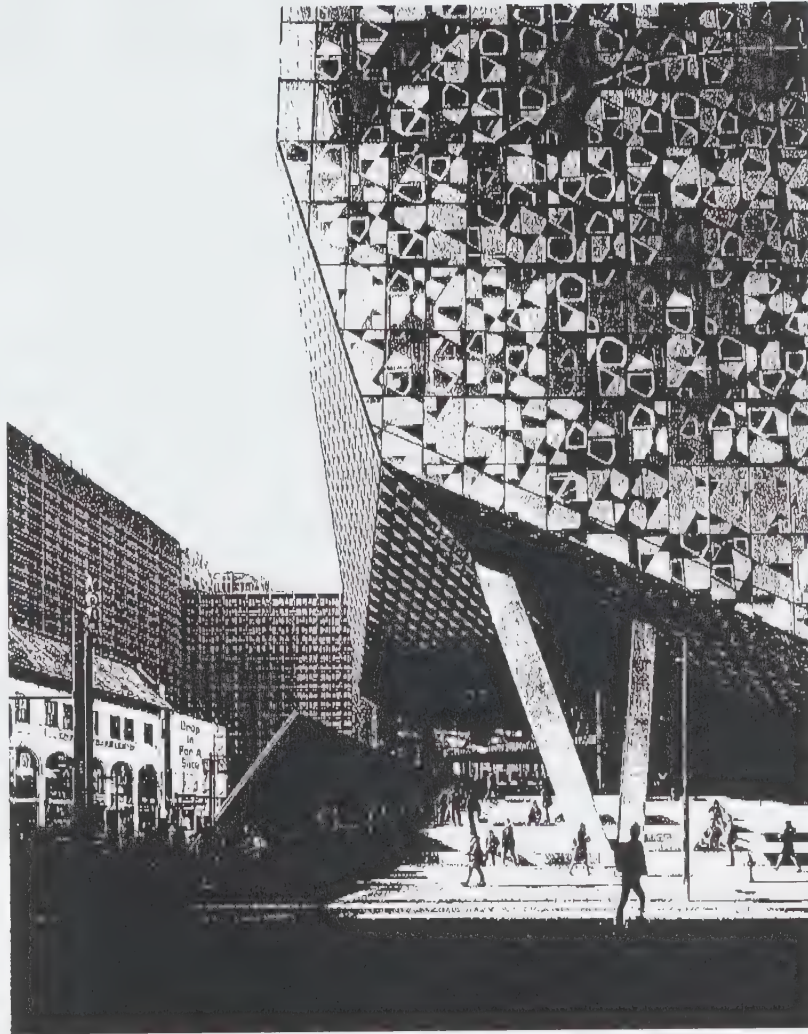
What is Craig Dykers doing in the corner? It's a week before the opening of the new Ryerson Student Learning Centre in Toronto, and Dykers, its lead architect, is touring its most dramatic space: Nicknamed "the Beach," it's a cavernous, two-storey room whose floor slopes down through a zigzag of wooden terraces. It's studded with angled columns and its glass façades are printed with a pattern of twisted polygons.

Yet Dykers, of the firm Snohetta, is focusing his attention on a small nook where a bench meets the wall. "I think people are going to gather here," he says. "This is a natural landscape more than a room, and people will find their own places."

Natural? This is the crowded, grimy centre of downtown Toronto, and the 155,000-square-foot building doesn't resemble anything in nature, except perhaps a giant block of ice that's melting at the bottom.

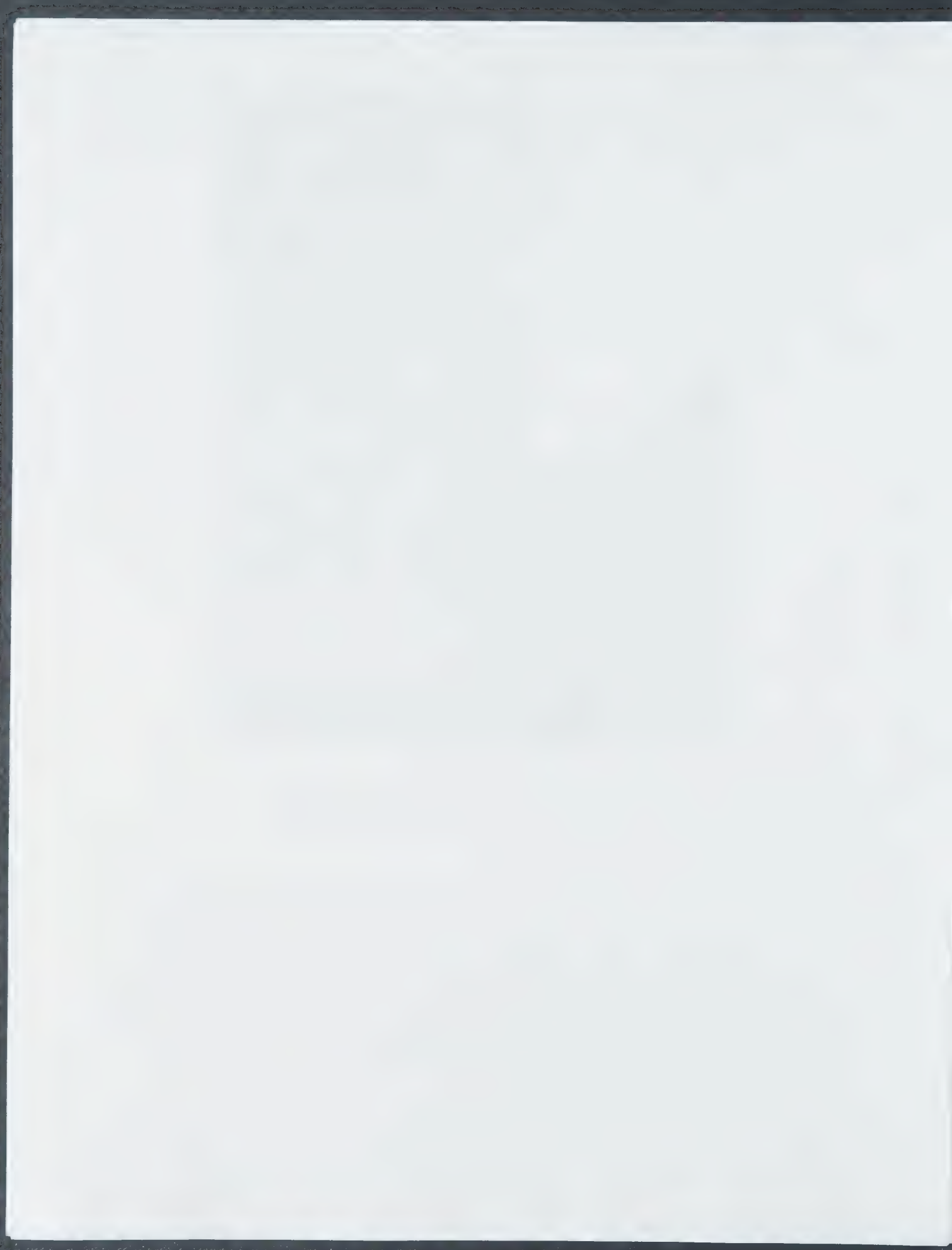
But its formal and ornamental splashes serve a human purpose. "In the building, you get the feeling of change everywhere you go," Dykers tells me later. "And that's part of a learning centre: Getting people to move, to be active, to not notice their world is expanding."





The Ryerson Student Learning Centre is a 155,000-square-foot building with ornamental splashes that serve a human purpose. (Younes Bounhar & Amanda Large | DoubleSpace Photography)

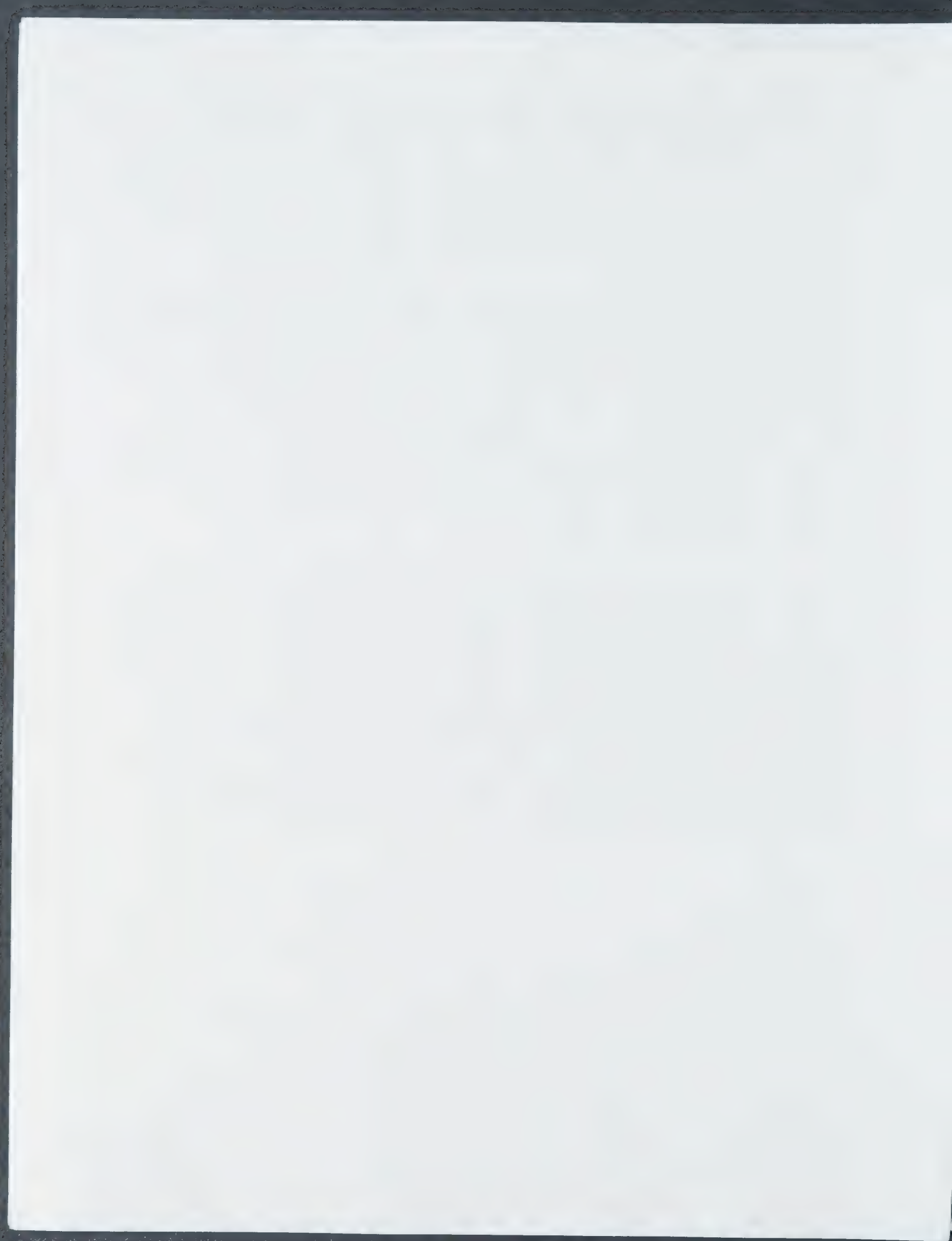
This is Snohetta's work: Design that makes you think. Led by Dykers in New York and Kjetil Thorsen in Oslo, the firm works in architecture, landscape architecture, graphic design and branding. And in the past few years, they've quietly become one of the world's leading design firms. They have more than 60 ambitious projects under way, including Calgary's New Central Library and an expansion of San Francisco's Museum of Modern Art.

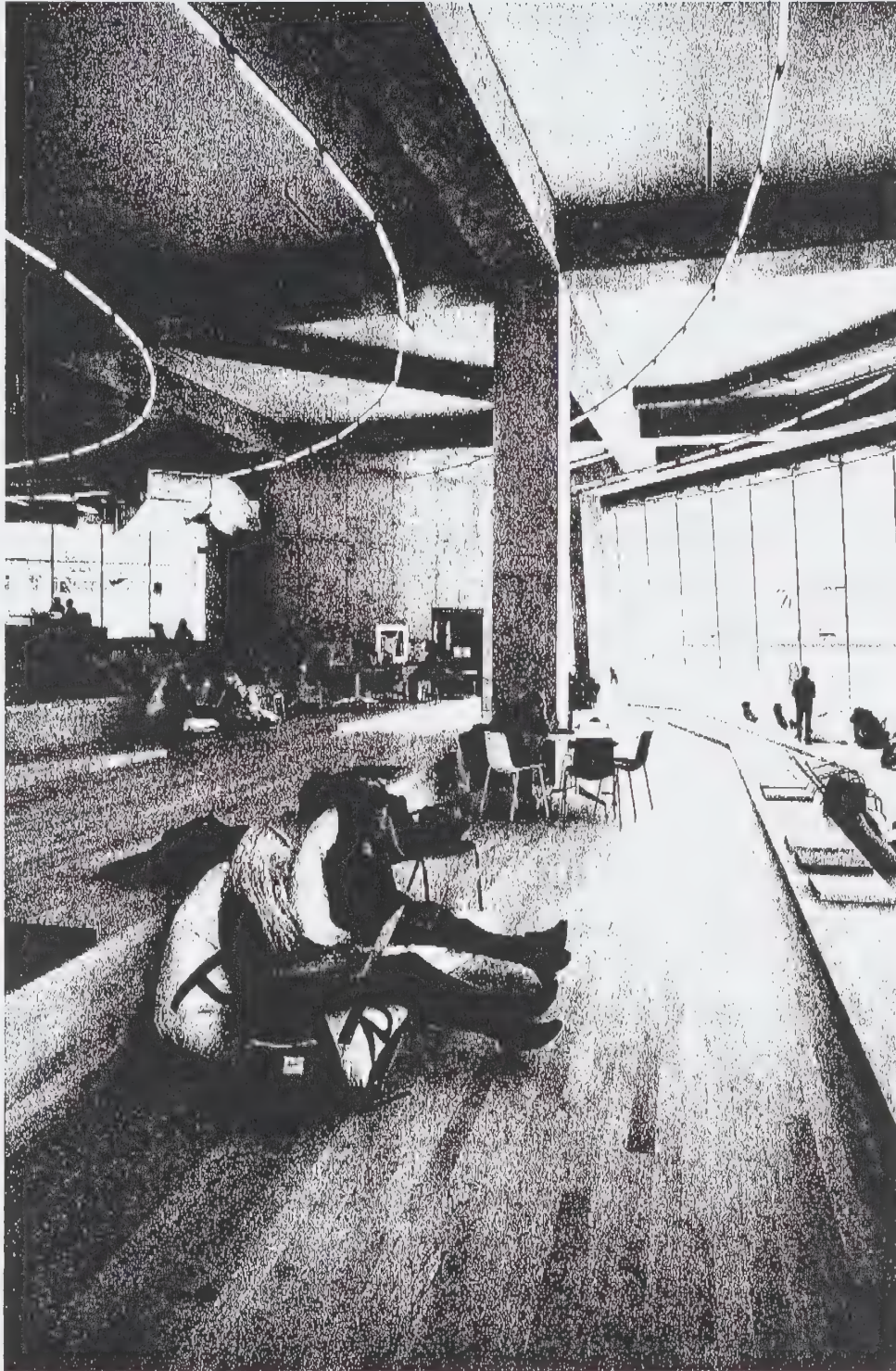


Each of their projects, though, reveals a truth about design in 2015: To make a building or a landscape is a hugely complex and collaborative business. Many famous architects obscure that fact, and present themselves like fashion designers, delivering a tight brand and a singular sensibility. Snohetta carry themselves like a collective of filmmakers: Their work has no set style and no manifesto. It is visually bold, but shaped by observation and empathy.

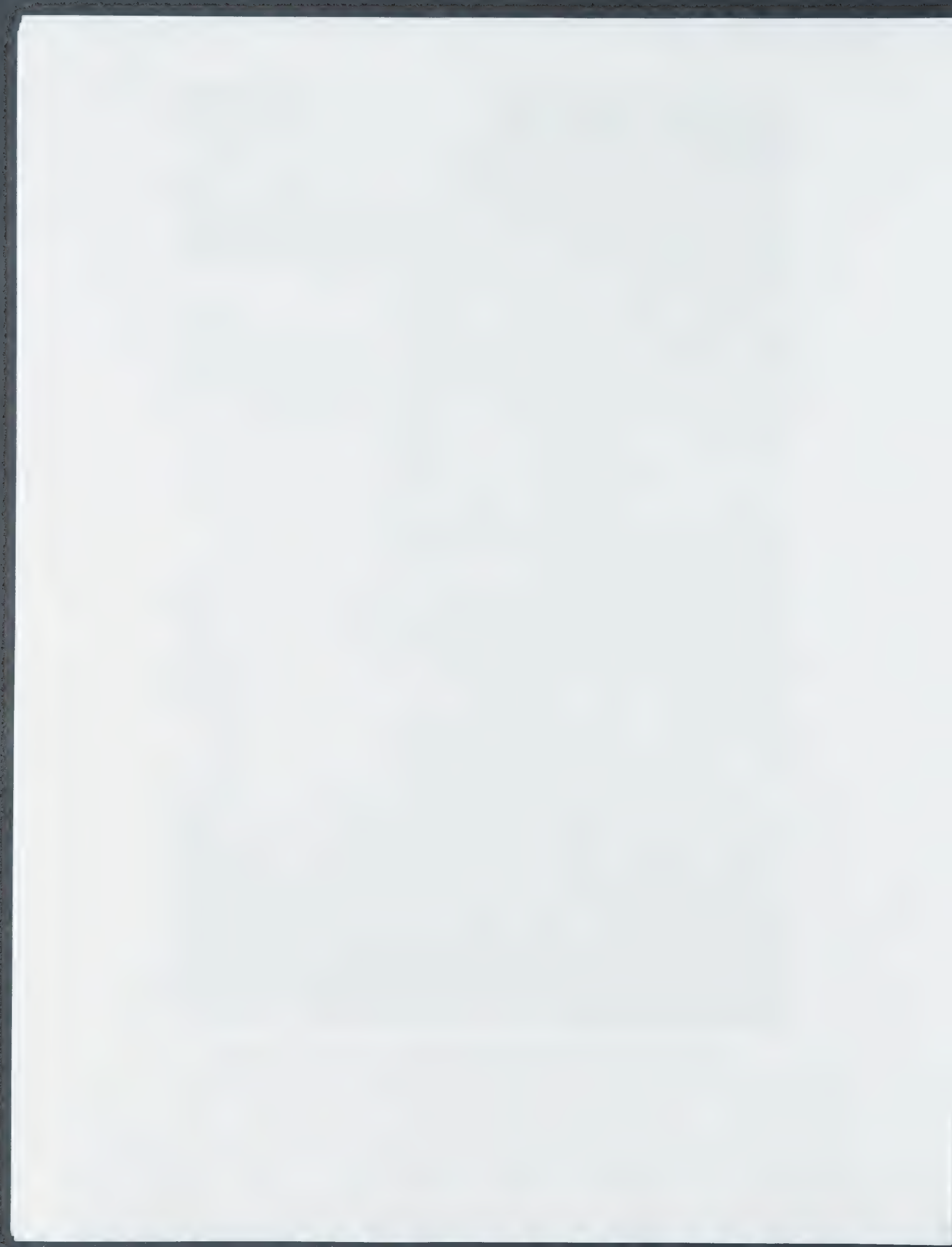
Snohetta's rise comes at a time when the design world is caught between grandiosity and modesty. The downturn of 2008-09 marked the end of the Starchitect Era: an anomalous decade-long period in which architects assumed a new authority as sculptors of form that could transform cities, as Frank Gehry's Guggenheim did Bilbao in 1997. Today, a few celebrities, such as Gehry and Zaha Hadid, continue to carry such cachet. But many younger architects profess an interest in socially responsible design, sustainability, and a more pragmatic and ego-less style of working.

The result can be design that is stimulating but also comfortable, such as the lobby of the Ryerson building. After my tour with Dykers, we sit with his colleague Michael Cotton and their collaborators from Toronto's Zeidler Architects to talk. It isn't yet open to the public, but soon three young women walk through the front doors, sit down next to us on a set of wooden bleachers and start eating their lunches. Dykers smiles. "This is what we're looking for," he says. In this case, it is public space that invites you to sit down, and gives you space to do it. "You can't tell people what to do," Dykers says. "You can only make suggestions."





