

CANADA MUSIC



WEEK™

LA SEMAINE DE LA MUSIQUE CANADIENNE



NOVEMBER 21 - 28 • 21 - 28 NOVEMBRE 1999



Gwen Greenway Music School
North Vancouver, B.C.
<http://surf.to/ggms>

History 3, 4, and 5 Music Flashcards

by Gwen Greenway and Shelley Gardner.

These flashcards include all musical excerpts from *Enjoyment of Music, 7th edition*, by Joseph Machlis and Kristine Forney, W. W. Norton & Company.

Front Side

etc. History 3
 Mein Va - ter, mein Va - ter,
 etc.
 etc.

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Back Side

History 3
 Answers

- SCHUBERT: *Erlking (Erlkönig)***
 ▶ Melody of son's dissonant outcry
- BERLIOZ: *Symphonie Fantastique, Fifth Movement "Dream of a Witches Sabbath"***
 ▶ Dance tune forecast by its opening motive in violas
- WAGNER: *Die Walküre, Act III, Finale***
 ▶ "Slumber" motive

Card 14

Our flashcards are a fun teaching tool for Teachers and make a great study aid for history students. Each grade is color coded for easy identification. An index, alphabetical by composer, denotes the card number(s) upon which musical excerpt(s) can be found.

The cards can be used in many ways - you're only limited by your imagination!

Look for updates for the 8th edition *Enjoyment of Music* text book later this summer, as well as composer notes and harmony flashcards.

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November 21 - 28, 1999

CANADA MUSIC WEEK™

sponsored by the

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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THE AIMS OF CANADA MUSIC WEEK™

- to introduce contemporary music to Canadian students, and stimulate a keener appreciation and understanding of this music;
- to encourage music teachers to widen their knowledge and experience of Canadian works;
- to support composers and performers of Canadian music;
- to bring to the attention of the public, through various means, the importance of Canadian music;
- to emphasize not only Canadian work, but also the significance of music generally.

Canada Music Week™ is commemorated in the third week of November, which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

- 1999 November 21-28
- 2000 November 19-26
- 2001 November 17-24
- 2002 November 16-23
- 2003 November 22-29
- 2004 November 21-28
- 2005 November 19-26
- 2006 November 17-24
- 2007 November 16-23
- 2008 November 22-19

GREETINGS FROM CFMTA

Convention '99 - Music - the Next Millennium" Winnipeg, July 4-10 presented CFMTA colleagues from sea to sea the opportunity to meet, re-acquaint, reflect and rejuvenate our musical commonality. Thank you, Winnipeg, for providing stimulating musical performances and well-informed and varied presenters to recharge our professional music batteries.

We extend our congratulations to each of the string and piano competitors. Your preparation and presentation display the standard of our profession. It was truly a Canadian highlight when Canadian compositions were featured as part of the CFMTA piano competition. Thomas Yu (Saskatoon, Sask. winner - Bonnie Nicholson - teacher) was awarded the best Canadian, Chopin, and 1st place piano competition winner. CFMTA is indeed fortunate to receive competition financial assistance from Yamaha Canada, ARMTA (Chopin award in honor of Marek Jablonski), Bill Andrews, Dorothy Buckley, Hugheen Ferguson and Marjorie Temple.

Canada Music Week™ November 21-28, 1999 allows us the opportunity to re-evaluate the importance of music in our lives, to gain a deeper insight and appreciation of Canadian composers and their works and then to share these gleanings with our students.

The Diamond Jubilee Collection featuring compositions by selected composer-members of CFMTA is a valuable resource of Canadian music for piano. The Teacher's Guide to the Diamond Jubilee Collection has just recently been published. It contains a brief composer biography and background



information about the composition as well as suggestions regarding interpretation. Canada Music Week™ recitals, music festivals and exams could provide opportunities to perform these works. Hugheen Ferguson has spearheaded the Diamond Jubilee Collection, co-ordinate CD and Teacher's Guide. Bravo for a job well-done, Hugheen!

CFMTA is fortunate to have very capable human resources. It is a well deserved honor that Past President and former Canada Music Week™ Convener Helen Dahlstrom has been named Honorary President of CFMTA. It was a distinctive

moment during the convention '99 banquet when she was introduced and acknowledged for her accomplishments. A special bouquet is timely. Canada Music Week™ Convenors Helen Dahlstrom, Penny Joynt and Lore Ruschinsky have dedicated countless hours of energy, enthusiasm and creativity to the inception, development, maintenance and forward motion of Canada Music Week™.

We are grateful to provincial delegates, convenors and executive members who donate a week of their summer holiday to meet in order to conduct the business affairs of CFMTA.

"Music is the universal language of mankind" (Henry Wadsworth Longfellow). May we as Canadians continue to appreciate music's universality.

Here's to Canada Music Week™!

*Sincerely,
Marilyn King, President - CFMTA*

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November 21 - 28, 1999

POSTERS, SEALS AND BUTTONS



The center of this publication is a poster for all teachers to display in their studios. Please make good use of it.

Extra posters as well as seals and buttons are available to members to assist in further publicizing Canada Music Week™. The posters have room for local advertising. Buttons are excellent mementos for recital participants and the self-adhesive seals are ideal for use on Canadian music, lesson notes, business letters, envelopes and Canada Music Week™ Programmes.

ARTWORK BY ERIN COOPER.

Erin is originally from Regina, Saskatchewan and is currently studying theatre design at Concordia University in Montreal, PQ.

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CANADA MUSIC WEEK™ SPECIAL

November 21 - 28, 1999

CANADA MUSIC WEEK™ SPECIAL

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FROM THE PROVINCES

BRITISH COLUMBIA

ARNE SAHLEN,
BCRMTA CMW CO-ORDINATOR

We received 58 composition entries for 1999, down from last year's total but still more than double the average of a few years ago.

Michael Onwood, our 1998 15-and-under CMW winner, won his age division again this year. Michael started piano studies in 1994 and began composing immediately. He has written over 60 pieces, mostly for piano but also for orchestra, other ensembles, violin, voice and clarinet. His works include sonatinas, nine fugues, songs, a piano concerto and an orchestral miniature.

Michael has received the Joan Gosselin Memorial, Jean Coulthard Competition, and RMT Victoria Branch composing awards as well as our Provincial ones, and has won the Victoria Conservatory of Music Composing award three times. He has taken his Grade Ten piano exam already, teaches piano and theory, and is studying for an ARCT in Theory and Composition. His teachers are Lynne Gauthier (piano and pedagogy), Stephen Brown (composition and harmony) and David Clenman (music history and renaissance harmony).

BCRMTA branches support Canada Music Week™ actively with recitals, workshops with composers, composing competitions, and other events. Many have been CMW supporters for a very long time; for instance, Chilliwack Branch has held CMW recitals for around 30 years, and Cariboo Branch every year since CMW began!

The revival of the OKANAGAN MUSIC FESTIVAL FOR COMPOSERS, the developing YOUNG COMPOSERS' CLUB project, and the Tenth Anniversary COMPOSERS' DAY at Victoria Piano Summer School (all described elsewhere in this issue) speak of the intense focus on Canadian music in our province.

ALBERTA

CARMEN LEIER,
ARMTA CMW CO-ORDINATOR

Once again, the seven Alberta Branches celebrated our nations musical language in various ways but notably by upholding our mission statement - "The Aims of Canada Music Week™" listed at the front of this publication.

In Edmonton, 1998 saw the beginning of an exciting new Canada Music Week™ project, with a recital at the beginning of November entitled "A Tribute to Violet Archer. A Gala Recital of Canadian Music" provided a wonderful prelude to other Canada Music Week™ activities including the School Outreach Program and Contemporary Showcase. This year's Festival's featured Composer was Jean Coulthard whereby students playing her works in a 'special' class are given valuable insights to her compositions. Next year it's Gerhard Wuensch. Every year Contemporary Showcase grows with exciting and ever changing 'visions'. Thanks to the members of the Edmonton Contemporary Showcase for all their hard work. Calgary also held the School Outreach Program for the first time. Corey Hamm, the adjudicator of Contemporary Showcase,

gave a recital at Irene Besse Steinway Hall, performing works by Bashaw, Rzewski, Gulda and Dutilleux. This recital was sponsored by Rideau Music. On Saturday, November 21, composer Jean Ethridge presented a Creative Music workshop and Master Class for students and teachers. The Gala Awards Concert saw 38 students performing as scholarships and awards were presented to 42 Showcase participants. Scholarships totaled \$1515.00. The Alliance for Canadian New Music Projects was able to award two scholarships to the Calgary showcase. Sonja Guha-Thakurta was awarded the Association of Canadian Women Composers Scholarship, as well as an ACNMP Scholarship as the most promising composer of the Calgary showcase. Thanks to the members of the Calgary Contemporary showcase Committee for all of their hard work.

Lethbridge had a Canada Music Week™ Recital as students were encouraged to play a composition by a Canadian composer, prefaced by a brief biography. Alexandria Close, who won the Creative Music Writing competition for 11 years and under at the provincial level, played her own composition.

Red Deer had a student recital with guest composers from Red Deer. The executive selected a few students to perform at two elementary schools where Canada Music Week™ was explained and celebrated through their performances and short biographies of composers represented as well as composers from this vibrant musical community of Red



Deer. Fort McMurray held a Creative Music Writing Composition and Awards evening that is televised and covered by radio. A unique 'community music' open class invites composition with relaxed composing rules and is proving to be very popular! Lloydminster and Medicine Hat held similar events in their musical communities.

In the 1999 Music Writing Competition, Alberta should be proud of having an unprecedented 28 compositions from 22 composers submitted for this competition! One FIRST place winner from each category below was sent to the CFMTA National Level.

THANK YOU to all participating **TEACHERS**; Joan Milton, Corrie Hausauer, Christine Rogers and Betty-Jo Radley of Lethbridge, Barbara Haskell, Carla Tayler, Steve Hansen Smythe, Eileen Craig, Blanche Coreman, Roberta Stephen, Sharon Janes-Carne and Donna Holoboff of Calgary, Annette Bradley of Blackfalds, Gwenyth Cartmell-Barr and Theresa Hryciw of Edmonton, Nathene Arthur of Fort McMurray, Shawn Sunderland of Lloydminster, Carol Bishel of Taber, Stephanie Lagasse of Medicine Hat.

Class 1A 11 and under;

FIRST PLACE: Wendy Nieuwenhuis Title - "Changing Sands" **TEACHER:** Annette Bradley of Blackfalds.

SECOND PLACE: Alexandria Close Title - "Violets" **TEACHER:** Joan Milton of Lethbridge.

HONOURABLE MENTION: Chanae Tayler Title - "The Dark Forest Hunt" **TEACHER:** Carla Tayler of Calgary.

Class 1B 15 years and under;

FIRST PLACE: Cameron Jenkins Title - "The Search"

TEACHER: Steve Hansen Smythe of Calgary.

SECOND PLACE: Bonnie Arthur Title - "Song of the Sirens" **TEACHER:** Nathene Arthur of Fort McMurray.

HONOURABLE MENTION: Regina Tam Title - "In Dorian" **TEACHER:** Roberta Stephen of Calgary.

HONOURABLE MENTION: Lacey Nicole Block Title - "Moonlight on the Water" **TEACHER:** Betty-Jo Radley of Lethbridge

Class 'C' 19 years and under;

FIRST PLACE: Aaron Hryciw Title - "Four Scenes Upon Carols" **TEACHER:** Theresa Hryciw of Edmonton.

SECOND PLACE: Kathrina Wiebe Title - "Tears" **TEACHER:** Carol Bishel of Taber.

HONOURABLE MENTION: Luke Savage Title - "Reve D'Amour" **TEACHER:** Donna Holoboff of Calgary.

Class 'D' OPEN

FIRST PLACE: Aaron Hryciw Title - "The Night of the Spriggans" **TEACHER:** Theresa Hryciw of Edmonton.

SECOND PLACE: Glenn Knorr Title - "Toccata" **TEACHER:** Nathene Arthur of Fort McMurray.

HONOURABLE MENTION: Glenn Knorr Title - "Rhapsodie Tanz for Piano" **TEACHER:** Nathene Arthur Fort of McMurray.

Our adjudicator this year was Helve Sastok who is an Associate Composer of CMC. Constructive and encouraging remarks are her hallmark in keeping the 'Canadian' language of music alive with these young and talented composers. We look forward to CANADA MUSIC WEEK™, November 21-27 1999 where

we can showcase these and other Canadian works!

SASKATCHEWAN

*DONNA THOMPSON
SRMTA CMW CO-ORDINATOR*

Seven Branches of the SRMTA celebrated Canada Music Week™ 1998 enthusiastically across our province.

YORKTON branch reported that 143 students performed in the Parkland Mall on a busy Saturday, providing a great experience for the students as well as demonstrating the work of the RMTs to the community. The Yorkton Branch also held a Gala Recital the following afternoon at St. Andrew's United Church featuring their own members. There was a wonderful variety of styles from Baroque organ to contemporary work for piano.

The **LLOYDMINSTER** branch hosted a double event as well: a morning workshop with Sheila Shinkewski, focusing on expanding one's repertoire; an afternoon student recital of all Canadian music including students' own compositions.

REGINA branch held two one hour recitals, dividing students according to age and music level. The 60 participants included singers, pianists and choirs. Regina Branch also sponsored a Composition Master Class with local composer, David McIntyre. The students submitted their compositions several weeks prior to the event. Each student performed his/her work, followed by comments from David regarding the composing process.

WEST CENTRAL branch held their annual CMW recital at Plenty. 30 pianists, violinists and vocalists presented an all Canadian recital. Also featured were the Sask. winners of the Melody Writing Competition,





Kristina Barclay, Alix Westgard and Nicole Stenerson. In Oct. the West Central Branch sponsored "A DAY WITH REMI BOUCHARD" at the Majestic Theatre in Biggar. 43 students performed a Bouchard piece for the composer. Remi took time to say a few words about the performance and the composition. An evening recital with Remi and some of the participating students brought the day to a successful close.



SASKATOON branch held their annual CMW recital in Mayfair United Church. 27 participants performed a variety of music. 15 teachers contributed. Many teachers held their own in-studio recitals encouraging the love of music in Canada.



