

The Canadian Music Teacher

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

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FROM THE PRESIDENT'S DESK

MARILYN KING

*The Canadian Music
Teacher*

LE PROFESSEUR DE MUSIQUE
CANADIEN

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OF MUSIC TEACHERS'
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As we say goodbye to 1999 and look forward with anticipation to the year 2000, it is timely to take inventory by considering CFMTA's past, present and future. In the year 2000, CFMTA celebrates its 65th anniversary. This is your invitation to reflect on CFMTA's identity. Points to ponder are:

1. Who are we?
2. What have we accomplished?
3. What are our projected goals? Do we have a vision?

The answers to the above questions could provide a very worthwhile sense of direction for CFMTA's future. Perhaps a Prairie Portrait could help bring this

into focus. Canada Geese will be the subject of this picture.

Why do geese fly in "V" formation? Science has proven that 71% greater flying range can be gained by geese flying together rather than each bird flying on its own. When a goose falls out of formation, it feels the drag of solo flight, but when it opts to go back into formation, feels the advantage of the lifting power of the bird immediately in front. If we apply this analogy to our organization, we realize that we are stronger when we work together to achieve goals for the betterment of CFMTA.

Geese at the back of the formation constantly honk to encourage those in the front line to maintain their speed. Does this have relevance to CFMTA? Would it be worthwhile to consider positive encouragement and support of our fellow colleagues?

If a bird becomes ill or wounded, two other geese will leave rank to help and protect the injured bird. These birds remain together until the injured can return to flight or until death. Only then do the two on the rescue team return to formation. How can this be applicable to CFMTA?

A specific example of vision is Dr. Lyell Gustin's dream of providing young artists the opportunity to experience performance through concert tours.

The concept was introduced in 1941 and has grown to include three tours, namely: Western, Ontario and the Maritimes.

Speaking of visions, our organization, founded in 1935, has grown to encompass membership in ten provinces from coast to coast. We are a profession with a public profile. Our Code of Ethics "...is a statement of general principles governing the behav-

PUBLICATION INFORMATION

The Canadian Music Teacher publishes **three editions yearly**

1. Winter Edition

Publication - late December
Deadlines:

Camera ready advertising & displays - November 15

All other materials - November 1

2. Spring Edition

Publication late - May

In convention years (odd-numbered - next in 2001), this edition contains the convention program.

Deadlines:

Camera ready advertising & displays - March 15

All other materials - March 1

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3. Canada Music Week™ Edition

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Advertising specifications and costs are printed on the inside back cover

our and conduct of the members of the Federation in their relations with one another." Do we honour this Code as we deal with colleagues? What kind of profile does our public image reveal?

One realizes that a chain is only as strong as its weakest link. As the adage reminds us, "United we stand, divided we

fall." I would encourage each member to consider a New Year's Resolution of working together to achieve worthwhile common goals for CFMTA as we enter the New Millennium.

May the beautiful Christmas season set the tone as we genuinely wish each other ...

Peace and Good Will.

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

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

The CFMTA promotes:

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

The CODE OF ETHICS expresses our commitment to:

- the profession
- the student
- the community

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

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

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

Pupils shall be treated with consideration and patience.

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

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

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

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

WESTERN
YOUNG ARTIST
TOUR



Angela Leson
mezzo-soprano

WALTER THIESSEN

The 1999 fall tour for the Western Region was given by Angela Leson, mezzo-soprano, of Canora, Saskatchewan. Accompanied by Diann Gryba, she presented concerts in Yorkton, Brandon, Winnipeg, Saskatoon, Kindersley, Swift Current, Regina, Prince Albert and North Battleford.

Angela received her Bachelor of Music degree as a student of Dr. Garry Gable at the University of Saskatchewan in Saskatoon and has recently studied with Lisa Hornung in North Battleford. She is preparing a Masters program as well as teaching voice in Saskatoon and surrounding area.



GREETINGS FROM ACROSS THE COUNTRY

BRITISH
COLUMBIA

ERNST SCHNEIDER

Twelve BCRMTA members, including CFMTA's Honorary President Helen Dahlstrom enjoyed a wonderful convention in Winnipeg, Manitoba. The committee in charge of organizing CF's 1999 convention certainly deserve a very big thank-you for a job very well done. The many workshops were varied and most informative. The concerts and competitions were just excellent and the many social events and entertainment most enjoyable.

We in B.C. are looking forward to hosting the CFMTA 2001 convention in Kelowna. Convention chair Carol Shinkewski is already working hard toward another first class event.

Many of our branches are extremely busy organizing a number of events: The Vancouver Branch presents another International Piano Workshop and Masterclass Series with Ruth Laredo, David Dubal and Ingrid Clarfield; the Richmond Branch is involved with the Sixth Pacific Piano Competition featuring Stephane Lemelin and Gwen Beamish; The South Fraser Branch is looking forward to another huge festival; both the Penticton and Trail Branches are hosting workshops with Marc-Andre Hamelin of Piano Six; Nanaimo members will attend a workshop with clinician Arne Sahlen; The Sunshine Coast Branch held a

garage sale and raised some \$400 for workshops, recitals and scholarships; The Vernon Branch is looking forward to another successful festival with adjudicators Barbara Siemans and Fiona Blackburn; Members of the Mission Branch participated in a number of workshops with Angela Cheng of Piano Six, Sandra Friesen and Liz Reed; The Coquitlam/Maple Ridge Branch is planning a masterclass with Jon Kimura Parker and of course all branches are holding special recitals and events during Canada Music Week.

Our next Provincial Workshop will be hosted by the Nanaimo Branch in September of 2002.

ALBERTA

ROSALYN MARTIN

Congratulations and thank you to all the organizers of the CFMTA Convention in Winnipeg last July! We will remember all the wonderful times with new and old friends, the inspiring concerts and workshops and the mouth watering receptions. We look forward to a reciprocal visit in 2005 when we hope many of you will visit us in Alberta.

Special thanks go to Hugheen Ferguson who served as CFMTA president the past two years! We appreciate the dedication and untiring effort you put into that position. Congratulations to the new CFMTA executive!

A special bouquet to Gloria Gillett who has been

CFMTA delegate from ARMTA for the past 5 years. Gloria amazes me with her organizational abilities, her self-control, attention to detail and logical thinking. I will be busy as I step into her shoes as 1st delegate and Special Projects Convenor. Thank you to ARMTA board members whose terms are finished – Joan Milton, Marilyn Sinclair, Gloria Gillett, Rhoda Murray and welcome to new board members Corrie Hausauer (Lethbridge), Shawn Sunderland (Lloydminster), Annette Bradley (Red Deer), Linda Kundert-Stoll (Calgary) and Member-at-Large Deborah Burt.

The branches within ARMTA have been busy with activities to finish this century and prepare for the Millennium – what an exciting year to come – 2000!

Red Deer Branch focused on a particular musical or pedagogical subject every month – theory preparation, Feldenkrais method of Somatic training, Canada Music Week™ and scholarship recital, "Helping Students Through Imagery", accompanying German Lieder, discussion of grade 6/7 pieces in the syllabus but not in the repertoire books.

Lloydminster Branch presented a workshop on Canadian repertoire for beginner to intermediate piano, an overview of Mendelssohn's life and music, pre-examination recital and organizational meetings.



Edmonton Branch programs continue to flourish – Magenta Mondays and STAFF workshops, Etudes, Canada Music Week™ and Contemporary Showcase, FESST scholarship, STARS recital. An outreach program in the Music Educators Travelling Workshops is very successful. A fund-raising recital for ARMTA was held featuring Dr. Lillian Upright playing “Classics and Curiosities”. If any other branches or provinces are interested, maybe this is a scenario of “Have Piano Will Travel”! Thanks to Eleanor Young, who organized the CFMTA Piano Competition (provincial round). Michelle Santiago, a student of Dr. Ernesto Lejano, was chosen to compete in Winnipeg and represented Alberta very well.