The Ryerson Student Learning Centre in Toronto. (Lorne Bridgman)



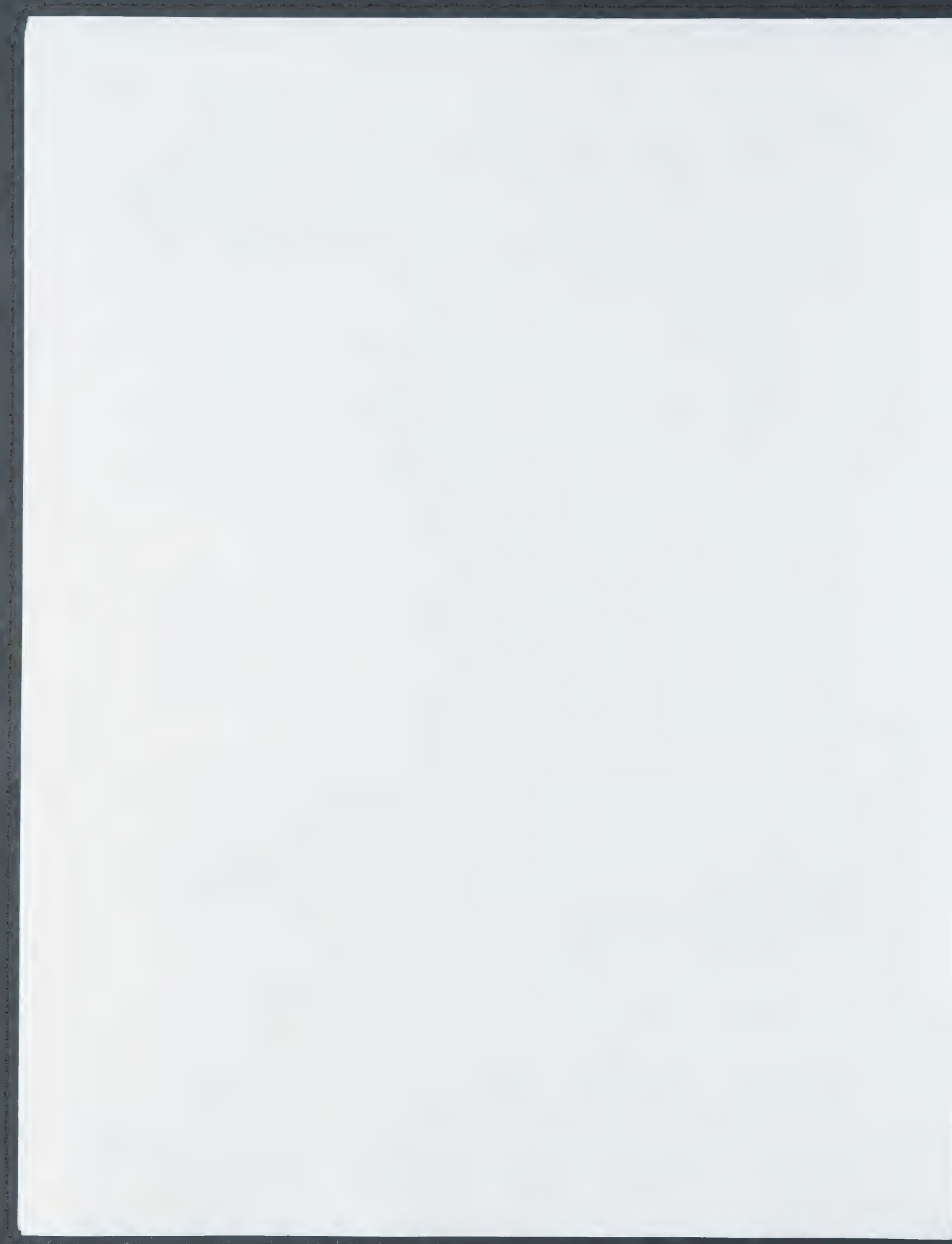
Reluctant icons

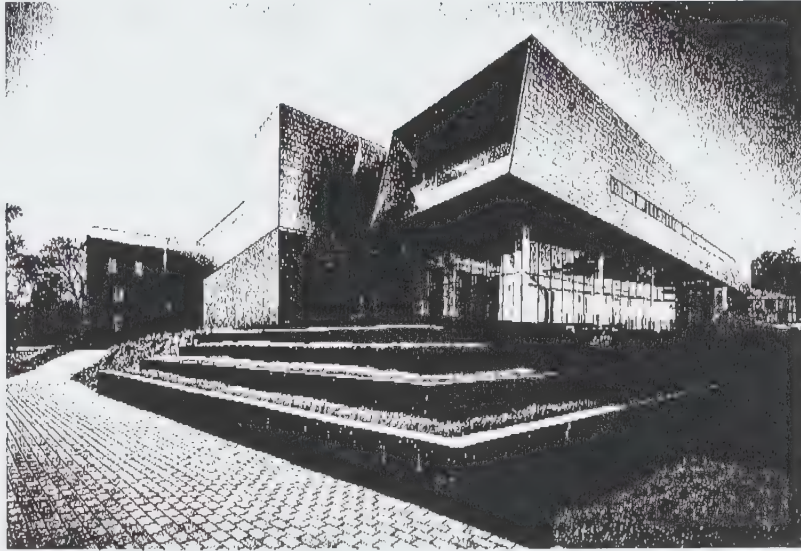
It is almost dark, but the signs and screens in Times Square are shining brighter than ever – and at my feet, the pavement is shimmering, too. Small steel discs in the paving stones catch the light, signalling to me where to walk. “We want people to be affected by this, even if they aren’t aware of it,” Claire Fellman, a landscape architect and director at Snohetta, explains, half-shouting over the din of the crowd.

The firm’s New York office has reconstructed the plaza here, in the busiest public space in North America. It’s a painstaking and deceptively simple piece of landscape architecture – much of the work, rearranging utilities and communication infrastructure, is invisible. Yet it is of a piece with their buildings. “It has to do with fostering social interaction and a generous contribution to the public realm,” Fellman says. “What we talked about on this project is what we talk about when we design a lobby: comfort, orientation and performance.”

And Times Square shows how well they can shepherd people. Where the plaza meets roadways, the ground plane slopes down gently and opens up to greet you; there are no curbs to trip on and plenty of room where you want to stand. The shape of the plaza guides you along. “We try to create ‘nudges,’” Dykers says, “small characteristics that allow people to make their way through the space and feel in command.”

In this respect, Dykers cites the influence of Temple Grandin, the famous observer and theorist of animal behaviour. “Where she says ‘cow,’ you can substitute ‘human,’” Dykers tells me, “and it makes perfect sense.” What’s most valuable, he adds, is Grandin’s scientist’s mindset: observing her subjects, not making rules for them. This is the sort of empirical, empathetic approach that drives all good design.





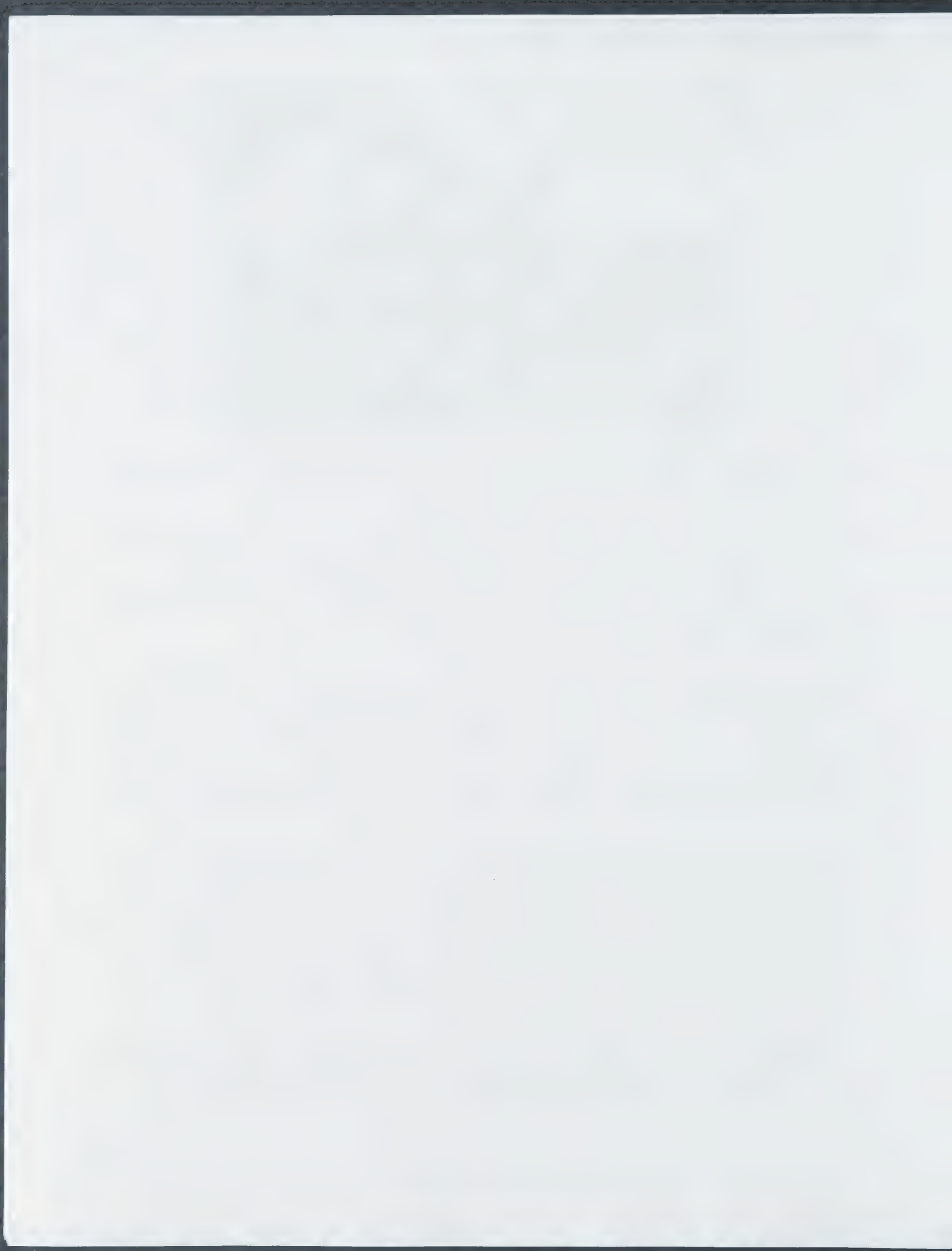
One of Snohetta's Canadian projects is the Isabel Bader Centre in Kingston. (Younes Bounhar & Amanda Large)

Over the past decade, Snohetta has shown a remarkable aptitude for it – and for the seemingly opposite skill of designing memorable grand gestures. “I don’t like the word ‘icon,’ but sometimes it sneaks out,” Dykers says with a smile.

With commissions such as the \$365-million (U.S.) SFMOMA project and a new headquarters for Le Monde in Paris, Snohetta is approaching the top tier of global designers in architecture and making a real mark in landscape architecture, too. This summer, the firm announced new commissions for an important market hall in Portland, Ore., and a gondola in the Italian Alps.

Snohetta runs in a genuinely collaborative manner: While a design is in development at the New York office, everyone sits together at one long table to hash out ideas. “You don’t always get what you want,” Dykers says. “Half the time, I lose the argument.” Dykers and Thorsen are also happy with a degree of anonymity. The firm took its name from a Norwegian mountain, choosing not put their names on the door; they have never changed that policy.

In 1989 they were a loose collective of young designers, including Elaine Molinar; Molinar and Dykers would marry, and she is now Snohetta’s managing director. They spent five weeks

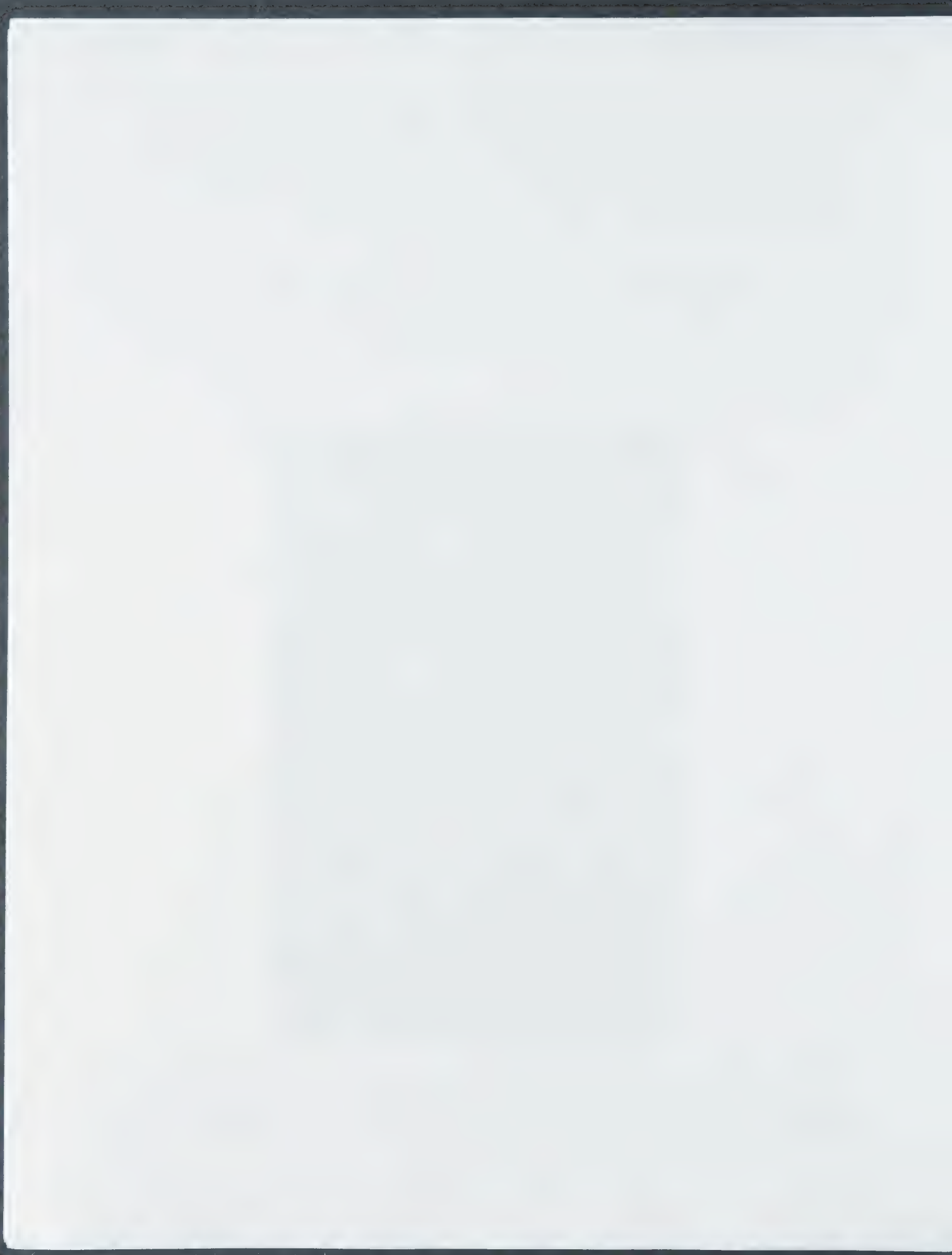


working on an open global competition for a new Library of Alexandria in Egypt. To their shock, they won. "It was a good thing we were young and naive," Dykers says of the library, which was completed after 12 years of tribulations in Hosni Mubarak's Egypt. "Now, we've been through hell and back, so we're pretty relaxed about most things."

That's easy enough to believe. Dykers, 53, has the strong laugh lines and balding pate of a frequent-flying Buddha. Born in Germany to an American father and a British mother, he has lived most of his life in Europe. Like many successful expatriates, he is soft-spoken and an attentive reader of people and places.



The Isabel Bader Centre for the Performing Arts, which is at Queen's University, is a loose agglomeration of prisms and slabs with a tightly detailed but unfussy hall. (Lorne Bridgman)



These qualities were useful in small, egalitarian Norway, where the firm grew through the 1990s. Their breakout, in 2001, was the Norwegian National Opera and Ballet in Oslo. On the inside, it is a no-nonsense cultural complex; on the outside, a cluster of pale wedges that let you walk onto the roof of the hall and right down into Oslo Fjord. It is part landscape, part building, highly functional and very sculptural.

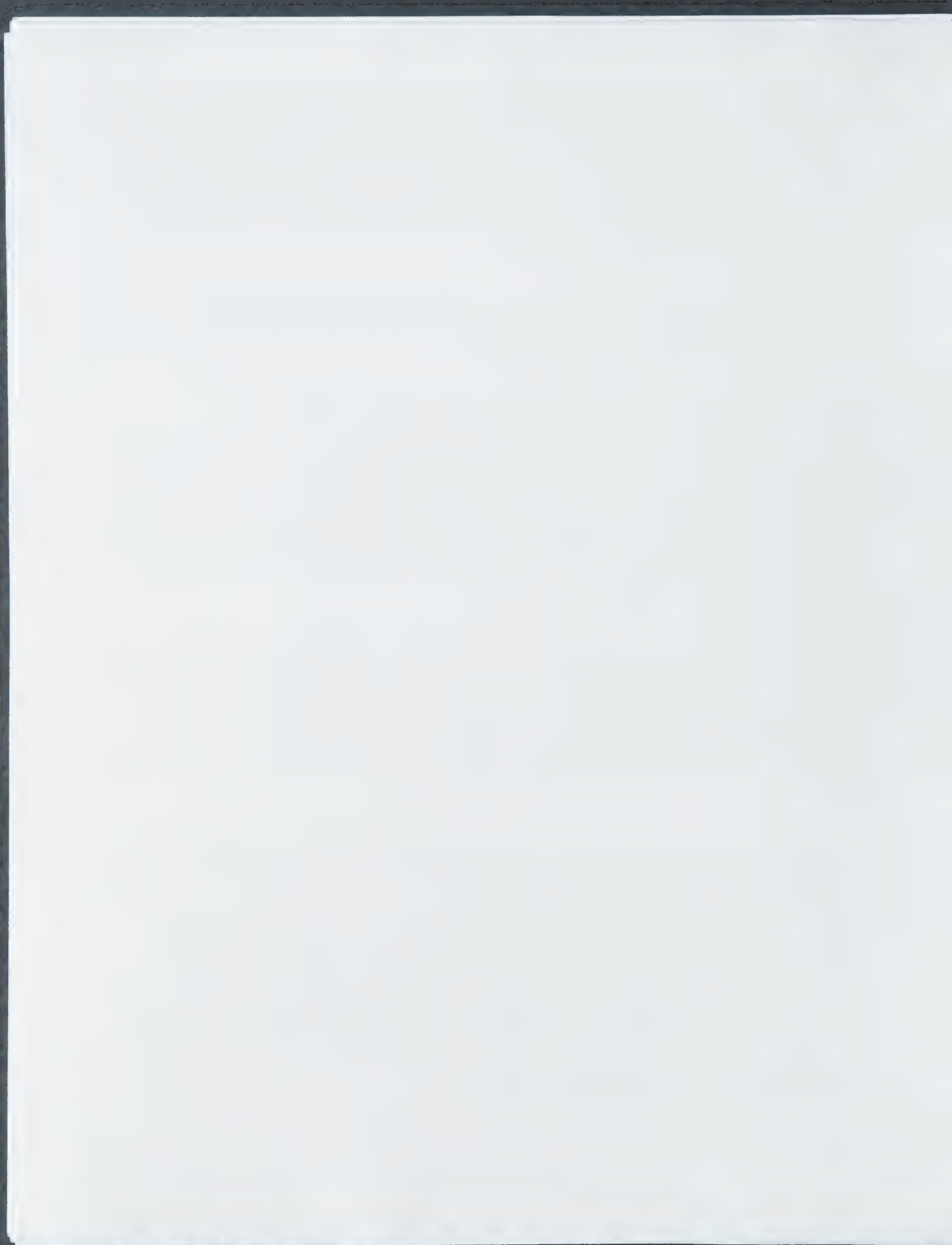
“Our buildings are strangely formally aggressive,” Dykers admits. “They stand there proud of who they are. But we think of performance first.”

All thoughtful architects claim this about their work. Snohetta delivers.

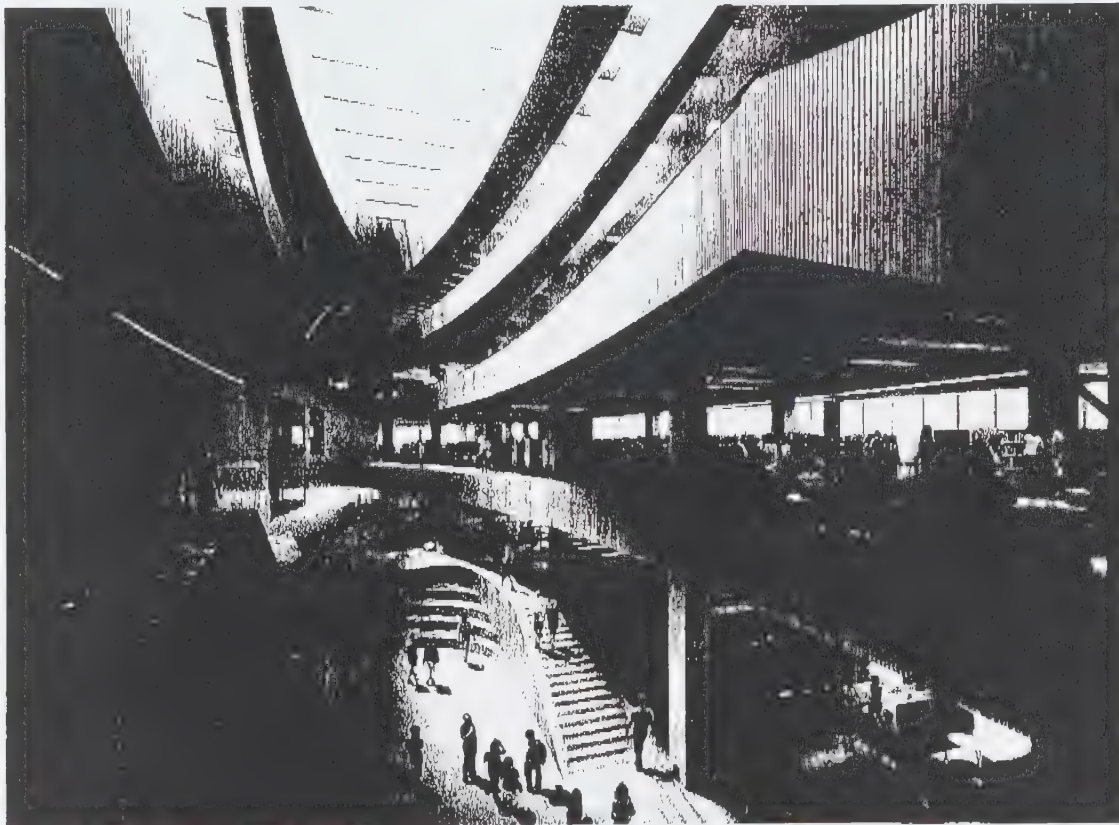
The Oslo opera house received uniformly strong reviews for its acoustics; so has the firm’s first project in Canada, the Isabel Bader Centre for the Performing Arts at Queen’s University in Kingston, which opened last fall. Overseen by Snohetta’s Takeshi Torrier with N45 Architects of Ottawa, it is a loose agglomeration of prisms and slabs that fits the stony campus while making a contemporary statement.

Its centrepiece is a 566-seat concert hall in classic shoebox configuration. It was shaped, by the architects and the prominent engineering firm Arup, to meet acoustic goals first. “You want the Goldilocks effect – not too live and not too dry – and they got it just right,” says Tricia Baldwin, the director of the Bader Centre. “I feel like our architects have given our musicians a Strad.”

Yet the hall looks great, too: tightly detailed but unfussy. The audience seats are a carpet of mossy green, and if you look carefully you see they are four different shades – a move to make the house feel lively even when it isn’t full. The walls are covered in lines of panelling in walnut, cherry, pear, beech and anigre woods: There are varied shades but a consistent rhythm, which Dykers compares to the sedimentary limestone in the ground around Kingston. “It’s sort of cavernous,” he adds, “which takes you back in time to the primitive roots of human civilization and making sound in a cave.”



