

CFMTA

THE
**CANADIAN
MUSIC
TEACHER**
LE PROFESSEUR DE MUSIQUE CANADIEN

FCAPM

W I N T E R

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FROM THE PRESIDENT'S DESK

HUGHEEN FERGUSON

By the time you read this, Canada Music Week™ with all its activities will be over and the holiday season will be in full swing. It is exciting to see how creative some branches are in publicizing Canadian music, Canadian performers and Canadian composers this is a long way from 1960 when the week was first celebrated and we can be justly proud of the progress. We hope that, with our application for copyright, we will be able to have some say in the appropriateness of the celebration which you have all worked so hard to maintain.



visit to Halifax in the spring and I know I will find the same vitality and energy at that end of the country.

Now is the time to think of summer plans, even though it seems a long time away. Manitoba has been working long and hard on ideas to make Convention '99 a wonderful time for all. The clinicians are inspiring; Jon Kimura

Parker and Henriette Schellenberg, to name only two, as well as the exciting Special Projects Piano Competition and this year, a String Competition. And of course it will be a time to meet our colleagues throughout the country and share ideas and concerns or just socialize.

In these days of fiscal restraints and increasing government interference, our role expands (much to our surprise and often chagrin) from the important humanizing influence we have in the arts to a more politically influential and financially responsible one. I have been impressed in my visits both last year and this with the expertise in these areas that has been surfacing. How very lucky we are to have so many members willing to share their knowledge and work so diligently for the cause of music.

I wish you all a joyous holiday season. See you in Winnipeg.

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Material (typewritten, *please!*) other than digital (.eps format) advertising and displays should reach the editor by **March 1, 1998.**

Consider submitting material via e-mail, preferably as part of the message rather than an attachment (e-mail address below), or on disk (send hard copy as well).

The deadline for advertising (digital) is March 15, 1999.

See rate card/order form on inside back cover.

Send all material to:
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GREETINGS FROM
ACROSS THE COUNTRY

BRITISH COLUMBIA

ERNST SCHNEIDER

The Penticton Branch hosted the B.C. Registered Music Teachers' Association's 1998 workshop September 18–20, 1998. The guest clinician for the event was the renowned Canadian pianist Angela Hewitt. There were 101 full registrations and 25 partial registrations plus several participants who purchased individual tickets to different events on the weekend.

Although the first official event was the Friday evening recital, several members took advantage of the winery visit on Friday afternoon. Participants were treated to a tour of the Hillside Winery in Naramata, had a taste of their products and enjoyed some food as well. Naturally all participating members were chauffeured to and from the winery by members of the Penticton Branch—no statistics are available as to how much wine was sampled!

The opening recital at the Penticton Secondary School Auditorium by our guest clinician Angela Hewitt on Friday evening certainly set the tone for the rest of the weekend. A gala reception followed the recital at the nearby Greek restaurant Theo's. Members had a good time socializing and enjoyed delicious Greek food and wine.

Except for the Friday recital, all other events were held at the Penticton Inn Conference Centre. Having all events in the same building allowed members to have plenty of time to socialize, visit the music display and have a leisurely lunch. Workshop

chairman Ernst Schneider welcomed all participants at the beginning of the Saturday morning session and then introduced Penticton Branch President Janet Marcotte who acted as the Master of Ceremonies for the various events. Angela Hewitt's lecture *Bach on the Piano* was not only most informative but also at times humorous. In the words of one listener "just great." Six students performed for Miss Hewitt in the afternoon masterclass. No doubt both students and teachers learned a great deal. One student commented "she's just awesome." A short Meet the Artist session followed the masterclass. Miss Hewitt spoke of her many commitments for the next few months, her experiences at the recording studio and provided us with an interesting insight into the life of an artist. The audience had numerous questions for Miss Hewitt—unfortunately time was at a premium.

The gala banquet was preceded by a short no-host social hour (short because it was only a half hour!). The Penticton Inn provided us with an excellent buffet dinner and the banquet room looked very festive indeed. President Janet introduced several special people including the CFMTA President Hugheen Ferguson, our Provincial President Jean Grieve, our clinician Angela Hewitt and adjudicator Arnold Draper. President Hugheen Ferguson brought greetings on behalf of Provincial President Jean Grieve introduced several members of the Surrey Branch who added some humour to the evening's proceedings and ultimately presented an honorary



life membership to Ernst Schneider.

The final event of the day was the Young Artists' Piano Competition. Seven young artists representing various areas of our province performed for a very appreciative audience. What a wonderful experience this must have been for these young people. Kiwanis Club President Peter Armstrong presented flowers to all the competitors as well as scholarships to the first, second and third place winners. A post competition reception provided a good opportunity for the audience to meet the competitors and socialize.

One final event remained for Sunday morning—another winery visit. While members of the Provincial Council met to conduct the association's business, several members were driven to Naramata to enjoy some wine tasting at the Lake Breeze Winery and then go back to the Hillside Winery for a delicious brunch.

ALBERTA

ROSALYN MARTIN

Greetings from Alberta! As I write my first journal for the CFMTA newsletter I wonder why it is taking so long—could it be because it's November 1 and we're still golfing and gardening? My husband even brought in the "last rose of summer" I love it!

Every year musicians, educators and students gather to attend Western Canada's largest music conference in Alberta. AMC gives us the opportunity to acquire new techniques, share ideas and be immersed in concerts. At times like this we remember that music is such an integral part of our lives it would certainly be hard to imagine a world without it. Highlights of AMC 1998 were: the amazing Chanticleer concert and reading session (a small vocal ensemble who literally sang like angels—Baroque to Beatles!);

sessions on reviving teacher creativity, excellence in rudiments and theory, anxiety in musical performance, special needs students, the computer legacy of Glenn Gould and Chopin Mazurkas. The provincial winner of the CFMTA piano competition was Michelle Marie Santiago of Edmonton, pupil of Dr. Ernesto Lejano, who performed beautifully at the Honour Concert. Special thanks to Eleanor Young, convenor, and the Edmonton Branch for hosting this competition. We were honoured to have Hugheen Ferguson, CFMTA president, present at our conference. She spoke on CFMTA's past and present endeavours on our behalf and encouraged us to carry on with fervour the many facets of our provincial organization.

Geraldine Haythorne, teacher, clinician, adjudicator and performer was the very worthy recipient of this year's ARMTA Recognition Award. Gerry is a selfless volunteer who brings to ARMTA at every level her enthusiasm, knowledge and love of music. Thank you from all members.

Our eight branches have been busy planning this year's events. Calgary Branch is continuing monthly workshops and masterclasses. The Calgary Arts Summer School was once again very successful under the capable leadership of Linda Kunder-Stoll. Camp A was led by one of the most dynamic teachers from the US—Ingrid Clarfield and Camp B was a wonderful mix of keyboard, drama, dance and art. Winners of C₃ were heard in recital November 1, also Canada Music Week and Contemporary Showcase. The Royal Conservatory of Music Silver Medal Awards ceremony and recital were held November 8 and Esther Honens Promenade Concerts were heard throughout the city.

Edmonton begins each year with Membership Appreciation

Evening (what a wonderful gesture!) and finishes the year with a gala fundraiser for a promising young performer. Magenta Mondays and STAFF Club (Student Teacher Advancement For the Future) are well attended, as are branch recitals and Contemporary Showcase. Edmonton will be hosting the ISME Conference in July 2000—we will look forward to that exciting event. The Edmonton Music Educators Committee has a program of ARMTA travelling workshops established and underway on a provincial basis. Please contact Bettijo Smith, (403) 954-2464, for information on this project. Violet Archer, well-known and respected Alberta composer has headed east from Edmonton to Ottawa. Many honours and accolades have been given this wonderful composer and teacher. She will be missed by all.

The Fort McMurray Branch organized a successful Canada Music Week Writing Competition and concert. The CMW Awards Recital was sponsored for students who score high marks in exams. A masterclass and lecture with Lillian Upright and Ina Dykstra of Edmonton was enjoyed by everyone. Gender specific recitals girl/boy were a novel way to give needed support and encouragement, especially to the boys.

Lethbridge Branch continues to be active with recitals, festivals, workshops and a new newsletter. Examiners are royally entertained and fund raising is still a priority. Margaret Nelson of Lethbridge was honoured as a long-standing member of ARMTA at AMC.

Medicine Hat continues to hold monthly recitals and meetings, which include professional development. In May, a recital and masterclass with Mayron Tsong was well attended and appreciated.

ARMTA Members-at-Large report that teachers and students of Hanna had excellent participation in its second music festival.



Three Hills also held a successful music festival and in the summer hosted the Alberta Senior Games. The Three Hills Arts Academy was asked to provide entertainment for the Arts and Culture Program. Along with the encouraging progress in the rural communities, there seems to be a challenge of student commitment, parent support and reasonable financial returns for the teachers.

Red Deer is up and running! The new direction for monthly meetings has been very successful with topics such as: *A 30-Minute Mock Lesson, Technique With Exercises and Games, The Accompanist and the Singer* and *Strengthening the Understanding of Theory Concepts to Students*. Hands-on talk on the Feldenkrais method, a CMW recital, a Renaissance Feast and Festival and a special workshop by Peter Turner kept these members enthused and busy.

Our thanks to Gloria Gillett for her contribution to this newsletter.

We wish all members of CFMTA a peaceful Christmas and a New Year filled with health and happiness.

SASKATCHEWAN

LORE RUSCHIENSKY

As I write this we have already had an exceptionally beautiful September, a white(?) Thanksgiving and are now back to bright sunshine and unseasonably warm fall weather. One has to wonder what surprises this winter will bring!

With the teaching year well underway members of our association gathered in Saskatoon on the weekend of September 18-20 for our Biennial Convention that was ably hosted by the enthusiastic Saskatoon Branch. The convention entitled "The Children's Corner" proved educational and entertaining for all those who attended. The feature concert was given on Friday evening by Stéphane Lemelin who also gave a

masterclass on intermediate level French Music on Saturday afternoon. Friday afternoon there was a musical theatre workshop presented by Robert Ursen of Regina and on Saturday morning Marilyn King of Swift Current had teachers busily writing music in her "hands on" composition workshop. In keeping with the theme, Lorna Roblin and Sheryl Salen of Saskatoon presented workshops on Orff and Kodaly and Dianne Gryba of North Battleford spoke on *What to do Before the Piano Teacher Comes*, all with children enthusiastically demonstrating.

The annual meeting, chaired by our president, Verna Martens, was held on Saturday morning. The news that the Moose Jaw Branch had decided to disband was countered by the news that a new branch was beginning in East-Central Saskatchewan. A motion was passed to raise the suggested minimum rate for lessons to \$15 per half hour. The new executive for this year along with our president are Past President Heather Blakley, Vice President Peggy L'Hoir, Registrar Penny Joynt and is completed with Lore Ruschinsky, Kathleen Lohrenz-Gable, Anne McGilp and newly elected Karla Patzer.

Various teachers provided piano music for the cocktail hour and we were entertained by the Cecelian Singers after dinner followed by a many laughs by the Martin Janovsky Trio "Hip Check."

This year's winner of the Lyell Gustin Memorial Scholarship was Augustine Gonzalez of Saskatoon, student of Kathleen Solose. Lorna Roblin of Saskatoon was the winner of the Dorothy Bee Scholarship. She used her money to attend the chorale experience workshop in Toronto in July 1998. The Florence Bowes Competition was won by Thomas Yu of Saskatoon (student of Bonnie Nicholson) for perform-

ance and Karen Sterner of Saskatoon for pedagogy. This year's Young Artist is soprano Karen Charlton of Conquest, Saskatchewan. Karen completed her tour of nine concerts in Saskatchewan and Manitoba in September and October. Her program was entertaining and enjoyable and she was ably accompanied by Kathleen Lohrenz-Gable of Saskatoon. Karen is a student of Gary Gable of Saskatoon.

Branches are preparing for various student recitals and workshops for Canada Music Week.

Greetings to all members of our association and all the best in 1999!

MANITOBA

NANCY NOWOSAD

MRMTA's Convention Committee is hard at work for the semi-final and final rounds of preparation for Convention 99, *Music: The Next Millennium*. By the time this newsletter reaches you, the early registration deadline will be just around the corner. We are all very excited about the convention and we look forward to hosting our colleagues from across the country in July of next year. Further details of the convention, as well as forms for Registration, Piano and String Competitions, Trade Show and Hotel, can be found in this edition.

Manitoba was well represented at the National Music Festival in Ottawa in August. Pianist Scott Meek, representing the Winnipeg Music Competition Festival, claimed first prize in the Piano Class and cellist Valdine Ritchie, representing Evergreen Festival of the Arts, won 3rd place in the String Competition.