SWIFT CURRENT branch reported a successful student recital of Canadian music with all participants receiving CMW pencils. The concert concluded with a sing-a-long of a few Christmas Carols. The branch also sponsored a "Learning

How to Write Music" workshop with CFMTA Vice President, Marilyn King.

It is gratifying to note that all events were well attended and supported. Congratulations to all for their successful activities.

MANITOBA

*SOLANGE LIANG,
MRMTA CMW CO-ORDINATOR*

The Honorable Minister of Culture, Heritage and Citizenship, Rosemary Voudry, proclaimed November 22-29, 1998 as Canada Music Week™ in Manitoba. All our radio stations TV media, newspapers were contacted to promote CMW. Music educators know that music education is very much a necessity of life. It helps improve concentration, co-ordination, confidence reasoning and problem solving. Music heals as well.

Therefore on November 15, 1998, Lisa Hunchak of the Winnipeg Branch reported of

an entertaining program of entirely Canadian Music, presented by 39 students of 10 MRMTA teachers. The musical journey covered the east coast, the prairies and the west coast. The compositions included Canadian composers Linda Niamath, David Ouchterlony, Remi Bouchard, Linda Swartz-Trivett, Oskar Horawetz, Patricia Holt, George Fiala, Alexina Louie, Violet Archer, Sophie-Carmen Eckhardt-Gramatte, Stuart Calvert, Paul Halley and traditional Canadian folk songs. The program included two winners of the CMW Music Writing Competition, Keelan Cumming and Heide Ugrin.

The wonderful concert took place in the lovely setting of St. George's Crescentwood Anglican Church. The program featured soloists, duets and ensemble groupings which provided a musically rewarding afternoon for the appreciative audience.

In Brandon, the response



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from teachers was great in organizing its CMW concert under the inspiration of Jennifer Nichols. So, on November 29, 1998 at St. Matthew's Cathedral, the CMW recital involved 30 participants in piano, violin, singing and duets. Composers as mentioned above whose compositions were performed, also included those of David Dahlgren, Boris Berlin, Gerhard Wuensch, W.H. Anderson, Walter McNutt, Gordon McKinnon, Nancy Telfer, Jean Coulthard, Robert Barclay, Clermont Pepin, Murray Schafer, Kenneth Nichols, Samuel Dolin, G. Davenport, Harry Somers, M. Spencer, Jacques Hetu and David Duke.

For this special occasion Dr. Kenneth Nichols of Brandon composed a piece for organ and piano. The piece entitled "Meditations on an Antiphon for St. Cecilia" was premiered at St. Matthew's Cathedral in Brandon on November 22, 1998 - St. Cecilia's Day - by Dr. Arthur Bower (organ) and Dr. Joan Miller (piano). Bravissimo!

In Canada we are indeed rich musically because of our composers, dedicated teachers and the wonderful students who perform their music. Vive la musique Canadienne!

ONTARIO

ELLEN BERRY,
ORMTA CMW
CO-ORDINATOR

The Ontario Registered Music Teachers' Association held another successful Canada Music Week™ in November 1998. Branches from across the province submitted reports which were displayed at our Annual General Meeting in Toronto in February.

Branches held special Awards Recitals, workshops featuring

Canadian composers such as Remi Bouchard and Debra Wanless, composition contests, poster and cover design contests, and Contemporary Showcase festivals. One branch also organized a Canada Music Week™ luncheon and a draw for symphony orchestra concert tickets. Another branch organized a proclamation of "Canada Music Week™" in their city by the mayor.

Our Music Writing Competition included 44 imaginative entries from Ontario students, with 23 branches and 35 teachers participating. Our adjudicator was Dr. Barrie Cabena, who selected five winning entries to enter the national level adjudication. Congratulations to all participants in the competition!

RAPPORT DE LA SEMAINE DE LA MUSIQUE CANADIENNE 1998

VIKTORIA KASUTO,
COORDINATRICE DE LA
SEMAINE DE LA MUSIQUE
CANADIENNE
CONSEIL PROVINCIAL, APMQ

Cette année la Semaine de la Musique Canadienne a débuté le 22 novembre 1998 avec une série de six concerts au Collège Marianopolis et des boutons commémoratifs ont été remis à chaque interprète.

Le chercheur et pianiste Réjean Coallier a choisi les meilleures interprétations pour un concert gala qui s'est tenu au collège REGINA ASSUMPTA le samedi, 28 novembre 1998, à 19:00 heures.



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Le concert fut suivi par une réception organisée par le Conseil Provincial de l'APMQ en l'honneur des compositeurs et nous avons été honorés par la présence du compositeur Clermont Pépin, de M. André Morneau du Centre de Musique Canadienne qui a généreusement remis des récompenses aux participants et de Mme. Nina Valery, la fille de Mme. Rose Goldblatt, qui a remis les prix de la ABourse Rose Goldblatt®. M. Coallier a eu la gentillesse de nous faire cadeau trois des disques qu'il a enregistré et ces disques ont été distribués en tirage.



Le disque compact préparé par l'APMQ en collaboration avec le Centre de Musique Canadienne et enregistré à la Chapelle Historique du Bon

Pasteur, ainsi que le disque de l'enregistrement de M. Réjean Coallier ont été présentés et ont eu beaucoup de succès. Il est possible de se procurer ce disque au CMC, à la Coop Vincent d'Indy ou en communiquant avec un des membres du conseil.



La prochaine semaine de la musique canadienne se tiendra du 21 au 28 novembre 1999. La journée des récitals sera le dimanche 21 novembre probablement au Collège Marianopolis et le gala, le samedi 27 novembre au Collège Regina Assumpta.

En conclusion, nous avons eu encore une semaine de musique canadienne qui eut un grand succès. Les musiciens et compositeurs présents ainsi que le public ont été très impressionnés par la qualité des interprétations.

QUEBEC

VIKTORIA KASUTO,
QMT CMW COORDINATOR

This year's Canada Music Week™ started on November 22, 1998 at Marianopolis College with a series of six concerts. Commemorative buttons were given to all the interpreters.

Pianist and researcher Réjean Coallier selected the best interpreters for the Gala concert which was held on November 28, 1998 at 7:00 PM at College REGINA ASSUMPTA.

The concert was followed by a reception organized for the composers and we were honoured by the presence of the composer Clermont Pépin, Mr. André Morneau from the Canadian Music Centre who was kind enough to distribute the rewards to the participants, and Ms. Nina Valery, Mrs. Rose Goldblatt's daughter, who remitted the A. Rose Goldblatt Scholarship awards. Mr. Coallier donated 3 CDs of his recordings and these were distributed by ballot.

The CD prepared by QMTA with the collaboration of the Canadian Music Centre, as well as the recordings of Mr. Réjean Coallier were presented at the

concert and had great success. It is possible to get these CDs from the CMC, the Co-op of Vincent d'Indy or through the members of the council.

The next Canada Music Week™ will be held from November 21 to 28, 1999. The Recitals Day will be the Sunday, November 21, most probably at Marianopolis College and the Gala Concert will be on Sunday, November 28 at College Regina Assumpta.

In conclusion we have had another very successful Canada Music Week™. All attending musicians, composers and public were very impressed with the quality of the interpretations.

NOVA SCOTIA

LORNA WANZEL
NSRMTA CMW CO-ORDINATOR

Three of our chapters in Nova Scotia celebrated Canada Music Week™ in 1998. The Halifax Chapter celebrated with a recital at the Maritime Conservatory of Performing Arts on Saturday, November 28th. The students performed

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John Reid, Regional Director



only Canadian compositions from the Grade 3 to Grade 10 level. The View cable vision also aired student performances during the week that had been taped earlier in the year.

During Canada Music Week™ the Dartmouth Chapter sent out a special letter to over 200 families of students performing in eight different recitals, outlining their Piano 2000 project. This project is a fund raiser for a new piano for their local library, where they hold student recitals and concerts.

The Valley Chapter held a recital on Sunday, November 22nd, and many students were able to highlight works by Canadian composers. As an added bonus, they also announced the winners of their student composition contest.

PRINCE EDWARD ISLAND

CONNIE O'BRIEN
CMW CO-ORDINATOR P.E.I./RMTA

Canada Music Week™ 1998 was a busy and exciting time for our members. Many of our students participated in two special recitals where all music performed was written by Canadian composers.

Our association also sponsors a music writing - poster (art) -

essay competition for Canada Music Week™. The intent is not only to stimulate interest in Canadian compositions but also to encourage the creative abilities of our students in media other than performance. This is the second year for this competition and the level of participation and quality of work encourages us to plan on the competition for another year.

The winners of the composition contest performed their work at the presentation of prizes held in conjunction with the Canada Music Week™ recitals. The art work was displayed at that time. One student will have his work forwarded to the national composition contest in 1999.

It was most appropriate that also in Canada Music Week™, the Canadian piano virtuoso, Marc-Andre Hamelin, came to Charlottetown as part of his Maritime Piano Six tour. His visit was sponsored by our organization. He gave a Sunday afternoon presentation, playing several pieces and fielding questions from teachers and students. That evening he gave a public recital and the next day performed for a school.

NEWFOUNDLAND

BARBARA CLARKE
NRMTA CMW CO-ORDINATOR

The NRMTA's celebrations of Canada Music Week™ included a concert of Canadian works at the Music School of MUN, and a program on CBC radio featuring young vocalists and pianists performing pieces by their favourite Canadian composers.

A special focus of the recital was the performance of the students' own work. One of those taking part was Kiersten Noel, winner of the CFMTA Music Writing Competition. Kiersten performed both the vocal and piano parts of her piece, and was accompanied on flute by Bev Lane. All the students were given mementos, which included Canada Music Week™ buttons, in thanks for their participation. For this occasion the Choral Room was decorated with many Canada Music Week™ posters, and the concert programmes duplicated this in both color and design.

The CBC presented a program of our students on both the AM and FM networks on November 22. This recital was compiled from two recording sessions, and also featured interviews discussing the merits of Canadian music with these young performers. This certainly added a distinctive charm to the radio program! The cooperation of Producer Francesca Swann was invaluable in this endeavour.

Through the interest in Canadian music, exerted by teachers of the NRMTA, the local Music Festival has had to add more classes in the Canadian Compositions category. No doubt this has sprung from our November Recital featuring only Canadian works, which has introduced so many students to Canadian composers. The CFMTA should be proud of this consequence of Canada Music Week™!



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MUSIC THE NEXT MILLENNIUM

DONNA THOMSON
ALSASK, SASK.

Congratulations to the Winnipeg Convention Committee for hosting an exciting CFMTA-FCAPM conference- Music the Next Millennium at the Hotel Fort Garry, July 6-10, 1999. As the new millennium approaches, it is appropriate to consider our past as well as the future. The keynote speakers and performers did just that.

Glen Buhr, a prominent Manitoba composer, focused on "New Music" for the next millennium. He encouraged Canadian music teachers to listen to nature, look to our aboriginal peoples and search our own souls to discover a true original Canadian music. Karin Redekopp Edwards presented an interesting lecture on the life and music of Sophia-Carmen (Sonia) Eckhardt-Gramatté (1899-1974). Sonia was raised in Europe, studying at the Paris Conservatory while Faure was the principal and Ravel, Debussy and Saint-Saens were the examiners. She was an extremely talented pianist, violinist and composer. She came to Canada in 1953 when her second husband Ferdinand Eckhardt became director of the Winnipeg Art Gallery. Karin performed excerpts from Eckhardt-Gramatté's character pieces "From My Childhood". The second part of Karin's presentation consisted of an overview of late 20th century compositions. She interspersed her comments with short excerpts from the works of Louie, Coulthard, Duke, Piazzola, Gershwin and Norton to mention a few. Her enthusiasm for contemporary works was quite contagious. Richard Turner, principal harpist with the Winnipeg Symphony Orchestra, gave us a history of the harp. Four of his students demonstrated the beautiful

sounds of the harp, playing pieces from Bach to Buhr.

Roseanne Keyes gave us some advice on how to reduce performance tensions. Frances Sanderson shared her knowledge on senior theory. Other interesting presentations included Lyndon James on Early Childhood Music; Mel Braun on Choral techniques; Kelly Demoline encouraging teachers to make use of modern technology..the computer; Ann Crosby presenting the new Piano Adventure Series.

Attending concerts for the best part of a week was a music teacher's dream come true. What a marvelous opportunity to revitalize oneself. We enjoyed the violin recital of David Stewart and his collaborative artist, Judy Kehler Siebert. Henriette Schellenberg, Winnipeg soprano, a charming and accomplished singer, delighted us with the lieder of Clara Schumann, Wagner and Wolf.

There were 6 provinces represented in the string competition-all very worthy competitors! First place...Catherine Wong from British Columbia; Second place....Lynn Kuo from Newfoundland; Third place ...Anna Genest from Nova Scotia. David Stewart and Arkadiusz Tesarczyk handled the difficult task of adjudicating.

One early morning (9:00 am) found us listening to Carlisle Wilson conduct the Winnipeg Youth Symphony Orchestra playing works of Handel, Gustav Holst and Peter Warlock. As you may have noticed, all concerts included works from the past and the late 20th century, keeping with the millennium theme.

For me, as usual, the highlights were the piano competition and the Jon Kimura

Parker Recital. Kimura Parker is such a versatile and entertaining performer. He thrilled us with a sonata of Mozart and Beethoven, a Twentieth-Century mix of Gershwin, Louie, and Chick Corea, ending with the Scherzo No. 3 of Chopin. The audience was ecstatic.

The piano competition with 7 participants was truly inspiring. The talent and dedication of these young people, their teachers and parents is truly remarkable. They were a joy to hear. For all of us from Sask., it was a very joyous occasion as Thomas Yu from Saskatoon, student of Bonnie Nicholson, was awarded First Place (\$4000), the Dorothy Buckley and Marjorie Temple Award(\$500) for Best Performance of a Canadian composition and the Marek Jablonski Award (\$500) for the Best performance of a Chopin composition. Second Place ... Hee-Jung Nam from B.C. Third Place ... Danette Dickonson ... Nfld. The repertoire of these young people is very impressive and all competitors are to be congratulated. All are winners.