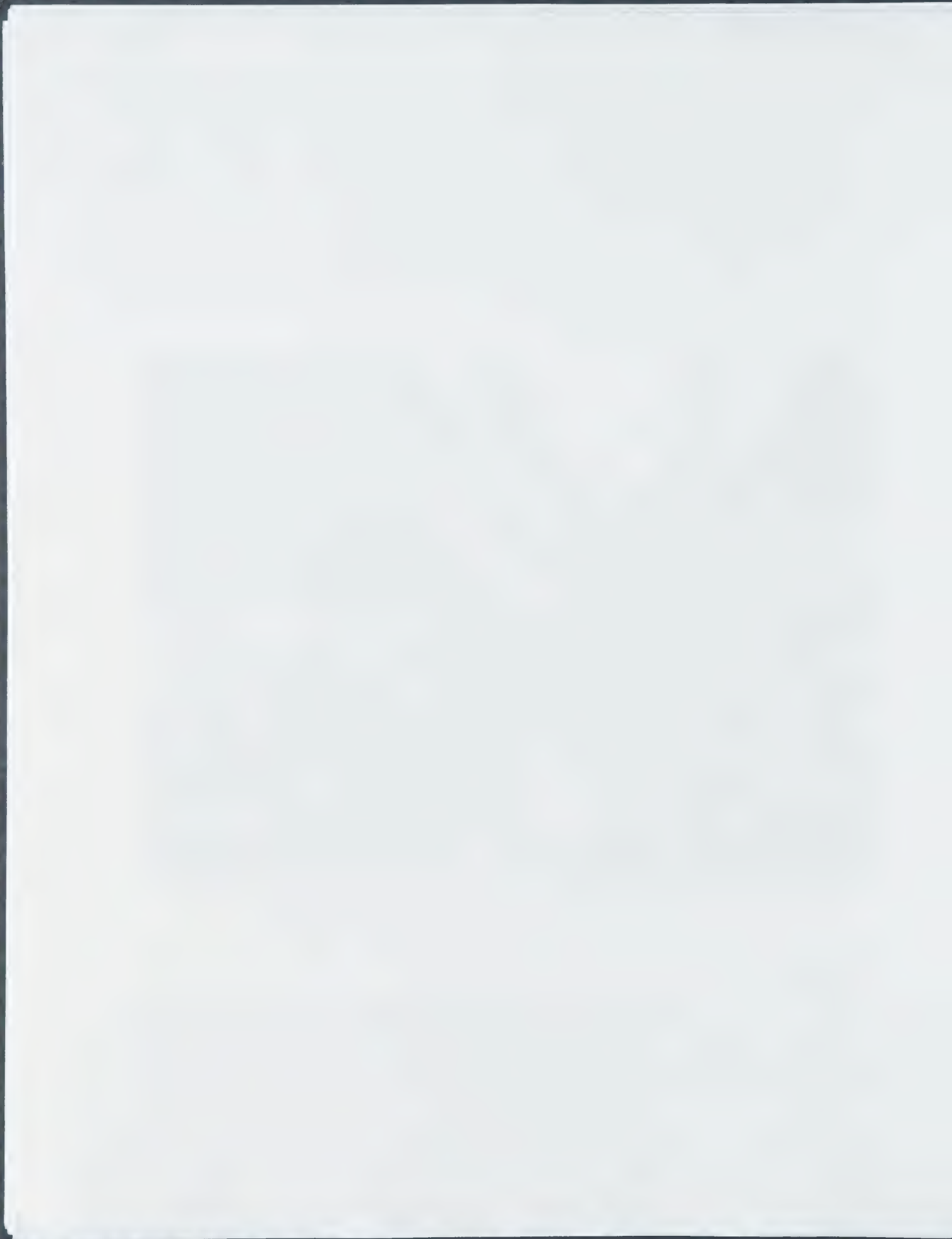
The same pattern repeats in the stainless-steel shingles that wrap the exterior of the building. Yet they are a lower-grade steel that refracts light, a quality known as "oil panning." This irregular quality was what the architects wanted. "When the sun is out and it hits the lake, the quality of the light is never uniform," Dykers says. On a grey day in late spring, I saw one steely arm of the building reach out to the lake. Its skin picked up the light from Lake Ontario and shimmered in sympathy. From the right angle, the building looks like an icon; it takes its context and, literally, reflects it back.



Rendering of Calgary Public Library. (MIR & Snohetta)

Building a narrative

In 2004, Snohetta's diplomatic manner helped win a commission in the most sensitive site in the world: New York's World Trade Center. It was for a gallery and museum building to sit on Ground Zero; a performing arts centre next door was to be designed by Gehry. The churn of

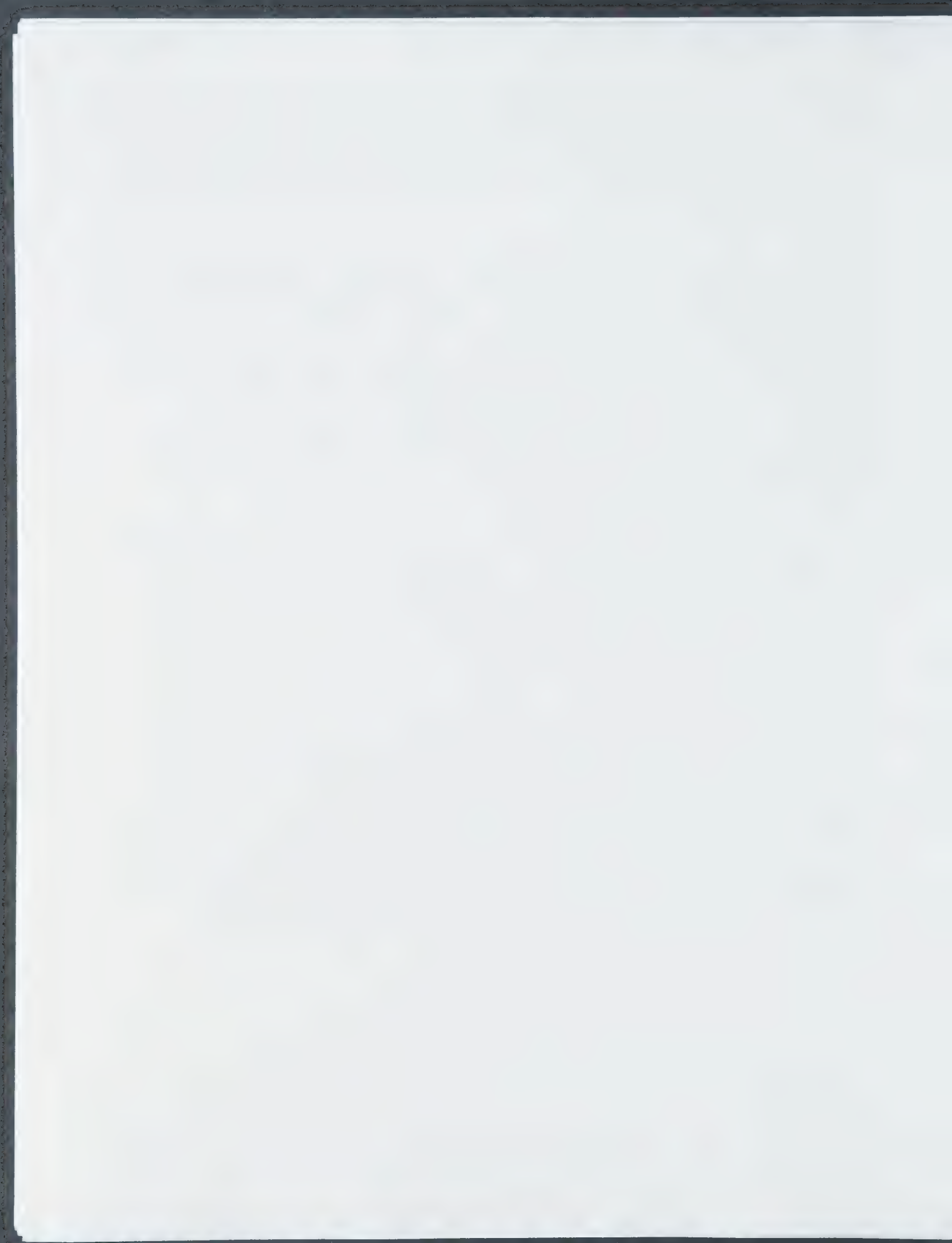


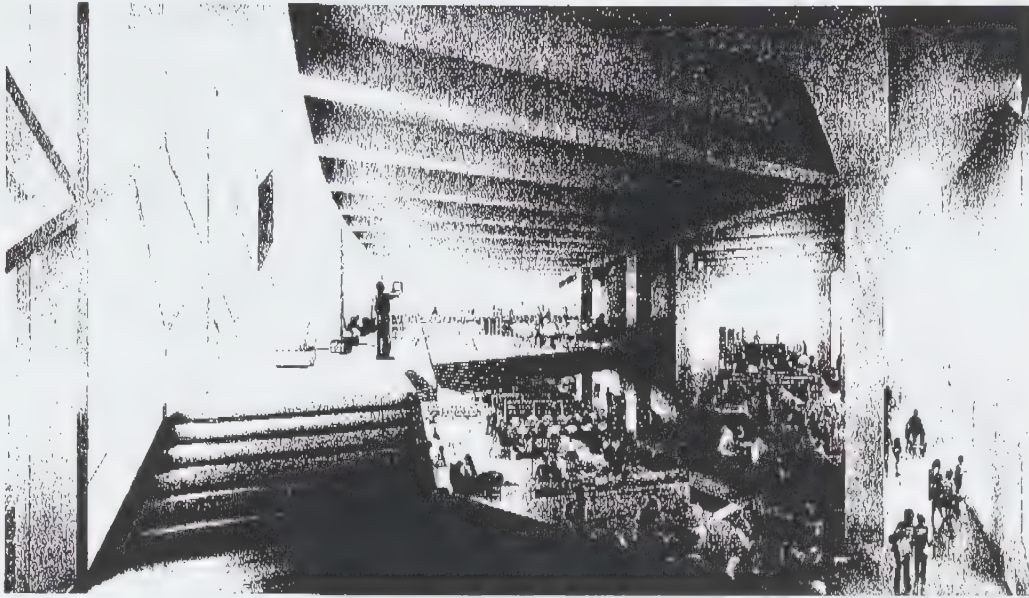
politics and money around the site killed Gehry's project, and Snohetta's evolved into a pavilion for the underground National September 11 Memorial and Museum. It is a modest building on the surface, containing a grand auditorium and other functions underground – an architectural iceberg.

The building is a Pyrrhic victory, but it gave Snohetta, then unknown in North America, a reason to set up shop in New York and push toward global prominence. In April, they were moving into new, larger offices a few blocks from Ground Zero, and Dykers invited me to their temporary space to discuss their recent work. The models and drawings suggested their reach across North America: drawings for a library in North Carolina, a small addition for the legendary restaurant the French Laundry in California, and a secret (for now) commercial project they're working on with a big-name firm.

Most architects would have kept the conversation focused on the work. But Dykers also spent half an hour touring me through the office – still filled with the previous tenants' detritus. In the front lobby, Snohetta had built an art installation out of used moving boxes. Each held a series of letterpress cards with creative prompts: "Did you ever consider adding a narrative?"

In architecture, a "narrative" often means an intellectual alibi, a rationale for why a project takes a particular form and configuration. The academic world favours such artful talk. But when Dykers talks about narrative, it's not a crutch; it is an added layer, such as the natural metaphors in Toronto or the reference to limestone in Kingston, that deepens the experience of a space. "Every time you meet somebody, you don't tell them your life story," Dykers says. "You just happen to have a way of being – and your way of being is the sum total of everything your life has built in the time you've been on Earth. And it's the same for buildings."



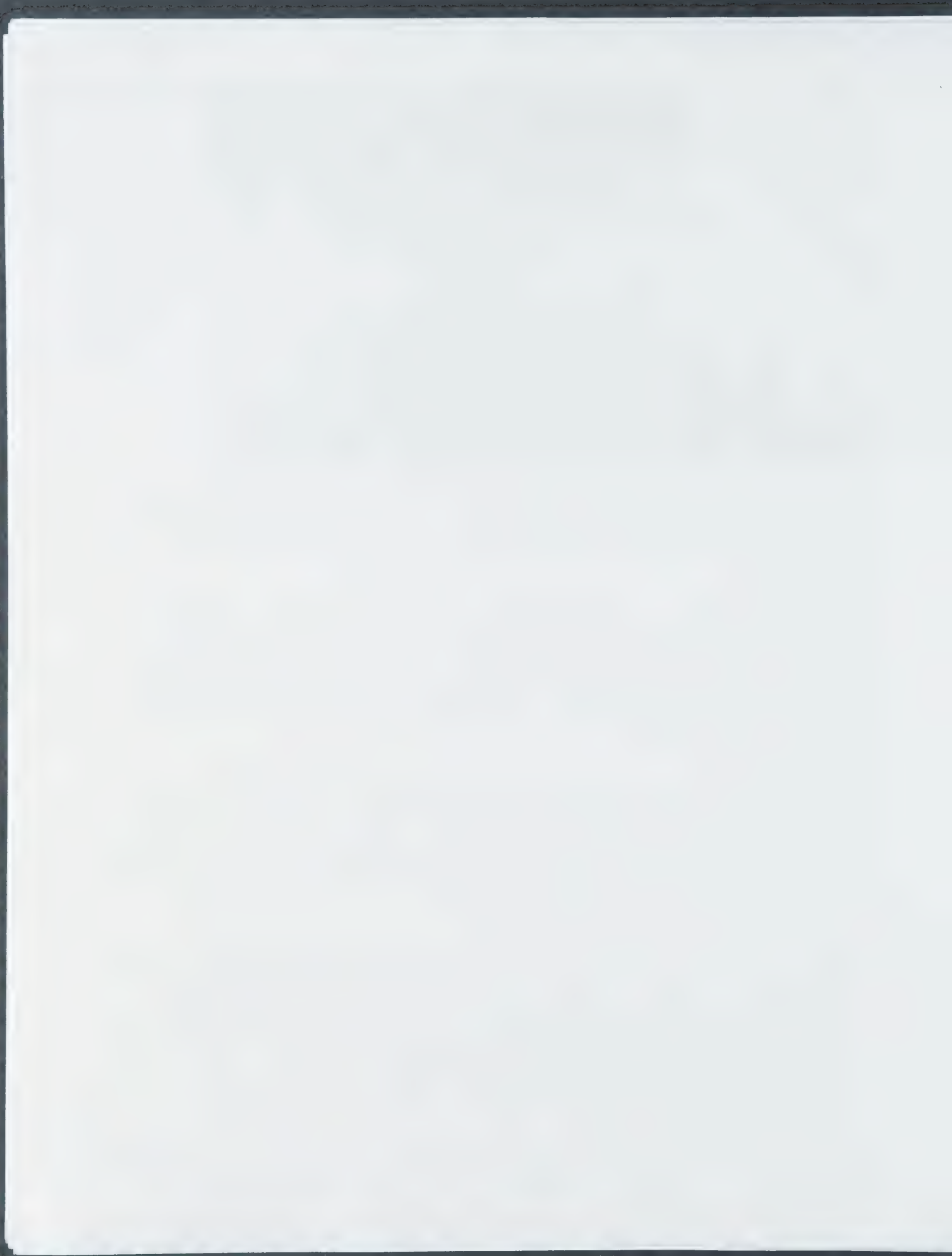


Calgary's New Central Library, which is still under construction, is one of Snohetta's current projects; the designers drew on Chinook Arch cloud formations for inspiration. (MIR & Snohetta)

Developing a new building in a new place means searching for new sources of narratives. For Calgary's New Central Library, which Snohetta is designing with the Calgary office of Dialog, the architects drew on the Chinook Arch – those powerful, unusual cloud formations that appear so vividly in the area.

For the library, now under construction, Snohetta's team drew a broad, gentle arch. But to stop there would make it feel "like a cartoon of an idea," Dykers says. "There's a difference between a cartoon and a great novel. ... A building has to function. It has to provide ways for people to use it."

Instead, the library looks more like a giant, elegant jellybean, with a skin of glass and zinc in a motif of triangles and diamonds. Within are a large atrium and an interior that unfolds, hospitably, as a series of terraces. This will be easy for new visitors to read; "You can build a mental map of where you are right away," as Dykers puts it.



Outside, the terraces continue as outdoor public plazas – ready to lure people on foot into and right through the building, on a path between the redeveloping East Village and downtown Calgary. The design elegantly solves the many problems of the site, which is sloped, has an awkward geometry and is sliced in two by the LRT. The library could have been a slab and an obstacle. Instead it's something more supple and complex: architecture and landscape together, shaped to make the city better.

Will it succeed at bringing people together? A week after the Ryerson building in Toronto opens, I return to see how it's working. Upstairs, the beach has come to life: Hundreds of students sprawl on colourful cushions and chaises, reading textbooks or watching videos. And four young women are studying together in the room's quietest corner. It's as if the place were made for them.

Follow Alex Bozicovic on Twitter: [@alexbozicovic](https://twitter.com/alexbozicovic)



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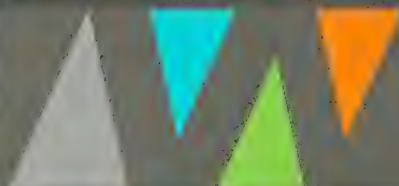
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HOUSE TOUR GUIDELINES

Welcome to the 20th Annual Music Lovers' House Tour.
Please take a moment to read these reminders.

Houses will be available for viewing from 10:00 a.m. to 4:00 p.m.

Kindly use the map to plan your itinerary. Balloons will be attached to the mailbox, gate post or front lawn to make identification easier. You will be asked to show this passbook at each house where it will be stamped on the appropriate page. You will be admitted only once to a house but may stay as long as you wish.

Please bring slippers or wear socks in all the houses.
Booties will be provided when necessary.
Bare feet are not permitted.

Children must be 12 years of age or older to be admitted.
They need a passbook and must be accompanied by an adult.
**Absolutely no cameras or recording devices are permitted
inside the houses.**

Lunch will be provided between 11:30 a.m. and 1:30 p.m. at:

St. Mark's Lutheran Church, Victoria and Earl,
St. James' Anglican, 10 Union St., corner Barrie.
St. Mark's Anglican, Barriefield.

DRAW PRIZES

Ballots will be available only at 102 Centre Street.
The draw will take place at 4:00 p.m. and the winners
will be notified by telephone or email.
Enjoy your day!

WELCOME

TO THE 20TH ANNUAL MUSIC LOVERS' HOUSE TOUR

Can it really be our 20th? It seems such a short time ago that we started our first, calling it "annual" right away. And that is what it has been, an annual delight as we admire other people's houses, see what makes them special, and find neat things to apply at home. Our passbook has become more sophisticated, we use colour and glossy paper, but the essence has remained the same: 8 beautiful houses are lent to us by their generous owners; sponsors and advertisers support us, and the dulcet tones of more than a hundred local musicians welcome us as we go from place to place, while the sun shines (most years) on this lovely spring day. All our houses reflect the creativity and loving care that the owners have bestowed upon them, and some of the garden views will take your breath away.

We have a wonderful scoop for this anniversary: Guided Tours of the Isabel Bader Centre for the Performing Arts. Many of you have already listened to concerts in this amazing new concert hall, with its magnificent acoustics, but have you peeked behind the scenes yet? This is your chance!

Enjoy your lunch! Take a break in one of the three churches whose members regale you to a lovely sandwich lunch and a fresh cup of coffee or tea.

On behalf of the entire House Tour Committee, I wish to express our sincere thanks to all who made this year's Tour possible. A drum roll for all of you: our homeowners, our generous sponsors, our advertisers, our musicians, all those church volunteers making sandwiches and baking squares, our passbook sellers, and all our house volunteers, cheerfully on their feet for hours, to make sure that all goes smoothly. Local artist Scott Wilson has donated the fine sketches that illustrate the pages of the book you are holding in your hand right now. The home-owners get the "real thing" as their thank-you present. We are grateful to our printers, Allan Graphics, where Scott Nelson is our ever-patient designer.

On a personal note I would like to thank my wonderful, hard working, and talented committee, with whom it was so much fun to put this special fundraiser together. It's like a 1000 piece puzzle: you start with the borders, snap some pieces together, despair of ever finishing it, and then suddenly everything clicks into place! A bit of a miracle and a lot of very hard work!

Enjoy the Tour, and thank you very much for your participation!

Marion Westenberg, Chair
westmar@kingston.net
Music Lovers' House Tour 2015

MUSIC LOVERS' HOUSE TOUR COMMITTEE

CHAIR Marion Westenberg	HOUSES & CHURCHES Mary Zureik Pauline Heissler	DESCRIPTIONS Marion Westenberg
STAFFING Siobhain Broekhoven Joanna Anderson	MUSICIANS Susan Gibbon-Johnsrude	SECRETARY Susan Gibbon-Johnsrude
PASSBOOK DISTRIBUTION Janet McDonald	PASSBOOK CO-ORDINATION Lisette Westenberg	PHOTOGRAPHY Rae Gateley
PUBLICITY Linda MacKinnon Marion Westenberg	SPONSORS Joan Armstrong	REAL ESTATE CONSULTANT Mary Reid

MUSIC LOVERS' HOUSE TOUR TEAMS

Captain: Gillian Fisher
Co-captain: Angela Broekhoven

Captain: Sheena Lucas
Co-captain: Jean Shannon

Captain: Douglas Morren
Co-captain: Joché Katan

Captain: John Chown
Co-captain: Marian Ellis

Captain: Ed Agarand
Co-captain: Antoinette MacDonald

Captain: Bernard Ziomkiewicz
Co-captain: Barbara MacDougall

Captain: Peg Reed
Co-captain: Linda Patry

VOLUNTEER COMMITTEE FUNDRAISING ACTIVITIES

- **WHAT'S IT WORTH?** Antiques Appraisals, February
- **BOOK FAIR**, Spring & Fall
- **VINYL RECORDS SALE**, Spring & Fall
- **NEARLY NEW SALE**, Spring & Fall
- **MUSIC LOVERS' HOUSE TOUR**, May
- **FASHION SHOW**, October
- **ALL THINGS CHRISTMAS**, November
- **WAREHOUSE DAYS**, for donations between events (see our website)
http://kingstonsymphony.on.ca/special_events.cfm

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ARTIST SCOTT WILSON

Scott Wilson is a local artist and activist for the Arts, Atheism, and the LGBT community. He is currently the Vice-President of the Kingston School of Art, on the corner of Victoria St. and Princess St., with its recently renovated Gallery. There he teaches, curates and hangs the next show. He is known locally for his pen and ink drawings, which have been featured on calendars for our local MP. His sensitive sketches of the houses on our 20th Anniversary House Tour will be our thank-you gifts to our generous hosts, and grace in miniature the pages of our Passbook. However, he sees himself more as a painter. In his own words "an art school drop-out, ne'er-do-well, and wit", Scott has worked in restaurants, on set construction for film, and as a chambermaid in a house of ill-repute, among other things. His life is colourful, and literally so, for his house and studio are full of glowing paintings, as well as etchings and drawings. We welcome Scott as member of the team, and are grateful for his talent.