Winnipeg Branch began its new teaching season with a breakfast meeting in September. Internationally acclaimed opera singer Tracy Dahl, one of our members,



was the keynote speaker. (In October, Tracy took on the role of motherhood when she gave birth to their first child, a little boy.) Also in October, members Carole Pollard and Michael Oike gave another workshop on accompanying, a sequel to one given last January. November will bring the annual Canada Music Week Concert, followed by the Holiday Breakfast in December. In September the Young Artist Series featured vocalist Karen Charlton from Saskatchewan in concerts in Winnipeg and Brandon.

The 10th Annual Pianothon/Musicthon will be held the end of February 1999. Last year over \$10,000 was raised for the Variety Club Special Arts Fund. This has been a very worthwhile project and we look forward to its continued success.

MRMTA celebrates its 80th Anniversary in 1999. Come help us celebrate at the Convention!

ONTARIO

CAROL ANN BRUMPTON

Greetings from balmy Ontario. Since my last report, we have welcomed a new member on council Margaret Parsons from Etobicoke. Margaret has already researched a venue for our Convention 2000 and has shared some very creative ideas for increasing membership. Welcome to council, Margaret, we need your energy.

On July 1st, Marina Smith assumed the duties of provincial president and enters the office with a firm grip on the direction she wishes to take into the new millennium. Marina is fortunate to have the experience of David Parisi, treasurer and Ron Spadafore, secretary-registrar to assist her on the journey.

In late summer we heard that the Ontario Arts Council will again fund part of our 28 workshops scheduled across the prov-

ince. The amount of the gift decreased for the fourth year in succession with the result that ORMTA Council is actively recruiting corporate sponsorships.

Our Ontario Young Artist Tour consists of nine concerts this fall. Joseph Tang from Ottawa is thrilling his audiences. We are seeing a fine spirit of co-operation between branches and zones as they work together on these worthwhile concerts. Special thanks to the convenors of these events. We are all very grateful to C.F. for funding Joseph's travel.

February 20, 1999 will be our annual meeting and competitions in Toronto at our regular meeting venue. We are excited at the possible outcome of our String Competition in preparation for CFMTA Convention '99 in Winnipeg.

Our Ontario members extend their congratulations to Michael Spassov of Ottawa, winner of the Class D National Music Writing Competition. Our gratitude to Penny Joynt for the years she has served as national chair for Canada Music Week.

QUEBEC

HÉLÈNE LORD

ENGLISH TRANSLATION BY
CLAUDE WALKER

Salutations des membres du Québec! Nos activités du printemps ont été nombreuses avec le Récital annuel de nos élèves en avril, au Collège Marianopolis, suivi du Festival du printemps où les élèves ont interprété une pièce au choix en plus de la pièce imposée. Mme Anna-Marie Globinski était la juge invitée. Les gagnants de chaque catégorie ont joué lors du Concert Gala tenu à la Chapelle Historique du Bon Pasteur. A notre assemblée générale annuelle en juin, après un succulent repas, Sophie Laurent, musicologue invitée, nous a offert une conférence-démonstration très appréciée, sur la musique au Népal.

La saison estivale nous amena une ambiance plus paisible et reposante. Le mois de septembre débuta avec notre réunion des membres chez Marie-Jeanne Fortier qui nous accueille toujours si chaleureusement. Les activités seront encore très nombreuses cette année. L'APMQ et la Fondation Québécoise pour l'Éducation Musicale (FQEM) présenteront des récitals, concerts, classes de maître, ou autres activités qui seront sûrement plus intéressantes les unes des autres.

Il y aura d'abord la classe de maître en piano avec Alissa Mitchenko en octobre. Le 7 novembre, la pianiste Anne-Marie Dubois, offrira un récital au bénéfice de la FQEM. Le 8 novembre, l'APMQ, en collaboration avec professeurs affiliés de Vincent d'Indy, présentera le compositeur Clermont Pépin dans une conférence sur ses œuvres pour piano. Le 22 novembre, au Collège Marianopolis, aura lieu la journée de récitals soulignant la Semaine de la musique canadienne. Cette semaine sera clôturée par un Concert Gala au Collège Regina Assumpta, présentant les élèves qui se seront distingués lors des récitals. Une réception sera ensuite donnée en l'honneur de nos compositeurs canadiens.

En décembre, un marathon d'activités viendra terminer l'année. Un atelier, attendu de tous, sur la danse baroque, sera présenté par Marie-Nathalie Lacoursière. Un "Performathon" organisé au profit de la FQEM et en collaboration avec Piano Presige saura, nous l'espérons, susciter l'intérêt des spectateurs qui voudront bien encourager les élèves participants. Les divers Clubs se réuniront pour terminer l'année.

Le printemps 1999 promet d'être aussi actif avec entre autres des classes de maître en violon et en piano, un atelier de théorie, une compétition de piano, un récital de musique vocale avec la famille



Laferrière-Doane, le récital du printemps, le festival du printemps et notre réunion générale suivie de notre banquet annuel.

Nous vous rappelons que le CD de Musique canadienne pour jeunes pianistes est toujours disponible au prix spécial de 20\$, taxes incluses, lorsqu' acheté à l'APMQ. C'est un beau cadeau à offrir! Veuillez ajouter les frais de transport et maintenance de 5\$. Pour informations TEL. (450) 449-7580 ou FAX (450) 641-9839.

Meilleurs voeux de bonheur et de santé pour 1999!

Greetings from Quebec! We had numerous activities in the spring the annual student recital at Marianopolis College, followed by the Spring Festival where students interpreted a piano piece of their own choosing as well as the required piece. Mrs. Anne-Marie Globinski was the invited judge. Winners in each category performed at the Gala Recital held in the Chapelle Historique du Bon Pasteur. At our annual general meeting in June, after a delicious meal, musicologist Sophie Laurent gave a lecture-demonstration on Music in Nepal which was very well received.

Our summer season was much more peaceful and restful. We had our opening meeting in September at the home of Marie-Jeanne Fortier, where we are always greeted warmly. Again this year, we have many planned activities. The QMTA and the Quebec Musical Education Foundation (QMEF) will be having recitals, concerts, masterclasses and/or other musical activities which should prove interesting.

We had a masterclass with Alissa Mitchenko in October. On November 7, Anne-Marie Dubois, pianist, gave a recital to benefit the QMEF. On November 8, QMTA, in collaboration with the music teachers affiliated with Vincent d'Indy, presented com-

poser Clermont Pepin in a lecture on his works for the piano. On November 22, there was a day of recitals at Marianopolis College emphasizing Canada Music Week. The week closed with a Gala Concert at Regina Assumpta College, featuring students who excelled during these recitals. A reception followed honouring our Canadian composers.

In December, a marathon of activities have been scheduled to close the year. A workshop, anticipated by all, on baroque dances will be presented by Marie-Nathalie Lacoursiere. A "Performathon" organized with Piano Prestige to benefit QMEF will, we hope, prove to be of interest to spectators who will then encourage the participating students. Our various clubs will meet to close out the year.

Spring 1999 promises to be equally active with planned masterclasses in violin and piano, a theory workshop, a piano competition, a vocal recital featuring the Laferrière-Doane family, the spring recital and spring festival and our general meeting followed by our annual banquet.

We would like to remind you that our CD *Canadian Music for Young Pianists* is available at the special price of \$20, tax included, if bought from QMTA. It makes a lovely gift! Please add shipping and handling fees of \$5. For information, call (450) 449-7580 or fax (450) 641-9839.

NEW BRUNSWICK

PATRICIA ELLIOTT

The New Brunswick Provincial Council met October 3 in Sussex. We do not have a branch there, but it is a central location and for the council members from our five branches, the travel time is more equitably distributed. We are pleased to report that we have four new provincial members and have extended our geographical

representation within the province.

The Sackville Branch is presenting a scholarship in memory of Kathleen Fensom at our music festival next April. "Kath", a former president of CFMTA and much respected teacher and resident in Sackville, was always a strong supporter of our festival. We hope you will please see "In Memoriam" for our provincial tributes.

Our delegates to CFMTA, Elizabeth Armour, provincial vice president and Patricia Elliott were present at the executive meetings in Kingston in July; such a beautiful and historic area to visit. We wish to thank President Hugheen Ferguson and the Kingston Branch for their warm hospitality.

New Brunswick had five entries in the National Festival Finals held in Ottawa in August and we were thrilled that Lance Ouellette of the Saint John area was the national winner in the string category (violin). Congratulations, Lance!

Our provincial archives will now be housed in Fredericton under the supervision of our past president Jane Bowden. We most sincerely thank Pauline Harborne of Sackville for her many years of careful and thoughtful stewardship.

Canada Music Week recitals have been planned throughout the province with continued interest in Canadian composers, both established and youthful. There was a 20% increase in the New Brunswick Canada Music Week Writing Competition this year with a total of 22 entries. There will be four winners advancing to the national competition.

We wish to acknowledge the many tributes paid to Gladys MacDonald of Campbellton at the 50th anniversary of the Restigouche Music Festival. Gladys, one of the founding members of that festival and still an active committee member,



...AND, THANK YOU TO WALTER THIESSEN

DONNA THOMSON, SASKATCHEWAN

A special thank you goes out from all CFMTA members to Walter Thiesen, Saskatoon, Saskatchewan, who has served as national co-ordinator of the Young Artist Program for the past 8-10 years. Walter has been involved in the YA Program at the local and provincial levels for many moons. Coming from Dr. Gustin's studio, he was a logical person to carry on Dr. Gustin's dream – the Young Artist Program. He has worked tirelessly to promote the professional aspect of the YA Tour. During the tour, the young artist has the opportunity to experience real live situations travelling from place to place, hall to hall and from piano to piano, bringing good music to smaller centres and appreciative audiences. Walter's devotion is valued by all. He and his wife Edna have a studio in Saskatoon, where they actively participate in the musical events of the city. Attending the Gina Bachauer International Piano Competition in Salt Lake City was the highlight of summer 1998 for the Thiesens.

A STUDENT'S GUIDE TO COMPOSITION

For those of you wondering about that long-ago-promoted book *A Student's Guide to Composition* — it got tied up in complications regarding the use of copyrighted material for examples. It looks as if those problems may soon be ironed out and the book can proceed. Watch for further bulletins as events warrant!

STANDING RULES

CAROL SHINKIEWSKI, CONVENOR, BY-LAWS
AND STANDING RULES

The following Standing Rules are presently in effect:

1. Portability of membership between provinces is now a fact. (1977 — Montreal)
2. No formal report is to be made to the provinces by the Vice-Presidents until minutes of the Executive meetings have been received. (1976 — London)
3. In addition to the names of the two delegates (one designated to be Vice-Presidents) each Provincial Association shall provide the Secretary with the name of an alternate delegate elected to attend an Executive meeting should a regular delegate be unable to attend. Should the delegate unable to attend be the elected Vice-President, the second elected delegate will act as Vice-President for that meeting only. (1989 — Edmonton)
4. Where a resolution has been circulated and discussed at the provincial level and delegates have been instructed how to vote, any province not able to attend a CFMTA Executive Committee Meeting shall forward these votes in writing to the CFMTA Secretary in a sealed envelope, clearly marked as to resolution number, to be opened and included with the meeting votes on that particular resolution. (1990 — Vancouver)
5. The chairs of By-Laws and Standing Rules (will) be amalgamated into one entity — "By-Laws and Standing Rules." (1992 — Regina)
6. All Committee Chairmen, excluding the Nominations Chairman and the Finance Chairman, shall be elected by the Executive Committee for a two year term at the Annual Executive Meeting in each non-convention year. (1992 — Regina)
7. The First Vice-President shall serve as Finance Chairman and the Past President shall serve as Nominations Chairman. (1992 — Regina)
8. The President shall be elected by the Executive Committee for a two year term at the close of the Annual Executive Meeting in each convention year from among the Vice-Presidents. (1995 — Saskatoon)
9. The First Vice-President shall be elected by the Executive Committee for a two year term at the close of the Annual Executive Meeting in each convention year from among the Vice-Presidents and Delegates provided that person fits Article V, Section 4 of the By-Laws. (1995 — Saskatoon)
10. When the First Vice-President of CFMTA is elected from a province, the said province (will) be entitled to two Delegates, one being the Vice-President to CFMTA and one replacing the elected Vice-President. Expenses for the First Vice-President will be assumed by CFMTA as for the Executive Committee. (1996 — Winnipeg)
11. The First Vice-President to CFMTA shall be entitled to vote as First Vice-President. (1997 — Montreal)
12. The title of Provincial Vice-President is changed to First Delegate and that of Delegate is changed to Second Delegate. (1998 — Kingstaon)

HELEN DAHLSTROM

CFMTA'S HONORARY PRESIDENT

JEAN GRIEVE, BRITISH COLUMBIA

Helen Dahlstrom, a past president of CFMTA (1971-1975), was elected Honorary President of CFMTA at the executive meeting July 4, 1998 in Kingston, Ontario.