Lethbridge Branch has sponsored five recitals and the Family Concert Association has had a variety of programs – “Mozart the enigmatic genius”, “The Great Russian Tradition”, “The Bach Family Making Music” and “Music to March By”. Workshops were enthusiastically received, the newsletter published quarterly and a new web site established: <http://LARMTA.hypermart.net> The September meeting with guest speaker Dr. Mark Dudley, who spoke on stress prevention, nutrition, and proper care of your body was well received.

Medicine Hat Branch has informative discussions following their meetings with topics ranging from teaching adult beginners to music selections for weddings. Recitals with themes are

popular and the monthly performances at the Gas Light Plaza have been fun performing pop and classical music and the businesses donating to Canada Music Week™.

Fort McMurray not only had general meetings with half-hour “education” sessions, but organized a singing group to enter in the festival – what fun! Canada Music Week™ had two concerts – the Creative Music Writing Competition with \$1000 prizes and the Winners Concert televised locally; and The Royal Conservatory of Music Exam Awards.

Calgary Branch continues to provide opportunities for teachers and students – Calgary Arts Summer School, C³ Competition and Gala Concert, Stag Group, Calgary ARMTA Honours Recital, workshops and master classes, Impromptu Newsletter, student Sunday recitals and new informal impromptu groups. Donovan Seidle of Calgary, a student of Edmund Agopian, was chosen to compete in Winnipeg in the CFMTA String Competition, and we were pleased with his performance representing Alberta. We were delighted to have Dr. Lillian Upright give a fund-raising recital October 3 – “Classics and Curiosities” – such a charming lady and accomplished musician – thank you! The Calgary Arts Summer School was a resounding success once again with Dennis Alexander, the major clinician.

The Calgary Branch is endeavouring to encourage more teachers to attend general meetings by providing guest speakers and having major business and organiza-

tional matters handled at executive meetings only. The first such general meeting was October 18, with Dan Gascon speaking on the need for humour in our lives. Can you imagine laughing on a Monday morning?

The Alberta Music Education Foundation has been established as the fund-raising organization for ARMTA within Music

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Alberta. This was necessary because of the restrictive membership qualifications of our our professional organization. **Anyone** 18 years or older may join AMEF for a fee of \$25.00. ARMTA members are automatically AMEF members. From October 28-30, the Alberta Music Conference was held – the largest gathering of music professionals in Western Canada – a once-a-year opportunity to network, enjoy and discover.

We wish all members of CFMTA a peaceful Christmas and a millennium year filled with good health, happiness and exciting musical journeys.

SASKATCHEWAN

LORE RUSCHIENSKY

The weekend of September 17 and 18, Saskatchewan Registered Music Teachers gathered at scenic Jackfish Lodge, near North Battleford Saskatchewan for our Annual Meeting. The turnout was great and the weather was wonderful.

The weekend began with a piano recital by Robin Harrison who returned from Cape Breton to the delight of all the teachers. The concert included a Bach French Suite, A Schubert Sonata; Schumann Arabesque, Chopin Waltzes, a Nocturne and the Fantasie Impromptu. His encore was one of his own compositions.

Saturday morning Lisa Hornung of North Battleford gave a vocal workshop, which was followed by the annual meeting. Lisa also gave a short recital after lunch accompanied by Dianne Gryba. The rest of the afternoon was filled out

with a masterclass given by Robin Harrison which featured a number of students including Thomas Yu, this year's big winner at the CFMTA convention. It was a delight to hear him again.

The annual meeting was chaired by our President Verna Martens. Provincial fees were raised to \$85.00 to cover the \$3.00 increase in CFMTA fees. Our new executive this year includes now Past President Verna Martens, our new President, Peggy L'Hoir, Vice President, Vice President Anne McGilp, Registrar, Penny Joynt and is completed with Karla Patzer, Kathy Lohrenz Gable, and newly elected Christy Waldner and Terrilynn Klassen. It was decided that Lore Ruschiensky as newsletter editor would attend meetings but not be a voting member of the executive..

This year's winner of the Lyell Gustin Memorial Scholarship was Erin Fracchia of Saskatoon, a student of Walter Theissen. The Florence Bowes Competition winners were Rachele Risling, student of Bonnie Nicholson, for Pedagogy and William Lewans, Kathleen Solose, for Performance. Both winners were from Saskatoon.

The 1999 Young Artist Tour was given by Angela Leeson originally of Canora, Saskatchewan who completed her Bachelor of Music in Saskatoon. She performed at nine centres which included Yorkton, Brandon, Winnipeg, Saskatoon, Prince Albert, North Battleford, Kindersley Swift Current and Regina.

Many thanks to the MRMTA and Winnipeg Branch for a thoroughly

enjoyable convention this summer. Your time and efforts were greatly appreciated by all of those from Saskatchewan who attended.

ONTARIO

VICTORIA WARWICK

I send friendly greetings from Ontario! The temperature may be dropping but not our spirits as we prepare for our Provincial Convention in March, 2000. This event will take place in Toronto and is hosted by the Etobicoke-Mississauga Branch of ORMTA. An exciting roster of speakers will entice many to brave the cold March winds and enjoy a few days at the Constellation Hotel. Among the clinicians are: Ginette Duplessis, Kent McWilliams, Wendy Humphreys-Tebutt, David Duke, Mary Gardiner, Ruth Watson-Henderson, Ann Southam, Joan Barrett, Shirley Aenne, Clayton Scott and Frances Balodis. We look forward to fabulous lectures, fabulous performances and fabulous food! Council is very excited about a raffle we will be implementing as a fund-raiser at the Convention. First prize is a trip for two to Montego Bay! You "gotta" love that in March!

This year we will miss a few people on Council who have made a considerable contribution to ORMTA over the past few years. Karen Brett (Thunder Bay), Elsa Tafel (North Bay), Brenda Eisener (Ottawa) and Aury Murray (Toronto) have all completed their terms as Zone Representatives and we will miss them. However we are pleased to welcome Eleanor Baumgart (Timmins),



Nancy Polhill (Thunder Bay) and Frances Balodis (Ottawa) as our newest Council Representatives. I am looking forward to working with each of these dynamic women.

With sadness we said farewell to David Parisi, our Treasurer, as he leaves us to pursue other avenues. We wish him all the best and thank him for his years of expertise. Happily, though, we now say "Welcome!" to our new Treasurer, Lorraine Jorden. Lorraine is handling the transition beautifully and I thank her for her abilities, enthusiasm and sense of humour.

It was wonderful to have met so many terrific people at the CF Convention in Winnipeg! I look forward to many more opportunities to enjoy the company of colleagues from across the country and I will be encouraging more and more musicians from Ontario to attend these fabulous events.

Hats off to the Winnipeg Branch in recognition of all their great work. I commend you for a job well done!

QUÉBEC

HELENE LEMOINE – TRADUCTION FRANÇAISE

Salutations du Québec à nos amis des autres provinces du Canada.

Voici un résumé de nos activités depuis le mois de mars 1999.

Durant ce même mois, (le 27), lors d'une audition tenue chez Laure Fink, la pianiste Mylène Lacroix a été choisie pour représenter le Québec au concours national du Congrès de Winnipeg.

En avril (le 18), nous tenions un

«performathon» à la Place des Arts, dans la salle attenante au Théâtre maisonneuve, grâce à la généreuse collaboration de Pianos Prestige, représentant des pianos Steinway à Montréal. Cette journée nous a permis d'entendre soixante jeunes pianistes (de sept à vingt ans), qui avaient réussi à se faire parainner pour leur prestation, et de recueillir ainsi 2 600\$ au profit de la Fondation Québécoise pour l'éducation musicale (FQEM), fonds à être distribués en bourses d'études.