KINGSTON SYMPHONY ASSOCIATION

The Kingston Symphony Association exists to produce and promote professional quality programs of instrumental and choral music for the education, enjoyment and enrichment of audiences in the Greater Kingston area. The Kingston Symphony is dedicated to the support, development and showcasing of Canadian artists and composers.

The Kingston Symphony Association is the umbrella organization for the Kingston Symphony Orchestra, Kingston Choral Society, Kingston Youth Orchestra, Kingston Youth Strings, Kingston A-Strings, Kingston Community Strings, and the Volunteer Committee of the Kingston Symphony Association. We are dedicated to musical development in our region and seek to provide high quality musical experiences for as many members of our community as possible.

For more information about our concert season, please visit
www.kingstonsymphony.on.ca or call 613-546-9729.

VOLUNTEER COMMITTEE OF THE KINGSTON SYMPHONY ASSOCIATION EXECUTIVE

PRESIDENT	David Notman
PAST PRESIDENT	Elaine Agarand
VICE PRESIDENT	
SECRETARY	Linda Hamstra
TREASURER	Flaine Agarand
ARCHIVIST	Paul Banfield
MEMBERSHIP AND NEWSLETTER	Joan Butler
PROGRAM	Susan Gibbon
SOCIAL	Sheilagh Manuel
MUSIC AWARDS	Reine Dawe
MUSIC LOVERS' HOUSE TOUR	Marion Westenberg
USHERING	Susan Lebaron
BOOK FAIR	Linda MacKinnon
NEARLY NEW SALE	Heather Sutherland
VINYL RECORDS SALE	David Notman
FASHION SHOW	Janet McDonald
PUBLICITY	Linda MacKinnon
ALL THINGS CHRISTMAS	David Notman



MUSICIANS

SOLOS & GROUPS

MUSICIANS ▸ SOLOS

PIANO/KEYBOARD

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Colton Barr
Wendy Kelen & Alicer
Doper Kelen
Matthew Wilson
Jacquie Corcoran
Tyanna Craig
Brian French
Hayden Raspberry
Jennifer Allan
Anja Cui
Ryan McIver

Keiran Barr
Alastair Frank
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Julia White

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Donna Crozier
Merrilyn Barber

GIUITAR

Lucas Rooyakkers
Tim McGuirk

CELLO

Jennifer Tindale
Erin Green
Emily Kirby

MUSICIANS ▸ GROUPS

- | | |
|---|---|
| <p>1. "Holsom Piano Duo"
Marion Holobow & Juliet Milson</p> <p>2. "Toute Ensemble"
Anne Archer, Debbie Twiddy, Melanie Fyfe,
Joan Voros(flutes)</p> <p>3. "Caccia"
Anne Archer(flute/recorder/alto sax/
Chris Guigere(classical guitar)</p> <p>1. "Kingston Ceili Band"
Anne Archer (flute/whistles)
Maggie McIver(fiddle)
Shane Dunne(guitar/vocal)
Val Hamilton(bodhran/vocal/guitar/whistle)
Brent Peppley(bass/vocal)</p> | <p>5. "Billisemo"
Bill Bosworth(piano) & Lise de Kok(violin)</p> <p>6. Mark & Pam Sibley
(piano/trombone)</p> <p>7. "Blue Swing Jazz Quartet"
Jay McLellan(flute)
Val Hamilton(sax)
Doug Rooks(keyboard)
Paul Clifford(bass)</p> <p>8. "Flutissimo Quartet"
Ann Palmer/Chris Scott/Jay McLellan/
Catherine Norris</p> |
|---|---|

MUSICIANS • GROUPS

9. "St. Andrew's BAROQUE" Fred Chandler (continuo gamba) / John Hall (harpsichord) / Lisa Szeker-Madden (recorder)
10. Flute duo
Anne Palmer / Jay McLellan
11. "Sarabande"
Susan LeBaron & Annabel Mills (flutes)
Maurice Gillham (Fr horn)
Peter LeBaron (cello)
Pam Sibley (piano)
12. "Youth Strings"
Director Danielle Lennon
Annabelle Gillis / Eric Virgo / Maria Zann /
Danielle Montgomery (violins)
Felix Melanson / Addison Wy (cellos) /
Amy Chew (bass)
13. "Avenue Road Trio" Kim Duca (piano) /
Denis Lehotay (violin) Janice Ley (cello)
14. "Accelerorondo" cello quartet Mara Shaw /
Jennifer Tindale / Nicholas Fall / Janice Ley
15. "Wassermusik"
Alan Grant (flute) / Inka Brockhausen (piano)
16. Lucas Olmstead & Kian Hashtrudi-Zaad
cello duo
17. "The Other Kingston Trio"
Heather Schreiner (bass,violin)
Jacquie Corcoran (piano)
Jason Hawke (chalumeau / clarinet/
soprano sax / recorder)
18. "Quinte Consort"
Heather Schreiner (recorder)
Jason Hawke (recorder / racket)
Clarinda Olson (cornetto)
Lisa Szeker-Madden (recorder)
Ron Hirshorn (recorder)
19. Heidi Scott & Cameron Dube (oboe duo)
20. Julie Paul (oboe) / Lisa Kemp (piano)
21. "DUETTA"
Eileen Beaudette (viola)
Melinda Raymond (violin)
22. "The Saxobelles" (saxophones)
Andrea Lawn, Brooke Woboditsch,
Suzanne Owen, Mireille Bergeron
23. "Canta Ayra"
Director Karen Kimmatt
Violins: Baylie Thorne / Sonja Moller
Imogen Moore / Megan Frank /
Sydney Guan / Ivor Benderavage /
Bibi Hensen / Aza Mather / Jane Smallman /
Lydia Hanson / Sonja Moller /
Clara Sismondo /Anita Zabojnikova /
Jin Li
24. "Canta Ayra Con Brio"
Director Karen Kimmatt
Violins: Anna Little / Marie Lamarche /
Liam Johnson / Clara Smallman /
Hope Dorion / Isra Hensen /
Owen Ritchie / Ellie Smallman /
Jonah Taylor /Shakoor Henson /
Lucy Morrow / Anna Little .
Catia Farquarson
25. "Binky Swings" Val Hamilton (alto) /
Alan Bronskill (tenor) / Carl Bray (bass) /
Sarah Gibson Bray (soprano)
26. Hannah Faris and friends
27. "Dazzling Duo Decapo"
Jane Smallman & Alice Luise (violins)
28. "Dazzling Duo" violins
Clara Sismondo / Anita Zabojnikova
29. Toni Pickard and friends

PRESIDENT'S MESSAGE

On behalf of the Volunteer Committee of the Kingston Symphony Association I would like to welcome you to the 20th Annual Music Lovers' House Tour. Many thanks to the members of the House Tour Committee for their tireless dedication to this event. They have spent hours recruiting home owners, arranging lunch venues, developing the passbook, contacting sponsors and arranging for a wonderful variety of musicians for each home. Thanks as well to all the home owners who have graciously opened their homes to provide the focus of this special fund raising event.

The Volunteer Committee is a dynamic, industrious, and creative group of over 200 volunteers whose primary purpose is to support the Kingston Symphony. As well as the Music Lovers' House Tour, the Committee organizes a fashion show, two book sales, an antiques appraisal event, two records sales, a Christmas sale, and two nearly new sales. As of December of 2014, we have donated \$60,000 to the Kingston Symphony and project that our spring events will add another \$40,000 to this total. Keep your fingers crossed!

In addition to providing financial support for our symphony, the Volunteer Committee also supports young musicians from the Kingston area. The committee awards over \$3,000 each year to promising young musicians.

We are always looking for new members who would like to help us in our fund-raising work. If you have an interest in music and the Kingston Symphony and want to see it thrive in our community, why not join us? Contact the Kingston Symphony at www.kingstonsymphony.on.ca for more information.

David Notman, President
Volunteer Committee of the Kingston Symphony Association

DEAR MUSIC LOVERS' HOUSE TOUR PATRONS

On behalf of the Board of Directors, musicians, and staff of the Kingston Symphony Association, thank you very much for your support of this year's Music Lovers' House Tour. I hope you enjoy visiting each of the homes on the tour and listening to the music performed by many of our musicians.

We are so fortunate to have a Volunteer Committee of over 200 members who work tirelessly on our behalf to raise funds for the operation of the Kingston Symphony. As you visit each of the houses on today's tour, you will see the number of people involved in making this event such a success. Thank you to all of the volunteers and sponsors who contribute to this important fundraising event.

The Kingston Symphony enriches the life of our community through shared experiences of live orchestral performance. We are dedicated to musical development in our region and seek to provide high quality musical experiences for as many members of our community as possible. We hope you will join us for our upcoming concert season. Brochures with more information about our concerts are available on the tour or by calling our office at 613-546-9729. A season schedule is also available at www.kingstonsymphony.on.ca.

Have a wonderful day on the tour and thank you again for your support of the Kingston Symphony!

Andrea Haughton
General Manager, Kingston Symphony Association



THE ISABEL BADER CENTRE FOR THE PERFORMING ARTS

For our 20th anniversary Tour we are grateful to have been able to secure "The Isabel", our 8th "home" for you to explore! It is Queen's University's new home for Music, Drama, Film, and Art. Alfred and Isabel Bader donated \$31 million of its \$72 million budget. Guided Tours will take you through parts of this magnificent 80,000 square foot building, which has transformed the waterfront with its bold contemporary style. It celebrates its location on the shores of Lake Ontario, as well as our historic limestone architecture. Its acoustics are brilliant, the same in the rehearsal hall as in the concert hall, so that musicians do not have to adjust their playing. The Kingston Symphony loves to play the concert hall. A collaboration of Norwegian and Canadian architects, the new structure envelops the limestone Stella Buck building, as well as the stable, probably better known to many of you as the old home of the Domino Theatre. Two hundred year old wood from the Stella Buck has been reused in the modern structure, and, though newly glazed, some windows have their old refurbished frames in place! The views over the water, and also over our beloved Tett, (longtime home of the K.S.A. Book Fair and Nearly New Sales!) are ravishing. Our young crop of future Canadian musicians, film directors, actors and stage managers walking in and out of their new campus make the heart proud.

Our guides, hand-picked, and instructed by General Manager Tricia Baldwin, will be happy to take you for a stroll, starting at 10:15, each half hour. Last tour at 3:15. Paid parking at the Isabel (west lot), and behind St. Mary's on the Lake, Union St. entrance.

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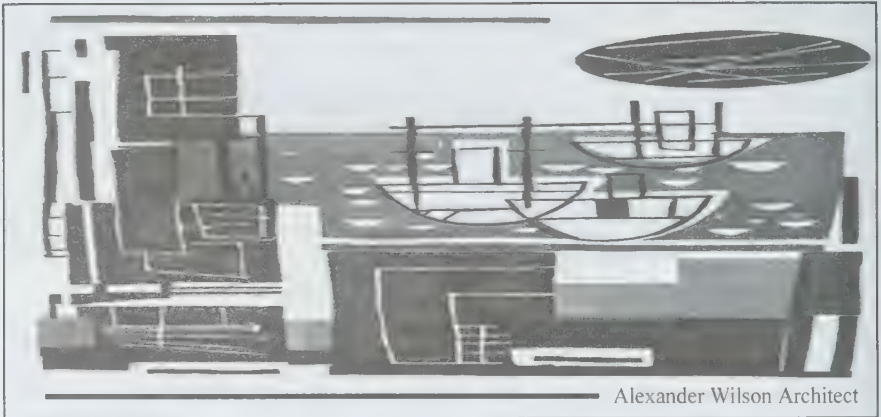
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7 STARR PLACE

Many local crafts people and artists have contributed to the success of this 10 year old house, so recognizable in the neighbourhood because of its glazed cupola. The living room windows have foldable shutters for dark evenings, and to keep the heat in. White canvas-slipcovered furniture focuses the eye on the fireplace/TV block, with its square indentation for a vase or sculpture; Su Sheedy's multi-coloured painting interacts against the soft white wall. Say bonjour to Delphine, a volcanic rock and aluminum beauty straight from France! A set of narrow glass shelves has one wooden cubby, jutting out both sides, for the CD collection. The floors are birch throughout, running from living room to eat-in kitchen. To the left we find a working counter of polished concrete for the tough jobs. Cabinet maker Tim Soper created a rounded ash peninsula, with cupboard doors of black and clear leaded glass. Together with the British wide pine dinner table and a high dresser with a collection of favorite plates, this peninsula gives a soft warmth to the otherwise starkly black and white space. Reaching from floor to sky, and holding up the gable, is a wooden "mast", around which the stair banister curves as it ascends to a small landing. An ingenious triple closet, with only 2 sliding doors, shows books, but hides the other storage spaces. A few more steps up, and one enters the studio/study/gym on the second floor, where the sewing machine lives in its own slide-in closet, and where all the Roman blinds of the house have been fabricated meticulously. This house is so full of local talent, that we invite you to ask: "Who made this please?" And then... au revoir, Delphine!

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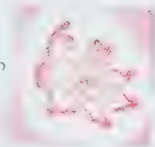
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1628 ST. LAWRENCE AVENUE

The owners of this house knew exactly what they wanted when they started building it on a former cottage lot on the water. Space, light, togetherness, and still enough room for everyone to do their own thing. Togetherness in the kitchen with its large island and windows on three sides, and the dining room, which boasts soft-seated chairs with a large olive, pumpkin and brick-coloured paisley pattern. These colours are continued in the cushions on the living room furniture, which in itself has a soft striated oatmeal hue. A large wrap-around porch has views over the St. Lawrence River, and sports a good size barbecue station along the kitchen wall. Who wouldn't love the well-designed mudroom and laundry area? The two sons are now young men at university, and one of their bedrooms is being transformed into a study/home office for Mom, as we write this. The downstairs recreation room includes an enormous film screen, fireplace, and fitness gear for this very sporty family. The second floor is totally the parents' domain. A spacious landing with a large contemporary chandelier leads to various work and sleep areas. There is the restful bedroom, that fabulous view now a storey higher, a small corner fireplace, and a blue four-poster bed. The bathroom and dressing rooms are a few steps away, complete with boldly square bath and faucets. The modern feel of the house is tempered by an early Canadian pine dresser and corner cupboard with colourful ceramics that soften the high tech of the work and play areas. The bright painting above the dresser, as well as that in the master bath, are by Jane Colden.



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50 RIVERSIDE DRIVE

The new owners of this seventies bungalow subjected their new home to a metamorphosis in 2014. With the help of Mark Peabody, walls and ceilings were taken out, windows enlarged, and kitchen and dining room swapped. The immediate impression is of sunlight on the river, which infuses the whole house with new radiance. The wall once dividing hallway from living room, is now an airy slatted screen in pale Douglas fir, with nubs of dark walnut, repeated in the kitchen island and the “floating” cabinet in the hall, all built by cabinet maker Lin MacMillan. The island has a glimmering quartzite counter top, which transitions to the creamy cupboard doors and drawers, and the dining room chairs. The light fixtures in hallways and kitchen are all different, but the same design. The earth tones and magnificent fireplace in fieldstone, across from the lovely antique cupboard, all make the living room a peaceful haven, while paintings by Heather Haynes, Beth Ten Hove, and Simon Andrews create pops of colour.

The master bedroom boasts a cantilevered floating study, so that the footprint of the house stays the same, with built-in bookcases and a cherry desk matching the vanity and mirrors just visible in the master bathroom. Down the curvy staircase we land in the large family room, flanked by the bedrooms of the two daughters of the house. The colours throughout are pale and earthy, in harmony with the surrounding natural garden, sloping away via terraces, with easy chairs to the river.



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DOWLING METAL & FABRICATION



44 COLBORNE STREET

In November 2014 this house, together with its mirror image 46 Colborne, was given the Award of Merit in the Kingston Livable City Design Awards. The two units were gutted and restored by the Architectural firm of Shoalts and Zaback, and then the respective owners “put them together again”. In the living room of this house hangs a pale blue painting of a sailboat by Bob Blenderman, reminding the young owners of the year they spent with their then 3-year-old son sailing in the Bahamas. From this simple time they have kept a desire for pared-down living. The house is an exciting work in progress. In order to have a larger entrance hall for coats and boots, a large trapezoid kitchen island was built diagonally through the space, with another counter along the straight wall, the stainless steel sink welded into the countertop. A little woodstove brings coziness to the dining area, with its round teak table and white folding chairs. A backlit drink station with its own filtered water source is set into a niche. On both long walls the limestone has been exposed. An open staircase runs up, with black steel spindles and railing by Dowling Metals, and hefty wooden treads. Repurposed radiators from old buildings have been sandblasted and then varnished. The second floor houses a small office, the master bedroom (not on view), and a cheery boy’s room with red drapes and bedspread. The attic space is multipurpose: guest room, yoga studio, and the Lego domain. Sit on the wide window seat, and see how many churches you can count! The guest bathroom is lit from the staircase, and its floor is slightly sloped, so that except for a glass half door, no curtain is needed.



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46 COLBORNE STREET

In November 2014 this house, together with its neighbour 44 Colborne, won the Award of Merit in the annual Kingston Livable City Design Awards. The two units were gutted and restored by the Architectural firm of Shoalts and Zaback, and then “put together again” by their respective owners. These owners have placed the kitchen and dining room behind each other along the depth of the house. The limestone inner wall is exposed in the dining area, which, besides the dinner table, with its contemporary chrome and black chairs, also has two comfortable wicker chairs for reading. The kitchen walls have been painted a warm brick-red, contrasting with the blond ash cupboards, stainless appliances, and the black floor tiles. Look up to the cut out ceiling with 7 hanging tubal lamps! The basement has been transformed into a music room and study/workspace, with ingenious lighting flowing down the limestone walls. Two art deco yellow leather chairs make a cozy corner in front of the fireplace. Going up to the second floor, pause on the landing to look over the green “living roof” of the veranda. On the second floor the original bathroom has been retained with a long clawfooted bath, standing on traditional white and black tiles. The third floor living room is a miracle of inventiveness for finding space: a triangular niche has been formed above the gas fireplace; airy Scandinavian-type chairs and a long sleep-sofa give lots of seating (and space for guests) without being bulky, and books have been stored in an asymmetrical book case. As well there is a blue-tiled skylit shower room. Instead of curtains a sunscreen can be lowered discreetly for privacy and darkness.



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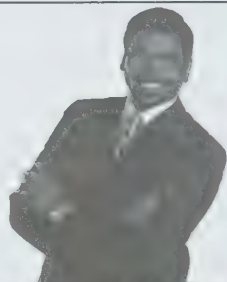
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102 CENTRE ST. "BARBERRY COTTAGE"

In 1853 Barberry Cottage was built for Mrs. Henry Cassady, widow of one of the mayors of Kingston, by her son-in-law, after her only son was drowned in front of her King St. West home. This large rectangular limestone cottage is an example of the success often obtained by softening simple limestone buildings with light and elegant wood details. In this case this is achieved by the use of the sculpted verge boards in the peak of the house, and the intricate pattern of the glazing bars in the French doors. A porch with groups of Tuscan like columns stretches across the front. Inside we find a central hall plan, lustrous chandeliers, and a sparkling new kitchen at back. Our owner is not only a wonderful chef, but also a well-known collector of antiques. In the living room we find a late 18th century mahogany sideboard of American Federal design, the Sheraton desk of the Rev. Dr. Jonathan Odel (circa 1760), and a table by the hand of Mr. Thomas Chippendale (1718-1789) himself! In the dining room the dinner table is mid-1800's (its brother is still used in the Parliament Buildings of P.E.I.! Might Sir John A. have supped at it?); the Dutch dining chairs are from the late 1700's. An entirely different treasure is the whole family's Disney pin collection; enjoy the theme boards with pins, chosen out of several thousand! The side sunroom has been split into an easy-going family room, and a fitness room. The flower-filled master bedroom has a fireplace, and a contemporary black and white master bath. The house is a wonderful example of how modern life can be lived to the full in a heritage setting, with respect for the original owners.



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42 KENNEDY STREET

In 1841 Richard Scobell, builder and developer, bought 50 acres and divided them into village lots. Angus McLeod bought Lot 2 from Scobell in January 1842, built this house, and married in May. Two years later he sold the westerly half of the lot (see 46 Kennedy). This lot extends all the way to King St. West, and when first built was only a short distance from the swampy ground that surrounded Hatter's Bay, now partly filled in south of King, leaving the Olympic Harbour as a deep water. The comfortable living room is heated by a gas fireplace, which has been cleverly built into a wall of pale teal-coloured cupboards, one of which hides the television. The voluminous kitchen/dining room covers the entire width of the house. The kitchen cupboards are cherry, with large-pebblestone granite countertops. The wooden floor is reclaimed barn board. A sunroom with open rafters, window seats and heated cement floor invites even in winter to relax a while and enjoy the view of the garden with the oval granite and aluminum table and bench combination. Up the milk-paint washed stairs we find the master bedroom, with four windows to the front of the house. The deep window niches have been filled with built in chests of drawers, and the modern bathroom continues around the corner. The bed was hand-tooled in burlled oak and purple heart wood, the colour of eggplant, by Lansdowne cabinet maker Eric Peters, who also did a lot of the work downstairs, and the bookcase in the guestroom. The daughter of the house happily comes back for holidays to her teenage room with wow-colours: purple, grassgreen, turquoise, mustard yellow and pumpkin!

cloth

Cheryl Walker

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Hope to see you at the

21st
MUSIC LOVERS'
HOUSE TOUR

Saturday, May 20th, 2016

*Thank you for your support of the
Kingston Symphony Association.*



46 KENNEDY STREET

Tiny McVicar Cottage was built circa 1845, from locally quarried limestone. It was given a period restoration by historian Jennifer McKendry in 1969; the present modernization and enlargement by Douglas Snyder are from a later date. It forms a visual unit with 42 Kennedy St., with only an 8-foot separation. In 1844 Angus McLeod split the lots on which 42 and 46 Kennedy are now built, and sold the western lot to grocer Angus McVicar and his wife, for \$10. They built the house, which changed hands a few more times until Annie Clark bought it in 1882 for \$400! The rectangular transom light above the door still has its four original panes. The house is a treasure trove of antiques and whimsical country collectibles, comfortable furniture, built in bookcases, and two beautiful fireplace surrounds. An intriguing flour mill implement with a glass top serves as coffee table. CDs are housed in an antique sled. The kitchen has open shelving for colourful bowls, and dark-stained old barnwood cupboards. The original summer kitchen was made into a dining room, with a glass roof, through which the light plays on a collection of paintings by Canadian and European artists. A vintage teak dining room set makes a contrast against the limestone wall. The floor is laid with rustic hand-formed Mexican tiles, which continue into the adjoining master bedroom. Two oriental prayer rugs and an old Canadian chest surround the serene cream-coloured bed. Fifteen very busy chickens make sure that nobody sleeps late! For the intrepids: climb up the circular staircase to a surprise guest bedroom for grandchildren under the eaves.