Delicious receptions followed all concerts and were a great time to get together and meet our colleagues from across Canada. MRMTA celebrated their 80th Anniversary with a huge birthday cake. CFMTA executive members and guests enjoyed a sumptuous welcoming dinner at the spacious home of Verna Ross. At the opening reception for all delegates, Saxology Canada entertained us including a commissioned work by Glen Buhr, very impressive. At the closing banquet young Irish Dancers from Winnipeg kept our toes tapping.

Congratulations to MRMTA for hosting this enjoyable convention and showing us such a good time.



AN INTERVIEW WITH ANGELA CHENG



L.R. - *Let's begin with the early years. Where were you born and raised?*

A.C. - I was born in Hong Kong and I lived there until I was almost 12. At that time my mother and my sister and I emigrated to Edmonton.

L.R. - *When did your musical education begin?*

A.C. - I began playing the piano at three and a half. My mother's side of the family was quite musical. Her father had owned a store that sold traditional Chinese and Western instruments. They also had a factory that made violins, violas and cellos. My grandfather loved classical music, so all nine of his children were exposed to classical music either through the violin or the piano and all of the grandchildren were given the same opportunity.

I only have small bits of memory as a young child but I remember playing the piano at my aunt's house and looking at flash cards to identify the notes at the piano.

L.R. - *What kinds of things were you doing musically by the time you came to Canada?*

A.C. - I remember playing Mozart Sonatas, Schubert Impromptus and Haydn Sonatas. I also remember in particular a Bartok piece - "The Diary of the Fly." It was really unusual. I had not played

anything past Chopin for many years.

There is an exam system in Hong Kong that is modeled after the British system where there are only 8 grades. I did the Eighth Grade exam before I left Hong Kong. It is not as extensive with regards to technic or the amount of repertoire required.

Up until that point I had always studied with a member of my family. I started with my mother and then I was with one aunt and then the other aunt. When we first moved to Canada it was the first time that we had had to pay for piano lessons.

I remember asking my mother if I could have piano lessons and she said yes, of course, but it would no longer just be a hobby. I would have to be a little more serious and I would have to be much more dedicated to my practicing.

Because I couldn't communicate easily in English I was frustrated and piano became the one outlet that I found satisfying. I was definitely more dedicated. For a 12 year old it was a huge commitment. At first I was frustrated in school and I wasn't doing well. I had been a very good student in Hong Kong and here the only subject I was doing well in was Math. Music making was my only way of communicating with other people.

L.R. - *What were your experiences with teachers in Canada?*

A.C. - My first teacher in Edmonton was Vera Schean. She took me under her wing and insisted that in addition to piano lessons that I take music theory and history because of the exams. She also put me into a chamber music group - a

piano trio, and gave me subscription tickets to the Edmonton Symphony for Sunday Matinees.

Her husband was a violin teacher so they would put students of the same age and level together. I was teamed up with two brothers, one a violinist and one a cellist and that was our trio. Many of the rehearsals were more about giggling and they were great. I didn't realize at the time how important these experiences were. In hindsight it was quite amazing. My teacher would have informal gatherings every Sunday and we would have a chance to try things out. It was my great fortune to find this fabulous teacher when I arrived in Edmonton. That kind of nurturing is so important. I was very, very lucky that I had a teacher that wanted to help me and develop me as much as possible.

And at that time I didn't even own a piano! As a matter of fact the first time I had my own piano was when I was 17. (As you can see my background is not like most people.) I practised at the local junior high and high school that I went to. The principal allowed me to stay after classes till around 5 or 6. So I would practise for a couple of hours after school in the music room. Then at the age of 14 a good friend of my piano teacher, Brody Olsen, (he was the concert master of the Edmonton symphony and his father owned a music store in Edmonton) knew about my situation and without my asking said he would give me a little piano for free. He wouldn't allow me to buy it. We agreed that when I was ready to buy a better instrument I would give the first piano back to him. I

treasured that so much. It was the most incredible gift I could ever receive. It was a little spinet and it had the most beautiful sound and I thought it was the most beautiful thing. I kept it until I was 17. At that time I was able to purchase my own Yamaha which I still have. The generosity of the people in Edmonton was unbelievable.

I have been very lucky in all of my life - I have had wonderful teachers. After Vera Schean I went to another teacher who was the perfect teacher for me at the time.

L.R. - *When did you begin competing?*

A.C. - I arrived in Canada in September, and the next April I participated in the Kiwanis Music Festival. I had played in similar types of festivals back in Hong Kong for a couple of years. When we came to Canada my mother gave up her life in Hong Kong as a school teacher to make a better life and education for her two daughters.

I had lost my Dad when I was very young and my Mom had to work very hard. She worked in a Levi factory until just a couple of years ago.

So here I was at the Kiwanis Festival and everyone else had their mothers right there with them. And I was all by myself. She was at work with no way to get off work and so I was always the only one by myself.

I remember one time where I really didn't know what was going on. I felt very ill and I had to play in a Bach Invention Class. There were 50 to 60 kids in the class and then there were call backs for 10 or 12. Between the two performances I was really not feeling well and I had all these bumps on my face that I thought were pimples and it turned out to be measles. I don't remember if I won or not

but I got a prize of some kind. And they made a big deal about that because here I was trying to cover up my measles and still play.

L.R. - *Were competitions important to you?*

A.C. - Of course. We all need goals to practice. I am not necessarily as disciplined as some other people are. When I had a deadline, I worked and I think all of my teachers knew that so it was wonderful. It was important to do it and it gave me confidence when I did well. It gave me confidence to try the next level of things.

Of course I don't do them anymore. It was part of the process and the only way that I knew of breaking through with so many pianists around. It is one way to get noticed.

L.R. - *When did you make the decision to pursue music as a career?*

A.C. - In my Senior year in high school I had switched teachers to a wonderful teacher at the University of Alberta, Ernesto Lejano. A very good friend, Winnie Yiu, who is still one of my best friends in Canada, was a student of his. We spent the summer in Banff together and she was so taken with her teacher I decided it was time for a switch. He is a very passionate musician and he helped me develop in that area. It was really the right teacher at the right time. I studied with him during my senior year. At this time I did not really have intention the of making this my life. I knew I would always love it but in my senior year in high school I was doing well in school. While English was still a bit of a struggle, all the sciences, maths and calculus were going very well and so I was training myself to become a doctor and planned to enter into pre-med at the university. But Dr. Lejano was really

incredible, so in love with music and really got me excited about it. He finally talked to me and told me that I had something really special and if I went into medicine and then later decided I wanted to go into music it would be too late. If I tried music and decided it was not what I wanted I could always go into medicine and study to become a doctor. That made sense to me at the time. You can't put music on hold for a couple of years.

So I agreed and took all the music classes but my one elective I took calculus just in case. But of course the more I learned the more I realized this is what I wanted to do.


L.R. - *Where did you pursue your university music studies?*

A.C. - I spent three years at the University of Alberta and then at the beginning of my third year an incredible woman by the name of Anne Burrows decided I needed to see the world - not to be so comfortable in Edmonton but to find out what music in the real world was like. So she bought me a plane ticket and one of her friends gave me a set of luggage and they sent me to New York in September. They arranged a private audition with Sascha Gorodnitzki who was on the faculty of the Julliard School. They gave me the money for the lessons and the audition and arranged a place for me to stay in Manhattan. Mr. Gorodnitzki was very, very kind and said, yes, he would accept me as his student but it was too late to come to school that year because classes had already begun. He said he could teach me privately for a year and then I could come to school. So I returned to Edmonton and told Anne that and she asked how much the lessons were. They were around \$95.00 a lesson in 1979 plus I would need a place to live. It just was






not financially feasible. There just wasn't that kind of money. So we wrote back and said we needed time to prepare. In the meantime, Anne, along with my friend Winnie Yiu, and a couple of other friends, formed a foundation - The Angela Cheng Foundation and through bake sales, bingos and raffles they tried to raise money for me to go to Juilliard. I also auditioned for Canada Council and they gave me a grant. So in the end I didn't need the foundation money as the Canada Council paid for my education. What the foundation did was help me in my summers. In my first summer away I went to Aspen. Can you see how incredibly lucky I am - here is a girl that is a little bit talented and all these people are trying to develop it and nurture it as much as they can.



So I transferred my degree to Juilliard. I spent two years there working with Gorodnitzki and then after that I decided to do my master's with Menahem Pressler at Indiana University.



Mr. Gorodnitzki was wonderful but I wasn't quite as independent as I should have been. I wasn't mature enough to work on my own. I needed more guidance at that stage in my development. I found that life in Manhattan was just too hectic for me compared to life in Edmonton. I chose to work with Mr. Pressler and he was exactly what I needed. I spent the next 7 years of my life in Indiana. I owe practically my whole life to Mr. Pressler. He is incredibly inspiring and encouraging and really helped to mold the way I feel and think about music. He will always be my greatest inspiration.



I completed my master's while at Indiana and I started taking courses for my doctorate but it is probably the longest and most difficult program in

all of North America. Their requirements are very stringent. I tried being in school full time but at that time I was preparing for international competition so I couldn't pursue the course work because I needed time to practise.

L.R. - *What International Competitions did you compete in?*

A.C. - The first few were in the States. One was the Gina Bachauer Competition in 1984, and then I won the University of Maryland International Piano Competition also in 1984 (It has since been renamed the William Kapell Gurto Competition). In 1986 I went to Israel and competed in the Arthur Rubenstein Competition where I was one of the two gold medalists. In 1987 I won the CBC Young Performers Competition and also the Mac M. Whitaker Competition in St. Louis. That was a very important one because it awarded me with artist management in New York City.

Music Schools are wonderful but they don't teach you how to go beyond the learning. When you have won a competition, then what? You need to have someone help promote you or help organize and shape your career. Part of the prize was to be with the Thea Dispeker Agency for a year and I went to New York to meet the manager. She suggested I sign for three years as she had already heard about me through other people.

Then in 1988 I won the Montreal International Piano Competition. That was really thrilling for me, especially being the first Canadian to do this. Because my manager was there, she helped open many doors. Then she left the agency and Michel Schmidt was promoted into her position. She is still my manager and I feel very fortunate to have her. Not only

is she a wonderful person, she also knows the repertoire. I remember she told me I had to learn the Ravel G Major Concerto in 3 weeks and phoned me every few days to ask how things were coming along. I remember one day she asked how the Perpetual Motion passage in the third movement was going. It shocked me because some managers don't know anything about music, but she does. On top of that she is a real human being.

I still remember in 1994 when I did a tour with l'Orchestra Metropolitan de Montreal. It was a tour in which I was to play the Tchaikovsky Concerto 6 times, in 8 days. I had two days off and the sponsor came back and said they found another concert on one of the off days. Would I do it for an additional fee? My manager called and asked me what I thought. As it was the same piece I thought I could do it. Of course my manager would make money off of this extra concert but her response was, "Don't you need a day off? You are not a machine!" I realized that I could use a day off but it struck me that she was thinking of me as a person, not a little money machine that would make her a commission for the concert. I was very touched by that and I feel very lucky, because not all managers are like that.

L.R. - *How did you find the move from being a student to the life of the professional musician?*

A.C. - I had the desire but I didn't feel that I was strong enough or had the courage to go to New York and knock on managers' doors and say, "Please sign me on - I am wonderful". I am just not that kind of person. I don't promote myself well. My love of it is just playing and of course I love playing in public. But I am not

a person that can manage myself. I can organize my time but as far as promoting myself, it is not something I am comfortable with. I need help. To find this kind of help you do need to make the appointments and talk to different managers to see if they will take you on. I don't think I could have done it.

So here I was so fortunate to have done a competition where part of the prize was not just money and some concerts but gave me a contract with a manager. That kind of landed in my lap and I am so lucky.

L.R. - *Was the experience of touring when you won the Young Artist Competition in 1978 important in finding out what it was like to be giving concerts on the road?*

A.C. - Absolutely! It was my first time traveling and giving so many concerts in succession. I wasn't the sole winner that year. I was tied with a singer, which was also fortunate because I was able to travel with someone which made it less frightening and I had the companionship of someone on the road.

L.R. - *What kind of music do you like to perform the best?*

A.C. - There are so many different styles and I love them all. It is very hard for me to say.

I do a mix of solo recitals and concertos but most of the performances are concertos with orchestra. I also play some solo recitals and chamber music, which is really nice balance. They all require different kinds of things. In the repertoire for the piano we are so blessed that there is so much music.

L.R. - *What is the biggest challenge in playing concertos with many different orchestras?*

A.C. - To play with different orchestras one must be flexible and open to different ideas. As pianists we spend so much time

alone in our practice time and that is the wonderful thing about playing with orchestras and playing chamber music. You are making music with someone else. You have to be flexible, you have to listen, you have to adapt, and do it fairly quickly. People who are more open to new ideas are more successful in those types of situations. There is no one way of looking at music. I happen to believe that there is a way that I prefer to do it myself but I am willing to try different things. If I try it and I think it is better then I am quite willing to change, but if I feel strongly that my way is better, I will try to discuss it with the conductor to see if maybe he would try it my way. It is all about give and take and making music. Music is not permanent. It is an art that is fluid and should be spontaneous. No two performances should ever be exactly the same. You should be reacting to the moment and that is what makes it so exciting.

If you play a performance and say "That is exactly the way I want to hear it," and it stays the same 10 years from now, where is the excitement in that. You want to be able to grow with your music and mature with your art. That is why I fell in love with music.

L.R. - *Do you do recordings? And if you do, why?*

A.C. - Yes, I do, but I haven't done a lot. I have done 4, the last one being released this fall.

It is interesting to have a record of what you feel at one point in your life. That is why it is interesting to look at artists like Brendal or Arau who have made recordings of the same pieces at different points in their lives. Listening to the differences is remarkable. I am not against that.

L.R. - *What advice would you give to other young aspiring musicians?*

A.C. - You really have to be true to yourself because unfortunately there are so many competitions and you can get swayed easily. If you know a particular person is judging and there is a recording of the piece that you are playing that they have made, the temptation may be to try to play the piece just like him or her to make sure they pick you. That is very dangerous because you have to find your own voice, you have to be your own person. If you don't win a competition, be disappointed but don't be destroyed.