Les 18 avril et 20 juin se tenaient des rencontres du «Club des adultes avancés». Celle du 20 juin, marquant le trentième anniversaire de ce club, avait lieu chez Daphne Sandercock, fondatrice et responsable de ce groupe et ancienne présidente de l'APMQ – Montréal.

Un autre groupe, très apprécié, pour adultes de niveaux intermédiaire et débutant se réunit deux ou trois fois par année.

Notre Récital annuel se tenait le 25 avril au Collège Marianopolis.

En effet, avril fut un mois bien rempli. Le 28 de ce même mois, le Quintette Vocal de la famille Laferrière-Doane se produisait dans un concert-bénéfice au profit de la FQEM, concert intitulé «Les Dix Commandements pour une famille harmonieuse», (la musique, langue universelle, fut certainement à la source du rapprochement de ces musiciens-parents admirables, d'origine linguistique différente). Ceux d'entre vous qui avez assisté au Congrès de Montréal en

'97, vous souviendrez de l'enthousiasme soulevé par leur prestation si vivante lors de la soirée d'ouverture.

Du 21 au 24 mai, c'était notre Festival du Printemps ayant pour thème: la musique du 20^{ème} siècle. Chacun des 150 concurrents devait jouer la pièce imposée correspondant à sa catégorie et une pièce au choix. Les gagnants désignés par notre Juge Madame Michèle Royer, se sont produits lors de concerts – gala ou étaient remis trophés et récompenses à la chapelle Historique-du-Bon-Pasteur.

Félicitations aux professeurs de piano dont les élèves ont obtenu des premiers prix au Concours de Musique Canada: Christiane Claude, Yolande Gaudreau, Marie-Marthe Guay, Thérèse Gingras, Gislène Nepveu.

En juin, nous avons notre dîner annuel dans un restaurant aménagé à l'intérieur d'une ancienne forteresse du 17^{ème} siècle. Le repas y devient un banquet tout comme au temps de la Nouvelle-France, où les garçons de table (comédiens, chanteurs, musiciens) et serveuses (actrices, chanteuses, musiciennes) en vêtements d'époque, sont les protagonistes d'un spectacle bilingue très divertissant.

En septembre, réunis au studio de Marie-Jeanne Fortier pour la réunion générale annuelle, tous nous avons éprouvé une très grande tristesse en apprenant la nouvelle du décès de notre chère collègue et amie, Rita Barg, survenu le 22 août '99. L'APMQ organisera un événement spécifique ~a la mémoire de Rita qui a beaucoup accompli pour notre association en sa qualité



de présidente et ex-présidente de la setion de Montréal de l'APMQ, présidente reponsable du Congrès '97, présidente du Conseil Provincial, fondatrice et présidente de la Fondation Québécoise pour l'éducation Musicale (FQEM).

Rita, chez qui on avait diagnostiqué une maladie très rare, a été hospitalisée pendant plus d'une année. Quoique paralysée, elle continuait d'offrir soutien et conseils à l'association. De retour chez elle pour queques semaines, pendant l'été, elle a réussi à y tenir une réunion du Conseil Provincial. Jusqu'~a la fin, Rita a conservé son courage et sa bonne humeur.

En terminant, j'aimerais inviter nos amis de tout le Canada qui ont l'intention de venir à Montréal, à assister à nos activités. La liste en est donnée dans une lettre circulaire que vous pouvez obtenir moyennant des frais minimes. Aussi disponible, le coffret de deux CD:

<<Musique Canadienne pour Jeunes Pianistes>> — APMQ-CMC au prix de 20\$. Vous pouvez contacter la Présidente de l'APMQ Montréal, Hélène Lord, fax (450) 641-9839.

Au sujet de la Semaine de la Musique canadienne, veuillez contacter Victorya Kasuto, tél. (514) 694-8255, fax (514) 426-7655.

Le cas échéant, veuillez nous adviser de votre présence, nous pourrons ainsi vous accueillir personnellement.

À la prochaine!

KATHARINE NOTKIN – ENGLISH TRANSLATION

Greetings from Quebec to our friends across Canada.

The following is an update on our activities since March 1999.

The pianist Mylène Lacroix, our representative to the CFMTA piano competition held at the convention in Winnipeg last summer, was selected at an audition held on March 27, 1999 at the studio of Laure Fink.

April was a busy month. On April 18, a performathon, sponsored by the Quebec Musical Education Foundation (QMEF) and Piano Presige piano shop and Steinway representative for

Montreal, was held in the lobby of Place des Arts. It featured students of QMTA teachers. The sixty student, aged seven to twenty years old, had been sponsored by friends and relatives, raising \$2,600 for music scholarships.

Also on April 18, and later on June 20, the Advanced Adults Club held their recitals. The June 20 event marked the 30th year of the club's existence and took place at the home of the founder and co-ordinator Daphne Sandercock, past





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QMTA president.

Another very popular club for beginner and intermediate level adult pianists also meets twice a year at the homes of different members.

Our annual spring recital, a non-competitive event for our students, took place on April 25 at Marianopolis College.

On April 28, the prize-winning Laferrière-Doane Family Vocal Quintet, who, you may remember, performed at Convention '97 in Montreal, presented a lively concert to raise money for the QMEF scholarship fund. Their theme was "The Ten Commandments for a Harmonious Family Life". (Music, once referred to as an international language, must have been the language that united these remarkable parents from different linguistic backgrounds.)

Our Spring Festival was held from May 21 – 24. The required pieces at each level were chosen from less familiar 20th century repertoire. The competition attracted 150 talented and well-prepared students. The judge, Michèle Royer, selected the winners, who later played at the charming La chapelle historique du Bon Pasteur. As in the past, trophies and scholarships were awarded to the young performers.

Congratulations to the teachers whose students won first prizes in the Canada Music Competition:

Christiane Claude, piano;
Yolande Gaudreau, piano;
Marie-Marthe Guay, piano;
Thérèse Gingras, piano;
Gislène Nepveu, piano.

Our annual dinner took place at a restaurant in an old fortress, where the atmos-

phere of a 17th century banquet in New France had been created. Dressed in period costume, the waiters, when they were not serving dinner, entertained the group with boisterous bilingual musical skits.

All of us who assembled at the studio of Marie-Jeanne Fortier for our general meeting in September were greatly saddened to hear that our dear friend Rita Barg had died on August 22. The QMTA will be planning an event to celebrate her life. Rita's long and devoted service to our organization included past president of our Montreal chapter, chairman of the CFMTA Convention '97 held in Montreal, president of the Quebec Provincial Council and founder and president of the Quebec Musical Education Foundation (QMEF).

Rita was diagnosed with a rare illness and spent over a year in the hospital. Although paralyzed, she continued to offer advice and support to our organizations. Released from the hospital for a short period this summer, she managed to hold a meeting of the Provincial Council in her home. She remained cheerful and positive to the end.

Before closing, I would like to invite our friends from across Canada who may be planning to visit Montreal, to attend some of our events. A newsletter of coming events is available for a small charge. To order, please contact our president, Hélène Lord, by fax (450) 641-9839. Hélène is also the person to contact to order our beautiful "Canadian Music for Young Pianists", recorded on two CDs, for holiday gifts. The

set is still available at the very reasonable price of \$20.00, taxes included.

For information concerning Canada Music Week™, contact Victorya Kasuto, phone (514) 694-8255 or fax (514) 426-7655.

Please let us know which events you plan to attend so that we may welcome you personally.

NEW BRUNSWICK

KILBY HUME

Greetings from New Brunswick Registered Music Teachers. The majority of us are into the third month of teaching in this 1999-2000 season and busy getting students prepared for upcoming recitals or examinations.

Our annual meeting was held on June 19 at Mount Allison University. We were treated to a workshop on Sonic Explorations given by Dr. Janet Hammock, an organ recital and workshop presented by Gayle Martin of the Mount Allison Organ Faculty, and a student recital given by the medal winners of the Mount Allison Local Centre Examinations. Interspersed by meetings and luncheon, meeting old and making new friends, a good day was had by all. A highlight was an Honorary Life Membership given to Gladys MacDonald. Gladys is a founding member of NBRMTA and a great supporter of CFMTA. She has attended every national convention except one in the 1950's! Saint John is busy planning the 2000 convention. As it is our 50th anniversary and the millennium year, we will have lots to celebrate.