ST. JAMES' ANGLICAN CHURCH
10 UNION STREET

The original nave, chancel and tower were built in 1844-45 to a design by William Coverdale on land donated by the Honourable John A. Macaulay. A Sunday school expansion, now known as the Rogers Room, was built in 1877. The Chancel expansion, the side aisles in the nave and the flanking entrance porches are 1888 additions. The McMorine Memorial hall was constructed in 1920. The rectory, the first Anglican rectory in Kingston, was erected adjacent to but separate from the church building in 1849. The square tower features diagonal buttresses surmounted by a crenellated parapet with graceful pyramidal corner pinnacles.



ST. MARK'S ANGLICAN CHURCH

268 MAIN STREET, BARRIEFIELD

The second oldest Anglican Church in Kingston, St. Mark's was built in 1843 and was opened for divine service on July, 7, 1844. An imposing stone structure with its soaring perpendicular lines, the church dominates the eastern skyline of the village of Barriefield. It is little changed from its original design. The interior, with its hammer-beam trusses requiring no supporting columns, contains stained glass windows and church furniture more than a century old. Its history reflects the courage, faith and love of its members. Barriefield, founded in 1814, has been designated a Heritage Conservation District because it contains many architecturally significant buildings. More than 400 persons lived in Barriefield in 1845, when the community had three taverns, two stores, two blacksmiths and a shoemaker.

- 1** 42 Kennedy Street
- 2** 44 Kennedy Street
- 3** 102 Centre Street
- 4** 44 Colborne Street
- 5** 46 Colborne Street
- 6** 7 Starr Place
- 7** 50 Riverside Drive
- 8** 1628 St. Lawrence Avenue

LUNCHEON VENUES

- A** St. Mark's Lutheran Church
263 Victoria St. at Earl
- B** St. James' Anglican Church
10 Union Street
- C** St. Mark's Anglican Church
268 Main St., Barriefield
- D** The Isabel Bader Centre



7 Starr Place

50 Riverside Drive





ST. MARK'S LUTHERAN CHURCH
263 VICTORIA STREET

St. Mark's Evangelical Lutheran Church was formed on April 16, 1950. Its membership is a diverse community exploring the questions of life with one another by recognizing that no matter who you are or where you are on life's journey, Jesus welcomes everyone to have a seat at the table.

Designed by the architectural firm Auguste Martineau and Associates, the church building was dedicated on November 17, 1957. An addition was dedicated on October 14, 1979.

The newest addition to the building is an array of solar panels which went live on April 5, 2013. The solar panels are part of St. Mark's commitment to be a "Greening Congregation" of the Evangelical Lutheran Church in Canada, but more importantly to be good stewards of God's creation.

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Sewer Room





Left corner
Left corner

A
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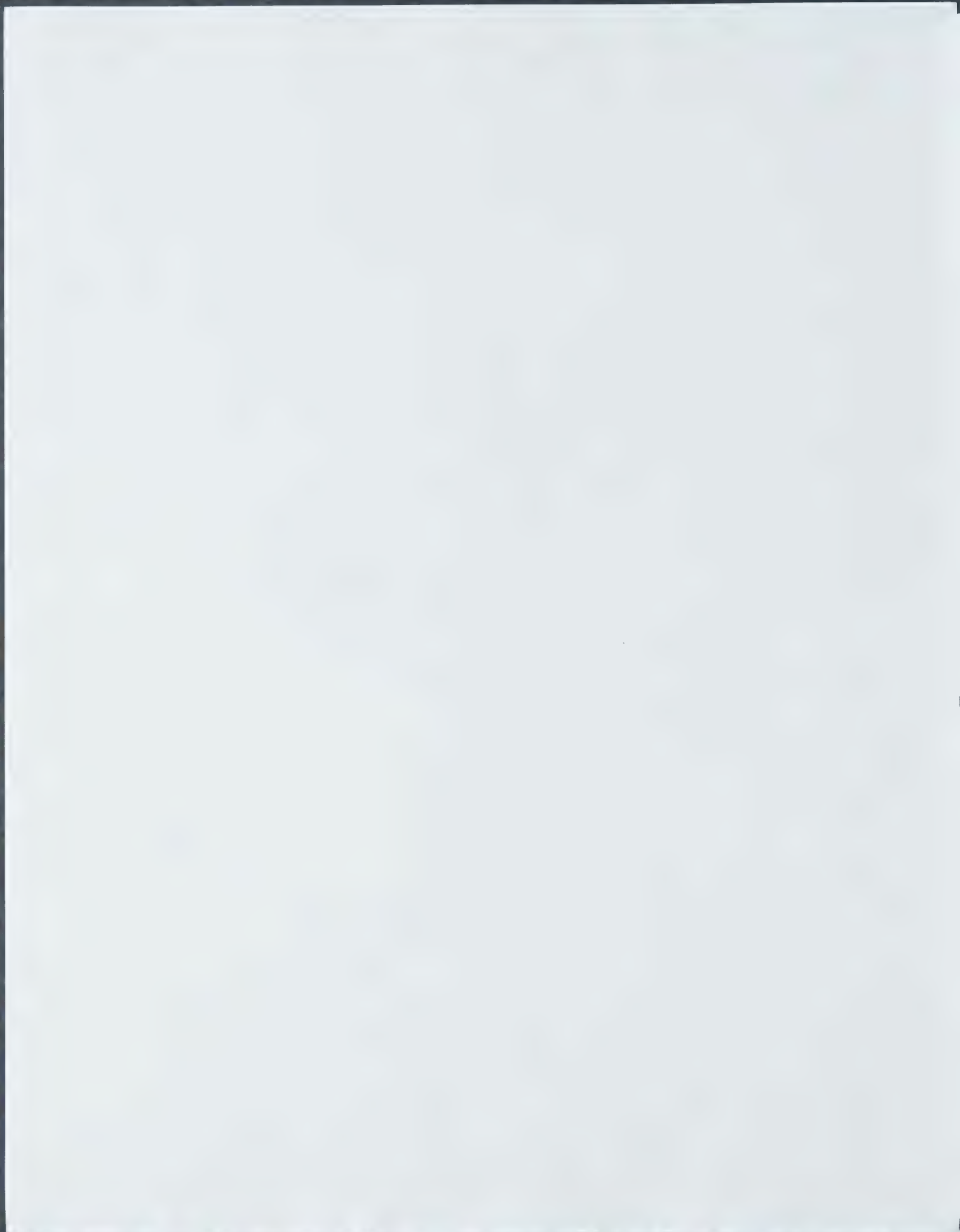




← Main entrance

"Stable"

Stella Buck
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New Building





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New
Vegetation



Intermission
Refreshments

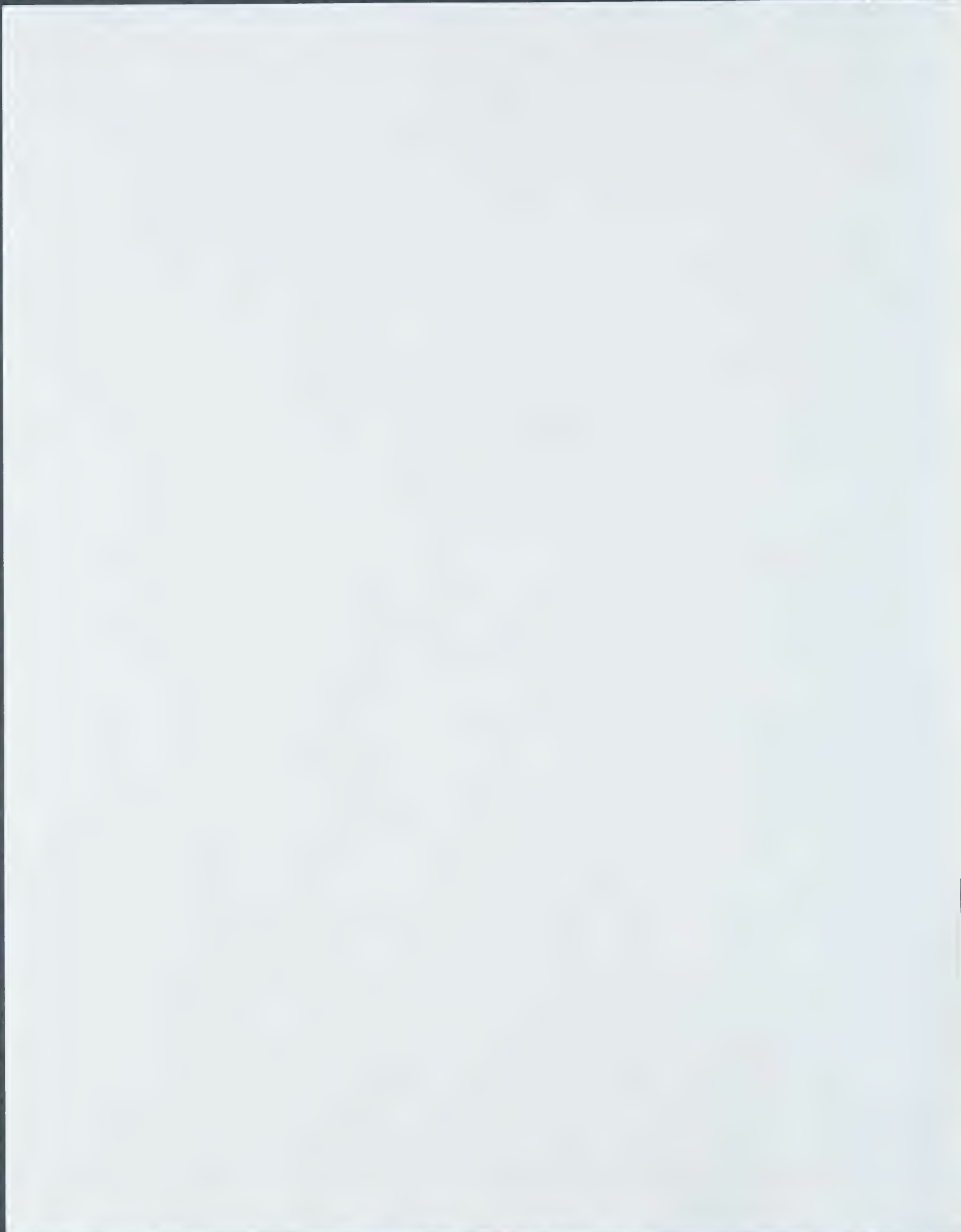
Main
Lobby





Carpet
Hall
Temporary
Flooring







*St. Helen's Complex

© 2011





JULIA MCKAY/THE WHIG-STANDARD
Shauna Cowan from the Canadian Raptor Conservancy gives onlookers an up-close and personal view of a turkey vulture during the birds of prey show as part of the Cataract Regional Conservancy Authority's 50th birthday celebration at the Little Cataract Creek Conservation Area on Sunday. For more, please see Page A3.

ARTS: Alfred, Isabel Bader, who contributed \$31 million to building's construction, guests of honour

Queen's unveils \$63-million centre

Amid pomp and circumstance, the Isabel Bader Centre for the Performing Arts opened Saturday, heralding a new day for arts in Kingston.

The \$63-million, 7,400-square-metre (80,000-square-foot) centre at 390 King St. W. features a 560-seat concert hall with superior acoustics, a 150-seat "black box" studio theatre, a climate-controlled art gallery, a film screening room and rehearsal space.

"It's taken 10 years of planning, it's lovely to see it up and running," Isabel Bader said.

The centre is the new home for the university's fine arts, film and media, drama and music departments.

Queen's alumni Alfred and Isabel Bader contributed \$31 million to the building's construction and at Saturday's ceremony, they were

the guests of honour.

"To put it simply, without their support, this building would not be standing," said Queen's University principal Daniel Woolf.

The federal and provincial governments each contributed \$15 million.

Architect Craig Dykers of Snohetta said he hoped his company's first Canadian commission would provide a bridge between the university and the community.

"Culture has a value of bringing people together," Dykers said. "Culture is the keystone of our society."

Woolf said the new centre gives Queen's a performing arts centre on par with universities and will help it attract students.

"In the era of student tours, the buildings make a difference," he said.

Third-year music student Daphne Kennedy said the new centre is going to be a huge improvement over the music department's practice space in the Harrison-LeCaine Hall.

"Oh my gosh, it's going to be fabulous," she said. "State of the art everything."

The Isabel, as the centre has been nicknamed, will help Kingston draw world-class artists, Woolf said.

Kingston and the Islands MPP Sophie Kiwala described the building as "brehtaking" and said it was an excellent blend of architecture, geography, art, technology and history.

"No matter its wealth, it's a poor country that neglects its arts," Kiwala said.

elliott.ferguson@sunmedia.ca

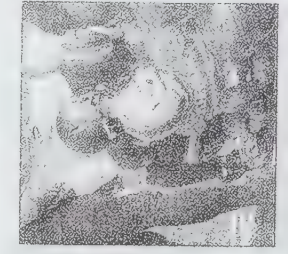
INSIDE

- Births, deaths D3
- Classifieds D2
- Comics D4
- Comment A4; A5
- National B1
- Sports C1
- Weather B2

National attention
Student's initiative catches on.
PAGE A2



Gaels pounded
Guelph has its way with winless Queen's. PAGE C1



Dignitaries cut the ribbons to officially open the Isabel Bader Centre for the Performing Arts on Saturday.

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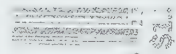
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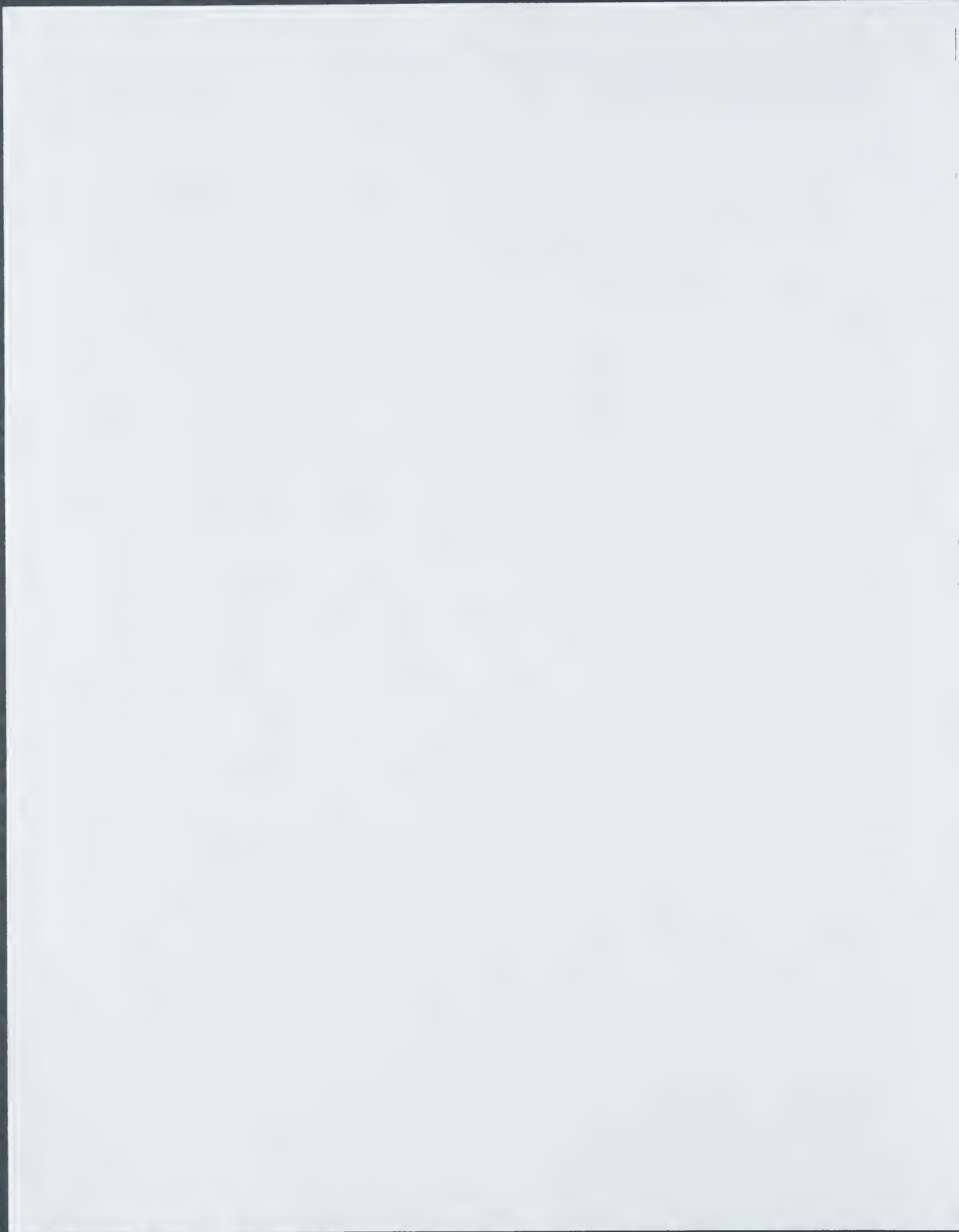
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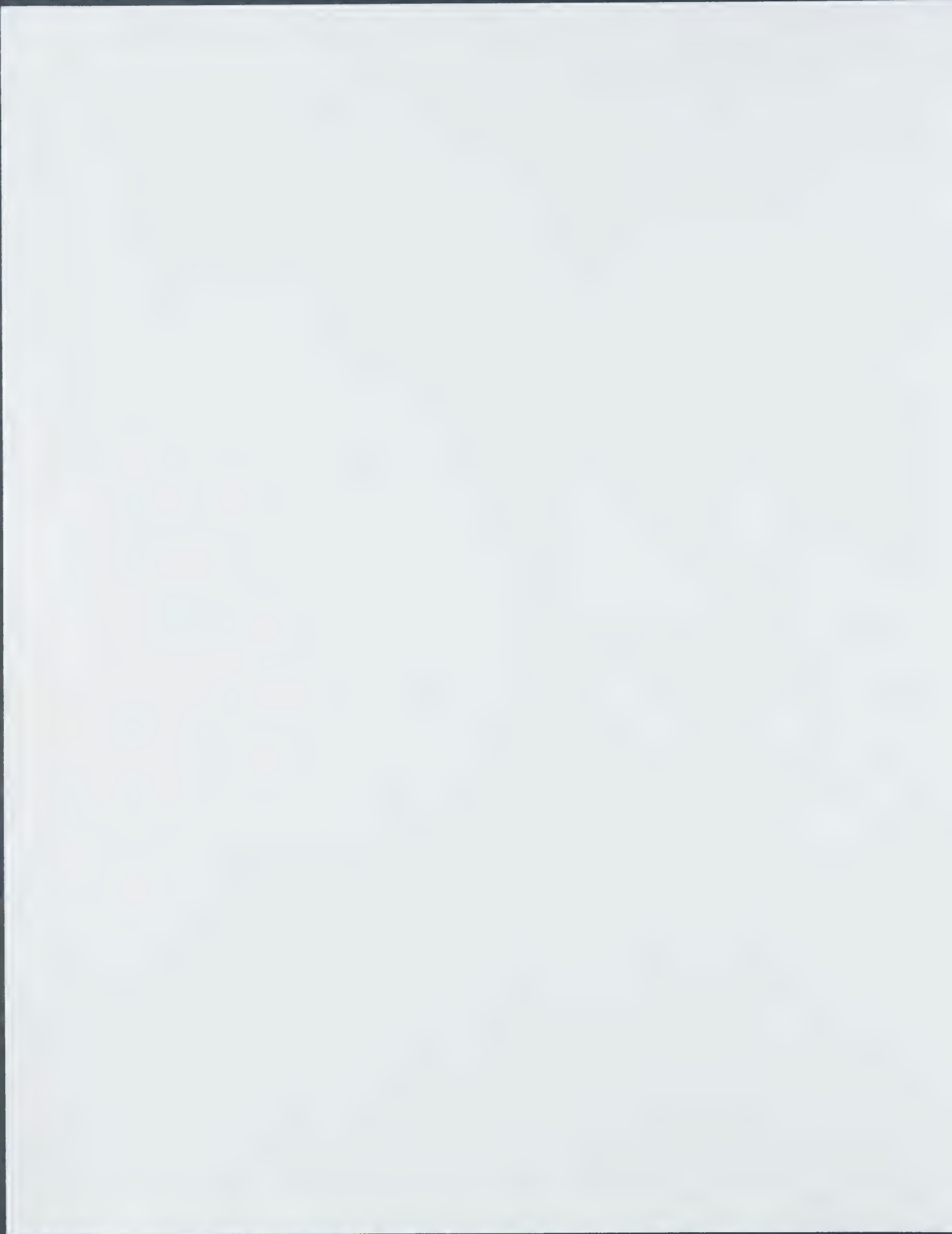




FAX**Office of the Provost
and Vice-Principal (Academic)****To:** Drs. Isabel and Alfred Bader**From:** Alan Harrison, Provost and Vice-Principal (Academic)**Date:** September 24, 2014**Fax #:** 414 962 8322**#of Pages (including cover):** 3 Urgent For Review Please Comment Please Reply As Requested

Please find attached a letter from Alan Harrison regarding the incoming Director of the Isabel Bader Centre for the Performing Arts.

Office of the Provost and Vice-Principal (Academic)
Suite 353 Richardson Hall, Queen's University
Kingston, Ontario, Canada K7L 3N6
Telephone: 613-533-2020 Fax: 613-533-6263





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www.queensu.ca/provost

September 24, 2014


Dear Drs. Isabel and Alfred Bader:

I hope this letter finds you well and that you enjoyed the festivities at the grand opening this past weekend.