We are sensitive people because we are artists, so while it is good to be sensitive you have to realize that these are all subjective observations. There is no right or wrong. It is what we feel and what we prefer. If you love it and can't live without it and this is going to be your life, then go for it.

But if you can live without it and make it kind of a part-time thing, then it is probably not the thing for you. It is a tough road and it gives you some of the greatest highs and some of the lowest lows. When somebody doesn't like my playing I feel they don't like me because it is me who is playing - it is part of me. So it is hard to say it is just my work and I don't really care about it. I do care, but we do live in a free world. No one is going to come and say "Angela cannot play Mozart anymore!"

It is art and we are so blessed to have so much music.

It can't heal anyone like a doctor can but maybe it can uplift your spirit, your soul and make either yourself as the player or the audience forget their day to day life for just a brief moment. To be uplifted by



music that is obviously inspired by God -- there is something very special and divine about all of this. To be able to be transported into another world, I think that is the greatest gift. It is a great privilege to be a musician and to be able to do this for a living.

L.R. - *Would you make the same choice of careers again?*

A.C. - Yes, for myself absolutely. But now I have young children and people have asked me, "Are they going to be pianists when they start on a musical instrument? As a parent it is hard to decide. My husband is also a pianist. If they ask for it I will definitely give them all the opportunities but I will not force it on them. You want to protect them from the potential hurt that can happen. You know that it can be the most incredible thing but they could have great disappointment. You don't want your children to go through that kind of thing.

I have seen so many stage mothers pushing and pushing. My mother never pushed me. It was always something that came from me. I feel that I came from a very healthy background that way. The pressures I felt were only pressures I put on myself. I didn't have the pressures from other people and I don't think it is healthy the other way. If either of my children wants to go on and play, of course I will help them and nurture them.

L.R. - *What about your teaching?*

A.C. - Yes. I am part time on the faculty of the Oberlin Conservatory. Teaching is a very important part of my life. I enjoy traveling and I enjoy playing but I feel that teaching is also important. I have had fabulous teachers all of my life and I feel it is important to pass it along to the next generation.

On top of that I learn a lot from my teaching. In trying to help them with their technical or musical problems it clarifies it for myself. So it is not completely selfless. It is also partly selfish. I have had wonderful students who are all talented at different levels and devoted and so I really enjoy it.

Seven students, which is what I usually have, plus about 60 concerts in the year, plus two children make it a huge plate right now. My children are 3 1/2 and 1 1/2 and my mother is living with us. These are her first grandchildren so she retired and decided to come and help out by living with us.

We have just joined Oberlin Conservatory, which is outside Cleveland, this fall. My husband, Alvin Chow, who is also a pianist, will be teaching full-time and I will be teaching half-time. We are really excited, as it is one of the great music schools in the world and we feel very honored to be part of the faculty.

L.R. - *What part does The Piano Six play in your career?*

A.C. - Janina Fialkowska, the person who came up with the idea, contacted me about 4 years ago, wondering if I would be willing to be part of this project. The project offers concerts to smaller communities that couldn't afford it otherwise at much reduced rates, basically an honorarium plus expenses. Every year each of us gives a 10 day period where we are willing to go into small communities and play recitals. Also possibly go into the schools and play small concerts, just to keep music alive.

When asked I said yes right away, for a couple of reasons. I feel it is a great idea and I have always felt a little bit guilty living in the United States because Canada has helped me so much. I think if my mother

had emigrated to the States instead of to Edmonton I am not sure that I would be still playing the piano, because I had help not only from the Canada Council later on but I also had help from Alberta Culture to help pay for my lessons. Financially they helped me so much at that time, not to mention the concerts I have in Canada right now, because I am a Canadian Artist. I always feel indebted to Canada for helping me to develop my music. But because my husband, who is also a pianist, is American, he would find it difficult to work in Canada, because many of the positions stipulate Canadian preferred.

We are very lucky to be able to find work at the same school and it has not been possible in Canada. So, while I have always felt a little guilty for being away this is one small way of giving back.

On top of that, when Janina told me who was part of this project - Andre Laplante, Jon Kimura Parker, Angela Hewitt, Marc Andre Lemelin, - these were all my idols that I had grown up with. I was so thrilled to be asked to be involved in a project with these people who were superstars for me when I was a kid. We did get together when the project was launched and gave a combined concert. Normally we do our concerts separately but we do these galas to help orchestras out as so many are having troubles. So we have gotten together for three concerts and have had time to spend together and I just sit there in awe of all of them and try to absorb as much as I can. It has been a lot of fun.

Interview conducted in February 1999 by Lore Ruschiensky, Canada Music Week™ Co-ordinator.



November 21 - 28, 1999

COMPOSERS' DAY

The Tenth Anniversary Composers' Day took place on July 17 at the annual Victoria Piano Summer School (VPSS).

Co-Directors Susan de Burgh and Arne Sahlen commission a Canadian composer each year for a day-long celebration of Canadian music. Dr. Murray Adaskin, Dr. Jean Coulthard, Stephen Brown, Jean Ethridge, Patrick Godfrey, Joan Hansen, Linda Niamath, Lorna Paterson, Imant Raminsh, and Ernst Schneider have taken part in the past.

This year, Dr. Dale Reubart composed Muffin's Lullaby, Witches' Holiday, and Birthday Toccata. He also adjudicated 60 entries from across Western Canada in the annual Jean Coulthard Composing Competition.

The day began with Dr. Reubart's talk on "Self-Discovery Through Composition," and the premieres of his new works by VPSS students. Then the Coulthard Competition winners were announced, as follows:

8-&-under: Saara Oinowen, Koksilah BC (teacher: Beverly Halasz)

Honourable Mention: Naomi Fuglem (Pam Smirl)

9-12 years: Johanna Bik-Kei Lam, Victoria BC (Linda Low, Crystal Wiksyk)

H.M.: Kristine Barclay, Biggar SK (Peggy L'Hoar)

Alisya DoSouto, Victoria BC (Pam Smirl)

Misha Meagley, Salt Spring Island BC (Melissa Fisher)

13-17 years: Michael Onwood, Ladysmith BC (Stephen Brown)

H.M.: Nicole Stenerson, Sonningdale SK (Peggy L'Hoar)

Tim Plait, Kimberley, BC (Arne Sahlen)

18-&-over: Cassandra Linnet Miller, Victoria BC

(Christopher Butterfield)

H.M.: Charles Dool, Victoria B.C. (David Clenman)

- 2 entries, each given H.M. Aaron Hryciw, Edmonton AB

(Theresa Hryciw)

Stephen Parton, Nanaimo BC (Jan Green)

The awards include gift certificates to Ward Music; also paid commissions to compose new works, a rare privilege for students.

The Composers' Day Student Recital of Canadian works took place at 2:30 pm. To mark the Tenth Anniversary Composers' Day, VPSS Faculty and guest artists gave a Celebration Concert that evening.



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Composers' Day is sponsored in part by the Murray Adaskin Fund for Young Composers. One of Canada's most famous composers, Murray Adaskin takes a special interest in young musicians. In 1992, he donated his fees as Commissioned Composer and Competition Adjudicator to set up the Adaskin Fund.

For this its 17th Annual session, the VPSS attracted 104 students of all ages - including 43 adults. They came from all over B.C., several Alberta communities, the U.S., and Hong Kong. The intense three-week session wound up on Friday, July 23 with a Summer School Showcase of student performances.

Phone 250-381-6833, fax 250-386-5311 or e-mail vpss@cyberlink.bc.ca for information about next year's Composers' Day, Jean Coulthard Composing Competition, or Victoria Piano Summer School.



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mail is free in Canada! The libraries also hold extensive collections of recordings of music written by Canadians. Journalists and students will find our collections of books, clippings, concert programmes, notes and reviews to be invaluable resources on Canadian composers and their works.

The CMC provides many other valuable services to the Canadian musical community. CMC branches sell manuscript paper, recordings of contemporary Canadian music

on its own Centrediscs label as well as other labels, and sell and rent scores and parts. The CMC web site, located at www.culturenet.ca/cmc, provides access to the complete CMC catalogue of scores and recordings, brief composer biographies, and contact information including addresses, phone numbers and e-mail addresses, and links to other new music sites world-wide. The radio show "The Canadian Music Centre Presents", broadcast from the University of Calgary and hosted by John

November 21 - 28, 1999

Reid, is also accessible through the internet and can be heard every Tuesday morning world wide at www.cjsw.com from 9 to 10 a.m. M.S.T.

The Canadian Music Centre is an independent, not-for-profit organization that is funded by both public and private benefactors. Please feel free to contact Prairie Regional Director John Reid regarding any of the CMC's services at (403) 220-7403, or by e-mail at cmc@ucalgary.ca.

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SELF PUBLISHING IN CANADA

BY DEBRA WANLESS

Twentieth century technology has given the modern writer and composer the opportunity to publish his or her own work easily, efficiently and economically.

However, marketing is still the greatest single problem that the self-published author or composer encounters. For years the Canadian music market has been flooded by American products but Canadian teachers and musicians are now fighting back, seeking out and demanding the use of Canadian materials. It is with this demand and programs like Canada Music Week™ that Canadian talent is finally being allowed to shine.

Many composers choose to remain self published, thereby retaining all of the rights and artistic control over their work. Unfortunately, too many have been forced to abandon their products due to problems with distribution and marketing costs. Julyn Music Publications is forging new territory by assisting self published authors and composers in a cooperative distribution format. Julyn was established in 1992 by Debra Wanless to publish her piano solos and ensembles for the young pianist. Recognizing that Canadian compositions for the young pianist, especially ensembles, were extremely few in number and with the growing interest in Canadian content, Wanless published her first collection, "Just for Kids" in 1992.

Her works have since appeared on festival lists and at recitals across Canada and have been selected for inclusion in

Conservatory Canada's New Millennium Series.

As these works grew in popularity so did the questions and contacts of other composers. Julyn has since grown into a cooperative distributor for fourteen other writers and composers. Although it is easy and rewarding to self publish, the cost of advertising as a individual is a deterrent. The second greatest issue is the availability of self published works, how and where to find it. Many stores want to keep their number of accounts to a minimum and find dealing with numerous individuals time consuming and costly. All contributors to Julyn share in the cost of advertising in the Julyn catalogue, trade tables and all other form of advertising, collectively making it possible to compete in the larger market. For a few hundred dollars annually, the contributors are able to advertise on an national scale, a service that individually would have easily cost thousands. Probably, an even greater advantage is that the contributors material is listed under a larger catalogue making the availability to the consumer and retailer easier and more efficient.

Self published writers and composers need to test their products and the market carefully. For every success story there are also failures. The product may be a terrific item but consider the cost of production, will the consumer purchase it and if so, in what kind of quantities and finally do these factors allow for a profit margin? Julyn contributors offer promotional workshops on their product and at the same time share the other catalogue products, offering stores and organizations the opportunity to not only meet living Canadian composers but to provide a hands on situation with the product. Julyn is truly the musical adage of "strength in numbers", the banding together of Canadian talent, to be shared with other musicians and provide a strong Canadian musical heritage and economy for the future Canadian musician.

To learn more about Julyn Music Publications contact us at 1-800-310-5261; 1-519-343-5724; fax 1-519-343-2141; email : wanless@freespace.net.

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ARMTA'S OUTREACH PROGRAM

PATTI MCAVOY,
CONVENER - CMW
EDMONTON BRANCH

I became involved in the Canada Music Week™ Outreach Program three years ago. Up until that time, I am now ashamed to say I knew little about Canadian Music.

This program has made me more aware of our Canadian composers. It has encouraged me to seek out and present my students with new exciting current and "cultural" repertoire. More importantly, it has given my students and myself the opportunity to share these unique compositions with school children in our community. By doing this we hope to promote an appreciation and love of our Canadian composers and their works.

I have been fortunate to have had the support of the administrative and music staff of Muriel Martin elementary School in St. Albert, Alberta. With their help this program has been a great success. For the past two years, the music teachers have even gone so far as to include our program as part of the grade four study of Canada.

Each year I endeavor to offer a new dimension to my program. In 1998 I chose to focus entirely on the music of Joyce Pinkney, a current Edmonton composer. Joyce very kindly agreed to attend our November recital and, needless to say, we were all thrilled to have her. Just imagine, a real, live composer in our midst; sharing her ideas and thoughts, answering questions and even

sharing new compositions. What an opportunity for the students. They were delighted!

Following our recital the students wrote essays about what they learned about Canadian music and what Canadian music meant to them. With the support of the Edmonton symphony, the Edmonton Opera, Oliver Music, Gordon Price Music and Innovations Music, we were able to present awards of tickets to concerts to deserving students.

This is truly a wonderful program made so by the efforts of many. My students and myself enjoy "playing" our part. I now find myself thinking, when picking repertoire, "We've got our classical, our baroque ... now let's see about something Canadian!"



THE FOLLOWING IS A WINNING ESSAY FROM THIS YEAR'S OUTREACH PROGRAM

MUSIC ESSAY

BY BRYAN GIEBELHAUS

I really enjoyed the neat songs that were played at the celebration of Canada Music Week™ at Muriel Martin School. The pieces were composed by an interesting lady from Edmonton by the name of Mrs. Joyce Pinckney.

One of my favorite pieces was "Surfing the Net". I liked it because it sounds like people are sending a message on the computer. I like to play on the computer and it reminds me of the sounds the computer and the internet make. It also sounds like how I feel when I'm sending an e-mail message.

Another one of my favorite pieces was "Bees in Lavender". I liked this song because it sounds like a bee is going really fast when the music is going fast and when the music is going slow the bee is going slow. I think it's neat that the composer made this song from a children's nursery rhyme.

I think Canadian music is important because it shows Canadian style and imagination. It also shows children that they could be a Canadian composer too!





CANADIAN FEDERATION OF MUSIC FESTIVALS

NATIONAL MUSIC FESTIVAL

NATIONAL MUSIC FESTIVAL OF CANADA

A few years ago the National Music Festival lost its funding which had been provided by the Imperial Bank of Commerce for over twenty-five years. Since that time the Federation of Canadian Music Festivals has been actively seeking new sources of corporate funding. While they have been quite successful in attracting extensive media sponsorship and promotion, their efforts have not yet resulted in finding a new corporate sponsor. One of the main difficulties in this regard is the lack of on-going support offered by the Federal Government. Their commitment and financial support assistance would help immensely in negotiations with potential sponsors.

