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Garden Theatre

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Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Master of Music

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GARDEN THEATRE

by

Patrick Arteaga

Graduate Program in Music Composition

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master's Degree in Music Composition

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

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THE UNIVERSITY OF WESTERN ONTARIO
School of Graduate and Postdoctoral Studies

CERTIFICATE OF EXAMINATION

Supervisor

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Dr. Paul Frehner

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The thesis by

Patrick Fabian Arteaga

entitled:

Garden Theatre

is accepted in partial fulfillment of the
requirements for the degree of
Master's Degree in Music Composition

Date

Chair of the Thesis Examination Board

Abstract

Garden Theatre is a fifteen-minute piece for voices and chamber ensemble, which sets to music two poems by William Carlos Williams entitled *Daisy* and *Queen Anne's Lace*. This piece is divided into two scenes (movements), each comprising three distinct sections. *Garden Theatre* will combine allusions to early music elements such as forms and methods of motivic development with a modern music aesthetic.

In *Garden Theatre* there are four main pitch collections from which pitch material is derived. Continuity is promoted throughout the work by using many large and small-scale inter-referential elements such as recurring instrumental textures, pitch structures and thematic material. *Garden Theatre* also explores varying degrees of distinction between background and foreground. The utilization of a variety of vocal styles and techniques will be a focal point of *Garden Theatre*.

Keywords

Garden Theatre, chamber ensemble, voice, chamber and voice, William Carlos Williams, Daisy, Queen Anne's Lace

Acknowledgments

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GARDEN THEATRE

Music by Patrick Arteaga
Text by William Carlos Williams (1883 – 1963)



For voices and chamber ensemble

2012

SCORE IN C

Notes

Instrumentation

Voices – each vocal part has been given a character name in the score.

Soloist: *The Gardeness* – Soprano

Trio: *Honey Bee* – Soprano
 Butter Fly – Soprano
 Humming Bird – Mezzo Soprano

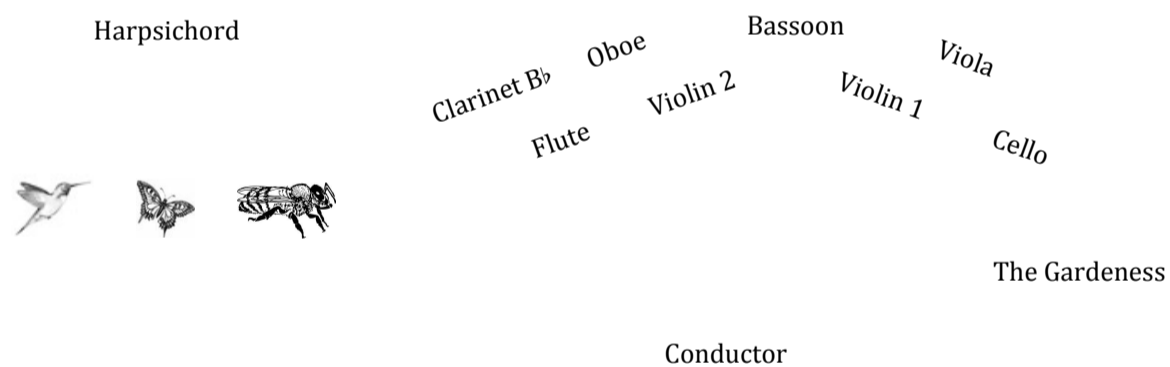
Instruments

Flute (also Alto Flute)
Oboe
Clarinet in B \flat
Bassoon

Harpsichord

Two Violins
Viola
Cello

Suggested Stage Set-Up



Performance

While each scene of Garden Theatre is divided into three sections, there should be no pause in between each section.

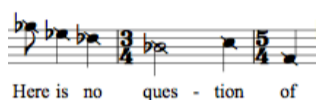
It is not necessary for the audience to be aware of the characterizations of the vocal performers.

Duration: approximately 18 minutes.

Notation

The vocal notation in Garden Theatre employs four types of note heads – each representing a different method of declamation.