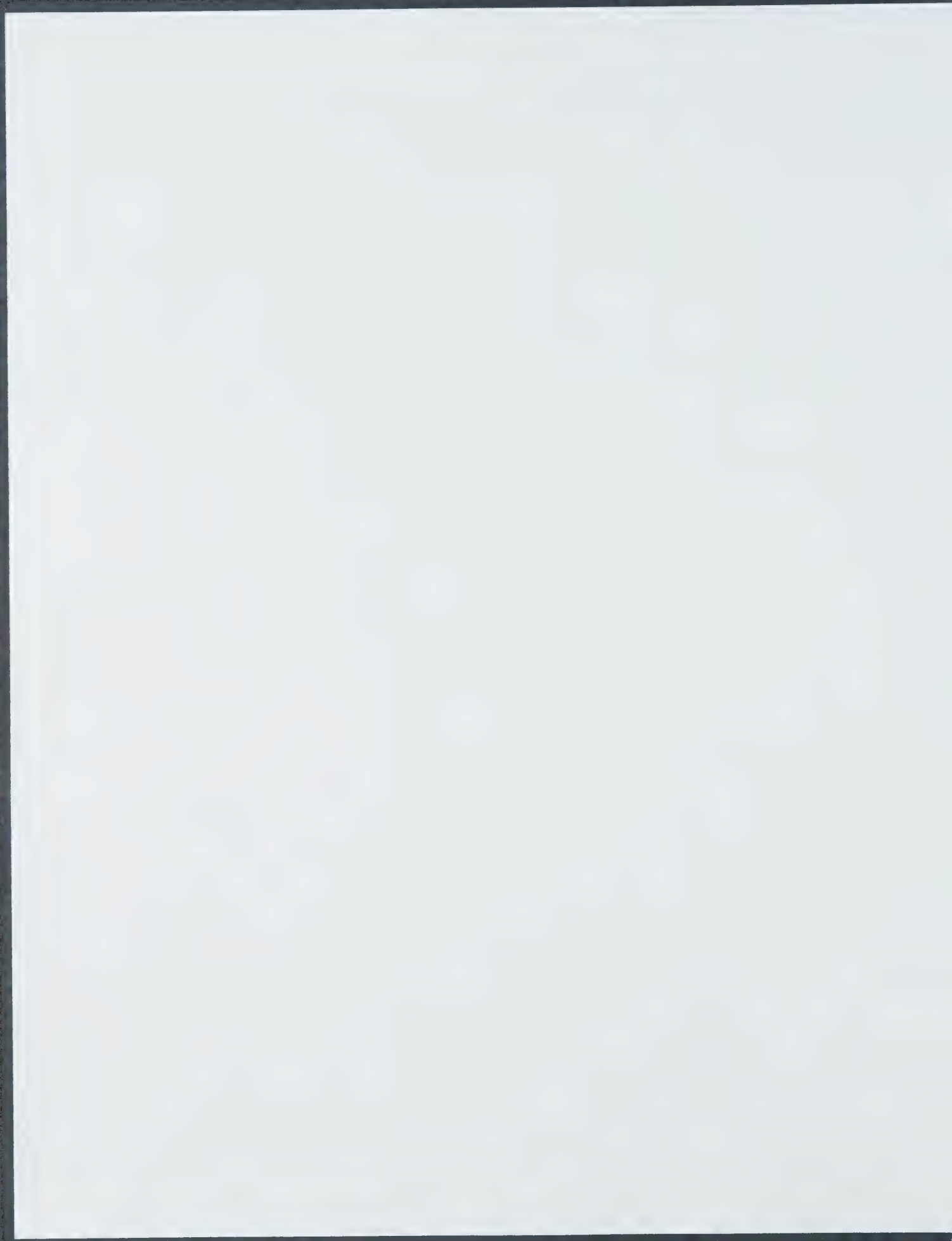
As you know, some months ago Jerry Doiron first let me know that, for reasons of ill health, he would be stepping down from his position as Director of the Isabel Bader Centre for the Performing Arts. We then began the process of searching for his replacement by engaging Margaret Genovese, the search consultant who worked with us on the recruitment of Jerry.

We have now concluded the search and I am delighted to report that, with Margaret's excellent and professional assistance, we have found a worthy successor to Jerry in the person of Tricia Baldwin, who is currently the managing director of Tafelmusik Orchestra and Chamber Choir. Further information is provided in the attached announcement, which will be released at 4:00pm today. The release is timed to coincide with Tafelmusik's public announcement of Tricia Baldwin's departure and as such, our office will be keeping this news confidential until 4:00pm today.

Yours sincerely


Alan Harrison


queensu.ca/initiative



Faculty Activities

PUBLICATIONS

Roberta Lamb

"Conducting a Symphony Education Partnership," *Partnerships and Coalitions*, edited by Samuel Mitchell, Authorhouse, Bloomington, IN, 2013, pp. 161-202.

Stephanie Lind

"Jacques Hétu's 'Style Composite': A Transformational Approach to Modal Superimposition," *Perspectives of New Music*, vol. 51, no. 1, Winter 2013, pp. 135-160.

Review of *Audacious Euphony: Chromaticism and the triad's second nature* by Richard Cohn, *Journal of Mathematics and Music*, vol. 7, no. 1, March 2013, pp. 73-79.

Mark Sirett

The Stars Point The Way, CME Holiday Lights, Boosey & Hawkes, 2013.

The Leaving of Liverpool, Boosey & Hawkes, 2013.

Dear Old Ireland, Boosey & Hawkes, 2013.

The Dying Rebel, Boosey & Hawkes, 2013.

The Wild Rover, Boosey & Hawkes, 2013

Citadel Hill, Cypress Choral Music, 2013.

Ecce Conciplies, Boosey & Hawkes, 2013.

O Take the Lute, Porfiri and Horvath (Germany), 2013.

Things that Never Die (text by Charles Dickens), Boosey & Hawkes, 2013.

Margaret Walker

"Wounded with the Arrow of Her Eyelashes: Seduction and Sensuality in North Indian Dance," In Kippen and Kouvenhoven (Eds) *Music, Dance, and the Art of Seduction*. Delft: Eburon Academic Publishers, 2013, 303-316.

"Purity, Hybridity, and Nationalism in India's Kathak Dance Revival," in Caroline Bithell and Jupiter Hill (Eds) *Oxford Handbook of Musical Revival*, Oxford: Oxford University Press, 2013, Online.

PREMIERES

John Burge

Cathedral Architecture for organ and orchestra, with Michael Capon, organ, and the Kingston Symphony, Evan Mitchell, conductor. St. George's Cathedral, Kingston, ON, October 27, 2013.

Piano Concerto No. 2 for piano and string orchestra, with Angela Park, piano, and Sinfonia Toronto, Nurhan Arman, conductor. Glenn Gould Studio, Toronto, ON, January 24, 2014.

Mark Sirett

Firmly Planted (SATB a cappella), St. Andrew's Presbyterian Church, Ottawa, ON, March 28, 2013.

April, Bel Canto Chorus, Hopkins, MN, April 3, 2013.

Peace (SSA and piano), International Schools of Music Junior School Honours Festival, directed by James Libbey, Waterloo, BE, May 8, 2013.

Come Sit with Me (SATB and piano), Tone Cluster conducted by Kurt Ali-Kantti, Ottawa, ON, May 23, 2014.

A Pierless Bridge (SATB and piano), The Bridge Project, Vancouver, BC, May 20, 2014.

The Blessing of Light (SATB and organ), St. Clement's Anglican Church, Toronto, ON, November 28, 2013.

The Songster (SSA and piano), Ottawa Children's Chorus, Ottawa, ON, May 10, 2014.

Michel Szczesniak

Dialogues, with Gisèle Dalbec-Szczesniak and the Kingston Symphony, Grand Theatre, Kingston, ON, December 1, 2013.

PERFORMANCES

Peter Freeman

"Cuivres Royal Brass" with Dan Tremblay, trumpet, and Tom Davidson, piano. Schulich Professional Concert Series: Carte Blanche, Pollack Hall, McGill University, Montreal, QC, February 22, 2014.

"Brass Royale" with Dan Tremblay, trumpet, and Tom Davidson, piano, Faculty Recital Series, Sara M. Snell. Music Theatre, Crane School of Music, Potsdam, NY, March 2, 2014.

Gisèle Dalbec-Szczesniak

Dialogues, written by Michel Szczesniak, with the Kingston Symphony, Grand Theatre, Kingston, ON, December 1, 2013.

"Violin and Piano Recital," with Michel Szczesniak, Musique Chez Nous Series, Bishop's University, Lennoxville, QC, September 20, 2013.

Kingston Chamber Ensemble concerts, with Michel Szczesniak, piano, Gisèle Dalbec, violin, Melinda Raymond, violin, Eileen Beaudette, viola, Jill Vitols, cello. Kingston, ON, April 2013, May 2013, October 2013, April 2014.

Ireneus Zuk

Piano Duo Recital (with Luba Zuk), Professional Concert Series: Carte Blanche, Schulich School of Music, Pollack Hall, McGill University, Montreal, QC, March 13, 2014.

PRESENTATIONS

John Burge

"Piano Teaching Tricks I have Learned Over the Years," Canadian National Conservatory of Music's Piano Symposium, Mount Forest, ON, July 22, 2013.

"Ten Approaches to Creativity – A Canadian Composer works with a Snowdrift", School of Music, University of Ottawa, Ottawa, ON, October 28, 2013; Faculty of Music, University of Toronto, Toronto, ON, November 17, 2013.

Roberta Lamb

"Music Education in *Ethnomusicology*: A Mutual Relationship", Society for Ethnomusicology, Indianapolis, IN, November 14, 2013.

"Where are the women? And other questions, asked within and historical analysis of sociology of music education research publications: Being a self-reflective ethnographic path", 8th International Symposium on the Sociology of Music Education, Hedmark University College, Hamar, Norway, June 18, 2013.

Stephanie Lind

"Contrapuntal Form in Betsy Jolas' 'Frauenleben', Women Composers' Festival of Hartford, Hartford, CT, March 9, 2013; Canadian University Music Society, Victoria, BC, June 8, 2013.

"Teaching Harmonic Function: An Integrated Approach," School of Music Colloquium Series, Queen's University, Kingston, ON, January 29, 2014.

Kip Pegley

"Traumatic Remembrance and Samuel Barber's *Adagio for Strings*," Ban Righ Speaker Series, Queen's University, Kingston, ON, March 6, 2013.

"Music and the 'Feminized' Peacekeeper at the Canadian War Museum," Gender Studies Brown Bag Series and the Cultural Studies Colloquium Series, Queen's University, Kingston, ON, March 20, 2013.

"Look, Another Wall": Retired Canadian Army Soldiers on Music 'In Theatre' and in Post-Deployment," International Association for the Study of Popular Music, Canadian Branch, McMaster University, Hamilton, ON, May 25, 2013; the Canadian University Music Society, Victoria, BC, June 4, 2013; School of Music Colloquium Series, Queen's University, Kingston, ON, September 13, 2013.

"I Rationed Food, Water, and my iPod Battery": Canadian Army Veterans' Relationship with Music "In Theatre" and in Post Deployment," Department of Music Colloquium Series, University of Alberta, Edmonton, AB, September 27, 2013.

Mark Sirett

"New Music for SAB and SATB voices", Royal Canadian College of Organists, Orgelfest Convention, Ottawa, ON, July 22, 2013.

Gordon Smith

"Deconstructing the Curricular Canon: Looking to the Future," (Organizer and Chair of Roundtable), Canadian University Music Society, Victoria, BC, June 8, 2013.

"Reclaiming Identity and Processes of Healing in a Mi'kmaw Community," Society for Ethnomusicology, Indianapolis, IN, November 14, 2013.

Margaret Walker

"Deconstructing the Curricular Canon: Looking to the Future" (Organizer and participant in Roundtable), Canadian University Music Society, Victoria, BC, June 8, 2013.

"From Salam to Pranaam: The Sanskritization of India's Kathak Dance," Centre for Research on Religion, Religion and Performance in South Asia Series, McGill University, Montreal, QC, September 25, 2013.

"Dance in Wajid Ali Shah's Lucknow," The Annual Conference on South Asia, Centre for South Asia, University of Wisconsin, Madison, WI, October 18, 2013.

"Indian Music and Dance: A New Ancient Tradition," "Why India Matters" Seminar Series, Northumberland Learning Connection, Port Hope, November 8, 2013.

"Ethnomusicology Programs Focused on Undergraduate Education", Meeting for Program Directors for Ethnomusicology in the Academy and Public Sector, Society for Ethnomusicology, Indianapolis, IN, November 14, 2013.

"Transitions, Performance, and Gender: The Mardana Tawaif and the Raj," "Transitions of Indian Music and Dance in the Colonial Indian Ocean, c. 1750-1950," University of Pennsylvania, Philadelphia, PA, April 25, 2014.

Ireneus Zuk

"Kyiv Musicians – Founders of Ukrainian Music Traditions in Canada" (with Luba Zuk), "The National Music Academy on the Threshold of its Centennial", National Music Academy of Ukraine, Kyiv, Ukraine, November 5, 2013.

RECORDINGS

John Burge

Cathedral Architecture for organ and brass band, with William O'Meara, organ, and the Hannaford Street Silver Band, Edward Gregson, conductor. Ontario Reflections, volume 1, Opening Day Records, [ODR 7440].

AWARDS/OTHER

John Burge

Awarded the 2013 Prize for Excellence in Research, Queen's University, Kingston.

Stephanie Lind

Awarded the 2014 School of Music Excellence in Teaching Award, Queen's University, Kingston.

Kip Pegley

Awarded the 2013 School of Music Excellence in Teaching Award, Queen's University, Kingston, ON.

Mark Sirett

Guest conductor for the Saskatchewan Treble Choir Festival, Regina, SK, February 8, 2014.

Guest conductor and clinician for the SingOntario Festival, Rose Theatre, Brampton, ON, January 25-26, 2014.

Guest conductor and clinician for the SaskSINGS Choral Festival, Regina, SK, February 9-12, 2014.

Ireneus Zuk

Chair of Jury and jury member of Youth Competition in Memory of Tchaikovsky, Ministry of Culture of Ukraine, Kamyanka, Ukraine, November, 2013.

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Queen's Music



SUMMER 2014, VOLUME 18
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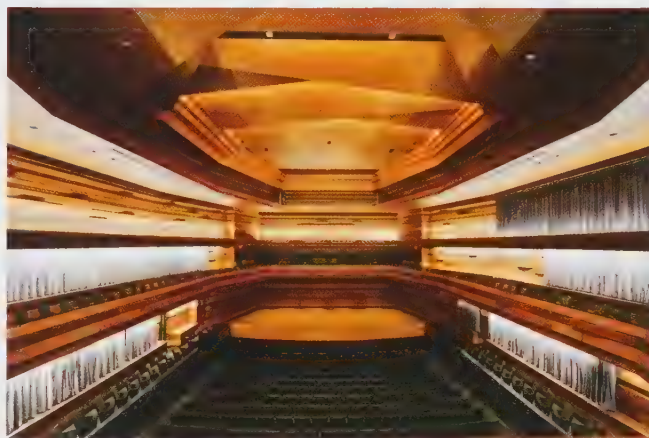
ISABEL BADER CENTRE FOR THE PERFORMING ARTS

The Isabel Bader Centre for the Performing Arts on Kingston's waterfront is a stunning, multi-use arts hub for Kingston and Southeastern Ontario. Beginning September 2014 the Isabel will also serve as shared teaching and performance space for Queen's University's music, drama, fine art, and film and media programs.

Upon first sight, the design and architecture of the 566 seat performance hall is so outstanding it actually takes your breath away, and many are awestruck by the scope and quality of the creation of Norwegian architectural firm Snøhetta and Canadian firm N45 Architecture. Just as stunning is the rehearsal room, which was designed to be an acoustic match with the performance hall. With floor to ceiling windows on the south end, students rehearsing this September might find it to be somewhat of a challenge to remain focused on their music and not the exquisite view of the lake.

Not everything in the Isabel is new construction as some outside walls of the former Stella Buck building and stables were left intact, and now serve as inside walls in the new facility. The stone is a very attractive architectural feature, and an interesting piece of Kingston's history. Also, some of the quality hard pine, hemlock and spruce from the floors of the old brewery were removed and used again as a finish in the lobby of the new building.

The School of Music will use the Isabel for ensemble rehearsals/performances, applied teaching for some large instruments, as well as for many jury and recital exams and when School of Music students begin to perform on



Performance Hall, Isabel Bader Centre for the Performing Arts

the stage of the Isabel, they will do so knowing that many very famous artists will also be sharing that same stage. In fact when national and international artists perform at the Isabel, there will be masterclass opportunities for music students! *continued on page 8*

HOMEcomings TOURS - The Isabel

Come home to Queen's for a tour of the Isabel

Interested: Please contact: sr14@queensu.ca

Address: 390 King St. West, Kingston, Ontario K7L 2X4

Date: Saturday, October 18, 2014

Tour Times: 11 am - 12:30 pm

Name that tune...



Congratulations to **Andrea Lawn**, BMus'83, B.Ed'93 for correctly identifying last year's tune as the 'Going Home' theme from Dvorak's New World Symphony.

Entries for this year are due September 3, 2014.

Homecoming and Showcase Concert 2014

The Showcase performance for the first time was an official Queen's Homecoming event. The audience was outstanding, and local TV station CKWS interviewed several BMus alumni, who along with portions of the performance were presented as a news feature, four evenings in a row!

During the Saturday morning coffee meet and greet there was a special plaque presentation, which commemorated the F.R.C. Clarke Choral and Organ Fund. Vice-Dean Gordon Smith presented the plaque and gave a special thanks to the class of '73 for helping to create this new trust fund.

If you would like to make a donation to the F.R.C. Clarke Choral and Organ Fund, please go to the School of Music website at queensu.ca/music and click the Donate Now button.



(l-r) Dr. Della Stanley, Susan Mumm, Dean, Faculty of Arts & Science, and Gordon Smith, Vice-Dean Faculty of Arts & Science



(l-r) The late Wilbur (Bill) Maust, Martha Clarke (wife of the late F.R.C. Clarke), and professor David Smith

Homecoming and Showcase Concert 2014

Come home to Queen's to be a part of the first Showcase performance at the Isabel Bader Centre for the Performing Arts.

Friday, October 17, 2014

SHOWCASE

7:30 pm Isabel Bader Centre for the Performing Arts
Tickets available online at: theisabel.ca or at the door

Saturday, October 18, 2014

9:30 am – 10:45 am
Coffee/Tea Meet and Greet
Foyer of Harrison-LeCaine Hall

11 am – 12:30 pm
Tour of the Isabel Bader Centre for the Performing Arts
390 King Street West, Kingston, Ontario

7:30 pm Alumni Dinner – Amadeus Restaurant
170 Princess Street www.amadeuscafe.ca

For additional information and to confirm attendance at dinner, please contact Shirley Roth: 613.533.2066, email sr14@queensu.ca

The football game provided a great photo op for the class of '73 and dinner at Amadeus Restaurant offered alumni an opportunity to recount the weekend's activities and to catch up. Our sincere thanks to '73 class organizer David Hunt!



The Queen's Alumni Office would be happy to work with you to help organize your class. Please contact: Carey-Anne Morrison at carey.morrison@queensu.ca

PHILANTHROPY – ALFRED AND ISABEL BADER

With over 70 years of philanthropic support for Queen's University, Alfred Bader, Sc'45, Arts'46, MSc'47, LLD'86, and Isabel Bader, LLD'07, helped make a dream of a concert hall come true for the School of Music. Beginning September 2014 students and faculty will be performing in the Isabel Bader Centre for the Performing Arts.

The following excerpt from Isabel Bader's book *A Canadian in Love* (University of Toronto Press), provides a significant insight into the life of Alfred Bader.

"Alfred Bader was born in Vienna in 1924, the son of Alfred and Elizabeth Bader. His father died two weeks after his birth and his mother, born a Catholic, allowed his father's sister, Gisela, a widow, to adopt him and bring him up as a Jew. Alfred always thought of her as his mother. Her fortunes diminished drastically over the years. From being a multi-millionaire, his adopted mother was reduced to poverty. After Kristallnacht, the British government allocated 10,000 visas to allow Jewish children between the ages of twelve and sixteen to enter Britain. Alfred was included in the first Kindertransport from Vienna on December 10, 1938. Gisela died in Theresienstadt, a Nazi concentration camp near Prague. His mother, Elizabeth, died after a stroke in 1948.

In England, he was sponsored by an elderly lady, Mrs. Sarah Wolff, and went to school until May 1940, when the police rounded up most of the German refugees in Britain and took them all to detention centres. Alfred, just 16, was put on the Sobieski and shipped to Canada as a prisoner of war. He was interned in Fort Lennox on Ile aux Noix, Quebec where he was number 156 and set to work briefly, making camouflage nets for twenty cents a day. Soon after, permission was given to start a camp school of internees interested in taking the McGill matriculation exams which Alfred passed in June and September of 1941. Two months later he was released to the care of Sarah Wolff's son, Martin, who lived in Montreal. Martin, who became like a father to Alfred, helped him to enter Queen's University where he graduated in Engineering Chemistry. Graduate work at Harvard was followed by an exciting career during which he started a chemical company from literally nothing. His astute perception of market needs and his hard work at meeting these, his ability to find new and inexpensive ways to produce chemicals and to supply chemists around the world, helped him build one of the most important chemical companies in North America. At the same time, his love of art led him to pursue the rare masterpiece, just as he sought the elusive compound X and the dream of his love, Isabel, whom he never forgot, re-reading her letters year after year until they were engraved on his heart."

Shaped by the experiences of his youth, and perhaps in spite of them, Alfred Bader became passionate about giving back and helping others.

The love of Alfred's life, Isabel Overton, was born in Northern Ontario and education was important to the Overton family. Upon graduation from Victoria University in Toronto in 1949, Isabel was determined to travel to England to realize her dream of visiting the home of her father, Herbert Overton. On July 9, 1949 she boarded the SS Franconia with her friend Ruth Hunt, departing from Quebec City for Liverpool. During the voyage Alfred and Isabel met and fell in love, but life took them in different directions and they did not marry until 30 years later.



Isabel Bader has been a champion of the arts in Canada for many years, and has done much to support the next generation of Canadian artists and musicians. In fact, she has been the driving force for a number of projects that have opened up the world of art, theatre, film, music, dance, and costume design to wider audiences in Canada. She has a passion about supporting education in the arts for Canadian young people, and has created a number of scholarships and bursaries at both her alma mater, Victoria University in Toronto, and Alfred's alma mater, Queen's University. As a former teacher, Isabel takes a personal interest in the students whose education she supports, and encourages them in their artistic pursuits and professional development.