October was the month of New Brunswick's Young Artist Tour. We were pleased to have Lynn Kuo, violinist, and Thomas Yee, collaborative artist, with us. Lynn was the runner up at the String Competition held in July at the CFMTA Convention in Winnipeg. They gave outstanding concerts in three New Brunswick centres: Sackville, Saint John and Fredericton. Lynn is presently studying at the University of Toronto, and Thomas is at Eastman School of Music in the United States. Both have plans for a concert career and appreciated the opportunity to experience the rigours of touring.

Canada Music Week™ is being celebrated this month with a number of functions taking place. The Saint John Branch spent several days during the summer months preparing folders containing biographies and pictures of six Canadian composers – three women and three men. These folders were given not only to each RMT in the branch, but also the music teachers in each of the school districts to encourage them to

promote and discuss our Canadian composers. These were received quite favourably as several of the teachers called to ask to borrow the music written by some of the composers in the folders. Also, many of them ordered Canada Music Week™ posters, buttons and seals for students in their classes. Speaking as a Saint John Branch member, I think it was well worth the effort, and we will most likely repeat it another year with different composers.

Branch recitals are being held this month to honour Canadian composers as well. Included in several of these will be some of our own young local composers playing their own compositions.

Already we are hearing the sounds of Christmas music emanating from some of our studios. Some branches have Christmas recitals and/or their students participate in some of the local fundraising TV productions for under-privileged children.

Music is alive and well in New Brunswick, as I'm sure it continues to be in the rest

of the country. We would take this opportunity to wish all of our colleagues throughout the country a happy holiday season and much successful music making in the new millennium.

NOVA SCOTIA

CAROLYN BRUCE

Greetings from beautiful Nova Scotia!

As always Music Teachers throughout the Province are eagerly preparing students for Canada Music Week Recitals and Celebrations.

Many of these recitals will feature compositions exclusively by Canadian composers. Halifax Chapter will conduct a workshop with Guest Speaker Marilyn Harrison on teaching sight reading and technique from beginner to Grade 8 levels.

The Valley Chapter was fortunate to attend a workshop featuring Don Cook on "Conservatory Canada" and are currently getting plans underway for the 2000 Convention.

Dartmouth Chapter is steadily coming closer to reaching their Piano 2000



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Goal. They have already had one very successful book sale and will continue to fund raise. This year Nova Scotia is not only pleased, but honored to have been selected to host the National Music Festival. Everyone has been eager to help in any way for this upcoming event. This is thrilling for us, as the festival has never been held in Nova Scotia.

Once again the Saint Cecelia's Concert Series (SCCS) is offering a large array of concerts, featuring a wide variety of musical styles and ensembles. SCCS is now in it's 11th season and this year will present, among many others, Canadian Tenor, Ben Heppner.

An Annual Roast Beef Dinner will be held as a fund-raising even for SCCS. We are so fortunate here in Nova Scotia to be able to hear the beauty of fine music, not only through a series such as this one, but also as a result of a lot of hard work and perseverance from our Registered Music Teachers.

PRINCE EDWARD ISLAND

CONNIE O'BRIEN

The annual meeting of the PEIRMTA was held early in June, at which a new executive was elected.

Two August workshops were attended by our members: a Frederick Harris

Workshop on the Piano Adventures Series conducted by Anne Crosby and a Piano Duo and Duet Repertoire workshop with D. Erftenbeck.

The PEIRMTA opened the fall season with a strictly social "New Year Lunch" at Shaddy's restaurant in Charlottetown.

On September 18, Dr. Alan Reesor conducted a harpsichord workshop for the benefit of our students, ourselves, and the general public. He talked about the history and mechanics of the instrument and some of the composers who would have played on the harpsichord. Dr. Reesor also played for us.

In October, the 1999 Atlantic Young Artists' Concert Tour, sponsored by CFMTA, came to Charlottetown. Performing at St. Paul's Church was violinist Lynn Kuo, accompanied by pianist Thomas Yee. Both performers were greatly appreciated by the audience.

October 23 was the date of the year's first Young Musicians' Recital held at the Steel Recital Hall at UPEI. This recital series is planned to give our students several opportunities to gain performance experience throughout the year and many students take advantage of these recitals. There are also adult student get-togethers planned, the first being on November 6.

CONVENTION GREETINGS

It's not too soon to be planning your Greetings Ad for Convention 2001 in Kelowna, British Columbia. These ads, to be published in the Convention program section of the Spring 2000 edition available at a considerable discount to provincial associations, branches and individual members can be designed imaginatively to increase your profile nationally at the same time as providing financial support to Convention 2001. For further information, contact:

Susan Wilson
Editor, *The Canadian Music Teacher*
517 Estate Drive,
Sherwood Park,
Alberta, T8B 1M2
Phone: (780) 449-4508
Fax: (780) 417-3065 or
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THIS UPRIGHT IS SIMPLY GRAND

Dr. Lillian Upright, a member of ARMTA Edmonton Branch achieved a long-time goal recently – she played Mozart's Piano Concerto in C Minor, K 491 with the Edmonton Symphony Orchestra in The Francis Winspear Centre for Music. Those who know Lillian were not the least bit surprised – she is a person of remarkable ability, initiative and determination, and one who generously shares her gifts, time and hospitality. The following article by Sandra Sperones appeared in the *Edmonton Journal* on Thursday, October 14. It is reprinted here with permission.

Fifty-five years ago, Lillian Upright sat down at a piano and took her first crack at learning Mozart's Concerto in C Minor.

Tonight, the vivacious 66-year-old grandmother, wearing a "killer" red dress and a new engagement ring, will perform the concerto in her first appearance with the Edmonton Symphony orchestra. Seated in the audience at the Winspear Centre will be her five children, countless students and friends, and her fiancé, Henk Hulleman.

Upright's not nervous, even though she's only had two rehearsals with the

orchestra – both in the last 48 hours. The concerto is 30 minutes in length, with three movements.

"I would love this to be a performance where you get into the rhythm of the music and it almost plays itself.

That is a performing high," Upright says. "I do love performing. You can do your best playing when you know someone's listening, and I know I'm going to have a very

sympathetic audience tonight."

Upright's performance is not the culmination of her career, but simply one of her longtime ambitions. For the past 50 years, she's been content to nurture the talents of others as one of the best, if not most demanding, piano teachers in St. Albert and Edmonton. She chuckles at the thought of her reputation. "I know how the music should go, and I think I can help my students get there," she explains.

Upright is also demanding of herself and thrives on challenges. Last year, she got up the nerve to approach ESO conductor Grzegorz Nowak in a local deli and ask for an audition with the orchestra. After months of fine-tuning Mozart's concerto with Ernesto Lejano, Upright went for her audition and was offered tonight's gig. "I'm

getting bold in my age," she jokes.

Upright has always been bold. With two sons of her own, she and her former husband adopted three more boys whose parents were killed in a car accident. At the age of 55, she became the first graduate from the University of Alberta with a PhD in piano performance.

Through it all, Upright has continued to teach. Her own sons weren't keen learners, but she's had enough students who were. One was playwright Ted Dykstra, who wrote *Two Pianos, Four Hands*. Another was Pat Stretch. She started taking lessons from Upright 48 years ago, and only quit recently. Then, there are her most recent pupils, including a TransAlta engineer whose photo sits on a shelf in Upright's living room, not far from her two pianos.

Despite her name, she doesn't own any rectangular, upright pianos. She prefers her baby grands – a shiny black Steinway and an old brown Heintzman. Upright isn't exactly sure how many students have plunked their fingers along the keys of her Heintzman. Probably hundreds, based on the faded wood above the piano's keys.