1. Traditional – the traditional note head represents a traditional style of singing.
2. Slashed note head – this note head represents a mixture of singing and speaking. With no or minimal vibrato, the singer is to begin the syllable on the corresponding pitch and allow the natural inflection of the spoken word to follow. Syllables which are set to longer durations will have a temporally extended, almost exaggerated inflection following the initial attack of the syllable on the corresponding pitch.



3. X'd note head – this note head is always combined with a single line staff. These notes are whispered or spoken with an indeterminate pitch where the single line of the staff represents the natural pitch range of the speaking voice. Notes above the line are whispered or spoken above the natural range, taking into account the contours created by the distance of each note to the line. Notes below the line follow the same principle. In all cases, the performer should strive for the sound of a stage whisper. Where the accompanying textures would make a stage whisper inaudible, the performer is to add a more voiced sound as necessary to blend in with the ensemble. For this reason, no dynamic markings are given in these passages.

Two staves of musical notation. The top staff is for 'B. Fly' and the bottom for 'H. Bird'. Both are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The B. Fly staff has notes marked with 'x' (X'd note heads) and includes triplets and rests. The lyrics are: 'Here is Here is no Here is no Here' followed by a rest, then 'Here is no ques - tion'. The H. Bird staff has notes marked with 'x' and includes rests. The lyrics are: 'is no ques - tion'.

4. Extended note heads – this note head marks the beginning, duration and end of the allotted time in which the performer is to speak the corresponding text. The text should be spoken in a natural rhythm, pitch and voice in the dynamic necessary to be heard above the accompanying ensemble.

A single staff of musical notation for 'Gard.' in treble clef with a key signature of one flat (Bb). The time signature is 3/4. It features a single note with an extended note head (a bracket above the note) and a fermata. The lyrics are: 'One turns the thing over in his hand and'.

Text

The text for Garden Theatre is two poems by William Carlos Williams first published in 1921 in the collection of poetry titled *Sour Grapes*. The poems are titled 'Daisy' and 'Queen Anne's Lace', named for the flowers for which they are studies.

Queen-Anne's Lace

Her body is not so white as
anemone petals nor so smooth—nor
so remote a thing. It is a field
of the wild carrot taking
the field by force; the grass
does not raise above it.
Here is no question of whiteness,
white as can be, with a purple mole
at the center of each flower.
Each flower is a hand's span
of her whiteness. Wherever
his hand has lain there is
a tiny purple blemish. Each part
is a blossom under his touch
to which the fibres of her being
stem one by one, each to its end,
until the whole field is a
white desire, empty, a single stem,
a cluster, flower by flower,
a pious wish to whiteness gone over—
or nothing.

Daisy

The dayseye hugging the earth
in August, ha! Spring is
gone down in purple,
weeds stand high in the corn,
the rainbeaten furrow
is clotted with sorrel
and crabgrass, the
branch is black under
the heavy mass of the leaves--
The sun is upon a
slender green stem
ribbed lengthwise.
He lies on his back--
it is a woman also--
he regards his former
majesty and
round the yellow center,
split and creviced and done into
minute flowerheads, he sends out
his twenty rays-- a little
and the wind is among them
to grow cool there!
One turns the thing over
in his hand and looks
at it from the rear: brownedged,
green and pointed scales
armor his yellow.

But turn and turn,
the crisp petals remain
brief, translucent, greenfastened,
barely touching at the edges:
blades of limpid seashell.



GARDEN
THEATRE
IN TWO SCENES



Scene One

Prelude
Fugue no. 1
Postlude

Scene Two

Fugue no. 2
Interlude
Passacaglia

Scene One

Prelude

Fugue no. 1

Postlude

Flute

Oboe

Clarinet in B \flat

Bassoon

The Gardeness
(Soprano)

Honey Bee
(Soprano)

Butter Fly
(Soprano)

Humming Bird
(Mezzo-Soprano)

Harpsichord

Violin I

Violin II

Viola

Violoncello

Prelude

$\text{♩} = 104$

H. Bee *mf* white

B. Fly Her bo - - - dy is not

H. Bird *mf* Her bo - - - dy is not so so white

Hpsd.



6

H. Bee *p*

B. Fly so white as a - ne - mo - ny pe - tals

H. Bird *p* as

Hpsd.