Students and faculty members at the School of Music at Queen's are extremely grateful for Alfred and Isabel Bader's generous support. The Isabel will give music students a unique experience of performing on a world-class stage, not only sharing this stage with many national and international artists, but also benefitting from master classes with some of these world-class artists.

Our sincere thanks to Alfred and Isabel.

Queen's University and St. Lawrence College

The new five-year concurrent "Bachelor of Music Degree/Music and Digital Media Diploma Program" with Queen's University's School of Music and St. Lawrence College will commence in September, 2014, and upon graduation students will be equipped with a variety of valuable interdisciplinary skills in music performance, music production and digital media!

School of Music Director, Margaret Walker stated that the advantages of the concurrent program will allow students to earn two qualifications in five years, rather than six (four years Queen's, then two years St. Lawrence). Students in the program will also have the opportunity to combine the academic and musical rigour of our BMus degree with the hands-on-training and skills development of the diploma program in Music and Digital Media (MDM). Graduating students from this new program will be in a position to function effectively in a number of different worlds, and well equipped for various careers. Not only will they be comfortable in the "ivory tower" of western classical music, they will also be skilled in the very latest technology.

Adrienne Shannon, Coordinator of the Music and Digital Media Program at St. Lawrence, along with program Co-creator Joy Innis met with Margaret Walker in 2010 to discuss ways to join the university with the college through their music departments, and are now very excited about this new concurrent program!

Queen's School of Music

Some courses include: Applied Lessons, Ear Training, Keyboard Skills, Theory and Analysis, Music and Society, Music History and Culture.

St. Lawrence College

Some courses include: Photography, Digital Graphics, Video Production, Recording, Digital Motion Graphics, Multimedia Authoring.

A program brochure along with how students can apply to the *Bachelor of Music Degree/Music and Digital Media Diploma Program*, can be found on the School of Music's website queensu.ca/music.



Glenn Vollebregt, CEO and President of St. Lawrence College, and Daniel Woolf, Principal and Vice-Chancellor of Queen's, sign the formal agreement.

History and Culture

The fall began in an exciting way, as we welcomed International Visiting Artist-Scholar William Kinderman for a week in October. A Beethoven expert and equally substantial performer and scholar, Dr. Kinderman gave two public lectures, met with students and played a stunning concert, all as part of his short residence.

Interesting courses and scholarly activities filled out the year, with seminars in Historical Performance Practice, Musical Life in 18th-Century London, and special studies of composers and genres enhancing our regular core course and research seminar offerings. Kip Pegley's most recent book was launched last May, an intriguing volume co-edited with Susan Fast and entitled *Music, Politics and Violence*. In the Colloquium Series, Kip Pegley presented her recent research on Music, War and Canadian Veterans, Clara Marvin introduced us to musical features of the masque in the works of Handel, and we welcomed back alum Jillian Fulton, BMus'11 to speak about her MA research in Morocco.

School of Music – DSC

Hello Alumni:

In 2013/14, the DSC worked towards creating a highly inclusive working environment between all years. After a one-year hiatus, our Welcome Home BBQ/Paint The Crest in September was a great example of this, as it provided a wonderful opportunity for Frosh to get involved.

As part of a tradition established by past DSC's the council this year was able to donate \$230 to Frontenac County Mental Health and Addiction Services, and \$500 to the School of Music. This was made possible through fundraising initiatives such as bake sales, a textbook fundraiser, the sale of Music Windbreakers and other various treat-related events.

We would like to thank everyone who worked with us on Council this year. Being able to work with all of you was truly a privilege.

Sincerely,

Jessalynn Tsang and Jesse Almeida
2013/14 Co-Chairs

Robert Silverman

When Robert Silverman served as Dean of the Faculty of Arts and Science, his wife Elaine was the Auditions Coordinator at The School of Music. During a dinner with Alfred and Isabel Bader, a discussion was initiated about the possibility of a recital hall for the School of Music; that particular meeting was a springboard to a now completed 63 million dollar project! In March 2014 Bob and Elaine toured the Isabel, and Bob could not resist the temptation to play his saxophone on the concert hall stage.

Faculty Activities

PUBLICATIONS

Roberta Lamb

"Conducting a Symphony Education Partnership," *Partnerships and Coalitions*, edited by Samuel Mitchell, Authorhouse, Bloomington, IN, 2013, pp. 161-202.

Stephanie Lind

"Jacques Hétu's 'Style Composite': A Transformational Approach to Modal Superimposition," *Perspectives of New Music*, vol. 51, no. 1, Winter 2013, pp. 135-160.

Review of *Audacious Euphony: Chromaticism and the triad's second nature* by Richard Cohn, *Journal of Mathematics and Music*, vol. 7, no. 1, March 2013, pp. 73-79.

Mark Sirett

The Stars Point The Way, CME Holiday Lights, Boosey & Hawkes, 2013.

The Leaving of Liverpool, Boosey & Hawkes, 2013.

Dear Old Ireland, Boosey & Hawkes, 2013.

The Dying Rebel, Boosey & Hawkes, 2013.

The Wild Rover, Boosey & Hawkes, 2013

Citadel Hill, Cypress Choral Music, 2013.

Ecce Conciplies, Boosey & Hawkes, 2013.

O Take the Lute, Porfiri and Horvath (Germany), 2013.

Things that Never Die (text by Charles Dickens), Boosey & Hawkes, 2013.

Margaret Walker

"Wounded with the Arrow of Her Eyelashes: Seduction and Sensuality in North Indian Dance," In Kippen and Kouvenhoven (Eds) *Music, Dance, and the Art of Seduction*. Delft: Eburon Academic Publishers, 2013, 303-316.

"Purity, Hybridity, and Nationalism in India's Kathak Dance Revival," in Caroline Bithell and Jupiter Hill (Eds) *Oxford Handbook of Musical Revival*, Oxford: Oxford University Press, 2013, Online.

PREMIERES

John Burge

Cathedral Architecture for organ and orchestra, with Michael Capon, organ, and the Kingston Symphony, Evan Mitchell, conductor. St. George's Cathedral, Kingston, ON, October 27, 2013.

Piano Concerto No. 2 for piano and string orchestra, with Angela Park, piano, and Sinfonia Toronto, Nurhan Arman, conductor. Glenn Gould Studio, Toronto, ON, January 24, 2014.

Mark Sirett

Firmly Planted (SATB a cappella), St. Andrew's Presbyterian Church, Ottawa, ON, March 28, 2013.

April, Bel Canto Chorus, Hopkins, MN, April 3, 2013.

Peace (SSA and piano), International Schools of Music Junior School Honours Festival, directed by James Libbey, Waterloo, BE, May 8, 2013.

Come Sit with Me (SATB and piano), Tone Cluster conducted by Kurt Ali-Kantti, Ottawa, ON, May 23, 2014.

A Pierless Bridge (SATB and piano), The Bridge Project, Vancouver, BC, May 20, 2014.

The Blessing of Light (SATB and organ), St. Clement's Anglican Church, Toronto, ON, November 28, 2013.

The Songster (SSA and piano), Ottawa Children's Chorus, Ottawa, ON, May 10, 2014.

Michel Szczesniak

Dialogues, with Gisèle Dalbec-Szczesniak and the Kingston Symphony, Grand Theatre, Kingston, ON, December 1, 2013.

PERFORMANCES

Peter Freeman

"Cuivres Royal Brass" with Dan Tremblay, trumpet, and Tom Davidson, piano. Schulich Professional Concert Series: Carte Blanche, Pollack Hall, McGill University, Montreal, QC, February 22, 2014.

"Brass Royale" with Dan Tremblay, trumpet, and Tom Davidson, piano, Faculty Recital Series, Sara M. Snell. Music Theatre, Crane School of Music, Potsdam, NY, March 2, 2014.

Gisèle Dalbec-Szczesniak

Dialogues, written by Michel Szczesniak, with the Kingston Symphony, Grand Theatre, Kingston, ON, December 1, 2013.

"Violin and Piano Recital," with Michel Szczesniak, Musique Chez Nous Series, Bishop's University, Lennoxville, QC, September 20, 2013.

Kingston Chamber Ensemble concerts, with Michel Szczesniak, piano, Gisèle Dalbec, violin, Melinda Raymond, violin, Eileen Beaudette, viola, Jill Vitols, cello. Kingston, ON, April 2013, May 2013, October 2013, April 2014.

Ireneus Zuk

Piano Duo Recital (with Luba Zuk), Professional Concert Series: Carte Blanche, Schulich School of Music, Pollack Hall, McGill University, Montreal, QC, March 13, 2014.

PRESENTATIONS

John Burge

"Piano Teaching Tricks I have Learned Over the Years," Canadian National Conservatory of Music's Piano Symposium, Mount Forest, ON, July 22, 2013.

"Ten Approaches to Creativity – A Canadian Composer works with a Snowdrift", School of Music, University of Ottawa, Ottawa, ON, October 28, 2013; Faculty of Music, University of Toronto, Toronto, ON, November 17, 2013.

Roberta Lamb

"Music Education in *Ethnomusicology*: A Mutual Relationship", Society for Ethnomusicology, Indianapolis, IN, November 14, 2013.

"Where are the women? And other questions, asked within and historical analysis of sociology of music education research publications: Being a self-reflective ethnographic path", 8th International Symposium on the Sociology of Music Education, Hedmark University College, Hamar, Norway, June 18, 2013.

Stephanie Lind

"Contrapuntal Form in Betsy Jolas' 'Frauenleben'," Women Composers' Festival of Hartford, Hartford, CT, March 9, 2013; Canadian University Music Society, Victoria, BC, June 8, 2013.

"Teaching Harmonic Function: An Integrated Approach," School of Music Colloquium Series, Queen's University, Kingston, ON, January 29, 2014.

Kip Pegley

"Traumatic Remembrance and Samuel Barber's *Adagio for Strings*," Ban Righ Speaker Series, Queen's University, Kingston, ON, March 6, 2013.

"Music and the 'Feminized' Peacekeeper at the Canadian War Museum," Gender Studies Brown Bag Series and the Cultural Studies Colloquium Series, Queen's University, Kingston, ON, March 20, 2013.

"Look, Another Wall": Retired Canadian Army Soldiers on Music 'In Theatre' and in Post-Deployment," International Association for the Study of Popular Music, Canadian Branch, McMaster University, Hamilton, ON, May 25, 2013; the Canadian University Music Society, Victoria, BC, June 4, 2013; School of Music Colloquium Series, Queen's University, Kingston, ON, September 13, 2013.

"I Rationed Food, Water, and my iPod Battery": Canadian Army Veterans' Relationship with Music "In Theatre" and in Post Deployment," Department of Music Colloquium Series, University of Alberta, Edmonton, AB, September 27, 2013.

Mark Sirett

"New Music for SAB and SATB voices", Royal Canadian College of Organists, Orgelfest Convention, Ottawa, ON, July 22, 2013.

Gordon Smith

"Deconstructing the Curricular Canon: Looking to the Future," (Organizer and Chair of Roundtable), Canadian University Music Society, Victoria, BC, June 8, 2013.

"Reclaiming Identity and Processes of Healing in a Mi'kmaw Community," Society for Ethnomusicology, Indianapolis, IN, November 14, 2013.

Margaret Walker

"Deconstructing the Curricular Canon: Looking to the Future" (Organizer and participant in Roundtable), Canadian University Music Society, Victoria, BC, June 8, 2013.

"From Salam to Pranaam: The Sanskritization of India's Kathak Dance," Centre for Research on Religion, Religion and Performance in South Asia Series, McGill University, Montreal, QC, September 25, 2013.

"Dance in Wajid Ali Shah's Lucknow," The Annual Conference on South Asia, Centre for South Asia, University of Wisconsin, Madison, WI, October 18, 2013.

"Indian Music and Dance: A New Ancient Tradition," "Why India Matters" Seminar Series, Northumberland Learning Connection, Port Hope, November 8, 2013.

"Ethnomusicology Programs Focused on Undergraduate Education", Meeting for Program Directors for Ethnomusicology in the Academy and Public Sector, Society for Ethnomusicology, Indianapolis, IN, November 14, 2013.

"Transitions, Performance, and Gender: The Mardana Tawaif and the Raj," "Transitions of Indian Music and Dance in the Colonial Indian Ocean, c. 1750-1950," University of Pennsylvania, Philadelphia, PA, April 25, 2014.

Ireneus Zuk

"Kyiv Musicians – Founders of Ukrainian Music Traditions in Canada" (with Luba Zuk), "The National Music Academy on the Threshold of its Centennial", National Music Academy of Ukraine, Kyiv, Ukraine, November 5, 2013.

RECORDINGS

John Burge

Cathedral Architecture for organ and brass band, with William O'Meara, organ, and the Hannaford Street Silver Band, Edward Gregson, conductor. Ontario Reflections, volume 1, Opening Day Records, [ODR 7440].

AWARDS/OTHER

John Burge

Awarded the 2013 Prize for Excellence in Research, Queen's University, Kingston.

Stephanie Lind

Awarded the 2014 School of Music Excellence in Teaching Award, Queen's University, Kingston.

Kip Pegley

Awarded the 2013 School of Music Excellence in Teaching Award, Queen's University, Kingston, ON.

Mark Sirett

Guest conductor for the Saskatchewan Treble Choir Festival, Regina, SK, February 8, 2014.

Guest conductor and clinician for the SingOntario Festival, Rose Theatre, Brampton, ON, January 25-26, 2014.

Guest conductor and clinician for the SaskSINGS Choral Festival, Regina, SK, February 9-12, 2014.

Ireneus Zuk

Chair of Jury and jury member of Youth Competition in Memory of Tchaikovsky, Ministry of Culture of Ukraine, Kamyanka, Ukraine, November, 2013.

Queen's Music
SUMMER 2014

Queen's Conservatory of Music



The QCM continues to serve the greater Kingston community with music learning opportunities for children and adults, and at the same time providing teaching and learning opportunities for some Queen's BMus students. In September, 2014 we will welcome Pamela Lo (BMus'15) and Ange Lam (BMus'17) to our teaching staff and they will be

involved with teaching our youngest students in the Yamaha Music Education System – a fundamentals program that gives children an excellent start in music.

In the planning stage is an intensive after-school program modeled on the hugely successful *Venezuelan El Sistema*, which promotes social development of children through the power of music. In collaboration with Kingston area partners, we hope to have a pilot project underway within the upcoming year, with plans to involve Queen's students through Internships, Directed Study and Work Study programs. To learn more about this initiative, please contact Karma Tomm, Director Queen's Conservatory of Music, at tommk@queensu.ca or 613-533-2934.

String Area News

In October string students were off to a great start with a violin master class with Annalee Patipatanakoon from the Juno Award winning Gryphon Trio. In January there was a chamber music master class with the Penderecki Quartet, followed by a "Violas for Violinists" class led by Angela Rudden and Queen's instructor Eileen Beaudette. Nothing like a roomful of rich viola sounds to wipe away the winter blahs! In February there was a baroque violin master class with Julia Wedman from Tafelmusik, followed in March by a cello master class with Matt Haimovitz.

Our own Rachel Wilson performed the Dávid viola concerto with the Queen's Symphony Orchestra on February 28th, which was a resounding success. On April 9th in the Wilson Room there were three guitar recitals. On April 13th at St. Mark's United Church there were three graduating recitals, followed by a performance of the string quartet.

Just Tweeting Around

Social media including Twitter has become commonplace for some, and earlier this year when the School of Music began to tweet away we were surprised to learn just how popular this form of social media really was. For those who are not in the know, Twitter is a social media platform used for sharing information on news and events. Messages sent out on Twitter must only be 140 characters or less. If you would like to receive tweets from the School of Music be sure to follow our Twitter handle, @Queens.UMusic, on www.twitter.com. To make a new account visit Twitter's website, follow the steps on their homepage.

Composition and Theory

John Burge was presented with one of the university's prizes for Excellence in Research at the November 20, 2013 Convocation ceremony, and this marked the first time that this prize had been awarded for Creative Achievement.

Kristi Allik has retired from Queen's and is now Professor Emeritus. See Faculty Recital Series article (page 7).

The Penderecki Quartet presented a concert in January, and while at Queen's they presented a string master class and a workshop of string quartets composed by Queen's students, including one by Bachelor of Music student, Kent Williams, which was then selected as a prize-winning composition by the Edmonton New Music Festival for a performance.

Matt Rogalsky's MUSC 255 "Introduction to Electroacoustic Music" class was asked to add music to videos that had been created by St. Lawrence College students. This was just a peek into some of the exciting things that can happen with the new Bachelor of Music Degree/Music and Digital Media Diploma Program with Queen's University and St. Lawrence College. (See page 4 for details on this exciting new program).

This year in addition to her theory courses, Stephanie Lind took on the pivotal role of Chair of Undergraduate Studies. (Also see Teaching Award, page 7)



Rick Birtwhistle (Family Medicine, Community Health and Epidemiology), John Burge (School of Music), Troy Day (Mathematics and Statistics, Biology), Kerry Rowe (Civil Engineering), and George Lovell (Geography)

Music Education

2013/14 was a year of transition in the Music Education area. While we missed Karen Frederickson's presence as she enjoyed sabbatical leave before her retirement on June 30th, we also welcomed Julia Brook as an adjunct instructor for our second year courses. Julia, a post-doctoral fellow at the Faculty of Education, taught "Introduction to Music Education" in the fall and then team-taught "Music Education: Partnership Placement" with Roberta Lamb in the winter term.

The well-known and unique Symphony Education Partnership, created by Roberta Lamb and Karen Frederickson and written up in the Queen's Music Newsletter 2006, has gained a fabulous new partner as our generous benefactor, Dr. Helen Howard, created a new endowment in support of courses that link music and education with the Kingston Community. We are so grateful for the Helen Howard Music, Education, and Community Fund, which is already helping sustain our music education program! If you would like to join Dr. Howard and her love of music education, please go to the School of Music website at queensu.ca/music and click the Donate Now button.

School of Music Director's Report:



The 2013/14 year has simply flown by, and we are looking forward immensely to the opening of the Isabel, as we now affectionately call the new performing arts centre. I have enjoyed working with and getting to know Jerry Doiron, Director of the Isabel, and was delighted when he offered to give a colloquium talk to our students on "A Career in the Biz". Having concerts, rehearsals and some classes at the Isabel will also help us get to know our neighbours in drama, fine art, and film and media better, and we are anticipating many creative collaborations. I hope to see many of you there next October as we celebrate Homecoming with our first Showcase Concert in the new hall.

Also new and exciting is our concurrent program with St. Lawrence College Music and Digital Media Diploma. This opportunity for students to combine the rigour of a BMus Degree with the state-of-the-art technological knowledge in the college program speaks directly to the changing landscape of the music world (see page 4). Interdisciplinary is the word of the day, as we continue to explore connections not only

with St. Lawrence and other creative arts departments, but also with the QCM. Our music students continue to find opportunities to link in with the QCM, through course work in pedagogy, teaching the Yamaha Junior Music classes, and leading the Music in Motion summer camp.

Presently we find ourselves at an exciting turning point at the School of Music, as ongoing challenges combined with new opportunities continue to shape our future. The world of professional music making and teaching is changing and as a result we are engaging in new opportunities to focus our creative energies on taking advantage of the best of those changes while at the same time preserving all the things we love and value about our program.

As always, I have to give my very sincere thanks to all of you who continue to support our programs and students so generously. Our endowed funds continue to grow and our fundraisers are always a grand success thanks to your kindness and benevolence. We believe in our talented students and I'm so delighted that so many of you do too!

With my very best wishes for a lovely summer,
Margaret Walker

Jerry Doiron, Director, Isabel Bader Centre for the Performing Arts



Director of the Isabel Jerry Doiron came to Queen's University from Niagara-on-the-Lake's Shaw Festival where he was the planning director. Prior to joining the Shaw Festival in 1996, he held several key positions with performing arts companies, including general manager of Necessary Angel Theatre Company and producer of Theatre Passe Muraille. Jerry Doiron has acted as an advisor to several granting agencies and foundations, including the Canada Council, the Ontario Arts Council, the Creative Trust and the Metcalf Foundation, and is former President of the Professional Association of Canadian Theatres and the Toronto Theatre Alliance.

Programming for the 2014/15 season at the Isabel includes: Soloists: Jakob Koranyi, cello, Cédric Tiberghien, piano, Sarah Chang, violin and Jeanine De Bique, soprano and ensembles: Afiara Quartet with Maxim Bernard, New Orford String Quartet, Zukerman Chamber Players, Les Violons du Roy with Marc-André Hamelin. There is also a subscriber bonus of the Salzburg Marionette Theatre with Orion Weiss and

Theatre Kingston – *Venus in Fur*, QCM student recitals, and of course Queen's School of Music performances which include: Faculty Artist Series, the School of Music Gala, Showcase, Choral, Jazz, Wind and Symphony Orchestra ensembles as well as the PROMS fundraiser. (Go to: theisabel.ca for more information)

In the Isabel Inaugural Season brochure Jerry Doiron writes: "The completion of the Isabel is a clear signaling of Queen's commitment to the performing and fine arts – a cutting-edge facility that includes three superior performing spaces. And, now it's our job – that of the students, the audiences and the visiting artists – to breathe life into these buildings. At the core of Queen's is the spirit of initiative: pushing the limits, innovating, exploring and creating, a community imagining together. It is my hope that my programming of these glorious new spaces will reflect these qualities and that the Isabel will become a consummate storytelling space – stories told in music, film, theatre and the visual arts – stories that reveal the human condition for what it is: complex, often confusing and ever beautiful."

As a personal note for the School of Music Alumni Newsletter, Jerry Doiron was pleased to write: "What a wonderful first year I've had at Queen's. Not only have I had the privilege of watching this new facility unfold, but also learning so much about this great university. At the centre of our new building is a gorgeous concert hall that will ensure that music will always remain at the heart of the Isabel. And with the long standing commitment to music at Queen's, this is exactly as it should be!"

It's been wonderful working with Jerry and getting to know both him and the Isabel this year.

2013/2014 Faculty Recital Series

Mrs. Margaret Farr, whose generous donations make the Faculty Recital Series possible, celebrated a very special birthday this year. Our sincere thanks for her ongoing support, and we are happy to say that at the young age of 100 years, she attends most performances!

The series began in November, with **"An Afternoon of Arias and Sonatas by J.S. Bach"**, featuring faculty members, Donelda Gartshore, flute, Bruce Kelly, baritone, Dina Namer, harpsichord and Gisèle Dalbec-Szczesniak violin.