Helen's life reflects the characteristics that make her so deserving of this honour bestowed upon her by CFMTA.

Helen was born in Regina, Saskatchewan in 1917. She received her ATCM in 1930 at age 13 and her L Mus (Saskatchewan) in 1932 at age 15. Her continued studies in piano included work with Cyril Hampshire (Regina), Stephen Balogh (Seattle), Leonard Heaton (Winnipeg) and Boris Roubakine (Calgary).

Her musical career has been very diverse. Helen began teaching piano and theory in 1929. During the 1940's, she performed

as a soloist on radio in both Regina and Winnipeg. Upon her move to Rossland, BC, she assumed the position of organist and choirmaster of St. Andrew's United Church and for over ten years was the conductor of the A Cappella Singers. Throughout her career she adjudicated many competitions and festivals.

Her contribution to the development of Canadian music has been outstanding. Following the concepts of Eleanor Patch (Vancouver) and Sister Rodriguez Steele (Nova Scotia), Helen established Canada Music Week as the mandate of CFMTA. She became national chair of this annual celebration and remained as chair for over 20 years, organizing the event magnificently by developing the involvement of all CFMTA members through local branch events. Through the

Canada Music Week booklets, posters, stickers, seals, letters to politicians, information to universities and publicity through radio stations, she brought to the Canadian public the importance of supporting our own composers and musicians. CBC's Clyde Gilmour was an enthusiastic supporter.

In BC, Helen has been very influential. She was president of BCRMTA (1970-1971) and is an honorary life member of the provincial association.

Helen, this honour is recognition of the continuing impact your career has had on all CFMTA members and our students.

Information sources:

Encyclopedia of Music in Canada, Kallman, Potvin and Winters; Provincial Newsletter, BCRMTA, article by Arne Sablen



NOTICE OF THE ANNUAL GENERAL MEETING

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the Hotel Fort Gary, 222 Broadway, Winnipeg, Manitoba on July 9, 1999 at 12 noon.

Business to be conducted includes to:

1. Receive and consider the Financial Statements of the period ending;
2. Receive and relate the Provincial Reports;
3. Appoint Auditors;
4. Transact such other business as may properly come before the meeting.

The Executive Meeting will be held on Monday July 5, 1999 at 8:30 am at the Hotel Fort Gary.

By order of:

Hugheen Ferguson, President

Beryl Wiebe, Secretary-Treasurer

Dated at Surrey, British Columbia, this 1st day of November, 1998.

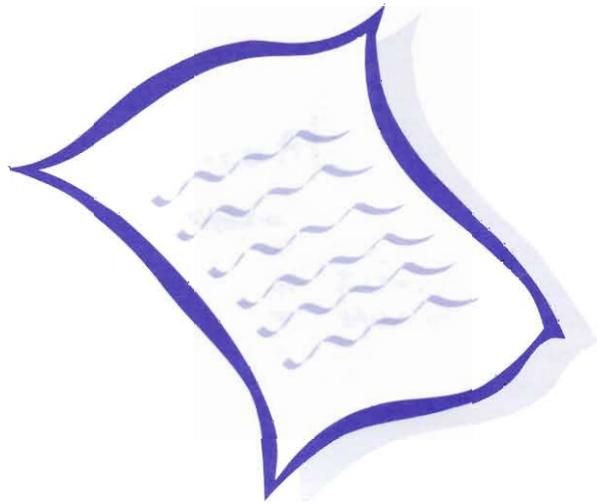
WESTERN YOUNG ARTIST TOUR

WALTER THIESSEN, SASKATCHEWAN

The 1998 fall tour for the Western Region was given by Karen Charlton, soprano, of Conquest, Saskatchewan. Karen is a student of Dr. Garry Gable in Saskatoon and coaches with Kathleen Lohrenz Gable, who was her accompanist on the tour.

She received her Bachelor of Music degree from the University of Alberta, studying voice with Professor Harold Wiens. Ms. Charlton has sung with the Edmonton Opera Chorus, Vancouver Opera Chorus and has enjoyed much success at the local and provincial levels of competition. She represented Saskatchewan at the Della Pergola Voice Competition held in Montreal during the CFMTA National Convention.

Centres hosting a recital were Yorkton, Brandon, Winnipeg, Saskatoon, Prince Albert, North Battleford, West Central Branch (Rosetown), Swift Current and Regina.



CFMTA 63RD ANNUAL MEETING REPORT

President Hugheen Ferguson welcomed the executive and the president and administrative director of the (American) Music Teachers National Association (MTNA) to the 63rd Annual General Meeting and called the meeting to order at 8:30 am on July 5, 1998. The meeting was held in Salon B of the Howard Johnson Confederation Place Hotel, Kingston, Ontario.

Minutes of the Annual Meeting, 1997

A brief account of the minutes of the meeting held on July 10, 1997 in Montreal, Quebec was given by the Secretary-Treasurer, Beryl Wiebe.

Motion (Carol Shinkewski / Gloria Gillett): that the minutes be accepted as read.

Beryl Wiebe gave a brief report of discussions, recommendations, motions and directives from the meeting of the Executive Council held on July 4, 1998.

Motion (Kenneth Nichols / Marina Smith): that CFMTA donate \$100 towards the Studea Musica Scholarship in honour of Violet Archer.

Provincial Reports

The Provincial Vice-Presidents read the reports submitted:

Newfoundland — Margaret Murray-Reed

Prince Edward Island — Jacqueline Sorensen

Nova Scotia — Marjorie Foxall
New Brunswick — Elizabeth Armour

Quebec — Claude Walker

Ontario — Carol Ann Brumpton

Manitoba — Gloria Meadows

Saskatchewan — Donna Thomson

Alberta — Gloria Gillett

British Columbia — Carol Shinkewski

Motion (Heather Blakley / Marina Smith) that the Provincial Reports be accepted as presented at the AGM.

Claude Walker, from Quebec, mentioned the Rose Goldblatt Memorial Scholarship which has been established in support of Canadian music and young musical talent. Donations may be sent to Claude Walker, 525 St. Charles West, #503, Longueuil, QC J4H 3Y5.

The meeting was adjourned at 10 a.m.

Respectfully submitted, Beryl Wiebe, CFMTA Secretary-Treasurer

Edited and approved, Hugheen Ferguson, CFMTA President

Financial Report will appear in the Spring 1999 edition.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS CODE OF ETHICS AND STANDARD OF CONDUCT POLICY

This Code of Ethics is a statement of the general principles governing the professional behaviour and conduct of members of the Federation in their relations with one another. It is to be applied in particular circumstances and cases as the conscience of the individual members shall dictate, having due regard for any current usage or practice of the particular province or branch. Professional conduct that is not, in good faith, consistent with such principles or that wilfully departs therefrom, is unethical.

The CFMTA promotes:

1. high musical and academic qualifications among its member teachers
2. progressive ideas on the teaching of music
3. workshops and lectures for the continuing education of teachers
4. attendance at Provincial and National Conventions
5. participation in cultural events throughout the community
6. awareness of Canadian contemporary music
7. formal tuition contracts between teacher and student

The CODE OF ETHICS expresses our commitment to:

1. the profession
2. the student
3. the community

The teaching of music is primarily a cultural activity, yet all business matters should be handled in a professional manner.

Music shall be taught with the object of improving its prestige as an art form and enhancing the status of music in the community.

The art of music teaching shall be regarded as a continual process of self-education and improvement to develop professional excellence and improve standards.

Pupils shall be treated with consideration and patience.

Fair and honorable business practices shall at all times be observed in dealings with pupils, their parents and other members of the Federation.

Members of the Federation may fairly compete with one another, but misrepresentation of one's own or disparagement of another member's professional standing or personal qualities is unethical conduct.

A fair and reasonable period of continuous instruction shall warrant a member's claiming a student as a pupil.

A member shall not undertake to give instruction to a student who has formerly received instruction from another member of the Association unless, before so doing, he is satisfied that the other member is notified of the termination of his/her services and the student is not in arrears of any fees.

COMPOSERS' DAY IN VICTORIA

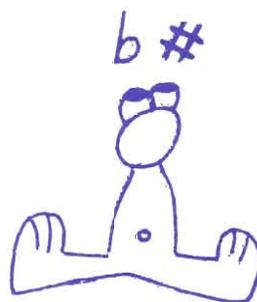
ARNE SAHLEN, BRITISH COLUMBIA

Please mark July 17 on your calendars! The TENTH ANNIVERSARY COMPOSERS' DAY will take place at the University of Victoria as part of Piano Summer School 1999.

Since its inception, Composers' Day has featured many of Western Canada's leading composers - Jean Coulthard, Jean Ethridge, Joan Hansen, Linda Niamath, Lorna Paterson, Murray Adaskin, Stephen Brown, Patrick Godfrey, Imant Raminsh and Ernst Schneider. Each composer was commissioned to produce one or more works for premiere performance at Composers' Day and speak on her/his chosen topic to summer school students.

In addition, the Jean Coulthard Composing Competition has run annually since 1992, with nearly 300 student compositions entered to date. Winners have been commissioned to compose for future summer schools, producing a fine body of work which will be displayed at the 1999 event.

For more information about the special Composers' Day celebrations, or about the ever-expanding Piano Summer School, please write to 135 Thompson Street, Kimberley BC V1A 1T9, phone/fax 250-427-2159 or e-mail <asahlen@cyberlink.bc.ca>.



BY MICHAEL LEHMANN, AGE 11,
SHERWOOD PARK, AB



CONTEMPORARY SHOWCASE

JEAN COLLINS, ONTARIO

Exciting new Contemporary Showcase centres in 1997 in Charlottetown, PEI, Mississauga and St. Catharines (now Niagara Region) attest to the growing interest in this festival of contemporary Canadian music. And there is further news! In August, a special festival featuring contemporary Canadian music was part of the Studea Musica Institute in Mount Orford, Quebec. A centre in Cambridge, is being planned, certainly for 1999. A meeting in Saskatoon was organized by John Reid of Canadian Music Competitions and gave opportunity for Saskatoon musicians to become acquainted with Contemporary Showcase and the sponsoring body, the Alliance for Canadian New Music Projects (ACNMP).

The Board of Directors of ACNMP has been working hard at revising the policies for national expansion so that they can encourage and support new and existing Showcase centres. Kits are available to assist centres in starting up, scheduling, selecting adjudicators and preparing local promotion and

publicity. An outline for the Student Composer Workshop is also available for centres wishing to initiate such a rewarding project.

An aggressive fundraising program is underway to enable ACNMP to build a solid financial base from which to offer support for establishing new centres, initiating new projects and realizing the exciting plans for the year 2000. An immediate goal is to achieve funding for the translation into French of all documents.

The board has approved establishing a National Advisory Council comprised of centre co-ordinators and other invited designates. Centre co-ordinators are: Calgary – Pam Connolly, Charlottetown – Jacqueline Sorensen, Edmonton – Michèle Barry, London – Jacqueline Sadler, Mississauga – Jill Kellman, Niagara Region – Jacqueline Dingman, North Bay – Lynda Rehder Kennedy, Ottawa – Gloria Jean Nagy, Gilles Comeau and Shirley Efford, Toronto – Jan Fothergill and Windsor – Tim Brunet.

Showcase centres report vigorous preparations for the 1998

festivals (which will be over by the time this article reaches you).

CALGARY has added two new classes in each of voice and guitar. A special recital November 12, of Canadian and international music, will given by Corey Hamm, piano adjudicator. Other adjudicators are: Paula Quick – voice, John Goulart – guitar, Nick Pulos – strings, Lauren Eselson – flute. Jean Ethridge is presenting a Creative Music workshop / masterclass on November 21 and the Gala Awards Concert to follow features outstanding Showcase performers.

CHARLOTTETOWN holds their Showcase in the Art Gallery of Confederation Centre. Stella Goud adjudicator for piano and flute and Sung-Ha Shin-Bouey for voice.

EDMONTON hosts a workshop on the music of Jean Coulthard on November 26, followed in the evening by a special class of her music. The Showcase takes place in Alberta College, adjudicated by Dr. Jamie Syer – piano and voice and John McPherson – violin, flute and clarinet.

"One of the most amazing talents I've heard in years." - *Globe and Mail*
 "A true virtuoso" - *The Independent*

Douglas Finch improvisations

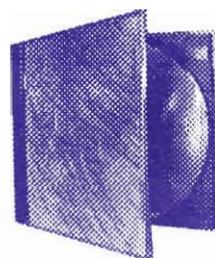
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LONDON's Showcase is at Conservatory Canada. Adjudicators are Ralph Aldrich – strings, Brian McIntosh – voice, Claire Durocher – piano, Robert Riseling – winds, brass and composition.