Heritage Canada did provide some financial assistance to the National Music Festival held in Ottawa in 1998. This year, assistance for the National Music Festival being held in Winnipeg was refused by both Heritage Canada and

the Millenium Fund. After an intense lobbying campaign to the Prime Minister, Federal Government MP's, Cabinet Ministers, and Senators on the part of members of the Federation and its friends, this decision was reversed and Heritage Canada agreed to provide the same financial assistance to this year's Festival in Winnipeg as was provided in 1998. The remainder of the funds for this year's festival came from one-time, private donations, primarily in the Winnipeg area.

In her letter to the Federation, Ms. Copps refers to the assistance as a "final contribution". In its initial letter to Heritage, the Federation had requested ongoing assistance for five years to complement anticipated corporate sponsorship. During this period the Federation would develop some form of endowment fund which would finance the National Festival in the future. This request was denied by

Heritage stating it had no such ongoing programs.

Music Festivals across the country are important vehicles for the musical development of our students. It is essential that as an organization that utilizes the benefits festivals offer, we support the festival at the National level.

To show your support, copy this letter for your own use, pass it along to parents of your students and anyone else that has a vested interest in the continuation of this important event in Canadian music and send it to your MP at his/her constituency office. Or letters can be sent to his/her office at the House of Commons The latter address is:

(Name of MP)
House of Commons
Ottawa, Ontario
K1A 0A6

Keep in mind that letters sent to the House of Commons do not require postage.

LETTER WRITING CAMPAIGNS DO WORK
- PLEASE DO YOUR PART.

November 21 - 28, 1999

Dear _____

As one of 3400 registered music teachers in Canada, I am requesting your support on a matter of extreme importance to both the youth of Canada and our Canadian culture.

Each year there are about 200 local, competitive classical music festivals held in small towns and large cities all across Canada. In many cases these festivals provide the only opportunity for some 750,000 music students to display the results of many hours of practice and hard work. In addition, many of these students are provided the opportunity to compete for hundreds of thousands of dollars in scholarships. The final competitive step for these young musicians is the National Music Festival, a gathering of the best young classical musicians this country has to offer. These festivals are all organized and operated by 14,000 volunteers. When you combine teachers, accompanists, family members and friends, the festival movement directly affects over 4,000,000 people in Canada!

The festival movement, and the National Music Festival specifically, has been the springboard for the careers of many internationally known Canadian musicians. Richard Margison, Tracy Dahl, Lyne Fortin, Martin Beaver, and Jamie Parker are but a few of the many alumni of the National Music Festival who are recognized the world over.

Canadian music festivals have been a part of our heritage since the turn of the century. It is each student's dream to some day represent his or her province at the National Music Festival. That's a dream we cannot let die. The National Festival is truly a pan-Canadian musical competition, open to every Canadian student in French or English regardless of their social, ethnic, or economic background, their race, religion, creed, or colour, or their physical abilities.

Now, the National Music Festival is in danger of disappearing. Thankfully, the Department of Canadian Heritage has provided some financial assistance for the past two years while the Federation of Canadian Music Festivals searches for a new corporate sponsor for the National Festival. But they have stated such financial help will not continue. Without that Federal Government help and support, obtaining corporate sponsorship will be extremely difficult, if not impossible.

It is imperative that such Federal Government financial assistance become ongoing to protect and preserve the musical education this festival provides. The Federal Government must recognize the important role this event plays in the education of Canada's youth and the contribution it makes to the culture of this country as a whole. Such support is more than simply providing funds. It is a sound investment in our future.

The end of the National Music Festival is unthinkable and would be a devastating loss to our Canadian culture and our youth. We simply cannot allow that to happen. As a music teacher and a Canadian, I urge you to take whatever measures you can to ensure the Federal Government provides continuing financial assistance to the Federation of Canadian Music Festivals to carry on this vital part of our Canadian heritage and culture.

Sincerely,



THE DIAMOND JUBILEE COLLECTION

A REVIEW

KEN NICHOLS
PROFESSOR EMERITUS, SCHOOL
OF MUSIC, BRANDON
UNIVERSITY
NICHOLS@BRANDONU.

The CFMTA/FCAPM has long been a leading force in the promotion of Canadian music through its promotion of Canada Music Week™ every November, and the annual national Music Writing Competition for students. It was natural, then, for the organization to celebrate its Jubilee year in 1997 by the publication of a collection of compositions by Registered Music Teachers themselves. Undertaken by the Special Projects committee of the CFMTA executive, headed by then President Hugheen Ferguson, a jury of prominent musicians selected thirty piano compositions submitted from all across Canada. The result was the DIAMOND JUBILEE COLLECTION, a single volume anthology published by Waterloo Music. Accompanying this collection is the TEACHER'S GUIDE, written by Hugheen Ferguson and Valerie Lloyd Watts, also published by Waterloo. Valerie recorded the set in the Glen Gould studio of the CBC. This high quality recording, combined with the TEACHER'S GUIDE, offers an illuminating insight into this wonderfully varied set. All of the contributors are busy music teachers, and many are also involved in church music, choral conducting, adjudicating and the like.

The Guide features short biographies of each composer, often accompanied by a few

enlightening comments by the composer on their own composition. The compositional craft displayed in these pieces comes as no surprise. Many contributors have formally studied composition in addition to their applied studies. The composers include both artists at the beginning of their careers and those who are well established. The pieces range from the quite tonal to the proto-dodecaphonic, and all shades in between. All have descriptive titles, which are borne out in the music. The collection is divided into three parts according to difficulty: part one, Grades 1-3, is comprised of fifteen pieces; part two, Grades 4-6, has six pieces; and part three, Grades 7-10, has 8 pieces. The Guide looks at each composition, first from the Musical standpoint, then the Technical one. As the Guide covers those aspects of each piece, this essay will touch briefly on the compositional structure of each piece.

Judith Snowdon's "Adults" kicks off the volume and the Grades 1-3 group. A crisp, energetic piece featuring chromatic melodic tetrachords anchored by major chords in non-diatonic relationships, Judy portrays how we frazzled adults might appear to children on a bad day. She has also written a delightful poem to go with it. Beverly Porter's "Chromatic Rag" anchors her piece with chromatic tetrachords too, which flow into syncopated melodic rhythms over an ostinato bass. The piece ends humorously with an idiomatic ending, including the flattened seventh. "Peggy's Polka" by

Karin Plato-Mastroianni, is cast in a popular form as well. Karin's interest in jazz is wedded to this Polka by its jovial melodic syncopations, accompanied by a driving stride bass. "Games My Parents Taught Me" by Paul Bagley, is also a playful piece, opening with a cheerful solo melody featuring the interval of the fourth. This is picked up in the next section by means of a left hand ostinato over which a chromatic pentachord is developed. The quartal ostinato is later transformed to accompany a short quotation from "London Bridge—".

Modal scales or modal mixtures are a feature of several pieces in the first group. The late Leonard Issacs' composition, "Piece for my Baby", was written for one of his wife's piano students. A rocking bass line colours a simple melody by playing between the major and minor sixth degrees of the scale. At a critical point, the composer turns the modal minor third into a raised second to move to the major third of the scale, elegant in its economy. "Inuit Lullaby", by Joanne Bender, opens with a haunting melody in the Phrygian mode on D, later developing it in the left hand in the same mode, but now on A. To make the modulation, Joanne treats the flat II chord of D Phrygian, (Eb), as a lead up to flat II of A Phrygian, (Bb). A pleasing denouement occurs at the end wherein the two tonic chords, A and D, missing their thirds, close the piece in a V-I cadence. D. Norma Ferguson's "All Alone" lies completely within

the diatonic mode of A Aeolian. Interestingly, the composer withholds the upper tetrachord of the melody until the very last line of the piece. For contrast, Norma allows the performer to attack the middle section, which features descending repeated, white-note cluster chords resolving into inverted seventh chords, with vigour. The most complex "modal" piece in the first set is Ernst Schneider's evocative "Berceuse", which is built from a mosaic of juxtaposed modal scale fragments, each lasting, one or two measures, and finely threaded together by carefully controlled common tones. Beginning with a pentatonic subset of an octatonic scale on Bb, the piece moves through plagal forms of the major and natural minor scales, to traditional pentatonic scales ranging from the sharp segment of the circle of fifths through the natural, and ending on the flat segment, completing the circle.

Whole tone scales form the structural background of two pieces in the first part. "Spider's Web", by Linda Niamath, uses a minimum of notes to weave its magic spell. A hypnotic whole-tone ostinato of even quarter notes anchored on D supports a sustained melody on C, broken only by periodic deflections of a grace note or a quick leap up of a third and back. A surprise chord at the end marks the sudden demise of the spider's prey. "Starfish at Night", by Anne Crosby, combines a whole tone scale on C, using white notes in the left hand against black notes in the right in short melodic gestures. Framing this tone picture are luminescent, unmeasured glissandi on the black keys only which introduces some dissonance into the static

soundscape. Measured glissandi feature prominently in "Moon Through the Window" by Stella Goud. After a searching opening of traveling open fifths underneath white-note glissandi in the high register of the piano, the middle part features broken fourths and fifths in the high register for added colour.

Michelle Verkuyf's exotic "The Lonely Camel" features an Arabian scale with two augmented seconds. The composer features these intervals, as well as the augmented fourth between the subdominant and tonic, in a long, mysterious and wide ranging melody over a low E pedal. "Chinese Kites" by Gem Fitch suggests to the listener a display of colourful Oriental pagentry, using just the treble clef and rapid bursts of rhythms between the hands. The scale used is the traditional black note Pentatonic. The piece ends with a delicate upward glissando.


"Misty Mirror" by Boyd McDonald, was written in honour of a beloved family feline. The most aloof piece of the first set, "Misty" contains ongoing mirror canons alternating between the hands. The chromatic pitch canons are strict throughout the piece, but the rhythms are periodically adjusted in one voice or other to accommodate the change of "leader". The Grade 1-3 section is rounded out by a boisterous piece called "Extremity No.10", by Stephen Brown. As the title implies, the outer reaches of the piano are tested here in a refreshingly superior war dance.

"Little Drum" by the late Reginald Bedford, initiates the Grades 4-6 section. Tonal in idiom, it uses crisp plagal chord progressions to accompany a rhythmic ostinato that runs throughout the piece. Entirely

in C major, harmonic variety is introduced near the end by descending diatonic triads a third apart, and by non-diatonic flat VI to major IV progressions. "Luminescence" by Mary Gardiner is a study in tonal colour, dynamic contrasts, and spatial notation. Four-note chords, saturated in thirds but with one dissonant minor ninth and one Perfect fourth, anchor the piece, interspersed by widely spaced arpeggios, rapidly articulated gruppettas or repeated notes, plus unordered interval patterns. Interval successions are systematic in a highly chromatic environment. Anita Perry pays homage to Chopin in her "Nocturne" by quoting the opening of his posthumous op.72, no.1 Nocturne in E minor. Now in g minor, the opening left hand figuration is continued through the entire composition in harmonic progressions of chromatic third relationships. Rising above this is a long, melancholy melodic line.

"Jumping Beans" is a brisk toccata by composer and publisher Roberta Stephens. The piece features broken staccato perfect fifths or fourths, often linked by thirds and using the natural minor scale on A. For contrast, the middle section features a melody of solid perfect fourths accompanied by predominately quintal intervals, similar to the opening in configuration (broken), but augmented in rhythmic values. "Elephant's Elegy", by Eva Marek, is a finely balanced composition featuring a plaintive melody in the left hand, later taken up by the right. In C sharp minor, the piece opens with the tonic 6/4 alternating with the inverted vii chord, but spelled unconventionally. The composer, while continuing to






develop the opening melodic material in the middle part, picks up on the inverted dominant-to-tonic idea, at the same time expanding the tonal field by exploring non-diatonic areas in a descending sequence. Eva's approach to the reprise in C sharp minor, though precarious, works! Remi Bouchard's "To become a Melody" aside from being a beautiful piece, is a study in melodic development. The composer first gives us, by way of an introduction, the structural backbone of the tune, a descending major seventh chord on G. From there, Remi adds a note to each tone of the seventh chord everytime it is repeated. At the point where the melody is fully revealed, the composer begins to strip away the embellishments, until only the melodic frame is once again heard.



The exuberant "Barn Dance" by Cameron Watson initiates the third and final section of the Jubilee Collection. Using the open fifths of the fiddle as an opening gesture, "Barn Dance" swings into a vigorous dance piece, developing the interval of the fifth both melodically and harmonically. Two main themes emerge, the first serving as a formal reprise upon its return. Notable, here, is the skill with which the composer quickly and smoothly moves from one segment of the circle of fifths to the next, often encompassing the total chromatic in a span of two measures through the use of enharmonic equivalents.



The next piece, "Meditation", by William Moore, treads the delicate line between the use of diatonic seventh chords, added tones, and quartal harmony. In this poignant piece, the composer sets up an ambiguous chordal

relationship between Bb Major seventh and Eb Major ninth with an added sixth. Is it in Bb or Eb? The key signature is two flats, but the Ab chord appears a bit later only to dissolve into D minor cadence. Bb Major seventh is not traditionally a dominant seventh chord; rather, it contains two perfect fifths as does the Eb chord. But the Eb chord comes closest to being a pure quartal chord, with only Bb missing in the projection of fifths (Eb, [Bb], F, C, G). After a Schumannesque contrapuntal middle part, the composer reprises the opening gesture, then solves the riddle by ending clearly in Eb. "Mobile", by Lorna Paterson, aside from being an exhilarating piece to listen to or play, shows a student how a composition can be developed using compact interval cells. The piece is driven by a tightly knit motive of seven 16th notes, using the pitches (Ab, B, C). This set is paired off against a similar set, first heard in the right hand (D, E, F), which is soon expanded to (D, E, Ab) and (D, E, Bb). Both the latter, as it turns out, have the same interval content, and feature the second plus the tri-tone. These sets, in various transpositions and inversions, dominate the piece, and can be observed as sub-sets of longer motives and even as vertical sonorities.