Then again, the instrument is 49 years old. Upright's father bought it for her after she was caught practising on it in a piano store. Only years before, she and her sister had to be coaxed to practise. "My dad created this practice chart and I can still see that thing hanging up in the back entry



with little squares for each day. We had to put a tick when we'd finished our practising and then he'd come home and see if all the ticks were there," she chuckles. Her voice then adopts a serious, deep tone. "But he said, 'If you guys don't practise, lessons are finished.' And I knew I didn't want to quit lessons because I really liked music."

Upright began her love affair with the piano when she was five years old, growing up in Battleford, Saskatchewan. Her first teacher was a nun, Sister Francoise-Romaine. "She was good to me, she was a very kind, round woman," Upright remembers.

One of her favourite teachers is Ole Heltman, who taught her the first two movements of Mozart's Concerto in C Minor. Her older sister learned the last. "I wasn't mature enough to do that concerto," she says. "The C Minor is a very dramatic and profound and mature work. But it was good that he gave it to me, because it was a challenge. It's sometimes good to go a little beyond your grasp."

As a teen, Upright was beyond the grasp of other pianists. During the 1946 Edmonton District Music Festival, she scored a perfect mark on an ear test. The feat made front page news in the *Edmonton journal*.

Upright didn't pursue a career as a concert pianist because she didn't think she was talented enough. Plus, she discovered she truly enjoyed teaching others. "I think it's an incredible opportunity for one-on-one relationships, which is pretty

rare in our society," she says. "And to be part of the development of these young lives is a very special privilege."

Her love of teaching has prompted Upright to constantly upgrade her own teaching skills. At 43, she started studying psychology at the University of Alberta in order to better relate to her students and coax the best out of them. Nowadays, she devotes most of her time to teaching other piano teachers and organizing workshops for them.

But Upright has no plans to slow down. She's already planning her next performance. It takes place Sunday when she marries Hulleman, her beau of six months. Don't expect her to change her last name though. "I'm hanging onto it," she laughs. After all, Upright is the perfect name for a piano teacher.

CONTEMPORARY SHOWCASE

JEAN COLLINS

The Annual General Meeting of the Alliance for Canadian New Music Projects (ACNMP) approved the By-Laws and Policies for Expansion. This simple statement says nothing of the months in preparation of documents that now enable us to help new CONTEMPORARY SHOWCASE centres become established and self-sufficient. We welcome Ann LaPlante, the new general manager who will handle all requests and national office business.

David Parsons, Ontario

Regional Director of the Canadian Music Centre (CMC), spoke to the AGM on 'Music and Education for the Millennium'. He gave details of exciting partner projects among arts educators and organizations, including Registered Music Teachers, that are being developed for the Year 2000. Much work resulted in the funding needed to launch the projects. See the next Contempo – newsletter of ACNMP – for the full presentation. Contempo is one of the benefits of the \$30.00 membership.

John Reid, Prairie Regional Director of CMC, facilitated a meeting of music teachers from Winnipeg, Saskatoon and Regina during the CFMTA Convention in July. Keen interest in CONTEMPORARY SHOWCASE resulted and kits were sent to help those centres become established.

CALGARY – watch for reports of the lively Showcase and workshops.

CAMBRIDGE – this new centre has entries in voice and piano.

CHARLOTTETOWN – Showcase is again hosted in the Art Gallery of the Confederation Centre – a fine venue.

EDMONTON – Alberta College is the venue for Showcase, November 18 – 21, and the Gala Concert is November 26. Gerhard Wuensch will be celebrated in the Featured Composer class on November 18 for all instruments and voice. Adjudication for piano will be by Arne Sahlen, for voice by Dr. Carol Anderson and for other classes by John



MEET THE FIRST PLACE WINNERS OF THE 1999 CFMTA PIANO AND STRING COMPETITIONS

Thomas Yu, of Saskatoon, Saskatchewan, began his piano studies at the age of four with Margaret Richards. Over the years he has also studied with Louise MacPherson, Robin Harrison, Marek Jablonski, and is currently a student of Bonnie Nicholson.



Thomas Yu, piano

Thomas has recorded with CBC Radio, and has been guest artist for the Saskatchewan Suzuki Program, performed the Rachmaninoff Concerto No.2 in 1997 with the Regina Symphony, as well as other appearances with CMC and at the Banff Centre's concert series in the summers of 1997 and 1998.

The recipient of numerous awards for piano, Thomas is also a trombonist with the University of Saskatchewan Jazz Ensemble, a member of

the Saskatoon Fireside Singers, has played the lead role in Evan Hardy musicals and dramatic plays, and is guitarist, keyboard player and backup vocalist for All Soul's Day, a rock band.

Thomas is a second year student at the University of Saskatchewan College of Dentistry, where he has consistently achieved stellar marks and is on the Dean's List.

At the 1999 CFMTA Piano Competition in Winnipeg, Thomas took first prize overall. In addition, he won the prize for the best performance of a Canadian composition, and the inaugural Marek Jablonski Prize for Chopin.

Following the competition, Thomas commented, "I am definitely in shock through – I'm sure it will be a while before things calm down." He and all the other competitors had a wonderful few days in Winnipeg partying together, supporting one another, and all were most appreciative of the opportunity.

Catherine Wong began the violin in her hometown Edmonton at the age of five with Yashuko Eastman and later with James Keene. Since her television debut at age 12 as a soloist with the CFRN Television orchestra for the program "New Performer", she has performed with orchestras such as the Alberta Baroque Ensemble, the University of British Colum-

bia Symphony Orchestra and the Kamloops Symphony. The recipient of numerous awards and scholarships, she has appeared regularly on CBC Stereo. She has also recorded for *Artkos*, and may be heard on the CD "Tones from a New Tower".



Catherine Wong, violin

Following the CFMTA String Competition this past July in Winnipeg, in which she also won the prize for the best performance of a Canadian work, Catherine attended the 1999 International Summer Master Classes held at the Mozarteum in Salzburg as a recipient of the Johann Strauss Foundation.

Catherine holds a Bachelor of Music degree from the University of British Columbia, where she studied with Martin Beaver and Andrew Dawes. She received a Master

of Music this November, and has begun an Artist Diploma at Boston University with Peter Zazofsky.

"I really enjoyed participating in the CFMTA 1999 String Competition," says Catherine. I felt that it was very well organized and we all received wonderful hospitality from our hosts. I really appreciate the support and sponsorship of all the provinces. It is not often that we are free from the financial burdens of competitions! Throughout the week, the atmosphere was friendly and warm. It was especially good to meet other emerging artists from across Canada and find out about the other exciting things happening in their lives. Meeting other colleagues and establishing contacts is always important as a musician and I believe that some friendships which were made will be lasting ones."

PIANO SIX MODULATES INTO THE MILLENNIUM...

with a sixth season of tours to rural Canadian communities.

In the five years that Piano Six has been taking some of the world's greatest music to schools and concert halls throughout rural Canada, reactions have been ecstatic. Beneficiaries of these extraordinary recitals, master classes and workshops have described these visits as "an experience of a lifetime" and "a gift that we will cherish for many years to come".

After a busy summer, which included gala concert performances before more than 6,000 people at the Lanaudière and Ottawa Chamber Music festivals, the virtuosos of PIANO SIX have packed up their music bags and hit the road again. For a sixth season in a row, founder Janina Fialkowska and her fellow pianists Angela Cheng, Angela Hewitt, Marc-André Hamelin, André Laplante and Jon Kimura Parker will take time out of their active international careers to perform – at affordable cost – in dozens of smaller communities all over the country.

In October, Janina Fialkowska launched the 1999-2000 season with visits to small communities in southwestern Ontario. That same month, Marc-André Hamelin toured for ten days throughout the British Columbia interior, followed by brief visits to northern Ontario and Manitoba in November. André Laplante spent several days in Late November giving recitals and master classes in northwestern New Brunswick.