10

B. Fly

nor so smooth nor so re -

H. Bird

p *f mf*

a - ne - mo - ny pe - tals_

Hpsd.

Detailed description: This block contains the musical score for measures 10 through 14. It features three staves: B. Fly (top), H. Bird (middle), and Hpsd. (bottom). The B. Fly part consists of a single melodic line with lyrics 'nor so smooth nor so re -'. The H. Bird part has lyrics 'a - ne - mo - ny pe - tals_'. The Hpsd. part includes a trill in the right hand and a triplet in the left hand. The key signature has one flat (Bb), and the time signature changes from 4/4 to 6/4, then back to 4/4, and finally to 5/4.



15

H. Bee

Ah

B. Fly

mote a thing. It is a field of the wi - ld

H. Bird

nor so re - mote a thing

Hpsd.

Detailed description: This block contains the musical score for measures 15 through 19. It features four staves: H. Bee (top), B. Fly (second), H. Bird (third), and Hpsd. (bottom). The H. Bee part has lyrics 'Ah'. The B. Fly part has lyrics 'mote a thing. It is a field of the wi - ld'. The H. Bird part has lyrics 'nor so re - mote a thing'. The Hpsd. part includes triplet markings in both hands. The key signature has one flat (Bb), and the time signature changes from 4/4 to 6/4, then back to 4/4, and finally to 5/4.

20

H. Bee

It it is a field of the

B. Fly

car-rot ta - king the field by force

H. Bird

tak - ing the field

Hpsd.

3

25

H. Bee

wi - ld car - rot car - r - ot ta - king the field

B. Fly

The grass the grass does.

H. Bird

by force her bo - dy

Hpsd.

31

H. Bee
by force _____ The grass does not raise a - bove_

B. Fly
not _____ raise _____ raise a-bove does not raise a - bove

H. Bird
_____ is _____ not _____ as

Hpsd.



36

Cl.
pp *f* *pp* *mp* *pp* *mp* *mf* *n*

H. Bee
it _____ a - ne - mo - ny pe - tals

B. Fly
it _____ a - ne - mo - ny pe - tals

H. Bird
white as _____ a - ne - mo - ny pe - tals

Hpsd.

Vln. II
pp *mf*

Fugue no. 1

45 $\text{♩} = 42$
 Gard. *p*
 The the_ the day the_ day the_ days eye
 Vln. II *mf* *p*

51
 Gard. days - eye days-eye the days - eye_ the days eye_ hug hug
 Vln. I *p*
 Vln. II

54 *mp* *<mf* *p* *mp*
 Gard. ging hug-ging hug - ging hug - ging the earth the_earth hug-ging the_earth in Aug - gust
 Vln. I *mp*
 Vln. II *mp*
 Vla. *mp*

57

Gard. *f*
ha! Spring Spring ha Spring Spring is gone

Vln. I *fp* *f* *mf* *f* *mf*

Vln. II *f* *mf* *f* *mf* *f* *p* *f* *mf*

Vla. *fp* *f* *mf* *f*



61 *mf*

Gard. *mf*
down in pur - ple in pur - ple

Vln. I *molto espressivo* *f*

Vln. II *molto espressivo* *norm* *fp*

Vla. *mf* *molto espressivo* *norm* *fp*

Vc. *mf* *fp*

66

Vln. I *ff f*

Vln. II *fp mf f*

Vla. *f mf*

Vc. *fp mf*



69

Fl. *mp mf*

Cl. *mf*

Gard. *mp mf*
weeds weeds_ weeds stand_ high in in_ in_

Vln. I *p mp*

Vln. II *p mp*

Vla. *ppp <mf ppp <mf ppp*

Vc. *ppp <mf ppp <mf ppp*

73

Fl.

Cl.

Bsn.

Gard.

Vln. I

Vln. II

Vla.

Vc.

mf

mf ppp

mf pp

mf pp

stand high in the high in the corn the rain beat en fur-

76

Fl.

Ob.

Cl.

Bsn.

Gard.

Vln. I

Vln. II

Vla.