The **MISSISSAUGA** Showcase, their second, is in Noel Ryan Auditorium on November 28 and 29 and features adjudicators Paul Coates – voice and Gladys Odegard – piano.

NIAGARA REGION (formerly St. Catharines) is presenting Robert Bruce's 1998 Summer Piano Recital Series "Good Vibrations Come to Life" on November 7, a fundraiser for the scholarship fund. Adjudicators for the Showcase are Mary Gardiner – piano and Jo-Anne Bentley, voice.

NORTH BAY features a Composers Workshop on November 22, led by Deborah Wanless. Their Showcase on November 23 is adjudicated by Heather Laliberte. Coffee breaks during the day give the adjudicator a chance to talk to students and teachers.

OTTAWA is featuring a vocal and choral session on November 27, adjudicated by Tanis Fast Vetter. The Showcase is being held at Carleton University with adjudications by Patrick Cardy – composition, Marc Widner – piano, Janos Csaba – strings and Gerald Corey – woodwinds. The Showcase Concert will be in City Hall, Gloucester, on December 6.

TORONTO, following the lead of the Alberta centres, is initiating a Choral Workshop on November 25, conducted by clinicians John Ford and Lynn James. The Student Composers Workshop will be in the Royal Conservatory of Music with clinicians Jeffrey Ryan and Irene Johansen. The Showcase in Christ Church Deer

Park will be adjudicated by Marc Widner – piano. Other sessions at the RCM will be adjudicated by Ivan Alexander – strings, Paul Coates – voice, Kathleen Rudolph – flute, Jeffrey McFadden – guitar and Dr. Sasha Rapaport – composition. The Showcase Concert is on December 4 in the RCM Concert Hall.

WINDSOR is holding the Showcase in the new Artists' Journey Studio and will be adjudicated by Gladys Odegard.

If your area is interested in exploring the possibility of a Contemporary Showcase, help, information and kits are available from ACNMP, 20 St. Joseph Street, Toronto, ON, M4Y 1J9, (416) 963-5937.

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EXAMS & MINI-LESSONS COAST TO COAST

TEACHING FROM THE HEART

BETTJO SMITH, ALBERTA

The following article is made available through the Alberta Registered Music Teachers' Association Music Educators Committee

The holistic approach to music education is complicated and demanding. Balancing the demands of mentor and pedagogue requires a resolve of steel and a heart of gold. I often envy the teacher who demonstrates that $2+2=4$ and says it often until the student accepts it as a fact. No pressure to ask how the student *feels* about the mathematics. Needless to say, there are teachers of music that confidently teach in this simplistic manner, but they are few and far between.

The vast majority of music teachers, both public and private, put enormous effort into the delicate surgery of drawing out the potential of a student, cutting through the layers of inhibitions and instilling the confidence and mechanics of their art. Expense and imagination are spent in providing an atmosphere conducive to learning. Pleasant surroundings, good lighting, an orderly and convenient work area, instruments in good repair and tune are givens in most studios.

Reams of materials are available extolling modern teaching methods. Seldom, if ever, are the needs of the instructor addressed. That being the case, we must be our own advocates.

Working in isolation, it is most difficult to maintain the necessary level of creativity in our teaching. Ingrained in the nature of the art is the need for sharing. Ours is a small community. Less than two percent of the Canadian population is musically literate. Given this statistic, support through organizations, workshops and mentors is a logical progression. It

would seem easy to call upon another teacher or group of teachers for advice. However, the two-headed monster of competition and ego raises its ugly head. We are schooled to set a realistic standard for our students. Putting the bar too high is discouraging; putting it too low is boring. But we set the bar for ourselves at a height that is self-defeating. Music is not an exact science. There is absolutely no time that we cannot learn something useful from another teacher. The most successful pedagogues readily attend workshops, look up answers during lessons and call upon their fellows for clarifications. We need to tap into each other and renew our perspectives.

Catering to the feelings of the student is exhausting physically and mentally. Ingenuity is required to discern the fine line between discouraging words and constructive criticism. We must constantly greet our students with enthusiasm. We are told to control our tone of voice and that our body language can convey messages to the student. This fact was brought home to me in an excruciating episode. One of my intermediate students attended a workshop. At the completion of the session he was ecstatic; the clinician had convinced him that he would pass his examination. I had never expressed in words anything to the contrary; however, I was discouraged with his effort and it had telegraphed to the student. A fresh perspective gave the student new impetus and defused a negative situation. He did pass. Putting a student in a masterclass or clinic is as much for the teacher as for the student. It should do a teacher's heart a world of good to have such support. I seriously question the attitude of any teacher of any

discipline who cannot entertain an outside opinion. Such opinions need not necessarily be gospel, but food for thought.

Scheduling is one of the cruellest things we do to ourselves. Endless patience is necessary on the part of the teacher in guiding the student toward effective practising. Listening goes to the very epicentre of our teaching. Yet, we expect to maintain total concentration in these areas as well as many others, for hours on end. We need to give ourselves a break! Literally, schedule a break in the teaching schedule. It sounds easy, but we all have had that last minute plea to add another student, or a student who needs extra time; the hours fly by and we haven't allowed ourselves a time out. This well deserved rest time can expand to allow sabbatical leaves to attend a concert, a conference or any other rejuvenating experience. Fatigue and stress go hand in hand. The art of listening with the brain (analytical) and listening with the heart (emotional) are impaired if the listener is overtired. All the good intentions and professional training in the world cannot overcome the pressure within. Meditation, quiet reading and certainly vigorous physical activity can restore the balance.

To place realistic expectations on ourselves, we need to learn to delegate responsibility. How many of us agonize over the failure of a student? Intellectually, we know that the parents, the student and the circumstances at that exact point in time have a large bearing on the outcome of a performance. In reality, we play the mind games that we "should have" or "shouldn't have." Analyzing the results should be constructive for future ventures, but don't take upon yourself

responsibility for events over which you have no control. The failed performer will readily use the teacher as an excuse; don't do it to yourself. Teaching from the heart does not include teaching your heart out.

In pedagogy texts, there should be chapters helping a new teacher to understand awkward situations and how to deal with them. Young teachers, with no experience of teens themselves, are often wounded when confronted with adolescent mood swings. An angelic, conscientious student one week may become distant and sulky the next. Do we take precious lesson time to try to bring the student out of the funk? Ignore the mood and hope for the best? Perhaps a third alternative might be appropriate. Use the healing properties of music – play some slow movements of Mozart, work in a little history, relate it to the music being prepared by the student. There are times when we do become involved with the emotions of our students. Using musical examples to help them work through and especially giving them some suggested listening can be quite advantageous.

Politically correct teachers will no longer touch their students in any way – such a sad commentary on our society. Positive human contact, especially to tense younger students, can have a calming effect. A simple touch on the shoulder can release endorphins and reduce levels of the stress hormones norepinephrine and cortisol. Working with children with learning disabilities necessitates placing their hands in position and a hug can work wonders. Folding your hand kindly over the hand of a beginner to curve the fingers for a keyboard student is much more welcome and more effective than a constant verbal reminder. I have watched Marek Jablonski working with students at the Banff Centre. He'll

often reach over and move the performer's shoulder. The tension in both body and sound relaxes spontaneously.

Put things off! Most of us are too conscientious to consider this. However, there are instances when is most expedient. If you realize you are overtired when a parental "problem" comes up, offer to discuss it at another time. Often the situation will work itself out, or a little distancing will allow logic to rule over emotion. If a class has gone badly, "throw in the towel." Announce that next week will be a fresh start; don't dwell on negatives. It may also give an opportunity to consult another person or look up data to support your position. Educating parents can often be the most beneficial way to reinforce our teaching.

Trust yourself. It is difficult enough to function with all the demands placed on us by our discipline, so turn to a mentor if you need advice. Don't let students or parents second-guess your programs. Part of our policy should be to educate the parents so that they will support us; however, final decisions as to repertoire, level and examination participation need to lie with the

teacher. To "keep peace", we often defer to "the customer always being right." Not necessarily so in a professional relationship. We are hired not only for our expertise, but also for our professional guidance. It is often easier for an older established teacher to command this respect; however, it should be due to all.

To keep the edge on our skills and instruction interesting for both teacher and student, we must keep adding to our repertoire. Listening to new recordings and attending live performances provides us with a constant source of fresh ideas.

Reflection on "the big picture" can restore equilibrium. Few people go into teaching music as a career with expectations of fame and fortune. Primarily, it is a dedicated profession comprised of people who love music and people.

Even on a good day, we, as music teachers, might be forgiven for wondering if we make a lasting positive impact on our students.

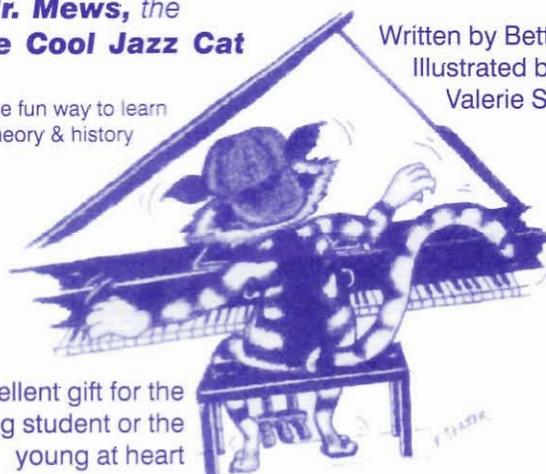
The following account provided by Susan Strell Olsen, British Columbia, should assure us that indeed it can happen.

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Written by Bettijo Smith
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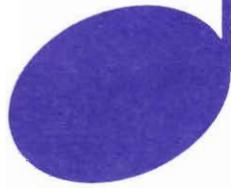
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CONVENTION 1999 PREVIEW



CFMTA - FCAPM
"Music-The Next Millennium"



NATIONAL CONVENTION

**July 5-10, 1999
Winnipeg, Manitoba
Hotel Fort Garry**

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Contact Person _____

Nature of business _____

_____ x Tables required @ \$374.50 (CDN) each
(\$350 + \$24.50 GST) Total: \$ _____

Cheques payable (CDN\$) to: **CFMTA National Convention 1999**
Mail to: **Helen La Rue, 244 Ainslie St., Winnipeg, MB, Canada R3J 2Z6**
Deadline: May 1, 1999. No refunds.

My company would be interested in:

- Donating a door prize
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- Sponsoring a lunch

CONVENTION '99 HIGHLIGHTS

**Music The Next Millenium
July 5-10, 1999**

RECITALS

with internationally acclaimed pianist
Jon Kimura Parker

with well known violinist
David Stewart

VOCAL MASTER CLASS

with internationally known oratorio and lieder singer and vocal teacher
Henriette Schellenberg

CFMTA PIANO COMPETITION

CONVENTION '99 STRING COMPETITION

TRADE EXHIBITS

WORKSHOPS

Piano pedagogy and Eckhardt-Grammatté
Karin Redekopp Edwards

Relaxation techniques and performance anxiety
Roseanne Keyes

Getting kids involved
Winnipeg Youth Orchestra / Carlisle Wilson

Early Childhood Music Education
Lyndon James

Choral and Operatic Techniques
Mel Braun

**Receptions, Banquets
and MUCH MORE**

PREVIEW
CONVENTION

1999 CFMTA CONVENTION "Music The Next Millennium"

The CFMTA Convention, July 5-10, will be an exciting week of workshops, recitals, competitions and trade exhibits. It is a wonderful opportunity for professional development, meeting new friends and sharing ideas with colleagues from across Canada. Registration information is contained in this edition. But don't delay the early registration deadline is just around the corner. Remember that fees are tax deductible. Plan now to attend!

As well as the CFMTA Convention, there are several other special events taking place in Winnipeg in the summer of 1999. The Winnipeg Fringe Festival will be taking place from July 1-11. Venues are in the downtown area, within walking distance of the Fort Garry Hotel. Catch a play on your lunch break or after the evening recitals and receptions! Folklorama is Winnipeg's annual celebration of multiculturalism and will take place July 10-17. This festival brings in visitors from all over North America and is well worth checking out. The Winnipeg Folk Festival will be happening July 8-11, just outside the city. And of course, the city will be in readiness for the upcoming 1999 Pan Am Games which will be taking place later in the summer.

Winnipeg, Manitoba is the place to be in July 1999! We hope to see you here!



Booking your Flight for Convention '99

New Wave Travel and Air Canada are pleased to be the CFMTA Convention official travel partners. Call Bill Andrews at 1-800-463-1512 to book all flights.

Tickets will be delivered to everyone's door. New Wave will give each traveller a complimentary \$250,000 Air Flight and Common Carrier Accident Insurance Policy.

All bookings made at least 60 days prior will receive a 5% discount. Naturally, you earn your air miles as usual.