In January, a concert named **"The Music of Kristi Allik and Friends"** was presented as a tribute to long-serving Composition and Theory Professor Emerita, Kristi Allik. Featured was Allik's own music as well as compositions by two of her recent students, Josh Hochman, and Sandy Parisi-Unger. The concert ended with an extended improvisation by the ensemble LEARK (Live Electroacoustic Research Kitchen) featuring the electronic stylings of Kristi Allik, Michael Cassells and Robert Mulder. Following the performance concertgoers were treated to cakes and cider, along with an opportunity to meet and discuss the performance with the composer. Allik was interviewed after the concert for a feature article in the Canadian Music Centre's Ontario region's Spring issue of their Ezine, *Notations*.

Also in January, **"The Penderecki String Quartet with cellist, Wolf Tormann"** delighted audience members, and the concert featured a performance of Marjan Mozetich's *Second String Quartet*.

The series was completed with the truly entertaining **"Brass Royale: Music for Saxophone, Trumpet and Piano"**, featuring Peter Freeman, saxophone, Dan Tremblay, trumpet and Tom Davidson, piano.



Kristi Allik

Fundraisers

2014

"BROADWAY – TAKE TWO"

In March 2014 we presented "Broadway – Take Two" in Grant Hall and students, faculty and alumni were finally able to give their regards to Broadway, after the 2013 performance was suddenly cancelled due to severe weather conditions. Broadway was a huge success, and students were so happy to perform their pieces to the large enthusiastic audience.

2015

"A NIGHT AT THE PROMS.... then off to the Music Hall"

Our first fundraiser in the Isabel Bader Centre for the Performing Arts will take us to the PROMS and the Union Jack will be flying proudly!

Please join students, faculty and alumni on Friday, February 27, 2015 as we all go to jolly old England without having to leave Kingston!

Woodwind

In November 2013, the Woodwind Area hosted the visit of Catherine Norris, (M.Mus in Flute Performance, McGill University and presently the Head of Music at R.M.C., Kingston). Catherine presented a wonderful Colloquium entitled "Extended Techniques for Woodwinds", followed by a master class of four senior students playing extended techniques pieces. A month prior to this class, the students were provided with an opportunity to work with Catherine individually to begin unlocking the intricacies of these techniques. It was a fabulous and considerable learning experience for us all.

Fundraiser – Friday, February 27, 2015 – 7:30 pm
General Admission Seating – \$25

a night at the
PROMS
then off to the music hall

Featuring
Queen's Symphony Orchestra
and vocal performances by
students, faculty, and alumni
Directed by Gordon Craig
Produced by Bruce Kelly

Tickets available online at theisabel.ca
and at the door

ISABEL BADER CENTRE
FOR THE PERFORMING ARTS 390 King St. W.

Teaching Award

For the fourth time, Stephanie Lind was the recipient of the School of Music's Teaching award, and DSC Co-Chairs Jesse Almedia and Jessalynn Tsang who presented the award stated that students value her ability to teach the difficult theory courses, by making them interactive and exciting – through excellent teaching.

Isabel Bader Center for the Performing Arts continued from page 1

Music students and faculty were offered tours in March 2014, then in late April when construction was much farther along, the Kingston Symphony (KSA) was asked to rehearse one evening to assist with "tuning the hall". This acoustic sound check will need to happen for a variety of musical ensembles.

Below are some first impressions from some School of Music applied instructors who also were part of the KSA rehearsal:

Gordon Craig (clarinet):

"When rehearsing with the KSA it was hard to believe that we were actually in Kingston. The Isabel is a beautiful world-class hall, and during the rehearsal the sound was fabulous both on stage and in the performance hall itself."

Gisèle Dalbec (violin):

"The new concert hall and rehearsal room at the Isabel are stunning visually and acoustically. It will undoubtedly become one of the great treasures of Kingston. The School of Music will now be able to rehearse/play all in one superb space. I look forward to many wonderful opportunities to perform in that space, both as a faculty member of Queen's School of Music and as Concertmaster of the KSA."

Donelda Gartshore (flute):

"As a principal player in the KSA since 1973, over the years I have seen many changes and much growth happening in this wonderful group. The advent of the new hall with its acoustical and aesthetic beauty is absolutely thrilling to all – the performers, audience and students. They say a great hall makes a great orchestra – and I predict that concert-goers will be very excited and impressed with what they hear in the concerts to come."

Greg Runions (percussion):

"Rehearsing at the Isabel with the Kingston Symphony was such a joy – the room responds to both loud and soft dynamic levels and for a change it was easy to hear all of the instruments in the ensemble. I'm looking forward to rehearsing there next year with the Queen's Jazz Ensemble."

Additional information about the Isabel is available on their website thisisabel.ca. Also, don't hesitate to visit the Queen's News Centre for the Isabel related stories.

Carol-Lynn Reifel (Voice) Retirement

Even as a child, Carol-Lynn Reifel loved early music, and Bach, Handel, Dowland, etc. were among her favourites. In the early 1970's when Carol-Lynn listened to recordings, she realized that the purity of Emma Kirkby's voice along with her flawless technique would be benchmarks for using her voice effectively and safely.

Throughout Carol-Lynn's life, Emma Kirkby remained her favourite, and was the performer she recommended her students listen to as **definitive**. Carol-Lynn was able to see Emma Kirkby perform, and also had an opportunity to meet with her.

Bruce Kelly, Assistant Professor at Queen's knew all about Carol-Lynn's admiration for this wonderful singer, and after contacting Emma Kirkby he was able to obtain a photo, which along with a personal inscription was presented to Carol-Lynn at a retirement get-together. The inscription read: "All good wishes to Carol-Lynn and thanks for all your work practicing and teaching the kind of singing that I believe in!" Carol-Lynn remarked, "the photograph somehow validates my commitment to the style of singing that I love so well".



To have Queen's update your home/email addresses, email records@queensu.ca

Mailing Address:

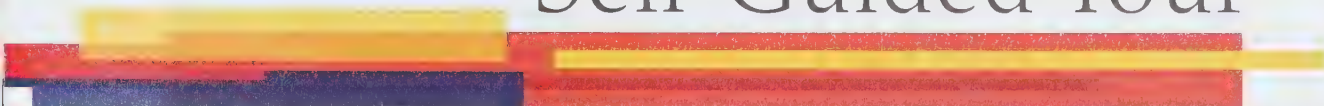
Queen's University, School of Music
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Thanks to faculty members, as well as Kim Ison and Sheri Wilson, for their help in making this *Alumni Newsletter* possible.

Editor Shirley C. Roth
Director Margaret Walker

THE ISABEL


Self-Guided Tour



- 1** Our tour starts in the Harriet Cronk Simmons Foyer at the main doors of the building. *Please note that the Isabel is a completely accessible building. For additional accessible specific directions follow the italicized instructions.*

Welcome to the Isabel Bader Centre for the Performing Arts. The Isabel is first and foremost an educational building, housing classrooms and faculty offices largely for the film and media, drama and music programs. The building itself was built around several pre-existing structures. In fact, the Isabel is essentially three buildings combined into one: the Stella Buck building, the adjacent stable building on the north side of the lot and lastly, the new structure which envelops the two older buildings.

The historic site was once home to the Morton Brewery. The two older structures have been greatly restored coupling the 19th Century architecture with 21st Century building standards. The design throughout the building celebrates the old and the new – the historic limestone paired with the steel ceiling in the lobby; the exposed beams of the older buildings running side-by-side with the exposed fibre optics of the new building; the old wood in the lobby and the new wood in the performance hall.



- 2** Stop at the top of the stairs overlooking the Alexander Murray Jeffery Grand Lobby.

The Isabel was designed by the renowned architectural firm Snøhetta in partnership with N45 Architecture. This Norwegian company is responsible for the design of the Norwegian National Opera and Ballet House in Oslo, the Bibliotheca Alexandrina in Egypt and more recently the National September 11 Memorial Museum Pavilion in New York City, to name just a few. The Isabel was the first Canadian contract for the firm.

The design for the building celebrates its location on the shores of Lake Ontario. The first time he saw the site, N45 architect Robert Matthews remembers the dazzling effect of whitecaps shimmering on the water. He chose the textured

steel used to clad the upper reaches of the Isabel to mimic the effect of the sun reflecting on waves. To take advantage of the lakeside vistas, the glass used in the lobby windows of the Isabel is low in iron, which provides for much clearer views. Lobby lighting is directed upwards and is reflected down off the steel and stretched vinyl ceiling, which creates a softer light and prevents glare off the windows from obscuring the view. The original pine, hemlock and spruce floors found in the old brewery building that forms the heart of the Isabel were removed during the initial construction. Placed in storage during construction, this old-growth, heritage wood was later re-milled and used as a finish in the lobby of the new building.



3 Turn around and walk towards the box office. Follow the corridor to the right of the elevator and enter room 222 (door marked "Film Screening" in blue). *Take the elevator to the first floor. As you walk out of the elevator make a 180° degree right turn into the first immediate corridor. Walk down the corridor and enter room 122A, on your right. Enter vestibule door.*

The film screening room holds 92 seats. The room is state-of-the-art including a new Panasonic digital camera and has an impressive array of speakers that surround the theatre.

You can see the 6 speakers on the walls, but if you look underneath the screen you can see that it hides another 5 speakers, which will make film viewing both a visual and aural treat.

Exit through the door at the bottom of the stairs, located to the left of the screen. In the hallway turn right and walk down the hall towards the limestone wall. At the end of the hall turn left.

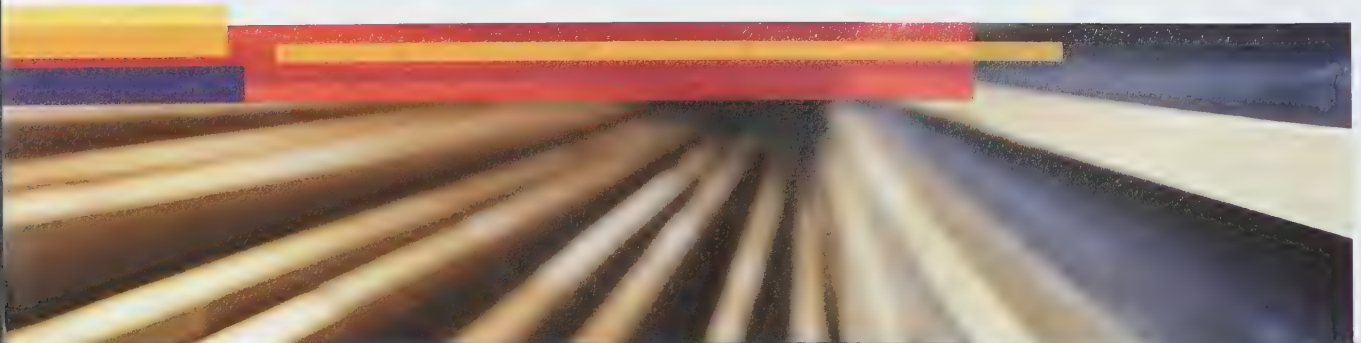
As you walk down this hallway, notice the limestone wall on your right. This is an exterior wall from the Stella Buck building that has been restored as part of the project. The windows represent a hybrid of newest technologies and heritage


preservation. Although the glass is now crafted using the most advanced conservation techniques, the window frames themselves are largely the restored frames from over a century ago.

4 Turn left and continue down the corridor to the Principal Emerita Karen Hitchcock Rehearsal Hall (room 105).

The rehearsal hall was designed to acoustically mirror the performance hall. This means that any instrument should sound identical in both spaces allowing musicians to tune their instruments in the rehearsal hall and then walk directly onto the stage and not hear any difference in sound or tuning. With the advent of current technology, acoustics can be monitored in

ways that were not possible even 30 years ago. The acoustics were designed by New York-based Arup using their Virtual SoundLab technology, which allows the environment of a space to be listened to before it is even built. For several years now, Arup's team has collaborated with the architects at Snøhetta to create the pristine acoustics of the Isabel.






5 Exit through doors which are opposite the windows, either exit is fine. Turn right and walk towards the windows and into the lobby. Turn into the first door on your right (entrance 104A.1 – the Power Corporation of Canada Studio Theatre). Enter vestibule door, (room 104).

The studio theatre is a black box configuration. Unlike a more traditional type of theatre, a black box is designed for maximum flexibility – in this case there is neither a fixed stage nor fixed seating. The lighting grid stretches across the entire ceiling, making it possible to light every corner of the room which in turn makes it possible to use every corner of the room as part of the staging of a play. Seats are placed on risers that are mobile, making any set configuration possible. This theatre can seat

100 patrons. The railing on all four walls will be used for theatrical scenery. Set pieces will be able to clip onto the railings without damaging the cement blocks. There are also six exit doors making it easy for actors to make entrances from any point in the theatre. With its own dressing rooms and green room, the studio theatre is completely self-contained. Although primarily used as a teaching space, it is expected that there will be great demand for the venue by local professional and community theatre groups.



6 Exit through the same doors that you entered through into the lobby. Turn left and enter the performance hall through the door marked "Theatre Left: 100D.1" or "Theatre Right: 100G.1" both marked in green. Once in the performance hall we ask you to remain in the audience areas.

Don't be fooled with how aesthetically pleasing this space looks; it was designed with outstanding acoustic quality as a priority. Every element of the hall was designed with this goal in mind, from the flow of the wood on the walls, to installing individual vents underneath each seat to ensure minimum sound disturbance, to the choice of the fabric used for the seating. The sound engineering firm Arup worked with the architects at Snøhetta to ensure world-class sound quality. While this recital space was primarily designed for acoustic performances, it is also able to accommodate amplified programming by adjusting the space's acoustic with the introduction of

acoustic drapery stored in hidden compartments in the walls. The performance hall has a seating capacity of 566 including the chorus seats behind the stage. Without the chorus seats the performance hall seats 460. As you return to the lobby and/or corridor, you will see that there is minimal physical connection between the performance hall and the rest of the building – virtually a building within a building, no part of the hall touches the rest of the structure directly and its two-foot-thick walls so effectively muffle sound that even if someone outside the hall were pounding on the floor with a hammer, the audience inside wouldn't hear it.

Exit through same doors that you entered through. Walk up the lobby stairs to main entrance. Take the elevator located beside the women's washroom in the main lobby back to Level 2.

301 Burgundy Asset Management Limited

This is currently the office of Prof. Sidneyeve Matrix, a Queen's National Scholar and Associate Professor in the Department of Film and Media, who studies social media and cyberculture. She also teaches in the Queen's School of Business Executive Education Program, and was a recipient of the OUSA Award for Excellence in Teaching.

308 Henry Preston Courtney and Lillian Courtney Lounge

This will be a principal meeting, relaxing, reading and writing spot for students and faculty from the Department of Film and Media as well as drama and music. The space is particularly important for the students because of the distance of the Isabel from other student hangout areas on the main campus.

310 David and Shelagh Williams Film and Media Reading Room

This library holds books owned by the Department of Film and Media which are not available in the main Queen's Library and, for the first time, makes them visible and accessible to students and faculty. It includes a collection of rare early books on cinema donated by Milton S. Fox, and a collection donated by the department's founder Peter Harcourt. The library will also serve as a quiet reading and meeting room.

313-A Doug and Caroline Somers Sound Studio

This studio fulfills an important need for the Department of Film and Media, for which Queen's had no space or funding until the construction of the Isabel. The room serves the dual purpose of recording sound such as narration or musical performances, and the mixing of the final soundtrack for a film while the picture is projected on the large screen. The digital recording and mixing console is equipped with state-of-the-art surround-sound equipment.

318 Cruickshank Construction

This is the office of the Head of the Department of Film and Media, Prof. Susan Lord, who also teaches in the departments of art and gender studies, and the graduate program in cultural studies. She is an expert in Cuban cinema, and also works in areas including media arts and the curation of new media.

323 Arts 1964 Editing Suite

This room is one of six video editing rooms used by students in the production of dramatic, documentary, experimental and animated projects for seven different film and media courses. Students use software including Final Cut Pro to assemble the elements of digital picture and sound that make up their films. They are often used by students alone or in pairs, but are large enough to accommodate a small group for test screenings.

327 Leonard Schein Animation Room

Students working on animated films use the brand new German-engineered animation stand here to photograph their artwork one digital frame at a time. There is also space for the preparation of artwork, and the assembly and editing of the digital video sequences.

329 Claire and Bill Leggett Seminar Room

The classrooms in the Isabel are all designed and furnished to be versatile in accommodating different teaching methods. They are suitable for lectures where the instructor can make use of the fully equipped audio-visual podium, seminars and group discussions in a beautiful setting, or large-screen video projection in a fully blacked-out screening room.



Queen's
UNIVERSITY

ISABEL BADER CENTRE FOR THE PERFORMING ARTS



On the shore of Lake Ontario, at one of Kingston and Ontario's oldest heritage sites, a world of imagination is taking root.

Together, Queen's University and the City of Kingston are realizing a bold vision of an arts campus where community and student performance, education, creativity and training blend to give rise to an inspirational cultural presence.

Canada's first capital city is about to undergo an artistic revitalization. In cities, regions and countries around the world, there is a growing recognition of the importance of arts and culture in building strong communities and economies.

The Isabel Bader Centre for the Performing Arts will be a cultural beacon and provide urgently needed recital, theatre, screening and rehearsal space. In designing the new centre, we have taken the best features of the world's greatest centres and combined them with exhilarating advances in modern technology to create a world-class building.





Within the walls of the Isabel Bader Centre for the Performing Arts, Queen's will:

- Extensively enrich academic excellence – the new centre was designed from the beginning to encourage interdisciplinary collaboration between the four Queen's creative departments of Music, Drama, Film & Media, and Art.
- Increase public outreach with the Queen's Music conservatory.
- Promote interaction and collaboration with artists and the public with new cultural programming for the Kingston and regional community.
- Create a facility for public access and rejuvenate an under-used and historic waterfront. Tourism will intensify and our city will become a new cultural anchor for the region.

Since 2007, Queen's has been working collaboratively with Snøhetta/ema Architects, a partnership of two firms to design an exciting new home for the arts. Snøhetta won the Mies van der Rohe Award for Contemporary Architecture in 2009 for the Oslo Opera House.

"Thirty years ago, I graduated from Queen's with a Bachelor in performance on the French Horn. I performed my graduation recital at Chalmers United Church because I wanted the sound to be superb for my final solo opportunity at Queen's. At that time, there was no venue at Queen's that had excellent acoustics – for players, let alone audience members. So the new Isabel Bader Centre for the Performing Arts will give Queen's music students what they've lacked for so long – the opportunity to experience high-quality sound while they perform. This is incredibly important for students who aspire to play at the highest levels and shows the University's commitment to quality performance space as essential, not just to musical education, but to the people of Kingston and audiences from everywhere."

– Loie Fallis, BMus '79
Toronto Symphony Orchestra

"Queen's needs, and deserves, a home for the arts. I am enormously impressed with the multi-disciplinary concept, bringing together Drama, Music, Art and Film within a beautiful new structure on the lakeshore. 31 years ago I was inspired to make my first film at Queen's. I sought help from drama, music and arts students and faculty. This new venue will house all these people all under one majestic roof with theatres, sound mix facilities and a production studio accessible to everyone. Simply Brilliant!"

– Peter Raymont, BA '72
Award-Winning Filmmaker and TV Producer

"The Isabel Bader Centre for the Performing Arts is spectacular. It not only ensures that the unique voice of Canadian culture will be nurtured and strengthened but also that all Queen's graduates will be the creative thinkers that will lead and enrich our communities locally, nationally and globally. In the remarkable way that only art can, it lifts us, reminding and enabling us to dream."

– Wendy Crewson
Actor, BA '77

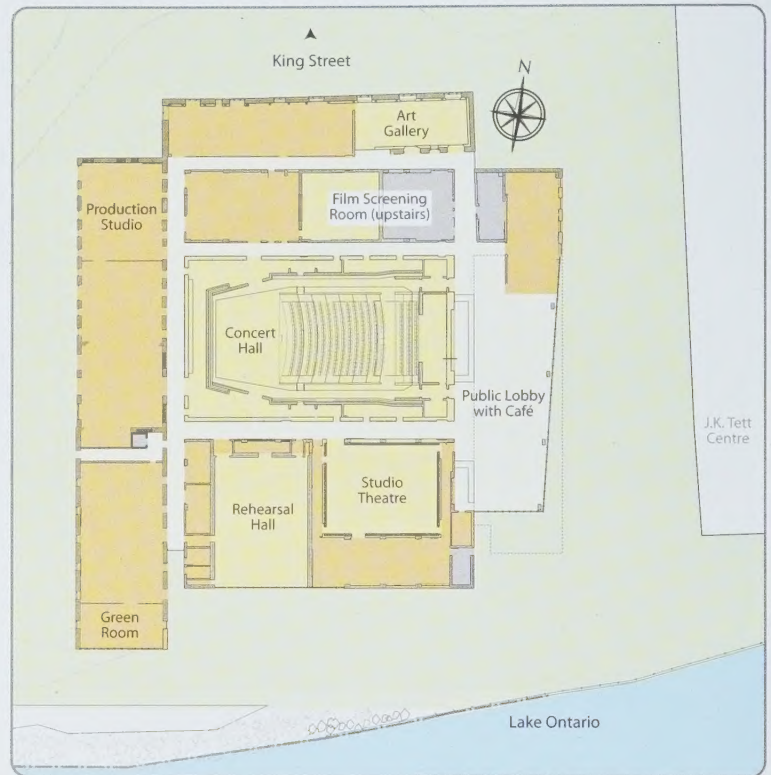


FOR MORE INFORMATION, VISIT
www.queensu.ca/badercentre

KEY FEATURES

The project includes approximately 80,000 square feet to house the following:

- 560-seat Concert Hall which will include a drop down screen for film presentations
- Sound studio and recording facilities for local and national recording opportunities
- Large public lobby with café on the waterfront will act as intersection for students and community
- Climate controlled Art Gallery, which will be accessible to the public
- 100 seat studio theatre, offering maximum configuration flexibility for student and community use
- 90-seat Film Screening room
- Rehearsal hall for multi-purpose use
- Teaching and performance space for classes for the School of Music and the Departments of Drama, Film and Media, and Art as well as operating space for the Queen's Performing Arts Office



Queen's University will soon break ground on a stunning new performing arts centre, thanks to infrastructure funding from the federal government, the province of Ontario, the City of Kingston and a generous donation from benefactors Drs. Alfred and Isabel Bader.

The Isabel Bader Centre for the Performing Arts will be unique to the region and will help meet the cultural needs of Queen's, Kingston and southeastern Ontario. It will provide an acoustically superior, medium sized concert hall, as well as a studio theatre, an art gallery and a film screening room for local and visiting arts enthusiasts.

We invite you to play a role



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