Vc.

row is clot - ted clot-ted clo-ted clo-ted the wi- th rain sorr - beat -- el and - en crab -

f

f

f

f

p *>* *pp*

mf *pp* *mf* *pp*

mf *pp* *mf* *pp*

7

79 To A. Fl.

Fl. *p*

Ob. *p*

Cl.

Bsn. *p* *pp*

Gard. *grass* *thebranch* *the branch* *is black*

Vln. I *p*

Vln. II

Vla. *mf p*

Vc. *mf p*

85

Ob.
Cl.
Bsn.
Gard.
Vln. I
Vln. II
Vla.
Vc.

p *ff* *pp* *mf* *pp* *f*

pp *ff* *pp* *mf* *pp* *f*

pp *mf* *pp* *mf* *n*

un-der the hea-vy mass of the leaves

pp *ff* *pp* *mf* *pp* *f*

pp *ff* *pp* *mf* *pp* *f*

pp *ff* *pp* *mf* *pp* *f*

pp *ff* *pp* *mf* *pp* *f*

Postlude

94

Fl. *Alto Flute*
mf molto espressivo

Bsn. *p* *ppp* *mp*

Gard. One turns the thing over in his hand and looks at it from the rear: brownedged green and pointed scales armor his yellow

Vla. *ppp* *mp*

Vc. *mp* *pp* *mf molto espressivo*



98

A. Fl. *f*

Cl. *ppp* *mf* *ppp*

Bsn. *ppp* *mf* *ppp* *mp* *ppp*

Vln. I *ppp*

Vln. II *ppp* *mf* *ppp* *mp* *ppp*

Vla. *ppp* *mp* *ppp* *mf* *ppp*

Vc. *f*

103

A. Fl. *mp* *ppp* *mf* *ppp* *f*

Ob. *ppp* *mf* *ppp* *f*

Cl. *mp* *ppp* *mp* *ppp* *f*

Bsn. *mp* *ppp* *mp* *ppp* *f*

Vln. I *mf* *ppp* *mf* *ppp* *f* *n*

Vln. II *mp* *ppp* *mp* *ppp* *f* *n*

Vla. *mp* *ppp* *mp* *ppp* *f* *n*

Vc. *mp* *ppp* *mp* *ppp* *f* *n*

Detailed description: This page of a musical score covers measures 103 to 107. The woodwind section (A. Fl., Ob., Cl., Bsn.) features melodic lines with triplets and dynamic markings ranging from *ppp* to *f*. The string section (Vln. I, Vln. II, Vla., Vc.) provides harmonic support with sustained notes and dynamic markings from *mp* to *f*, ending with a *n* (noisier) marking. The cello part (Vc.) includes a triplet in the final measure.

Scene Two

Fugue no. 2

Interlude

Passacaglia

Flute

Oboe

Clarinet in B \flat

Bassoon

The Gardness
(Soprano)

Honey Bee
(Soprano)

Butter Fly
(Soprano)

Humming Bird
(Mezzo-Soprano)

Harpichord

Violin I

Violin II

Viola

Violoncello

Fugue no. 2

$\text{♩} = 69$

Honey Bee *mp* Here _____ Here is no ques_ tion_

Butter Fly Here is

Humming Bird Here_

Harpisichord



8

H. Bee *mp* Here_____ *p* Here is no ques - tion of white -

B. Fly Here is Here is no Here is no Here Here is no ques - tion_____ of white -

H. Bird _____ is_____ no ques - tion white_____

Hpsd.

13

H. Bee *f* - ness With a pur - ple

H. Fly *f* *mf* *mp* ness white as can be

H. Bird *f* *mf* as can be

Hpsd.



18

Cl. *p* *mf* *mf*

B. Fly With a pur-ple mole at

Hpsd.

22

Cl.

H. Bee *mf*
cen - ter Each flo'er's

B. Fly
the cen - - ter Each flo'er

H. Bird *mf*
cen - - ter of each flo'er Each flo - -

Hpsd.



26

Cl.

H. Bee
a Where-ev

B. Fly
pur - ple ble - mish Where - ev

H. Bird
wer is a hand's span of her white - ness

Hpsd.

20

31

Cl.