Booking your tickets through New Wave has a benefit not only for you, but for CFMTA. If 40 bookings are made in total, CFMTA will have earned a free flight. This could help keep costs down for competitors and thus result in your province paying less to send your representative to a competition — a saving which most of us would appreciate.

See You in Winnipeg in July '99!

1999 CONVENTION SCHEDULE

(as of November 1, 1998)

All events take place at the Fort Garry Hotel.

MONDAY JULY 5, 1999

CFMTA Executive Meeting - All Day

Registration

12 noon - 7 p.m.

Bus Tour

2 p.m. - 5 p.m.

Opening Reception

7:30 p.m. - 10 p.m.

Entertainment by **Saxology Canada**
Commissioned work by **Glenn Buhr**

TUESDAY JULY 6, 1999

Trade Show Opens at 10 a.m.

Speaker

Glenn Buhr, Composer laureate of the Winnipeg Symphony Orchestra

Workshop

Piano Pedagogy

Karin Redekopp-Edwards, Pianist and Adjudicator for the Piano Competition

Recital

David Stewart, Violinist

Concertmaster of the Manitoba Chamber Orchestra,
Adjudicator for the String Competition

Reception to Follow the Recital

WEDNESDAY JULY 7, 1999

Trade Show continues all day

String Competition

All morning, may continue into the afternoon depending on number of competitors.

Vocal Master Class And Recital

Henriette Schellenberg, Vocalist

Internationally acclaimed artist specializing in lieder and oratorio

Recital

Jon Kimura Parker, Pianist

Internationally acclaimed artist, Adjudicator for the Piano Competition

Reception to Follow the Recital

1999 CONVENTION PREVIEW

1999 CONVENTION SCHEDULE cont'd

THURSDAY JULY 8, 1999

Trade Show Continues All Day

Piano Competition All Day

String Competition Finals

Reception

Following the String Competition Finals
MRMTA 80th Anniversary Celebration 1919-1999

FRIDAY JULY 9, 1999

Trade Show Closes at 1 p.m.

Concert

Winnipeg Youth Orchestra Celebrating their 75th Anniversary

Speaker

Carlisle Wilson
Conductor of WYO, "Getting Kids Involved"

Annual General Meeting & Buffet Luncheon

12 noon

CFMTA Executive Meeting

Following AGM

Workshop

Mel Braun, Professor U of M School of Music
Choral and Operatic Technique

Piano Competition Finals

Reception to Follow the Piano Competition Finals

SATURDAY JULY 10, 1999

Workshops

Roseanne Keyes, Relaxation Techniques and Performance Anxiety

Lyndon James, Early Childhood Music

Senior Theory

Computers and Music

Provincial Pictures

Gala Dinner

Provencher Room, Fort Garry Hotel
Entertainment Irish Dancers from the McDonnell Dance Studio

CONVENTION '99

Music — The Next Millenium
July 5-10, 1999

Registration Form

Please print

Name _____

Address _____

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Province _____ Postal Code _____

Please indicate if a guest is accompanying you _____

If so, would you like information on activities to do during the convention? _____

Registration Fees

All prices are indicated in Canadian dollars and include GST

	Members of CFMTA	Non-Members
If paid before February 1, 1999	\$325	\$375
If paid before April 1, 1999	\$350	\$400
If paid after April 1, 1999	\$375	\$425

Registration fee includes all lectures, workshops, master classes, recitals, piano and string competitions, trade show, receptions, coffee breaks and banquets.

Fees for individual sessions

Morning	\$25	Afternoon	\$25	Evening Recitals	\$30
Banquet	\$45	City Tour	\$20	Competition Finals	\$25
Buffet Luncheon	\$20	Opening Reception	\$25		

Please make cheques in Canadian funds payable to: **Convention '99** and mail advance registration to:

Cathy Wach-Dueck
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Winnipeg MB R2K 3M1

Please note:

The convention registration fee is income tax deductible. **No refunds.**

Please check off session/concert/tour etc. attendance on reverse.

We can be reached on the internet at: convention99@home.com

1999 PREVIEW
CONVENTION

CONVENTION 1999 PREVIEW

As of November 15, 1998

Please indicate number of people attending each of the following sessions

Monday, July 5

Session 1

12 p.m. to 7 p.m. _____
 2 p.m. to 5 p.m. \$20 _____

Registration _____
 City Bus Tour _____

Session 2

7:30 p.m. to 10 p.m. \$25 _____

Opening Reception _____

Tuesday, July 6

Session 3

9 a.m. to 10:15 a.m. _____
 10:45 a.m. to 12 p.m. \$25 _____

Glen Buhr (New Music) _____
 Richard Turner (Harp demonstration/lecture) _____

Session 4

1 p.m. to 2:30 p.m. _____
 3 p.m. to 4:30 p.m. \$25 _____

Karen Redekopp Edwards (Eckhardt-Grammatte) _____
 Karen Redekopp Edwards (Piano Pedagogy) _____

Session 5

8 p.m. to 11 p.m. \$30 _____

David Stuart, Violinist — Recital/Reception _____

Wednesday, July 7

Session 6

9 a.m. to 10:15 a.m. _____
 10:45 a.m. to 12 p.m. \$25 _____

String Competition _____
 String Competition _____

Session 7

12 p.m. to 2:30 p.m. _____

Sponsored Luncheon _____

Session 8

3 p.m. to 5 p.m. \$25 _____

Henriette Schellenberg, Soprano — Recital _____
 Henriette Schellenberg — Master Class _____

Session 9

8 p.m. to 11 p.m. \$30 _____

Joe Kimura Parker, Pianist — Recital/Reception _____

Thursday, July 8

Session 10

9 a.m. to 10:15 a.m. _____
 10:45 a.m. to 12 p.m. \$25 _____

Piano Competition _____
 Piano Competition _____

Session 11

1 p.m. to 2:30 p.m. _____
 3 p.m. to 5 p.m. \$25 _____

Piano Competition _____
 Piano Competition _____

Session 12

7:30 p.m. to 11 p.m. \$25 _____

String Final/Reception (80th Anniversary MRMTA) _____

Friday, July 9

Session 13

9 a.m. to 10:15 a.m. _____
 10:45 a.m. to 12 p.m. \$25 _____

Winnipeg Youth Orchestra (75th Anniversary/Recital) _____
 Carlisle Wilson (Getting Kids Involved) _____

Session 14

12 p.m. to 3 p.m. \$20 _____

Buffet/Annual Meeting _____

Session 15

3:30 p.m. to 5:30 p.m. \$25 _____

Mel Braun (Choral and Operatic Techniques) _____

Session 16

7:30 p.m. to 11 p.m. \$25 _____

Piano Final/Reception _____

Saturday, July 10

Session 17

9 a.m. to 10:15 a.m. _____
 10:45 a.m. to 12 p.m. \$25 _____

Roseanne Keyes (Performance Tension) _____
 Roseanne Keyes (Performance Tension cont'd) _____
 OR Senior Theory _____

Session 18

1 p.m. to 2:15 p.m. _____
 2:45 p.m. to 4 p.m. \$25 _____

Kelly Demoline (Using Computers in the Studio) _____
 Lyndon James (Music GarTen — Early Childhood Music) _____

Session 19

6:30 p.m. to 11 p.m. \$45 _____

Gala Dinner (Entertainment: Marie McDonnell Dance Studio) _____

HOTEL RESERVATION FORM

Please complete this form and call The Fort Garry with your reservation or fax it directly to the hotel. In either case, to ensure you receive the special conference rate, please inform the hotel reservation agent that you are attending the Canadian Federation of Music Teachers Conference July 5-11, 1999.

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Arrival Date _____ Time _____

Departure Date _____ Time _____

Sharing with (please specify by name(s) if you will be sharing a room) _____

Type of Accommodation Requested

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|--|--|
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| <input type="checkbox"/> Visa | Card # _____ | Expiry Date _____ |
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| <input type="checkbox"/> American Express | Card # _____ | Expiry Date _____ |

Reservation cutoff date is June 5, 1999

Reservations booked after this date may not be accepted if rooms are unavailable. All reservations not guaranteed will be subject to cancellation as of 6 p.m. on the date of arrival.

Send your completed form to:
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Fax: 204-956-2351
Toll-free: 1-800-665-8088
Phone: 204-942-8251

1999 PREVIEW CONVENTION

REGULATIONS GOVERNING CFMTA PIANO COMPETITION MANITOBA CONVENTION 1999

1. Competitors in the semi-final competition, limited to ONE per province, must present a well-balanced solo programme which includes one composition from the Classical or Baroque period and one Canadian composition. Time limit: minimum 30 minutes, maximum 45 minutes.
2. Three finalists will be selected from the semi-final competition. For the final competition, each may repeat one composition from the semi-final competition and must perform a 20th century composition (post 1945) not used in the first round. Time limit: 30-45 minutes.
3. The entire programme presented by a competitor must be at the Senior Concert Level or higher.
4. Competitors must be 16-24 years of age, Canadian citizens or permanent residents (landed immigrants) and currently studying with a registered music teacher as of January 1, 1999.
5. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Winnipeg, Manitoba. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, at the address shown on the registration form, on or before May 1, 1999. A registration fee of \$65, paid by each province, must accompany each application. Late applications will NOT be accepted under any circumstances.

1st Prize: \$3,000

2nd Prize: \$2,000

3rd Prize: \$1,000

REGULATIONS GOVERNING CFMTA STRING COMPETITION MANITOBA CONVENTION 1999

1. Competitors in the semi-final competition, limited to ONE per province, must present a well-balanced solo programme which includes one composition from the Baroque or Classical period and one Canadian composition. One work in each competitor's program must be an UNACCOMPANIED selection. Time limit: minimum 30 minutes, maximum 45 minutes.
2. Three finalists will be selected from the semi-final competition. For the final competition, each may repeat one composition from the semi-final competition and must perform a 20th century composition (post 1945) not used in the first round. Time limit: 30-45 minutes.
3. The entire programme presented by a competitor must be at the Senior Concert Level or higher.
4. Competitors must be 16-24 years of age, Canadian citizens or permanent residents (landed immigrants) and currently studying with a registered music teacher as of January 1, 1999.
5. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Winnipeg, Manitoba. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, at the address shown on the registration form, on or before May 1, 1999. A registration fee of \$65, paid by each province, must accompany each application. Late applications will NOT be accepted under any circumstances.

1st Prize: \$3,000

2nd Prize: \$2,000

3rd Prize: \$1,000

Best Performance of a Canadian Composition: \$500

1999 PREVIEW
CONVENTION

Canadian Federation of Music Teachers' Associations
1999 Convention at The Fort Garry Hotel in Winnipeg presents:

HENRIETTE SCHELLENBERG

MASTER CLASS

July 6, 1999

Application Form

Henriette Schellenberg Master Class

Name _____

Address _____

City _____ Phone _____

Province _____ Postal Code _____

Teacher _____

Completed applications must include all the following:

Resumé

Audition tape

Stamped self-addressed envelope

\$50 application fee (cheques payable to Convention '99)

I will sing the following selections at the master class:

1. Title _____

Composer _____

2. Title _____

Composer _____

Date _____ Signed _____

Send this application to:

Cathy Wach-Dueck
18 De Jong Crescent
Winnipeg MB R2K 3M1
204-668-3704

Application deadline: March 15, 1999

**CONVENTION
1999 PREVIEW**

SEEKING COMPOSITION COMPETITIONS

ARNE SAHLEN, BRITISH COLUMBIA

We hope to compile a list of composing competitions, apart from the well-publicized RMT ones, that can be entered by students across Canada or in various regions of the country (not local ones, which exist by the dozens, but those which receive entries from a wider area).

Any information would be welcome and could be published in future editions of *The Canadian Music Teacher*. Please include as much detail as possible regarding region served, age levels and other eligibility requirements, fees and deadlines, also a contact name with address, phone/fax numbers and e-mail connection. Please send details to Arne Sahlen, BCRMTA CMW Co-ordinator, 135 Thompson Street, Kimberley, BC V1A 1T9, phone/fax 250-427-2159, e-mail <asahlen@cyberlink.bc.ca>.

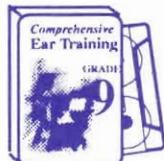
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OKANAGAN MUSIC FESTIVAL FOR COMPOSERS INITIATES YOUNG COMPOSERS CLUBS

ALYS MONOD, BRITISH COLUMBIA

The Okanagan Music Festival for Composers will hold 16 sessions this year (four each in the major centres of the Okanagan Valley in British Columbia) at which young composers can meet with professional composer/teachers to work on their on-going compositions, gain exposure to various types of composition and become acquainted with other students with like pursuits. The program will culminate in a festival at which the resulting compositions will be adjudicated by out of area composers David Eagle and Hope Lee. Mr. Eagle will adjudicate the computer-electronic and Hope Lee the traditional. There will be workshops following the adjudications and a recital of chosen works. The SOCAN Foundation is funding the 16 sessions and so there will be no fee for them.