"Clockworks", by Kevin Thompson, compliments Judith Snowdon's "Adults" in that here the composer conveys how a frazzled adult feels, rather than how the adult is perceived by a child. Kevin has provided a detailed analysis of his piece in the Guide, pointing out the main themes and sections of the piece. The composition is a study in in superimposed meters; 6/8 versus 3/4. Added to this are many syncopations

by way of accents, creating a free-wheeling rhythmic texture moving back and forth between the meters or operating concurrently. In his own words, Gordon Rumson's "Five Tone Waltz" uses just five notes (C, F, G, A, B) to produce a simple magical haze. This composition is a study in economy of material. All five pitches are set out in the waltz-like accompaniment within the bar for most of the piece. The melody however, first appearing in m.6, reveals the five tones only gradually in a high, delicate voice.

In sharp contrast to this is Violet Archer's "Prelude No.6." An explosive, dramatic Rhapsodie, the angst of the melodic tritone, coupled with the minor or major second (D, D#, Fx, G#) or (C#, F, G) dominate the sonority of the piece, both melodically and harmonically. Arpeggios sweep up and down the keyboard, setting up impassioned melodic utterances in octaves. "Two Sundances", by Joan Hansen, use Primitivism to convey the ritualistic fervor of this aboriginal dance. The first, "Spring", opens and closes with evocative ninth and eleventh chords, and states the main melody from afar. The composition then launches into a vigorous dance. The melodic material, which is locked into a rhythmic ostinato, is accompanied by open parallel fifths revolving modally around the C tonal centre. Later on, both melodic and harmonic material are treated to parallel development. The second dance, "Summer" uses additive rhythmic structures in an 8/8 meter (3+2+3) reminiscent of Bartok's Bulgarian Dances. Primitivism is evident in the driving ostinati, heard in the low register of the piano, using

single notes or open fifth. The descending quintal motivic set (G, F, C), or its transpositions, dominate both the harmonic and melodic material of the piece.

Concluding the Jubilee Collection is Martha Hill Duncan's "Santa Ana Winds". A wind piece in the tradition of Debussy's "Le vent dans la plaine", "Santa Ana Winds" depicts the hot winds that sweep down this mountain range in California. Like "Chinese Kites", "Santa Ana" uses two alternating hands notated on a single staff. As the range is much wider here, both clefs are employed at one time or other. The pitch material is

anchored on a tight motivic cell comprised of a half-step circumscribed by a Perfect fourth (F#, G, B). In the course of the piece, this cell is expanded into major and augmented triads or quartal triads, or compressed into diminished triads or trichords using the half-step plus major or minor third (A#, B, D) or (A#, A, C). In the bass register, these compact configurations are opened up for sonority, with the minor second now appearing as a minor ninth. The left hand is always providing the pulse in a continuous triplet eighth-note motion, and often articulates portions of whole-tone or pentatonic scales.

The idea of having Registered Music Teachers' piano compositions published in a commemorative volume was realized most successfully by the CFMTA committee and by the publishers. The Jubilee Collection will enhance the appreciation of new music by our students, and reveal to others interested in contemporary music the depth of artistry that exists in this somewhat private and rather unheralded profession. I hope we won't have to wait another sixty years to enjoy a volume of songs or instrumental pieces by Registered Music Teachers. A millennium project to this end would be worth considering!



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HIGHLIGHT ON COMPOSERS

JOAN HANSEN

Born in Saskatchewan and raised in Mission BC, JOAN HANSEN comes from a musical family which included an organist, a composer and conductor, and a pianist. She began formal piano lessons at age 4 and studied violin and voice in her teens.

Joan majored in piano and composition at the University of British Columbia, where she had the great fortune of working with Dr. Jean Coulthard. Joan remembers those times with great fondness, especially noting Jean Coulthard's great commitment to her students and her strong focus on musical meaning and integrity in composition.

Joan has taught music in Vancouver schools and at the Victoria Conservatory of Music. Her works have been broadcast on CBC radio and television, performed in the USA and Japan, and included in numerous piano collections and examination syllabi. She worked with Jean Coulthard and David Duke to produce the nine-volume Music of Our Time series, a renowned exploration of Twentieth Century piano music for students.

Joan was the commissioned composer in 1991 for the Victoria Piano Summer School. Her 'Two Sundances', written at that time, appear in the Diamond Jubilee Collection and have been recorded recently in the Glenn Gould Studio in Toronto. Athletic and vigorous, at early-advanced level of difficulty, they abound with rhythmic vitality and the colourful use of dissonance within a tonal framework.

Visits with Joan Hansen are always memorable. She radiates warmth, humour and love of music, and continues to compose. Her distinguished career has earned her a Distinguished Achievement Award from the WORLD WHO'S WHO OF WOMEN.

REMI BOUCHARD

Pianist, composer, adjudicator and workshop clinician, REMI BOUCHARD was born and raised in Laurier, Manitoba. He began teaching piano in 1956, and graduated with a piano teacher's diploma from the University of Manitoba in 1960. A self-taught composer, he is a member of the Manitoba Composers' Association and an Associate Composer of the Canadian Music Centre.

Remi actively supports such cultural organizations as the Manitoba Holiday Festival of the Arts, The Cornucopia Overture-Concert Association and The Neepawa District Fine Arts Festival. In April 1998, he received the Heritage Publication Award from the Manitoba Heritage Foundation.

Remi draws inspiration from sources varied and diverse - French and English composers, neo-impressionism, ancient church modes, Japanese haiku, and especially a commitment to and concern for the environment. His works have received many rave reviews, been broadcast on CBC Radio-Canada and performed internationally, and earned numerous awards. His collections for students include 'The Piano Fights Back', 'Bouquets', 'Sounds Delicious', and many more.

'To Become a Melody', included in the Diamond Jubilee Collection, is a gentle gem of intermediate difficulty. In tonal idiom, pedalled throughout, it starts with the barest of textures. It builds to a climax of solid and arpeggiated chords, then fades with the textural elements subtracted in the order they were added.

Remi Bouchard's many works are distributed by Black Cat Music of Edmonton.

OMFC REPORT

The 27th Okanagan Music Festival for Composers regained much of its original focus on Saturday, May 22nd, 1999 - thanks to the efforts of a devoted core of volunteer directors, the response of a growing number of composers young and old, and the support of the Socan Foundation, the B.C. Arts Council, the Kelowna and District Arts Council, and the Okanagan Foundation.

The opportunity for creative musicians to gather informally, try out works in progress, and exchange information and ideas is as timely and unusual today as it was when Jean Coulthard and Alys Monod shared the possibility in the early seventies. This year's adjudicator, David Eagle of Calgary, expertly caught the flavour of this relaxed exchange.

His two workshops on Acoustic and Electroacoustic

composition united all participants in an exploration of their individual musical voices, while connecting them with idiomatic models and established traditions. His adjudications were supportive yet challenging and effective in encouraging further development.

For the first time in several years, selected student compositions were interspersed with works by established Canadian composers at an Honours Concert, including Eckhardt-Grammatte, Eagle, Ethridge, Perry and Reubart. Guest artist Nathan Letourneau, violin, Rachel Pauls, piano, and Val Witham, soprano, volunteered their special talents. 35 people heard the concert at the Kelowna Art Gallery, featuring an excellent Baldwin concert grand.

This year's major innovation, Young Composers' Club meetings, contributed in two

significant ways to the success of the festival: first, they provided early opportunities to refine works in progress through peer discussion. The second outcome was more surprising: the guest composers, Jean Ethridge, Anita Perry and Dale Reubart - who led the meetings - became ongoing club supporters, attending each other's presentations.

Time was the major limitation of this revitalized festival; everyone agreed that the original residential weekend model would satisfy each composer's need to take in new ideas, reflect on them and return to develop them further over a two day period. Plans are underway to reintroduce this model in 2000. For further information about the OMFC, contact Dave Nordstrom, publicity director, at 250-379-2466 or e-mail je_den@bc.sympatico.ca.


Muayy Adaskin, Violet Archer, Carole Anderson, Allan Bell, Dean Blair, T. P. Carabre, Partick Cardy, Brian Cerny, Jean Coulthard, David Dahlgren, David Duke, Jean Ethridge, Douglas Finch, Robert Fleming, Harry Freedman,

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STUDENT COMPOSERS - A TEACHER'S GUIDE-

DAVID F. DAHLGREN



Not long ago, at least it doesn't seem that long ago to me, I was studying composition at the University of Manitoba. Although I had tried my hand at the craft many times when I was younger, I had never been given any real guidance where writing music was concerned. When I was in high school I wrote numerous songs along with some song poetry; I was writing music in lieu of doing my homework most nights. I spent hours at it! And, as it turned out, the time wasn't wasted. If nothing else I developed my music writing style; my report cards fared not so well. As soon as I began music lessons I began writing music. The whole idea of being able to write sounds that could be reproduced on a keyboard fascinated me, and I think this is what draws people to composition. Something that might be of the greatest help as a guide for teachers might simply be a list of things that I wish had been done when I was just beginning to compose. And, this may sound rather self evident, buy music manuscript paper for your students to use; They can get it themselves later. I can't tell you how discouraging it is sitting down and drawing a page full of staves; by the time you are finished you have forgotten any idea you may have had!

Sometimes I wish my mother

had shown my teacher my work. Perhaps it would have been a good way to let her know I wrote music; she never found out until much later and she asked me then why I had never told her. Now, looking back, I'm sure she could have helped me a great deal; I just didn't know that then. To find out whether students compose, simply ask. There is no better way I know of finding out than to ask to hear some of their work and encourage them to write it down. And, never make a 'Big Deal' out of it; treat it as a very natural part of their music education.

The best way to learn nomenclature is to begin with simple ideas and grow with one's increasing knowledge of a subject; this holds true for all disciplines. Correct their nomenclature where necessary, but don't change their ideas. Buy a book on nomenclature for when the ideas become more complicated; it is surprising that, even when reading music every day, we seldom take careful enough notice of how something is written to be able to copy it correctly. This comes with practise.

Young composers often become frustrated because they simply cannot think of how to develop their idea. Write out a few bars of suggestions. This can be an Alberti Bass, some harmonic progression, or perhaps a Bourdon Bass. This should only give the student an idea of what can be done. There should never be enough there to make it possible to simply copy what you have written; 2 or 3 bars are more than enough, less is better than more in this situation. You could also encourage them to simply experiment with different combinations of notes, or clusters; nothing is 'wrong'. This is not the same as theory -

no rules need to be stringently applied. Just have them see what they come up with. But make sure they write down these new sound creations.

When I was young, I listened to many different things with the thought that, some day, I would use those sounds in my work. The list is long and includes everything from farm machinery to birds. Sounds in the environment are always a wonderful source of ideas and students should be encouraged to listen. Talk to them about things you have heard and have them share their listenings with you. Have them try reproducing these sounds on the piano and then writing them down. Trying to write the song of a Meadow Lark is quite a chore! Begin with something easy.

Listening to all kinds of good music is very important. It not only teaches a composer about form and instrumentation, but it also broadens one's knowledge of music. By 'all kinds of good music' I mean that students should not limit themselves to 'classical' composers; listen to jazz, popular music of all kinds and music from the Near and Far East. In brief: listen to any strangely wonderful music you can.

Also, I think it is important that the students perform their music. They could play it themselves, or even better, have another student perform the music at a recital. This reinforces the idea that writing the piece down makes it possible for others to recreate the work, perhaps not exactly as it was conceived initially, but it is important for a young composer to realize that ideas often change during the actual writing process. Communicating a creative idea is always a challenge, and with

practice there will be less and less change between the initial conception and the end product.

Being exposed to all kinds of ideas is also a wonderful source of creative energy. Science, mathematics, architecture, art and literature of all kinds are rife with ideas that have changed our world. Have students watch programs on archeology with real or speculative ideas of how our civilization began and how our present technology evolved. My composition teacher often asked me what I had been reading lately and, at the time, I always found the question irrelevant, and even frustrating; but now I know it wasn't.

Books are full of ideas, and ideas always cultivate more ideas. So encourage students to read, visit art galleries, listen to science lectures about anything and everything. A friend of mine is working on Unified Field Theory, and he often tells me about ratios between the harmonic series and perspective; interesting stuff!

One of the questions I am often asked is, 'How does one find the time for all that?' That is entirely up to you. Taking time in every lesson is one way; having a longer lesson is another. I do think, however, that the time spent can pay dividends in the student's understanding of music, not only theoretically but intuitively. It will not make composers out of all your students, but it will certainly give them a much greater appreciation of all the work and effort that has gone into the music they are playing. And, it should increase their joy of the subject; those are all pretty good reasons. But be careful because, who knows, you might begin composing yourself!

SONGLINES AND THE "SHAPE" OF MUSIC

DAVID DAHLGREN



Songlines are songs that represent topography. Many aboriginal people of the world believe that it is necessary to perform these songs in order to keep the globe intact; and the songs can also be used as maps of terrain - a song is an easy and enjoyable map to carry.

Strangely enough, sometimes the 'shape' of music, created by the nomenclature, can tell you a lot about a piece of music. One of my teachers would often look at my attempts at composition from a distance and tell me he liked the 'look' of it, or not - as the case may be. At first I thought this to be a rather trite way of judging my work, but, believe it or not, this test holds true much of the time. However, I do not feel that this should be an end in itself.

I once met someone who had been a music copyist who noticed this phenomenon while copying an orchestral score. Although he had never had much training as a musician he decided to use draughting tools, like triangles and French curves to draw shaped outlines, he filled them in with notes until he had a number of pages of orchestral 'music'. You may think that this was a bizarre waste of time, but it worked! His 'music' has been performed by some of the world's great orchestras!

Iannis Xenakis used a similar method to design a world's fair pavilion. J.S. Bach thought the line of the music, the construction and texture, were much more important than the sound of it.

Or, is music, as one theory suggests, some vestige of an ancient, long forgotten form of space navigation.

'Curiouser and curiouser!'



COMPOSING COMPETITIONS

These events are open to composers everywhere. A brief review of each competition follows. PLEASE MAKE DIRECT CONTACT to receive the specific criteria before submitting any entries.