H. Bee

B. Fly

H. Bird

Hpsd.

has_ lain_ there is a ti - ny

Where-ev has_ lain_ there is a ti -

Where - ev - er his_ hand ti - ny



35

Cl.

H. Bee

B. Fly

H. Bird

Hpsd.

pur - ple_ ble - mish

ny pur - ple ble - mish wild car-rot ta

pur - ple_ ble - mish

40

Cl. *mp*

H. Bee *pp* *f* *mp*

B. Fly *f*

Hpsd.

each each part is a a blos - som un-der his touch

king the field



47

Cl. *p* *mf* *f*

H. Bee *p* *mf* *f*

B. Fly *p* *mf* *f*

Hpsd.

to which the fi - bers of her be - ing stem one by

by one by one

Cl.

H. Bee
one_ each to its_____ end_ un - til the whole field is a

B. Fly
un - til the whole field

H. Bird
un - til the whole_____ field

Hpsd.



Cl.
ff

H. Bee
is_____ a_____ white

B. Fly
whole field

H. Bird
the whole_____ field

Hpsd.

60

Cl.

H. Bee

B. Fly

H. Bird

Hpsd.

'til the whole field's a white de - si - -

clus - - ter flo - wer

f

f



63

Cl.

H. Bee

B. Fly

H. Bird

Hpsd.

gle stem by

re a clus - - ter

by flo - - -

ff

65

Cl. *ff*

H. Bee *ff*
flo - - - - - wer

B. Fly
a pi - ous__ wish to white - ness

H. Bird *ff*
wer

Hpsd.



67

B. Fly
gone o - - - - - ver

Hpsd.

69 **molto rit.** ♩ = 42 25

Cl.

Bsn.

Hpsd.

Vln. I

Vln. II

Vla.

pp *mf* *pp* *mf*

ppp *pp* *mf*

pp *mf*



Interlude

73

A. Fl.

Bsn.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

f *mf* *ppp* *mf*

pp *pp* *pp*

f

76

A. Fl. *pp* *n pp* *n sim.*

Ob. *pp* *n pp* *n sim.*

Cl. *pp* *n pp* *n sim.*

Bsn. *ppp* *mf* *ppp* *mf* *ppp*

Hpsd.

Vln. I

Vln. II

Vla. *mf*

Vc.

Detailed description: This page of a musical score covers measures 76 to 80. The instruments are arranged in a standard orchestral layout. The woodwinds (A. Fl., Ob., Cl., Bsn.) play melodic lines with various articulations and dynamics. The strings (Vln. I, Vln. II, Vla., Vc.) provide harmonic support with sustained notes and rhythmic patterns. The piano part (Hpsd.) features chords and arpeggios. The score includes dynamic markings such as *ppp*, *mf*, *pp*, and *mf*, as well as performance instructions like *n pp* and *n sim.*. There are also numerical markings (3, 5) indicating triplets and quintuplets.

81 To Fl.

A. Fl.

Ob.

Cl.

Bsn.

Gard.

Hpsd.

Vln. I

Vln. II

Vla.

Vc.

mf *ppp* *mf* *ppp*

But turn and turn the green petals remain brief, translucent, green fastened, barely touching at the edges: blades of limpid sea shell.

Passacaglia

88 ♩ = 50

Cl. *p*

Bsn. *p* *mf espressivo*

Gard. *mf*
The sun The

Vln. I *mf*

Vln. II *pizz.* *p* *arco* *mf*

Vla. *pizz.* *p* *mf*

Vc. *p*

95

Fl. *mp* *f* *mf*

Ob. *mp* *f* *mf*

Cl. *f*

Bsn. *f*

Gard. sun is up - on a slen - der green stem

Vln. I

Vln. II *pizz.* *p* *arco* *mf* *pizz.*

Vla. *p* *arco* *mf molto espressivo* *pizz.* *norm*

Vc. *mf*

99

Fl. *p* *f* *tr*

Ob. 3 *f*

Cl. *f*

Bsn.