The year 2000 will open with a tour of coastal British Columbia by Jon Kimura Parker. In late February and early March, several communities in Nova Scotia, PEI and New Brunswick will play host to Angela Hewitt, and in mid-April, Janina Fialkowska will take to the road again for a tour of Newfoundland. The season will close with a ten-day swing through northern Ontario by Angela Cheng in mid-May.

Although most tours for the current season are fully booked, applications are being accepted from present-

ers wishing to host a Piano Six artist in the future. Information and application forms may be obtained from the project co-ordinator, Jane Colwell, or the Quebec co-ordinator, Judith Rice-Lesage, as indicated below, or by visiting our biligual website at www.pianosix.com.

Continued financial support is needed if these gifted musicians are to be kept on tour at minimal cost to small communities. Individuals, foundations and corporations interested in supporting these worthwhile activities are invited to contact the not-for-profit group's fundraising arm, the **Piano Six Foundation**. Income tax receipts will be issued for all financial and in-kind contributions. Inquiries and donations should be directed to the Piano Six Foundation, c/o Jane Colwell, RR#1, New Hamburg ON N0B 2G0.



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IN MEMORIAM

continued from page 14

McPherson. Master classes offer a 20 minute session with a clinician for pieces of seven minutes or less. A Young Composers class for initiated or new composers will have Jan Randall and Helve Sastok as clinicians, and conclude with a concert of compositions on November 21. An October 1 workshop on Improvisation and Composition given by Helve Sastok was a hands-on training for teachers in passing on these skills to students.

LONDON reports over 50 entries.

MISSISSAUGA has over 80 entries from 15 studios. Lynda Rehder Kennedy is adjudicating piano, and Elizabeth Pomes voice.

NIAGARA REGION reports Mary Kenedi is adjudicating.

NORTH BAY's adjudicator is Jan Fothergill.

TORONTO reports a large increase in voice entries, adjudicated by Mary Morrison; Lynda Kennedy adjudicates piano. The Student Composer Workshop will conclude with a concert of the compositions to initiate Canada Music Week. The Choral Workshop, in its second year, has a large number of choirs participating on November 26.

WINDSOR - watch for new developments for next year!

Information, kits and membership are available from ACNMP, 20 St. Joseph St., Toronto ON M4Y 1J9, Phone: (416) 963-5937.



RITA BARG

Died August 22, 1999

CLAUDE WALKER

Last August, **Rita Barg's** family, friends, associates and piano pupils were saddened to hear that she had passed away.

Rita studied piano with Montreal concert pianist William Stevens, and with Helen King, while attending the Crane School of Music in Potsdam, New York. She became close friends with both over the years.

Rita took advantage of all opportunities to enhance her teaching skills as well as keeping up to date on new developments. She also made arrangements for Montreal teachers to present workshops at the Crane School of Music.

As many will know, Rita was very involved with the Quebec Music Teachers' Association, having been president of the Montreal chapter, chair of the CFMTA Convention '97 held in Montreal, and president of the Provincial Council. Her

long and devoted service was reflected in the success of her pupils and in the many activities in which she was involved. Her enthusiasm and joie de vivre was enjoyed by all those who came in contact with her.

Rita felt very strongly that deserving students should be provided with scholarships to help nurture their talents and careers. To accomplish this, she founded the Quebec Musical Education Foundation in 1996 and became its first president. The Foundation will continue to raise funds so that we may realise the goals set by her and her committee, which we support wholeheartedly.

JULIE BANTON

*February 8, 1943 -
August 23, 1999*

Julie was the organizer of the String Competition for Convention 99 in Winnipeg. A member of MRMTA for a number of years, she willingly accepted the task and immediately impressed the committee with her efficiency, attention to detail and friendly approach. Her illness prevented her completion of this project, which was ably taken over by Eleanor Lwiwski. The following article by editorial writer Terence Moore and provided by Virginia Heinrichs, appeared in the Winnipeg Free Press following the death of cellist Julie Banton.

A great hole was torn in



the fabric of Winnipeg Music education by the death of cellist Julie Banton. Concert audiences knew her as a steady anchor of the cello section in the Winnipeg Symphony Orchestra. Music teachers and students knew her as a guide and mentor who could connect them to a wider world of music skill and performance beyond Winnipeg's horizons.

Winnipeg can produce fine people, but those who want to seek eminence in most fields of endeavour must seek it outside Winnipeg. You are unlikely to become a leading North American cellist in Winnipeg because the competition is not keen enough to spur you on. Even if you do play the cello better than anyone else in North America, as long as you do it only in Winnipeg, you are a tree falling unheard in the forest.

That is why Winnipeg needs people like Julie Banton who know what excellence consists of, how it can be achieved and where the next rungs of the ladder can be found and climbed. Her favorite image of herself, borrowed from another teacher, was a train conductor. She could provide tickets to all the towns on the line. It was up to each student to decide how far to travel. She prepared Tom Wiebe, her star pupil of the 1980s, so well for his auditions that he was accepted into both the Curtis Institute in Philadelphia and the Eastman School of Music in Rochester, New York. From the strong position where she had put him, he chose Estman on his way to his current position in the Toronto Symphony.

Mrs. Banton's earliest memories were of playing on the floor under the piano in her parents' home in Chicago while her cellist mother gave lessons. She always knew that students must perform and must play in small ensembles and orchestras in order to complete what was started by lonely practice in the studio. That way they could find out why music matters and what it communicates. When she capped her cello studies at Indiana University, she was adding technical mastery on top of a thorough understanding of a teacher's mission. For pupils who had undertaken chamber music or orchestral projects, Mrs. Banton spent hours of her own time and skill marking fingerings and bowings on the student's part. She could not abide pupils wasting their time with bad fingerings and bowings. She put endless hours into the Winnipeg Youth Orchestra, of which she was president for a year, because she believed a city had to have a well run student orchestra. She did much of the organizing work to bring together the youth orchestra's alumni for a 75th anniversary reunion this past spring, when it seemed she had fought cancer to a standstill. The exercise showed that the youth orchestra had enriched the lives of vast numbers of Winnipeggers and deserved community support.

Because of her vast knowledge of cello teaching methods and the student literature, other teachers often turned to Mrs. Banton for advice on dealing with their students. She took every opportunity to encourage other teachers to push

students only as fast as they could realistically go. A student might be eager to tackle an advanced work without the necessary technical preparation, but Mrs. Banton would never agree to such a thing. She believed a student would learn more from performing a simple work well than from performing a difficult one badly.

I made one bad mistake as her pupil. When she lay in her hospital bed with morphine to ease the pain, but nothing to ease the fear, I visited her and we talked of hospital things and diagnostic procedures. It wasn't acknowledged between us that this was the last time that we would speak and so I did not say what needed to be said: that she was my teacher and I was her pupil...that I am still her pupil after she can no longer teach me.

I did not entirely agree with her image of the train conductor because the train passenger's ticket has a definite end-point where you have to get off. I can't read any specific destination on the ticket she gave me. She got me on the train. We seemed to be going in the right direction. I'll stay on as long as I can. And, I'll try to remember to acknowledge what teachers do for the rest of us.

YOU ARE INVITED

TO: 2001: A MUSICAL ODYSSEY, CFMTA's next convention

WHEN: JULY 4 -7, 2001

WHERE: The Grand Okanagan Hotel, Kelowna, B.C.

BCRMTA and he Ogopogo are excited about hosting the CFMTA Convention in 2001 and hope that you will join us. It promises to be educational, enjoyable and exciting during the first week of July in BC's famous Okanagan Valley.