As we learn of more such events, they will be listed in future CFMTA newsletters. If you know of other competitions or learning opportunities for composers, please send the information to: Arne Sahlen, BC CMW Co-ordinator, 135 Thompson Street, Kimberley BC V1A 1T9 Ph/fax 250-427-2159, e-mail cmw@cyberlink.bc.ca

OKANAGAN MUSIC FESTIVAL FOR COMPOSERS

Classes:
Computer-Electronic, Acoustic

Anyone except professional composers may enter
- no geographic limits

Entry deadline:
May 1 (subject to change)

Awards:
bursaries from the Josephine Ramsay Trust and the Jean Coulthard scholarship fund.

"The focus of the festival... is the opportunity it provides for beginning and established composers to meet, share ideas, and have their works performed. The regular young composer's club meetings have introduced members to that experience, and supported an unusual amount of creative effort."

Students who are able are invited to attend a day of workshops in May with the adjudicator. Selected entrants perform their works in an Honours Concert.

Contact: The Secretary,
OMFC, 14150 Hwy 97,
Oyama, B.C., V4V 2J9

e-mail:
swiss_village@bc.sympatico.ca
phone: 250-548-3516

ST. LUKE'S ANNIVERSARY COMPOSING COMPETITION,

in celebration of the 140th Anniversary of St. Luke's Anglican Church, Victoria BC - and the 75th anniversary of its Casavant pipe organ

Entry deadline:
December 31, 1999

Anyone except professional composers may enter

Criteria: Part 1 - hymn tune, SATB to one of two supplied texts
Part 2 - anthem, SAB choir and organ, own choice text

Awards:
CDN \$300.00 each part

Contact:
Composing Competition,
St. Luke's Anglican Church,
3821 Cedar Hill
Cross Road, Victoria BC
V8P 2M6
Ph. 250-477-6741,
fax 250-477-6749

JEAN COULTHARD COMPOSING COMPETITION,

in conjunction with Composers' Day at the annual Victoria Piano Summer School

Entry deadline:
April 1

Anyone except professional composers may enter
- four age divisions

Awards:
Gift certificates to Ward Music Ltd., and paid commissions to compose piano works for premiering at a future Composers' Day

Sponsored in part by the Murray Adaskin Fund for Young Composers

Contact:
c/o 135 Thompson Street,
Kimberley BC V1A 1T9
Ph/fax 250-427-2159,
e-mail vpss@cyberlink.bc.ca



LEARNING THROUGH THE ARTS

MAIRI STEVENSON

5 seconds!

If you can memorize the following sequence of characters in five seconds or less, chances are you took music lessons when you were young: M9!B2\N. And chances are, if you live in Canada, you took music lessons or exams from The Royal Conservatory of Music. These days, there is a lot more to The Royal Conservatory (RCM) than piano lessons!

In 1994, Dr. Peter Simon, President of The RCM, led the charge to create a program which would stimulate the learning of both students and teachers throughout Canada's public school system. Learning Through the Arts (LTTA) is entering its 5th year in a five-year pilot project in Toronto. Over the past four years, the 4000 students, 100 artists-educators and 200 teachers have helped to prove that a curriculum-based program in which children experience multi-disciplinary learning through music, speech arts, drama, movement and visual arts activities, effectively improves their capacity to learn all aspects of the core curriculum.

Learning Through the Arts was inspired by extensive research proving that only 18% of students retain what they learn in a traditional lecture setting - they learn far more, and far better, by doing! LTTA has promoted library and Internet use, advocated for the arts and changed the way students and teachers think about school.

In September 1999, LTTA is set to launch six new sites across: Vancouver, Calgary, Regina, Windsor (Ontario), Cape Breton, and Corner Brook. This new program will reach an additional 20,000 students over three years.


At the May 3 media launch, Deputy Prime Minister Herb Gray said, "LTTA not only provides children with the opportunity to experience the joy of making music, but also at the same time

has boosted literacy levels in quite a dramatic fashion."

Dr. Peter Simon, President of The RCM summed it up: "LTTA 2000 will be the first curriculum-based arts program in the world to

be implemented nation-wide. LTTA clearly positions Canada and The RCM in the forefront of global educational practice."

For further information, call 416-408-2824 ext. 474



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WHAT'S CONTEMPORARY SHOWCASE?

Contemporary Showcase is the major project of the Alliance for Canadian New Music Projects (ACNMP). It is a unique non-competitive festival of contemporary Canadian classical music, held during Canada Music Week™ each November.

Initiated in 1970, it became an annual festival in 1995, in celebration of 25 years of fostering and promoting the study and performance of contemporary Canadian music. That year, ACNMP received the Canadian League of Composers' award for 'exceptional commitment to Canadian composers' music.

This festival creates a workshop atmosphere where adjudicators' comments offer helpful suggestions concerning the notation, idioms and performance of this music. Although no marks are given, adjudicators recommend performers for the final Showcase Concert, and for scholarships where provided.

There are nine Contemporary Showcase Centres across Canada. These include Calgary, Edmonton, London, Mississauga, Niagara Region, North Bay, Toronto, Windsor and Charlottetown. There is also a summer contemporary showcase held in conjunction with Studea Musica Institute in Orford, Quebec. Our newest centre in Cambridge will be joining the National Festival in the fall of 1999. Further centre interest has been expressed by the

following areas: High River, Alberta; Surrey, BC; Baie-Comeau, Quebec; Saskatoon and Regina, Saskatchewan; Winnipeg, Manitoba; and finally, St John's in Newfoundland.

Every five years a fully updated syllabus is created listing selections for all instruments, voice and ensembles graded from young performers to para-professional level. There are also three levels of composition for submission by student composers. A supplement issued periodically supplies additional selections as they are submitted and approved. The syllabus is a valuable resource for libraries, schools of music, University Faculties of Music, teachers and performers across Canada.

ACNMP commissions new works in areas where there is the greatest need for new works, from more than fifty well known and lesser-known Canadian composers. Student Composer Workshops encourage excellence in composition skills and a Choral Workshop introduces new repertoire and technique to student choirs and their conductors.

ACNMP is sustained by government and foundation grants, corporate and individual donors, and is a registered, not-for-profit organization with a charitable number.

A Contemporary Showcase Package, on disc or hard copy, is available to facilitate start-up

in new centres. A tiered membership of \$30 enables a member to support a local showcase centre, as well as national projects such as the syllabus, helping to ensure the future of Canadian Music. Membership includes the syllabus and supplement, the newsletter *Contempo*, and priority mailings on festivals and special events.

Will a new Contemporary Showcase in your area be our next BIG NEWS? Information, help and kits are available from:

ACNMP
20 St. Joseph St.,
Toronto, Ontario

*In
Memoriam*

*Rita
Barg*

*Quebec
Provincial
President*

*Died
August 22,
1999*

November 21 - 28, 1999

MUSIC WRITING COMPETITION

NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2000.
Judge for 1999 was David Dahlgren.

PROVINCIAL INFORMATION

	Closing Dates 2000	1999 Judges
BC	April 1, 2000	Robert Rosaen
Alberta	April 1, 2000	Helve Sastok
Saskatchewan	April 1, 2000	William Moore
Manitoba	April 15, 2000	Dr. Ken Nichols
Ontario	April 1, 2000	Dr. Barrie Cabena
Quebec	April 15, 2000	Rhene Jacques
New Brunswick	May 1, 2000	Richard Kidd
Nova Scotia	April 1, 2000	Dr. Laura Hoffman
Newfoundland	May 1, 2000	Dr. Gretchen Foley
Prince Edward Island	November 1, 1999	Don Fraser



1999 PROVINCIAL WINNERS

CLASS A1

Adrienne Gerrits.....NS
Brin Porter.....BC
Wendy Nieuwenhuis.....AB
Alannah Greene.....MB
Hayley Edwards.....SK
Leigh Paulseth.....ON

B1

Teresa Tang.....BC
Theresa Mader.....NS
Cameron Jenkins.....AB
Sarah Schmaltz.....SK
Heidi Ugrin.....MB
David van Hout.....ON
Alex Baird.....PEI

C

Aaron Hryciw.....AB
Kiersten Noel.....PEI
Jamie Hillman.....ON
Francis Cote.....MB
Kim Cousineau.....BC
Gus Webb.....NS
Nicole Stenerson.....SK



CLASS A2

Austin Meidema.....ON
Samantha Baker.....NS

B2

Michael Onwood.....BC
Jessica DeCastro.....NS
Buffy Cowton.....MB
Cameron Jenkins.....AB

D

Mario Turmel.....PQ
Jeff Hennessy.....NS
Christopher Ellis.....ON
Mary Joy Nelson.....SK
Aaron Hryciw.....AB



**ATTENTION:
NEW ELECTRONIC MUSIC CATEGORY FOR CANADA MUSIC
WEEK™ WRITING COMPETITION**

Please note that there is a new separate category for electronic music in the Canada Music Week™ Writing Competition. This could include music written for any kind of electronic instrument, any combinations of electronic/acoustic instruments or any multi-track sequenced composition. It is possible to submit an electronic music composition for any of the age categories. For this year, this category will be judged only on the national level and therefore should be sent directly to the CFMTA Secretary-Treasurer - Beryl Weibe, #1 - 8560 162nd Street, Surrey B.C., V4N 1B4 no later than June 1, 2000.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

**CANADA MUSIC WEEK™ - 2000
MUSIC WRITING COMPETITION REGULATIONS**



1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2000.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attached to the manuscript. Any infraction of this regulation could result in nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. **Only first place provincial winning manuscripts at the Provincial level** may be forwarded by the Provincial Canada Music Week™ Co-ordinator to the CFMTA office before June 1, 2000 in order to be included in Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Associations.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are permitted. It is advisable to retain your original copy of your submitted work.
9. Only entries with name and address clearly printed in block letters will be accepted.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1st, 2000 must advise the CFMTA Secretary-Treasurer of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of same.
13. An entry fee of \$10.00 must accompany each composition submitted for Canada-wide judging.



November 21 - 28, 1999

CONTESTANT MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

11 YEARS AND UNDER "A"

1. TO WRITE AN ORIGINAL COMPOSITION FOR SOLO INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS.\$50.00 AWARD
2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE WITH OR WITHOUT ACCOMPANIMENT\$50.00 AWARD
3. ELECTRONIC MUSIC.....\$50.00 AWARD
See below



15 YEARS AND UNDER "B"

1. SAME AS 11 YEARS AND UNDER NO. 1\$75.00 AWARD
2. TO WRITE AN ORIGINAL COMPOSITION FOR VOICE(S) WITH OR WITHOUT ACCOMPANIMENT\$75.00 AWARD
3. ELECTRONIC MUSIC\$75.00 AWARD
See below



19 YEARS AND UNDER "C"

1. TO WRITE AN ORIGINAL COMPOSITION FOR ANY INSTRUMENT OR ANY COMBINATION OF INSTRUMENTS, OR VOICE(S) OR COMBINATION OF VOICE(S) AND INSTRUMENTS WITH ACCOMPANIMENT WHEN ACCOMPANIMENT IS NECESSARY FOR THE PERFORMANCE.\$100.00 AWARD
2. ELECTRONIC MUSIC\$100.00 AWARD
See below



OPEN "D"

1. SAME AS 19 YEARS AND UNDER.....\$200.00 AWARD
2. ELECTRONIC MUSIC\$200.00 AWARD
See below



NEW CATEGORY ELECTRONIC MUSIC

THIS CATEGORY INCLUDES ANY KIND OF ELECTRICAL INSTRUMENT WHICH PRODUCES SOUND SUCH AS A COMPUTER/SEQUENCER OR ANY KIND OF SYNTHESIZER. THE COMPOSITION COULD BE COMPRISED OF A COMBINATION OF ELECTRONIC MUSIC AND ACOUSTIC INSTRUMENT AND/OR VOICE.

The composition could include using computer software to notate score using such programs as finale or encore. Sequencing programs may be used to produce multi-track compositions provided that the music material be original with no preset musical patterns or themes.

The composition should be submitted on an audio tape or compact disc, not on a midi file. The submission should also include a written description and explanation of how the piece was created. Competitors are encouraged to also submit a score if at all possible.

Entry fee for each entry is \$10.00.

For this year, this category will be judged only on the national level and therefore should be sent directly to the CFMTA secretary/treasurer Beryl Wiebe, #1 - 8560 - 162nd St., Surrey, B.C. V4N 1B4 no later than June 1, 2000.



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEK™ - 2000
MUSIC WRITING COMPETITION

ENTRY FORM

NAME: _____ BIRTHDATE: ____/____/____

ADDRESS: _____ TEACHER _____

_____ ADDRESS _____

APPLICANT'S TEL.# _____ TEACHER'S TEL # _____

APPLICANT'S PATENTS INITIALS _____ BRANCH: _____

CLASS ENTERED: "A" 11 YEARS 7 & UNDER Class 1 _____

Class 2 _____

Class 3 _____

"B" 15 YEARS & UNDER Class 1 _____

Class 2 _____

Class 3 _____

"C" 19 YEARS & UNDER Class 1 _____

Class 2 _____

"D" OPEN Class 1 _____

Class 2 _____

TITLE OF COMPOSITION _____

I HEREBY CERTIFY THAT THE ATTACHED COMPOSITION FOR THE NATIONAL CFMTA CANADA MUSIC WEEK™ WRITING COMPETITION IS ENTIRELY MY OWN WORK, AND HEREBY AGREE TO SECTION 5 OF THE REGULATIONS.

SIGNATURE: COMPETITOR: _____

PARENT/GUARDIAN: _____

MUSIC TEACHER: _____

Teacher must be a current member of the Registered Music Teachers' Associations.

COMPOSITION AT THE PROVINCIAL LEVEL MUST BE IN THE HANDS OF YOUR PROVINCIAL CMW CO-ORDINATOR (see listing in the front of this publication) AT THE PROVINCIAL CLOSING DATE AND INCLUDING THE PROVINCIAL FEE. BRITISH COLUMBIA AND ONTARIO ENTRANTS PLEASE OBTAIN YOUR PROVINCIAL ENTRY FORM FROM YOUR CMW CO-ORDINATORS. ALL OTHER PROVINCES USE THIS 2000 ENTRY FORM AT THE PROVINCIAL LEVEL. THE PROVINCIAL WINNING COMPOSITION **MUST BE RECEIVED** BY THE CFMTA SECRETARY-TREASURER- BERYL WIEBE, #1 - 8560 162ND STREET, SURREY, B.C. V4N 1B4 NOT LATER THAN JUNE 1 2000.