Gard. *f*
up - on a slen - der green stem ribb'd length

Vln. I *f*

Vln. II arco *f*

Vla. arco *f*

Vc. *f*

102

Fl. *tr* *mf* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mf* *f*

Bsn. *mp* *mf*

Gard. *f*
wise He lies on his back it is

Vln. I *mp* *f* 3

Vln. II *mp* *mf* *f*

Vla. *f* *esspressivo*

Vc. *mp* *mf* *f*

107

Fl. *norm. mf* *f*

Ob.

Cl.

Bsn.

Gard. a wo man al - so He re gards

Vln. I

Vln. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 107 to 110. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Gardener (Gard.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 5/4 time and consists of four measures. Measure 107 starts with a treble clef and a key signature of one sharp (F#). The Flute part begins with a half rest, followed by a melodic line with a slur and a fermata. The Oboe part has a half rest. The Clarinet part has a melodic line with a slur and a fermata. The Bassoon part has a melodic line with a slur and a fermata. The Gardener part has a melodic line with a slur and a fermata, with lyrics 'a wo man al - so He re gards' underneath. The Violin I and II parts have melodic lines with slurs and fermatas. The Viola part has a melodic line with a slur and a fermata. The Violoncello part has a melodic line with a slur and a fermata. The score includes dynamic markings 'norm. mf' and 'f', and articulation like slurs and fermatas. There are also triplets in the Flute, Clarinet, Bassoon, and Viola parts.

III

Fl.

Ob.

Cl.

Bsn.

Gard.

Vln. I

Vln. II

Vla.

Vc.

his ma jes - ty and round the yell the yell ow

ff *mf* *n* *f*

Fl. *n* \curvearrowright *mf* *n* \curvearrowright *mf*

Ob. *n* \curvearrowright *mf* *n* \curvearrowright *mf*

Cl. *n* \curvearrowright *mf* *n* \curvearrowright *mf*

Gard.
 ssc - e - n - ter - r - ra s - plit s - plit and cre - viced
 (c - e - n - ter)

H. Bee
 ssc - e plit and cre

B. Fly
 cre - viced

H. Bird
 plit and cre

Vla. *pizz. arco* *mp* *n* \curvearrowright *mf* *mf*



Cl. *mp* $\text{♩} = 60$

Gard.
 and done and done and done in to to mi nute flo - wer heads He sends a out field *mf*

Vln. II *mf* *pizz.* $\text{♩} = 60$

Vla. *mf*

127

Fl. *mf*

Ob. *p* *mf*

Cl.

Bsn. *p* *mf*

Gard. his twen - ty rays of a lit - tle the wild

Vln. II

Vla.

132

Fl. *f* *mf*

Ob. *mf* *f*

Cl. *f* *mf*

Bsn. *mf* *f*

Gard. *f* *mf* *ff*
and the wind is car - rot a - mong them to grow

Vln. I *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf* *pizz.* *f* *mf* *3*

136

Fl. *fff*

Ob. *mf* *ff* *fff*

Cl. *fff*

Bsn. *mf* *ff* *fff*

Gard. cool there Ah Ah

H. Bee *n* *fff* Ah Ah

Vln. I *ff* *fff*

Vln. II *ff* *fff* arco

Vla. *ff* *fff*

Vc. *ff* *fff* arco

Detailed description: This page of a musical score covers measures 136, 137, and 138. The score is for a full orchestra and vocal soloists. The woodwind section (Flute, Oboe, Clarinet, Bassoon, and Horn) features complex melodic lines with dynamic markings of *mf*, *ff*, and *fff*. The string section (Violin I, Violin II, Viola, and Violoncello) provides harmonic support, with dynamic markings of *ff* and *fff*, and includes the instruction *arco*. The vocal soloists (Gardener and Horn Bee) have vocal lines with lyrics: "cool there Ah Ah" and "Ah Ah". The score includes various musical notations such as slurs, ties, and articulation marks.

139 $\text{♩} = 50$

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *mp*

Gard. *mp*
Ah Ah

H. Bee *mp*
Ah Ah

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

Curriculum Vitae

Name: Patrick Arteaga

Post-secondary Education and Degrees: University of Western Ontario
London, Ontario, Canada
2006 - 2010 B.Mus.

The University of Western Ontario
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2010 - 2012 M.Mus.

Honours and Awards: Paul Akira Ohashi Summit Award
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