The Festival is open to any students desiring adjudication, not just those participating in the sessions, ages 8-18. Participants must attend the festival and be prepared to perform or to have performed their works to be eligible for prizes. An all day fee of \$25 will cover their adjudication, lunch, workshop and recital. This generally takes place in May and has been operational for 25 years. More information may be had by writing to OMFC, 14150 Hwy 97, Oyama, BC V4V 2J9, or e-mail to <swiss_village@bc.sympatico.ca>.



THE LEGACY OF JEAN COULTHARD

ARNE SAHLEN, BRITISH COLUMBIA

In this year of celebration for her 90th birthday, three of Jean Coulthard's former students reflect on her influence in their lives and work.

Ernst Schneider – I feel she was just the right teacher for me at the time. I was still very much “attached” to the traditional music; she understood that and led me rather gently into the many possibilities of 20th century music writing.

Lessons were always a new experience and she would see some good in any work in progress. Logical changes were always the result of careful consideration rather than simply a way of criticizing one's efforts.

Simply put, one felt good after a lesson (that of course began with a good cup of tea), felt a sense of accomplishment, but also realized that much more had to be learned.

Joan Hansen – While setting very high standards, Jean was also kind and encouraging. I don't ever remember her looking at her watch during lessons. After about 1½ - 2 hours, her tea set appeared and one knew it was time for our little chat.

Lessons and classes just seemed to flow as they should, without memos, lists or clocks. This belied an extremely dedicated composer and teacher with a great deal of self-discipline and drive.

Form was very important to Jean. She allowed no musical vagaries in her students' compositions — but she exuded great charm and grace when issuing tough criticism. I remember well the first performance of my works as a UBC graduate student. I was to play the piano and was appropriately terrified. I told Jean I couldn't do it. I was going home and meant it! With a persuasive, calming influence, she talked me down from shaking in panic, enough to proceed. During the performance, my music sheets fell on the floor. Totally unflappable, Jean appeared from the audience, whispered, “Oh, your music appears to have fallen, dear”, picked it up, sat beside me and calmly turned pages as if nothing had happened.

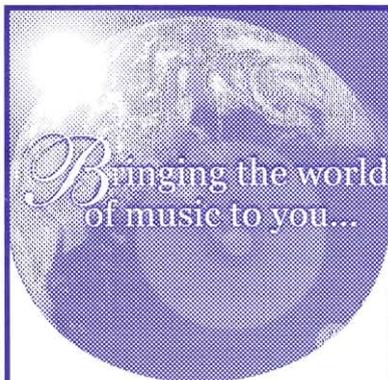
She always seemed to rise above tough times with grace, humour and dedication to her compositions and her students. Kind and reassuring, Jean gave much inspiration as a teacher.

Jean Ethridge – Theory 200 – the title doesn't exactly evoke paroxysms of joy and enthusiasm, but Jean made theory CREATIVE. Her success as a teacher was based on her attitude of respect for her students. She was always encouraging and believed in us wholeheartedly. There was a magic in her presence which cannot be described. I found her enthusiasm so contagious that I rushed to the practice hut right after my lessons to eagerly write the theory and composition assignments.

Her emphasis on form proved important. She brought out the best in each of us, nurturing our individuality. Each one of her students has a recognizable style — truly the sign of a good teacher!

Her commitment to her students didn't stop there. She knew that young composers needed to become known and established. A mentor in the truest sense of the word, she has promoted us throughout her life. She was a founder of the Okanagan Music Festival for Composers along with Alys Monod, which provided a venue for composers at all stages of development to hear their works performed, receive (or give) adjudications and network with other composers and performers.

Last, but not least, we learned from her by example. She remained true to herself in her writing, not attempting to be popular by following fads and trends. Now in her nineties, Jean Coulthard has a legacy of works which shine in their extraordinary musicianship and craftsmanship. More of her works need to be performed and recorded so that we may hear the full extent of this remarkable woman's accomplishments.



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REVIEWS

The Beginning Pianist series, published by Frederick Harris

SHELAGH SCOTT, ALBERTA

The Beginning Pianist series at this time consists of six supplemental books for first and second-year students. *Adventures & Amusements*, *Ordinary & Extraordinary Animals* and *Riddles, Jokes & Small Puzzlements* by Barbara Martyska, *Looking in the Mirror* by Christos Tsitsaros and *Keep in Time, 1 and 2* by Sheila Sandys-Wunsch. Of the three composers, Sheila Sandys-Wunsch is the only Canadian. Overall, the books are visually attractive, with charming black and white illustrations on each page, with each book's cover having a different colour of print. Each piece can stand on its own, or may be complemented with a teacher duet. The Martyska books have the duet part along the bottom of each page, but the other books have the duet part on the facing page. All three have accompanying teacher's notes and all three give enough finger numbers to be helpful.

Christoph Tsitsaros' *Looking in the Mirror* could be used for the earliest beginner, although the pieces progress quite rapidly, especially in the need for co-ordination. For example, the last three pieces require hands together playing, with different articulation or phrasing for each hand. Reading is facilitated in all but the last two pieces by a diagram showing where the hands should be placed and only the last piece requires any change of position. There is a good variety of touch and dynamics. When played as duets, because of the different types of scales and modes used, these pieces become little jewels of musical colour that

will be most useful in developing the imagination of a beginning musician of any age.

Barbara Martyska's three books are suitable for first or second-year students who are reading the grand staff well, or they could be used to assist in improving reading, because the pieces are not in specific hand positions (eg. C major position), but the hands do stay in the same position throughout the piece. Sometimes students of certain methods can benefit from the realization that music is not always "position specific." *Riddles, Jokes & Small Puzzlements* is highly entertaining and as each piece has appropriate words, the student can benefit rhythmically by learning to sing the piece before starting to read the notes. There are hidden musical jokes in

the duet parts (eg. in "Where Has My Little Dog Gone?", the duet part includes the tune to "My Dog Has Fleas"). There are no indications for touch and this gives the teacher freedom to encourage the students to devise their own. In *Ordinary & Extraordinary Animals*, the subject matter is more or less familiar creatures. Use of this type of material can help the student to develop an understanding of how music can create "sound pictures" when played imaginatively. I liked the suggestions at the beginning of each selection and my students responded well to them. For example, "The Slug" should be played "Ve-e-e-ry slowly" and "The Sultan's Elephant" "with unhurried dignity." In *Adventures & Amusements*, there is a humor-



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ous approach, somewhat similar to *Ordinary & Extraordinary Animals* and both of those books have an exuberance to them that would make them suitable for energetic, extroverted students. *Adventures & Amusements* has some crossing over of the hands and there are suggestions for articulation in which the hands imitate each other, making a suitable study for the earliest beginner ("Monkey See, Monkey Do").

The inclusion of entertaining words with so many of the pieces and the subject matter would make these books suitable as supplementary material for children of all ages.

Sheila Sandys-Wunsch's *Keep in Time 1* is a collection of folk melodies intended for first year students and *Keep in Time 2* is a similar volume, but intended for second or third year students. All of the pieces have words and as previously mentioned, this is a benefit to the students rhythmically and melodically, in that they can learn to sing the pieces before they need to worry about which notes to play. Many of my beginner students like to sing along as they play and when there are words to a piece they are more enthusiastic about learning to play that particular piece. Both books have a hand position diagram for every piece, but by Book 2 the hands may change position and the starting position only is given. Again, as the positions are not necessarily standard ones that the student may be used to, this is a good tool for expanding the student's reading ability. There are no indications given for touch, but as previously mentioned, this can allow the teacher and student to work together to develop the student's musical taste. By singing the words, the student can learn about phrasing and decide on accents, etc., that they may wish to put into the piece. There are a few pieces in Book 2 that require some hands together playing. I liked the choice of folk songs. Most are familiar, but some less familiar ones have been included that my students enjoyed learning. My only criticism is in "Waltzing Matilda", where the rhythm of the arrangement does not exactly match the words provided and this caused some confusion to my student who was trying to sing along as she played.

From my perusal of these books and from my students' responses to them, I have concluded that they are a very worthy addition to the Canadian teacher's "arsenal" of supplementary material for beginner students. Although there is a glut of similar material from the large "methods" publishers, these books can hold their own. If the price on the book is an indication, they are economical. The musical value is there for the teacher who would like pedagogically sound repertoire, but they also appeal to the "customer", i.e. the student. What I like best about them is that they seem to encourage my students to use their imagination and feel free to express it.

Dr. W's Music for Relaxation, published by Candle View Records and Publications

CAROL SCOTT, ALBERTA

Candle View Records and Publications of Newfoundland has recently released the CD and accompanying print music *Dr. W's Music for Relaxation*, easy listening, light classical, solo piano. The publications contain the piano pieces, Op. 1, 2 and 3 by Carl A. Wesolowski, MC, FRCPC. He is currently a specialist in Nuclear Medicine at the Health Sciences Centre, St. John's, NF and Clinical Associate Professor of Radiology at Memorial University in Newfoundland.

Dr. Wesolowski wrote the music as relaxation therapy for himself. Written in the classical style, the music, although not provoking the musical imagination, achieves its goal in that it creates a tranquil state of mind in the listener.

We could all use more relaxation in our lives and what better way than through music. Finding it very relaxing to listen to, I started to think about whether it would be relaxing to play. It is! The music is gentle, with flowing lines and should be played with a very light touch.

The book contains 11 compositions and a glossary of musical terms used in the compositions. The pieces are of varying degrees of difficulty, mostly intermediate to advance. The collection begins Elka's Song, Op. 1, #1, in 6/8 time – a beautiful piece. The second work, Springtime Toccata, employs the melody from Elka's Song. Other works are Invention for Two Voices, Invention for Three Voices, Aria with Variations, Fugue with Three Voices, Michal's Melody, Part Song and three sonatas, two in C and one in F. The Sonata in F is my personal favourite from the collection,



Attention Church Musicians

Director of Music (Organist / Choir Director) required for August / September, 1999. 2 services; 3 manual Guilbault / Therièn pipe organ; new Yamaha 5'8" grand piano; 35 voice senior choir; 2 children's choirs; extensive handbell program. Apply with résumé and references by March 1, 1999 to Music Search Committee, Rideau Park United Church, 2203 Alta Vista Drive, Ottawa, Ontario, K1H 7L9.

A GRAND TRIBUTE TO EDWARD PARKER

Let's celebrate one of Canada's leading Piano teachers, lecturers, examiners and esteemed mentors – one who has inspired, nurtured and taught many present day musicians and teachers.

Saturday, October 10, 1998, 6:30 pm

Hyatt Regency Hotel Ballroom, Vancouver BC

This event came about because a group of former students and colleagues of Edward Parker thought it would be a good idea to pay tribute to him while he is still enjoying life as a teacher. What better way to do this than to have his present and former students perform for him. With shaking hands, the committee (Winfried (Win) Rompf, Chair, Susan Strell Olsen, Barbara Whitticar, Ria Csapo, Chuck Gorling) signed up for the largest ballroom in Vancouver, which required a guarantee of 500 people for dinner, arranged for a central stage with special lighting to illuminate six Steinway pianos. In the end, the 686 people in attendance, many travelling from outside Vancouver, from as far away as Ottawa and California, sat down to a wonderfully prepared and presented three course dinner interspersed with Prelude, Intermezzo and Grand Finale Concerts performed by present and former students of Mr. Parker. And, in addition to the six originally planned-for Steinways (provided by Tom Lee Music, local Steinway dealer), two extras were rolled in for the final item on the program, which featured 16 players! During the evening, a Book of Memories was presented to the tune of Happy Birthday (October 10 is Edward Parker's birthday) played à la Victor Borge in piano duo and sung by all in marvellously spontaneous harmony.

Some reminiscences and highlights of a wonderfully successful evening...

...The event began at 6 and ended about 11 – nobody left



early! A good thing, too – just before the final number on the program, Edward announced that he would play for us. What a treat! He performed the Chopin, Etude, Op.10 No.3 and Schumann's "Aufschwung."

... We are so pleased that a scholarship fund in Edward's name will be established with the proceeds of this event.

...Edward's son Ian, presently studying at Juilliard, described in one of several humorous anecdotes what it was like to study with his Dad...it was late on a Friday evening when Edward got a chance to hear a performance of Ian's festival piece, following which he calmly informed Ian that the level of preparation was not acceptable and as it was now late at night, he would have to be up at 8 a.m. on Saturday and begin working to bring the piece up to standard. Edward extracted the appropriate promise from Ian and sent him off to bed. Now Ian hated to get up early on Saturday, especially to practise. "Aha!", he thought. "Dad leaves for the studio at 6 a.m. He'll never know if I sleep in." Morning came and Ian spent it slumbering. Later in the day, he decided he had better get on with his "morning" of

practising. After watching a bit of TV, he confidently sat down at the piano. When he opened his book, there on the front page was a note from Edward – "Ian, phone me at the studio when you are ready to start practising."