The convention has been shortened by one day in order to make it more affordable for more teachers to attend. The four days will be packed with the following events:

a) The National Piano Competition semi-finals and finals in which a performer from each province will be competing for a first, second or third place award. One of the highlights of this competition will be the debut performance of a commissioned work by BC's own Steven Ho. Each competitor will be asked to include this work in his/her repertoire in the semi-finals and then the winner of the award for the best performance of this composition will then perform it again at the finals.

b) We are delighted to announce that BC's own Lila Gailling who is now residing in London, England and performing in Europe will be our main recitalist and clinician. She is young and vibrant, a fabulous performer



and will certainly give a wonderful workshop as well as work with a few very fortunate students in a master class setting.

c) Dr. Tony Dawson from Toronto (a theory specialist) has agreed to come and give us a lecture and workshop. This promises to be most entertaining.

d) Various workshops and clinics on Music Therapy, Studio Business Practices, Early Childhood Education, Stress and Anxiety, Child Psychology, Computers in the Studio.

e) "A Grand Forum" — a panel discussion — topic and panelists to be disclosed at a later date.

f) Outstanding entertainment at the final banquet

g) An extensive trade show — come prepared to shop!

h) Many other entertaining events — fresh cherries, winery tours, and surprises which are being dreamed up

by our entertainment committee!

i) Imagine staying in the most luxurious waterfront accommodation in Kelowna with an indoor/outdoor pool, fitness centre, a brand new casino, and a scenic walking trail from the hotel along Lake Okanagan.

It is not too early to start making plans to attend this convention. The Okanagan Valley in July is the best place to be with many things to do for your spouses and family as well while you are enjoying the convention. CFMTA Conventions not only provide musical education and entertainment, but also a camaraderie with fellow teachers from across the country. If we want to see these conventions continue into the next century, we must support them!

Keep watching for our Ogopogo Logo in your provincial as well as the national newsletter for further information about this convention.

BC IS THE PLACE TO
BE IN 2001!

Carol Shinkewski
Convenor
Phone/Fax:(604) 594-8806
e-mail: carol@zoolink.com



**IMPORTANT NOTICE
REGARDING
THE CFMTA NATIONAL
PIANO COMPETITION,
JULY 2001:**

British Columbia composer, Steven Ho, has been commissioned by the BC Registered Music Teachers' Association to compose an original solo piano work approximately five minutes in length to be played by the semi-finalists at the CFMTA National Piano Competition in July 2001. According to the contract signed with the composer, this work is to be **premiered** at this competition. Therefore, **it may not be used to select the provincial candidate or in any other public performance prior to July 2001**. Once the provincial winner is chosen, that competitor will then be sent a sanctioned copy of the piece to be learned for the CFMTA National Piano Competition. This work will be available in June 2000; therefore, organizers of the provincial competition should be prepared to co-ordinate the dates of their provincial competition in order to give their provincial winner ample time to learn this piece.



STANDING RULES

The following Standing Rules are presently in effect:

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

**Regulations Governing
THE
CFMTA PIANO COMPETITION
KELOWNA, BRITISH COLUMBIA
July 2 – 7, 2001**

1. Competitors in the semi-final competition – limited to ONE per province – must present a program consisting of the following:
 - a) One Canadian Solo Composition – a commissioned work **available June, 2000*****
 - b) One solo composition from the classical or Baroque period
 - c) A variety of shorter solo works to form a well-balanced program.*Time limit: minimum 30 minutes, maximum 45 minutes.*
2. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only **one** selection from the semi-final program. This **commissioned Canadian work**, which will be judged at the semi-finals cannot be repeated. The winner of the best performance of this Canadian work will be showcased separately. It will not be part of the finals competition.
Time limit: 30 to 45 minutes.
3. The entire programme presented by a competitor must be at the Senior Concert Level or higher.
4. Competitors must be 16 – 24 years of age, Canadian citizens or permanent residents (landed immigrants) and must have studied with a registered music teacher for two (2) consecutive years or more within two (2) years of the application deadline.
5. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Kelowna, British Columbia. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, at the address shown on the registration form, on or before May 1, 2001. A registration fee of \$65, paid by each province, must accompany each application. Late applications will NOT be accepted under any circumstances.

*** British Columbia composer, Steven Ho, has been commissioned by the BC Registered Music Teachers' Association to compose an original solo piano work approximately five minutes in length to be played by the semi-finalists at the CFMTA National Piano Competition in July 2001. According to the contract signed with the composer, this work is to be **premiered** at this competition. Therefore, **it may not be used to select the provincial candidate or in any other public performance prior to July 2001**. Once the provincial winner is chosen, that competitor will then be sent a sanctioned copy of the piece to be learned for the CFMTA National Piano Competition. This work will be available in June 2000; therefore, organizers of the provincial competition should be prepared to co-ordinate the dates of their provincial competition in order to give their provincial winner ample time to learn this piece.

1st Prize: \$3,000

2nd Prize: \$2,000

3rd Prize: \$1,000

Best Performance of a Canadian Composition: \$500

Best Performance of a Chopin Composition: \$500



CFMTA/FCAMP MEMORIAL PEDAGOGY SCHOLARSHIP

For some time, a committee consisting of Gloria Gillett, Carol Mellors and Donna Thomson has been working on a proposal for the formation of a Memorial Foundation. Donations to this Foundation would give family, friends, students and colleagues opportunity to express appreciation and to honour deceased CFMTA/FCAMP members.

At the CFMTA Executive meeting, July '99 in Winnipeg, motions were passed to the following effects:

Motion 4 – that the first award from the Memorial Donation Foundation be awarded at CFMTA Convention 2001, that the target amount be a \$500.00 award; that individuals and organizations be listed in *The Canadian Music Teacher* as contributions are received; that a biography of an exemplary deceased member appear in each edition of *The Canadian Music Teacher* along with the request form for donations.

Motion 8 – that the CFMTA/FCAMP Memorial Pedagogy Scholarship, a biannual award, be awarded to the recipient(s) of the highest mark(s) in the pedagogy examinations (teacher's written) from a nationally based teaching institution (Royal Conservatory, Conservatory Canada) which examines in every province, the amount of the award subject to the availability of funds.

In these times of low interest rates, our seed money goal will need to be a minimum of \$5,000.00. Initially, a portion of each donation will go to the first award, the remainder to seed money. To increase the circulation of this information, we hope that CFMTA/FCAMP members will notify family, friends and students of deceased members of this opportunity to honour those who have left a lasting impression on their lives.



*SUBMITTED BY GERALDINE HAYTHORNE, EDMONTON
AND ALLISON KYDD - EDITOR OF ALBERTA COLLEGE'S "CONSERVASTORY".*

On December 18, 1996, **Robert Pounder**, a dear friend and colleague to many of us, passed away. His passing marked the end of a long and distinguished career as teacher, church musician, adjudicator, examiner and performer. Bob's qualities as a person were as exceptional as his musical accomplishments. He was witty and humble. He loved people, and he gave so generously of himself. I felt honored to have known Bob as a friend.

At his memorial service on December 23 at Knox Metropolitan United Church, the minister welcomed a full church to a service of thanksgiving for the life of Robert Pounder. It was a service whose "inescapable theme was music". In fact, much of the music, such as the "Prelude to Prayer", was composed or arranged by Bob himself.

Bob was born in Moose Jaw in 1913 and began his career there as a church organist, piano teacher, and accompanist. His sister Jean was also an excellent pianist, and brother and sister toured together and played duets for CBC radio.

In 1954, Bob and Isabelle and their three children moved to Edmonton. Bob began his duties as organist and choir master at Knox Metropolitan church, a position he held until his official retirement in 1978. Even after this retirement, he continued to fill in as substitute organist until just a few months before his death. While music coordinator at the church, he ordered the parish's first set of White Chapel hand bells from England. In fact, it is said that Bob introduced English hand bell ringing to Edmonton.

Bob also began teaching piano at Alberta College in 1954, and remained on staff of the Conservatory until the spring of 1996. His studio became as much an institution as the College itself. He was a profound influence to the many aspiring young musicians he taught. Bob used to say that he was as proud of his ordinary students and their progress as he was of his gifted ones. As a colleague of his at the college, I was witness to the many former students who always kept in touch with him.