CLASS A1

ADRIENNE GERRITS
Dartmouth, NS



Morning Buzz



I am twelve years old and have a ten-year-old sister and a six-year-old brother. I was born in Grimsby, Ontario, and moved with my family to Nova Scotia when I was two years old. I started climbing up on the piano bench when I was two years old and started to make up little tunes when I was four or five. I did not start lessons until I was six and I am currently taking lessons from Mrs. Michal King of Dartmouth, Nova Scotia.

I enjoy playing various styles of music and spend a lot of my spare time making up my own "things" - sometimes when I should really be practicing for my next lesson. When I am not at the piano, I like to play sports such as basketball and soccer. I also like to read fantasy books. I like to collect stamps, wine corks and porcelain dogs. I take care of our dog Onslow, who is still just a puppy.

Honorable Mention: Brin Porter • Victoria, BC

CLASS A2

AUSTIN MEDEIMA
Ingersol, ON



The Song of the Elves



I AM 9 YEARS OLD AND ATTEND John Knox Christian School in Woodstock, and am going into Grade Five. I have taken piano lessons for two years now. My favorite types of music are folk, rock, classical, and Christian contemporary. My favorite music artists are Michael Card, Sarah McLachlan, Beethoven and Mozart. I like the Beatles and Stan Rogers. I like the Moonlight Sonata.

My hobbies are music, Science and collecting pieces from a railroad track. I am learning to play a harmonica my grandfather gave to me. I like to read. My favorite book is "The Hobbit". I also enjoyed "Jacob two two's first Spy case". I play soccer and I like to go biking and camping.

The name of my piano teacher is Mrs Pat Balkwill, but she's becoming Mrs. some one else this summer and moving away.

Honorable Mention: Samantha Baker • Lunenburg, NS



CLASS B1

TERESA TANG

Richmond, BC



The Wandering Minstrel



Fourteen year old Teresa Tang was born in Shanghai, China into a family of musicians. Her father (Lei Tang) and aunts are violin and piano soloists and teachers. Teresa commenced her piano studies in Shanghai at age 4. She moved to Canada at age 8. At present, Teresa is working on her ARCT Piano Performers Diploma and is the student of Ms. Yunlin Yang. Meanwhile Teresa is studying music theory with Miss Jacquelin Leggatt, a teacher at UBC and the Vancouver Conservatory of Music. Teresa will have finished all the RCM theory examinations by August 1999 and has started taking composition lessons at Mount Royal Music Conservatory in B.C.

In the past few years, Teresa has developed a keen interest in music writing. She has written short music pieces in her spare time. Teresa participated in the "1998 Canada Music Week™ Music Writing Competition" where her entry "Spanish Dance" won 2nd place in Class B1 within B.C.

Teresa's hobbies are listening to a variety of music, hiphop dancing, talking on the phone/ICQ, going out with friends, and swimming. When she grows up, Teresa hopes to become a piano teacher and wishes to write music for movie soundtracks and singers' albums.

Honorable Mention: Theresa Mader • Halifax, N.S.

CLASS B2

MICHAEL ONWOOD

Victoria BC



The Night Will Never Stay



Michael Onwood, 15, began taking piano lessons in September, 1994 at the age of 10 with Lynne Gauthier. In May 1999, he was a participant in the BC Festival of the Performing Arts, and in August he completed an A.R.C.T. in piano performance. In September 1999 he was admitted to the Music Diploma Program, offered jointly by the Camosun College and the Victoria Conservatory of Music, and was awarded their Wood International Piano Scholarship.

Michael began composing within a month of his starting lessons. Since then he has composed over 60 pieces in various genres, including solo works for piano, violin, and clarinet, a song cycle, choral compositions, chamber music, and full orchestral scores. He has appeared on TV several times, and has received the Joan Gosselin, Jean Coulthard, BCRMTA Victoria Branch, Okanagan Composers' Festival, and Nanaimo Arts Council composing awards. For 3 consecutive years he has won the Victoria Conservatory's Composition Award.

He is presently working on an ARCT in Composition and Theory, under teachers Stephen Brown and David Clemen. Since September 1999 his piano teacher has been Winnifred Scott Wood.

Honorable Mention: Jessica DeCastro • Halifax, N.S.



CLASS C

Aaron Hryciw
Edmonton AB



Four Scenes Upon Carols



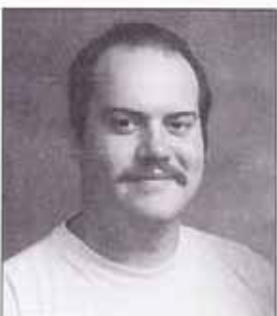
Aaron Hryciw is nineteen, currently in his second year of study in Engineering Physics at the University of Alberta. He studies violin with his father, Rob Hryciw, and theory and composition with his mother Theresa Hryciw. A member of the Edmonton Youth Orchestra, Aaron also plays bassoon, piano and organ. His other activities include Venturers and Ukrainian dancing with Chermosh.

Honorable Mention: Kiersten Noel • St. John's, NF



CLASS D

MARIO TURMEL
Sherbrook PQ



Rêves enclos



Mario Turmel s'est initié à la musique en 1994 en suivant des cours de piano de Marc Charron au conservatoire de musique de l'Estrie à Sherbrooke. Après avoir terminé ses études secondaires en 1995, il fit un D.E.C. en musique (1996-98) avec une concentration en technique d'écriture et d'analyse au Collège de Sherbrooke. Présentement, il poursuit ses études de baccalauréat général en musique à l'école de musique de l'Université de Sherbrooke. Mario Turmel s'est affirmé comme compositeur dès le départ en écrivant des oeuvres de musique de chambre et pour instruments solos. Ces oeuvres ont été jouées lors de deux concerts. L'un le 16 janvier 1998 où l'on interpréta *La Beauté* pour soprano seule et la *Suite pour flûte seule* et l'autre le 30 avril 1998 où l'on joua *Esprécration* pour violon, flûte et bason, *Le Renard piégé* pour piano, violon, violoncelle et haubois et les *Trois quatuor à vents*. Mario Turmel a également reçu une commande de Nathalie Arbour (metteur en scène) pour composer une bande sonore pour l'introduction de la pièce de théâtre *Aux hommes de bonne volonté* de Jean-François Caron. La pièce fut jouée le 17 avril 1998 à la salle Alfred Desrochers du Collège de Sherbrooke. Mario a aussi obtenu la deuxième place en 1998 au concours de composition "Music writing competition". L'oeuvre présenté était *Le renard piégé*. Enfin, le 6 avril, on a eu l'occasion d'entendre son *Quintette à vents* à la salle Serge Garant de l'école de musique de l'Université de Sherbrooke.

Parmi ses Professeurs les plus influents, nous retrouvons Jacques Desjardins (compositeur), Marc Widner (pianiste), Line Villeneuve (pianiste) et Jean Boivin (musicologue). Mario Turmel est particulièrement intéressé par tous les aspects théoriques de la musique comme les techniques d'écriture et d'analyse musicales ainsi que l'histoire de la musique. La direction d'orchestre et l'orchestration l'intéresse aussi. Mais son champs d'intérêt ne s'arrête pas là: c'est aussi un passionné d'astronomie et d'histoire.

Honorable Mention: Jeff Hennessy • Wolfville, NS





MAREK JABLONSKI

NOVEMBER 5, 1939
- MAY 8, 1999.

BY SUSAN WILSON, ARMTA
EDMONTON BRANCH, WITH
NOTES BY STELLA CHOOI



The magic and courage of Marek Jablonski were remembered in words and music with great affection at his memorial service in the University of Alberta's Convocation Hall on May 18, 1999.

In addition, many written tributes were received. Fellow Canadian concert pianist Robert Silverman sent a tribute to "the most musical pianist this country has known ... a wonderful, gentle and totally unique guy!"

Another came from Jon Kimura Parker, who described a beautiful day in Banff, when a sign was posted on Marek's door: "Class cancelled due to good weather. Meet me at the canoe dock. Marek." The class resumed only after a canoe trip upstream to the spectacular setting of the Vermilion Lakes.

Pianist and teacher Ruth Mossop, quoting the poet

William Blake, saw in Marek's presence and music the awesome strength of a tiger and the innocent gentleness of a lamb.

His friend and colleague, Stéphane Lemelin delivered these words of tribute from the lectern: "Marek constantly reminded us of what really matters: music, people, love, honesty and courage. I pray that we will always remember what matters, and that the life he affirmed in us will continue to blossom."

It was left to music - in Marek's own recorded performance of one of his beloved Chopin Mazurkas, Op.17, No.4, to offer a heartfelt amen.

A pianist of international stature and member of ARMTA Edmonton Branch, Marek dedicated much of his teaching and performance to the works of Chopin. He was incredibly generous in sharing his time, expertise and friendship with teachers and students in Edmonton, throughout the country, and internationally. Many students and teachers across Canada will have known him through his teaching as a member of the piano faculty at the University of Alberta and at the Banff Centre's summer program. In Edmonton and area, he was held in high and affectionate esteem by all.

The Marek Jablonski Prize for Chopin, presented by ARMTA Edmonton Branch, was awarded for the first time at

this year's CFMTA Piano Competition. The inaugural winner is Thomas Yu of Saskatchewan - a natural performer, and, a natural winner. He was selected from a field of seven competitors chosen to represent their home provinces in the final rounds of the competition held Thursday and Friday July 8 and 9, 1999 in Winnipeg. In addition to winning the Jablonski Prize of \$500.00, Thomas also won the Dorothy Buckley Prize for the best performance of a Canadian work, and the overall first prize of \$3,000.

A regular student of Bonnie Nicholson of Saskatoon, Thomas studied with Marek Jablonski in Banff in the summer of 1998. Thrilled to have won the prize, he had enthusiastic praise not only for Marek's unique and insightful approach to piano study and performance, but his genuine interest and concern for his students and their development. "It was an amazing time with Marek in Banff. I came away totally inspired."

One of the jury members for the competition was Canadian concert pianist Jon Kimura Parker, who also studied with Marek Jablonski in Banff over the years. He has agreed to present a benefit "Chopin Gala" at the Winspear Centre in Edmonton in Jablonski's memory. This benefit concert was Marek's idea, and he had planned to play it himself. All proceeds are to go to the prize fund so that it can continue as



November 21 - 28, 1999

an ongoing award. Edmonton Branch is grateful to "Jackie" Parker, whose full schedule is booked well into the millennium. He and Nancy Ripley of Colwell Arts

Management, through much juggling of his engagements, have been able to fit this event in on Thursday evening January 27, 2000 at the Francis Winspear Centre for Music,

Edmonton. "I would do anything for Marek Jablonski", he said. What a marvelous tribute.



Donations are invited to

THE MAREK JABLONSKI PRIZE FOR CHOPIN

Donations (payable to CFMTA - Marek Jablonski Prize Fund) may be sent to Jennifer Bossé, 14111 - 52 Avenue, Edmonton AB T6H 0P9. Phone (780) 434-5830. All donations are welcome. Donations of \$50.00 or more will receive a charitable donation receipt for tax purposes.

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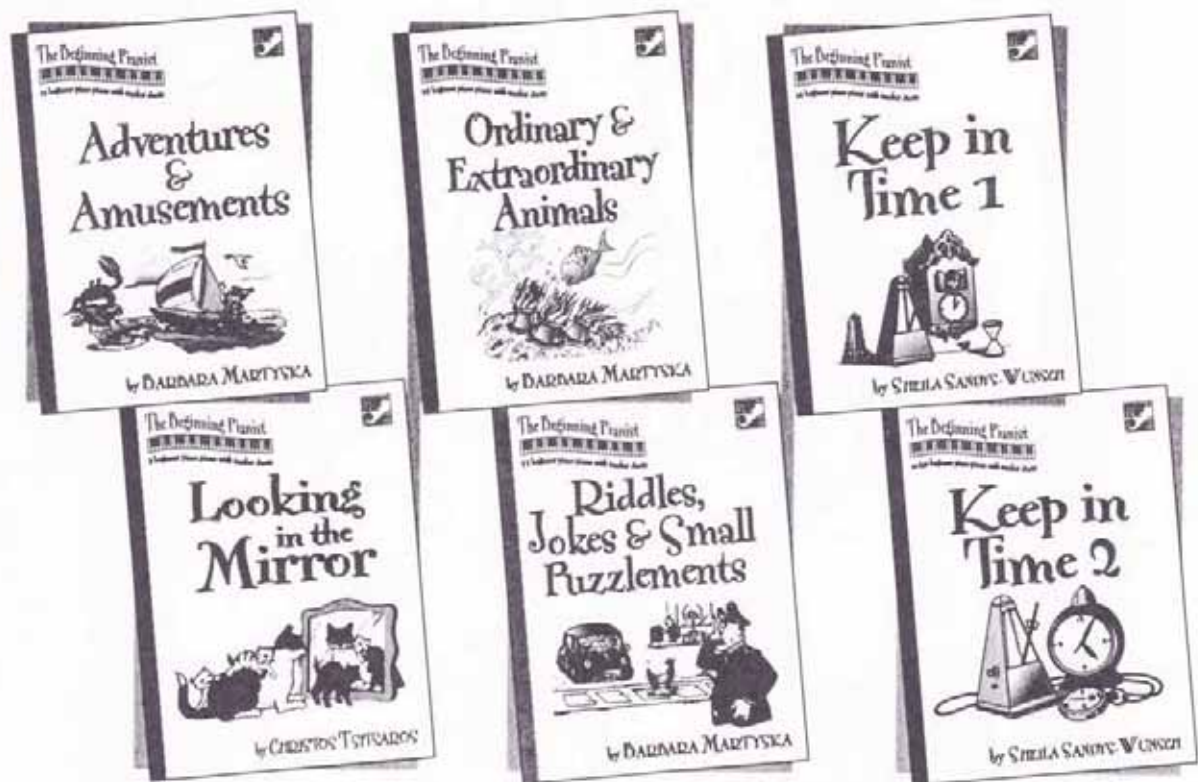
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