...The head table was sponsored by RCM Examinations and represented by Aasta Levene. Edward has been submitting students for exams since 1946 and would be in top contention for the record for the number of students submitted and number of successful ARCT candidates.

...A letter from Robin Wood, Principal Emeritus of the Victoria Conservatory of Music where Edward was on faculty for many years... "Edward has always been a person of great vitality with a wonderful sense of humour; it seems that he works around the clock. He has always been interested in the welfare and progress of students – not only his own, but those he has come across through his many friends and contacts. He is still making an enormous contribution to the musical life of Canada. We salute him and hope he will long continue to do so.

...from Susan Strell Olsen's speech when presenting the Book of Memories to Edward Parker..." I remember the atmosphere of anticipation, the low murmur of the crowd as I fidgeted on the uncomfortable chairs. The high stage was bare except for a single piano. I thought to myself 'this is just like a church, only not quite as quiet'. I knew that this was a concert and that my sister was going to play on that piano on the

stage. She looked nervous. My mother adjusted her skirt. My father consulted his watch. Suddenly, there was a loud bang as the back door burst open. Through it emerged a flying figure – hair flying, scarf flying – carrying an armload of music books and a large living room lamp. He fairly flew up on to the stage and, totally ignoring the audience, went about the business of finding a plug-in for the lamp. Only then did he turn his attention to us. “Who’s that?” my father whispered to my mother. “That is Mr. Parker,” she replied. Thus I was introduced to the world of Edward Parker and I was hooked. Within a year, I too took my place on the stage and he took his place in my heart...Throughout the book are various letters thanking Edward for his (past and continuing) generosity as a donor to scholarship funds. Also, he once lent his support to a student in need by giving crucial evidence as an expert witness in a three-day trial — proof positive that his generosity often steps outside the comfortable realm of teaching music...Edward’s adventures and misadventures could fill many volumes. He has a special knack of getting himself (into and) out of awkward situations. One day when he was teaching at the Brentwood studio, he was sitting on the sill of the open window. One slight miscalculation and wordlessly, Edward toppled into the shrubbery below the window. The student sitting on the bench was concentrating on his playing (as all good piano students do) and didn’t notice Mr. Parker’s hasty exit. Edward, ever practical, simply picked himself up, walked through the front door and into the studio again, to the utter astonishment of the student, who could only blurt out, “How did you do that?” How did he do that, indeed! Edward is a unique individual; determined and tenacious in his pursuit of excel-

lence, but with a sentimental side as well. He once took a student into his backyard and asked her to help him gather worms for a bird that had fallen from its nest. The student was afraid of worms, but she did it because Mr. Parker asked. Many of us students have felt the same way – very often we did what Mr. Parker wanted simply because he asked and because his twinkling eyes and infectious laugh were impossible to resist.”

... and Carol Wilson-Scott's message to her former teacher and mentor...

Dear Mr. Parker,
Thank you for all that you have given to me. Twenty-five years have gone by since I last had a lesson with you but you are in my life everyday. Your wonderful teaching and zest for life inspired me to choose a similar path in my life. Following studies at UBC, Guildhall and Indiana University I too entered the wild and wonderful world of piano teaching. So, the legacy continues. The love of piano concertos and sonatas as well as a special interest in Canadian music all began with you. I have much to be grateful for.

My students and my two sons all know who you are as I quote from your wise tutoring. They see your handwriting in old scores that I cherish with dates such as (dare I?) Carol 1960, or Carol 1972 which you wrote on the music when I had completed a piece. I hope that you still do that; it is such a treat to see your writing and to have you with me still.

Music students and their teachers have a long relationship together so there are lots of memories, not all of which take place at the keyboard. I remember your bronze Barracuda and a wild

ride down Georgia with you to get to a Kiwanis class. I like to drive fast too. Is this something that you taught me as well? You always made me feel special, whether it was taking me to lunch at the Georgia hotel where I had turkey-a-la-king or the very treasured rewards of Blackpool Rock Candy that you would give me for a good lesson.

I remember when your big toe had an unfortunate argument with the lawn mower. I wasn't there for the actual “event” but you gave me the most incredible lesson in self-control that I have ever seen at my lesson the same week. You liked to rest your foot on the piano and rock on the back legs of your chair while I was playing. At this particular lesson your sore toe was bandaged and your foot was in a sandal. Suddenly the chair started

to slip backwards and you grabbed under the piano with your foot to steady yourself from falling. Unfortunately the foot you grabbed with had the injured big toe. Ow! How you managed not to fill the air with sound I will never know but it was obvious you were in a lot of pain. What self control.

Your studio recitals provided an opportunity for your students to meet and share their love of music. Some of us became comrades and went to concerts, theory and history classes and music camp together and we ultimately called ourselves the “Parker Gang.” I know that many of them were there for your tribute and I was very sad to have missed seeing you and reliving some of the happiest times of my life with them.

Keep well and happy in your teaching. Best wishes to your family.

What a testimonial! CFMTA adds congratulations and best wishes to Edward Parker, one of our long-standing members.



CAROL WILSON-SCOTT 1972

DIARY OF A PIANIST'S HAND INJURY

MARLANNE LISS, ONTARIO

The author is a member of ORMTA Orillia Branch. She graduated from St. Michael's School of Nursing, Toronto, holds Teacher's and Performer's diplomas from the Western Ontario Conservatory of Music and a BA in History from York University. She enjoys theatre, concerts, travel, reading and her family of four adults. Reading of her experience will remind us of how easily we can lose our ability to do what we take for granted and how long and uncertain the road back can be. It is also encouraging to find that the medical profession is increasingly able and willing to understand and address the injuries sustained by musicians.

August 13, 1997: I reached up to the second shelf of my kitchen cupboards to lift down two Pyrex measuring cups, to make bread. The glass cups began to teeter and then they fell. As I made a desperate bid to catch them, their weight forced my right hand against the edge of the microwave directly below, splitting open the underside of my ring finger at the junction of the hand. As I stemmed the flow of blood with a clean kitchen towel, I shouted to my husband, John, for help.

While we drove to the hospital, I tested the finger for severed tendons, but the pressure from my fingers on the cut disguised nerve damage. My mind raced with images of a crippled hand and the possibility that no one would recognize just how important music is to me – that music is a very vital part of my inner being. Could my hand be repaired sufficiently to bring back my ability to play? Could a severed nerve regenerate? Would the tendons heal properly after mending? Dear God, please let the hospital staff understand that I am

not grandstanding with this seemingly innocuous little cut!

Fortunately, Dr. James Tazzeo, our family physician, was on duty in the emergency room of the Soldiers' Memorial Hospital in Orillia and he arranged an immediate consultation with Dr. John Toye, an Orillia plastic surgeon whose specialty is hands. I fought back the tears as the damage to the right hand was surveyed. Just how much damage had occurred would not be known until the incision was opened.

In preparation for my upcoming surgery, a flexor tendon repair video was viewed at the hospital's occupational therapy department. I firmly believed that a successful rehabilitation was largely my responsibility; therefore, co-operation with hospital staff was essential. Confidence in the surgical outcome took hold as I learned of Dr. Toye's reputation for perfection.

August 14, 1997: My whole body shook involuntarily as Dr. Wayne Bates established an intravenous block anaesthesia of my right upper arm, together with a local anaesthesia of the affected area. A zig-zag incision extending from the middle of my ring finger to the centre of my hand allowed Dr. Toye to lift back skin flaps and expose the damaged area. After repairing the tendons, along with the tendon sheath, Dr. Toye set about repairing the radial digital nerve under the glare of an operating microscope with an additional optical aid strapped to each eye. I prayed quietly for God's help to guide the surgery and was comforted by the fact that my student Brandon said that the First Baptist prayer group was also praying for me at his church.

August 15, 1997: I returned to the hospital in the morning for an

appointment with Shauna Crouter, the occupational therapist assigned to me. She used crazy glue to attach a small sewing hook to the nail of the affected finger, then channelled a rubber band through safety pins, along the length of my wrist and hand and circled the hook, providing sufficient tension for me to straighten my fingers to the inside of my fibreglas splint. It was very important that the finger retract passively until surgery healed.

A program of exercises was designed to keep the tendons mobile and to help the nerve to regenerate. My fingers were straightened hourly, many times and the elastic pulled back the affected finger. Every hour I bent the fingers of my injured hand, ensuring that the ring finger joints were bent sufficiently to reach the palm of my hand. Additionally, shoulder movement exercises were to be performed five times daily.

August 16, 1997: The schedule called for Shauna to bathe my hand and exercise my fingers and hand at thrice-weekly therapy sessions. These sessions were painful because a full range of movement had to be gained, necessitating pulls and tugs on the incision and operative site. At home, I pecked away at our computer keyboard with my left hand to set up a daily chart of repair exercises – a routine which lasted 15 minutes followed by a 30 minute rest period – over and over, then checked off from 6 a.m. to 9 p.m. The relentless clamour of a timer bell signalled duty. It was important that the affected limb be elevated above heart level in order to ease the swelling. At night, a pillow was used to raise my arm, but, imprisoned in a splint I tossed and turned, then wandered about our home sipping

hot Ovaltine and limiting myself to aspirins.

August 27, 1997: Dr. Toye noted that the flexor tendon repair functioned well and physiotherapy sessions were reduced to twice weekly appointments. I began to massage the incision frequently each day to prevent scar tissue formation.

August 29, 1997: My affected hand looked like a lump of clay, awkward, while feeling in my finger was minimal. I began to practise repertoire with my left hand and I hummed the right hand part. Nothing I played sounds musically valid. Piano keys were depressed, but my brain was on hold. Will my sensitivity to music return?

September 12, 1997: Our neighbours, my brother and Helping Hands began a schedule of driving us from our country home to appointments, shopping and Sunday Mass. Driving our car during the next six weeks would endanger my tendon-nerve repair and I couldn't take the risk.

John had taken over household chores and his help allowed me to adhere faithfully to my hand-finger exercise program. Concerned relatives and friends regularly telephoned to inquire about my progress and sent cards and letters of support. It meant a great deal to me to receive this stream of kindness and empathy.

September 24, 1997: A series of hand strengthening exercises were started and I began to pick up tiny objects. Very limited piano playing with my right hand began at the beginner level using the Anna Magdalena Bach collection.

October 26, 1997: My six week post-operative period has ended and I can drive our car! John and I celebrated by driving throughout the country roads, admiring the remnants of our fall foliage.

November 1, 1997: A comparison outline of the left hand with the

right hand revealed a limited right hand span. I could manage only a sixth at the keyboard. In an attempt to increase my hand span, Shauna tried stretching my fingers on a table tennis paddle-like affair with elastics. Within ten minutes it became painful and we aptly dubbed it "The Rack."

I read easier Mozart sonatas, but upper arm and shoulder pain developed. Bach works seemed safe enough if played slowly, but technically challenging works with octaves and chords were completely beyond my capability. Pondering the delicacy of the playing mechanism, thoughts of Robert Schumann injuring his fourth finger with a splint filled my mind. I had to be careful of my technique!

November 17, 1997: Shauna set up a series of shoulder exercises to aid in rotation, wrist and finger extension and weight-bearing to help the scapula. I added these sessions to my hourly hand-finger exercise routine.

November 23, 1997: ORMTA Orillia Branch, in co-operation with the Simcoe-Muskoka Centre of the Royal Canadian College of Organists invited me to act as co-commentator at our Canada Week concert. As I listened to the performers there was an overwhelming desire to join the music-making too. While I could not play at that time, would I recover my ability?

Concerns about the recovery of my playing ability gradually led to feelings of isolation and anxiety. I felt very vulnerable, at risk and alone in my predicament. To whom does one turn who really understands what has happened to an injured musician and the accompanying fears and outright terror? Was there something more in the recovery process for musicians like me? I recalled reading a newspaper article about the Musicians' Clinic at McMaster University in Hamilton.

November 26, 1997: Dr. Toye was sensitive to my concerns about my playing mechanism. He immediately telephoned for a consultation with Dr. John Chong, Director of the Musicians' Clinic.

December 1, 1997: Research revealed that Dr. Chong graduated in Medicine, then pursued post-graduate training in Community and Preventive Medicine, Occupational Health and Epidemiology. Dr. Chong is also an electrical engineer and holds an ARCT in piano, along with Composition and Electronic Music.

On my first visit to Dr. Chong, I immediately sensed his compassion for my condition. He reviewed my injury and stressed that the resultant trauma for me as a musician had affected my brain and body. The key to recovery would be "FDR" – Force, Duration and Repetition. No force! The right hand must be limited to ten minutes' practice daily. Repetitions can be too tiring and it was important not to overtax the hand. I wasn't to stretch past a sixth, nor was I to use the right hand to lift heavy objects. There was to be no twisting, no cutting or peeling veggies, no twisting doorknobs. Plastic shopping bags loaded with heavy objects were to be avoided because they cut into the hand. Instead, the injured right hand must be pampered to recovery. A set of Chinese anti-stress balls were rotated both clockwise and anticlockwise many times daily, exercising and strengthening the intrinsic muscles of the damaged hand as the wrist remained totally flexible.

Dr. Chong recommended *The Art of Practicing* by Madeline Bruser.

January 12, 1998: Dr. Chong said that this first year of recovery is critical for me because this stressful event may clog the cerebral and coronary arteries and there was a real danger of heart attack or stroke. I implemented *Dr. Dean*



Ornish's Program For Reversing Heart Disease which recommends a low fat diet and exercise program.

Choice of repertoire was a very important aspect of my recovery. I browsed through the easier Mozart Sonatas, Bach Preludes and Fugues, Inventions and the French Suites. I found a copy of *The Mozart Effect* by Don Campbell in our public library. The author describes how the power of music transforms and heals, strengthens listening abilities and how the use of imagery enhances The Mozart Effect.

February 12, 1998: Dr. Chong addressed the problem of passing my right hand and arm mid-keyboard. As my arm muscles were in constant contractions, he recommended ultra-sound treatment to stretch the muscles and the continued daily use of Chinese balls to strengthen the hand muscles. My span now reached a seventh at the keyboard and ten-minute right hand practice sessions at will were permitted as long as five-minute rest breaks were adhered to. This was important! The full recovery period from this injury may take two or three years, but the first year was critical to my recovery.

Enrolling in a water exercise program held at our local Y, I attended two mornings weekly. Tai Chi classes helped relieve stress; I walked and swam. Cross-country skiing had to be discontinued, as it placed too much stress on my hand as it gripped the pole. Bach and Mozart continued to fill my practice period.

March 19, 1998: Dr. Chong posed a controversial medical question which asked if I can influence how the nerves reconnect in the hand by what I do and what I think. He talked about neurosurgeon Dr. Susan McKinnon who practises at St. Luke's Hospital in St. Louis, Missouri where she has grafted donor nerves which reconnect like a satellite system from the spinal cord to the correct place. It is

essential that during the recovery period the limb is used correctly. Therefore, in practising the piano it is very critical that the hand is used correctly during the recovery period. Intrinsic muscles, damaged because of the cut, are the prime movers of the fingers; crabbing could result if one's brain does not signal correctly. The hand span is of secondary importance at this time; instead, one should think about the primary muscle action used in rotation, the large arm muscles. Mozart's music presents the ideal musical way to play at the keyboard, the natural physiological piano way. The principle of pianoforte advanced by Cristofore, key specific acceleration or the speed of the descent of the key, comprises touch. If one responds by careful practising, which emanates from the ear, the brain will program touch through the meticulous acceleration and sustaining of the keys.

April 30, 1998: The right supinator muscle was tight. I haven't been twisting doorknobs, so why was it bothering me? Dr. Chong explained that the radial nerve travelled through the supinator muscle and that I had been fighting its use in order to avoid discomfort. There was no mechanical reason to avoid using it.

Dr. Chong prescribed the use of sunglasses to avoid looking at the musical score. Instead, I concentrate on the harmonic analysis and let the ear do the rest. Eventually, I would get the feel of the structure in my hands and fire the neurons to reach the correct keys.

June 23, 1998: Dr. Chong checked my right hand span. The Y formed by fingers 1 and 3 was normal, but the Y formed by 3 and 5 remained shorter. Nevertheless, an octave could be reached now and Dr. Chong demonstrated a broken 1-8-9 exercise for a couple of octaves using fingers 1-4-5, ascending and descending, to help maintain my span. I should check speed, rotation and, of

course, avoid force. When I played the first two movements of the Haydn A flat Sonata, the broken octaves passage presented no problem. I am beginning to feel much more confident about my right hand recovery, for it shows in my playing as warmth and passion emerge.

June 25, 1998: For the first time since my injury, I slowly practised scales and broken chords with my right hand. The broken four-note form chords in the first inversion proved a difficult stretch. The left hand scale work was uneven, the left second finger crabbed and the left shoulder tightened, which surprised me until I considered the deteriorating cervical vertebrae. The purchase of a camcorder enabled me to document my recovery by means of recording and reviewing the cassette.

June 26, 1998: The right shoulder and upper portion of the right clavicle were sore. Keys using fourth fingers in both hands frequently did not sound in arpeggio playing.

July 8, 1998: Strain in the right shoulder and upper clavicle continued and I found that mild keyboard chord-playing was difficult to negotiate. Flat major key solid four-note form chords proved impossible to play in root position and first inversion, while the white major keys were just difficult to reach.

August 11, 1998: At today's appointment, I played the first two movements of Bach's Italian Concerto. Dr. Chong was able to interpret the true representation of my muscular activity when hooked up to bi-polar electrodes while performing at the keyboard. Ideally, muscles should be at rest, but mine were tense. As I read the second movement the screen monitor showed the effect of the brain reading music and the effect upon the body, that is, the muscles in the arms and the hand movements. It was obvious to me that a

IN MEMORIAM



KATHLEEN FENSOM
former President of CFMTA

PAULINE HARBORNE, FOR THE SACKVILLE
MUSIC TEACHERS

We mourn the passing of Kathleen Fensom on April 27, 1998. She was a long-time friend and an excellent piano and theory teacher. When she became unable to teach due to ill health, she was greatly missed by her pupils, our local group of music teachers and our festival committee.

Kath came to Sackville in 1965 with husband David, professor at Mount Allison University. She was a graduate of McGill University and had been a member of MRMTA in Winnipeg. Soon after her arrival in Sackville, she joined NBRMTA. She took an active part in council and annual meetings, becoming president of the association for the term 1974-1976. She was also on the council of CFMTA for several years before stepping up as president in 1981. During her term in office, Sackville hosted a most successful national convention under her able guidance.

As well as being active within the national and provincial associations, Kath was for many years a driving force in our local music teachers' organization and, especially, in our festival committee.

We will always remember Kathleen Fensom for her friendship, her strong personality and her gracious hospitality.

ELSA NOBLE

Kath Fensom and I moved to Sackville in the early '60's when our husbands were appointed to the faculty of Mount Allison University. We were "outsiders;" Kath's degree was from McGill and she (had) taught in Ontario. Mine was from Acadia and I (had) taught in Nova Scotia. Howard Brown was the head of the Music Department at Mount Allison at that time and he welcomed us. Velma Fawcett and Peter Fraser, senior members of the local music teachers, invited us to join their group. Kath had worked in festivals in Ontario and soon was involved in the Sackville Festival.

She was an excellent piano and theory teacher; among her gifted students were Alexis and Daniel Silverberg, Robert Read, Heather Hay and Cheri Rogers.

Kath joined NBRMTA and served on the national executive. During her term as CFMTA president, Sackville was host to one of the finest conventions held from Sydney to Victoria.

An able music critic, Kath did not "suffer fools gladly." I will always remember her saying "I go to concerts for elation and not for entertainment." She was friendly and hospitable; the Fensom house was open to adjudicators and VIP musicians as well as local groups of teachers for food and camaraderie.

I missed her greatly during her long illness, but will never forget her wit and wisdom.

CFMTA extends sincere sympathy to Kathleen Parsons of St. John's, Newfoundland, whose husband passed away suddenly at the end of the summer. Kathleen, a valued member of CFMTA whose longstanding service is very much appreciated, is the current national Special Projects Convenor.



MUSIC NEWS FROM THE CAMBODIA SUPPORT GROUP

ARNE SAHLEN, BRITISH COLUMBIA

We sincerely thank Jean Ethridge, who gave part of the proceeds from summer sales of her **Elements** duet books to the Cambodia Fund.

We also thank CFMTA for steady support over many years. Through articles in *The Canadian Music Teacher*, teachers across the country have learned of and aided Cambodia Support Group projects. We are deeply grateful.

Piseth, the Cambodian piano student, returned home in June after learning that both his mother and sister were gravely ill. A benefit concert in Kimberley raised nearly \$2,000 for their vital but costly medical care. They are now fine, but his father died of cancer in late September.

Piseth has taken over many of his father's music jobs, such as playing in restaurants. He has just started attending the university again, as it gears up late after summer elections and the troubles surrounding them. He will work there with a well-qualified teacher, Robert Turnbull, from England.

Among his many successes in Canada, Piseth's first composition (Ballade in E flat minor) received three awards – the Bessie LaFleur Trophy and Scholarship (highest mark in the entire Cranbrook Regional Performing Arts Festival), second place in its age division of the BCRMTA Music Writing Competition and honorable mention in the Jean Coulthard Composing Competition.

He also earned first class honours on his Grade Ten piano

exam, performed often and attended many musical events in BC and Alberta and ended the school year with high praise for his artistic ability. His long list of achievements in Canada and a recording of his Ballade, are available on request.

Again, we thank you all, the many teachers and students who have helped Piseth. He will have great chances in life, including a possible return to Canada for further study, thanks to the doors you helped so generously to open for him. I will see him again in January when I travel to Cambodia and will gladly take any greetings or photos you may wish to send him.

Piano Purchase Project

A good used Bechstein upright piano is for sale *in Cambodia!* This instrument will give the students much improved access to a quality instrument for practice, lessons and rehearsals. At current exchange rates, \$2,400.00 CDN is needed. We ask for your support in this worthwhile endeavour.

We are also seeking good editions of music for various instruments and voice, classical cassettes and CD's, sheet music for wind and string ensembles; concerti for piano and other instruments with piano accompaniments or with orchestra parts, strings, resin, reeds, music stands and other basic supplies and financial donations for both traditional and western-classical programs.

Tax receipts are issued for all funds given and for the value of major in-kind contributions. We can also pay for shipping if necessary.

Your continued help is making a historic difference to Cambodia, its flagship Fine Arts University and its deserving teachers and students. Thank you.

THE CAMBODIA FUND

135 Thompson St., Kimberley BC V1A 1T9 Phone/fax 250 427-2159

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Please send me more info about the Cambodia Support Group.

The CSG supports health care, disabled services, rural development and cultural growth in Cambodia.

With every turn, our path becomes longer and clearer! Tim Plait, a young Kimberley student, was so inspired by Piseth's example that he has worked feverishly and, like Piseth, reached a very high level in about four years of study. The two became fast friends, "jammed" and composed together and missed each other greatly after Piseth left.

Tim now takes part, as Piseth did, in CSG fund-raising concerts and in a few years he will visit Cambodia! We decided that this student exchange can and should be a two-way project and are making plans for Tim to travel there with me. Piseth and Tim will have countless opportunities over the decades ahead to build cultural bridges between Canada and Cambodia.

Thank you for your support.



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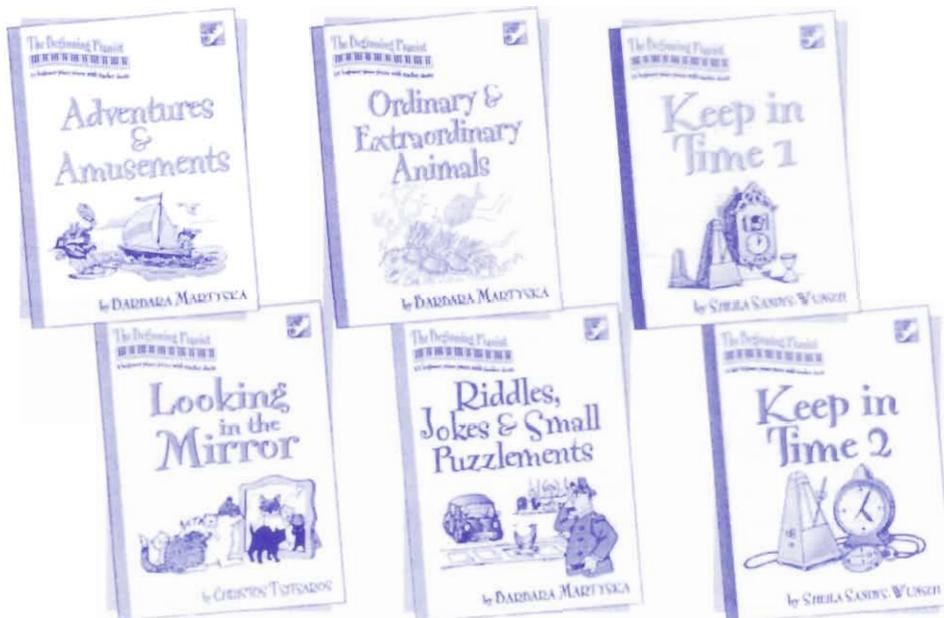
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