Bob always kept up his practising and performing skills. He gave a recital to celebrate his 75th birthday, and another on his 80th. One of his great loves was the Boris Roubakine Piano Club, a group of dedicated pianists who strive to keep up their performance level by performing for an eminent clinician twice a year. He remained very active in this club, of which he was a founding member, for over 40 years, and often performed new or little known works.

In 1995, at the Diamond Jubilee Celebration of

CFMTA in Saskatoon, Bob was honored for his “outstanding service to the Association and to music, in performance and teaching”. It was a fitting recognition for his many years of involvement as a Registered Music Teacher at the local, provincial and national level. He had served as President of CFMTA from 1963-1967, and in 1975 he was made Honorary President of CFMTA.

His talents and service were also recognized closer to home. In 1972, he received an Achievement Award from the Alberta Government for his contribution to music, and in June of 1996, the City of Edmonton presented Bob with an Arts Achievement Award.

It is impossible to sum up in these few lines the life of such an extraordinary person, who touched the lives of so many. One statement, however, does come to mind. In his closing words at Bob’s memorial service, Reverend Saunders described Bob as having a “crusty exterior as thin as an onion skin which barely covered a sentimental and vulnerable heart”.

NEXT EDITION

Material other than digital and camera ready advertising and displays should reach the editor by March 1, 2000.

The deadline for digital and camera ready advertising is March 15, 2000. See Rate Card / Order Form on inside back cover.

Send all material to:

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CFMTA MEMORIAL PEDAGOGY SCHOLARSHIP FOUNDATION

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Please make donations payable to CFMTA.

Send to:

Beryl Wiebe, CFMTA Secretary/Treasurer
#1-8560-162nd St., Surrey BC V4N 1B4



THE MAREK JABLONSKI PRIZE FOR CHOPIN
ENDOWMENT



Established 1999 by



Alberta Registered Music Teachers' Association
EDMONTON BRANCH

in conjunction with the CFMTA National Piano Competition

JON KIMURA PARKER, piano

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Thursday January 27, 2000, 8:00 pm
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*ARMTA Edmonton Branch thanks
JON KIMURA PARKER and PIANO SIX Management
for making this event possible*

*If this publication reaches you in time, please join us if you
can at the Winspear for this wonderful event.
If not, sorry we missed you!*





THOMAS YU of Saskatchewan won the inaugural Marek Jablonski Prize for Chopin in Winnipeg in July 1999.

“I was fortunate enough to have studied with Marek for his last two years in Banff. He taught me how to play with maturity and confidence, and brought forth a real passion in me. I am especially honoured to receive this award in memory of him and the influence he has had on me. Thank you so much!”



GRAPHIC DESIGN -
MARTHA JABLONSKI JONES

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Send to: Cheques payable to CFMTA – Marek Jablonski Prize Fund
 Jennifer Bossé, 14111 – 52 Avenue, Edmonton AB T6H 0P9

THANK YOU!

A TRIBUTE TO GLADYS MacDONALD

As one of Gladys MacDonald's former students, Kilby Hume had the honour of presenting an Honorary Life Membership to her at NBRMTA's annual meeting last June. Following is the text of Kilby's speech. CFMTA adds congratulations to Gladys, our most faithful convention goer!

One of my earliest childhood memories is of sitting in a dark stairway listening to the sounds of a piano coming from behind a closed door. Periodically, the music stopped and voices could be heard. I found that if I really wished hard – with all my four-year-old might – those magical sounds would resume!

My mom would often find me there, scold me (as mothers will!), and remove me from that stairway. She

did not want me to make a noise and disturb what was happening behind that door. Nevertheless, the sounds held me spellbound, so I would continue to sneak down the stairs and sit, ever so quietly, listening to the magic. How I wished that I could be in that room touching the keys on that piano and making it sing!

One day – a stair squeaked, I sneezed – I can't remember how, but I was discovered and my secret was out! Miss MacDonald opened the door and there I was! That was the beginning of a wonderful relationship with a lovely and gifted lady.

Born in Sydney, Nova Scotia, Gladys MacDonald pursued higher education at Mount Allison University where she was granted Teacher and Performer certificates in piano in addition to Bachelor of Arts and Bachelor of Music degrees.

In 1942, Gladys moved to

Campbellton, New Brunswick, where she still resides, to become the organist at Knox Presbyterian Church. She began teaching both piano and organ, accompanying community musicians, organizing and directing the Carolers – a young ladies' choral group. In 1954, she became organist and choir director at First United Church, where she serves to this day.

Gladys is a Charter Member of the NBRMTA and served as New Brunswick vice president to CFMTA, 1980 – 1988. She is also a member of ISME, the Royal Canadian College of Organists and the New Brunswick Choral Federation. She is one of the founding members of the Restigouche Music Festival (1948), and in 1998 was honoured for her contribution on the occasion of the Festival's 50th Anniversary.

continued on back cover

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INTO THE NEXT MILLENNIUM: THE ROLE OF ARTISTS AND EDUCATORS

JEAN COLLINS, TORONTO

Drawing on his experience in working with new music as director of the Winnipeg Symphony Orchestra's New Music Festival, composer Glenn Buhr spoke about the evolving Canadian culture and the role of creative musicians and music educators as we move toward the new millennium at the CFMTA Convention, July 1999, in Winnipeg. Jean Collins has prepared the following précis of his address:

"Professionalism is a spiral of healing. We analyse and fix one problem only to find that there is another problem for healing. In 'Trinkets of Little Value' by Peter Hannan, the third movement is set to a text from a dictionary of native words compiled by Jacques Cartier on his second journey to Canada. 'Kan-a-da' in this text sets out the clash between the first nations and the European culture they were meeting.

Peter Hannan believes that without radicalism there is no point in writing. Schoenberg, for example, focussed on dissonance as a high emotional point. Stravinsky's *Rite of Spring*, radical for its time, was like a series of scenes, as indeed were the Tchaikovsky ballet scores. Andriessen, writing on Stravinsky, noted more interest in the language of music in the early 20th century than in what was actually being said, and Stravinsky was more interested in the parts than in the

whole. Now there is a return toward tonal writing in these closing years of the century.

Our culture is still defining itself in this age of modernism and it's a difficult time. As artists, we are trying to find out what went on in the past. In Canada, our past is European with all the influences that implies. Native culture was and still is an issue. Recently, aboriginal culture is being re-visited. It is a curiosity, a governance, a spirituality – especially as related to nature. As an artist, what does it mean to feel a part of the land? We haven't yet defined our culture with our music but **all artists are historians, the captors of the history of their time and place.**

In order to define culture, we have to have artists creating or the essential human imagination gets lost in our process of teaching and it is difficult to recapture."

Buhr then spoke of the gentle revolution that has occurred as we grew to be a people of our own land – like the First Nations people before us – rather than a colony of former Europeans as we defined ourselves at the beginning of this century.

"Talk of 'our culture' tends to ignore the native culture and there is a need to face head on just how we share this land and this time.

As classical musicians, we tend to neglect our own mother tongue; i.e. the sounds we hear, the language of the music around us. It's a very complex time for sounds, with TV commercials,

muzak, rock bands, etc., and we are inclined to reject this music as simplistic. The source of our popular music is black African music, based on their community life where all can join in by dancing and singing along. This music first appeared in the United States as delta blues, New Orleans jazz, rhythm and blues, etc. Minimalist composers such as Steve Reich base their work on African drumming.

Improvisation is crucial to composing and to much more. Ours is a native culture, but we don't yet know what that is. If pop music is a real interest for students, encourage this as much as possible as long as classical training is also maintained.

There is a growing demand for new music and this is indicative of a healthy culture. There is a growing demand for improvising as part of the graduate's final recital."

Glenn Buhr's "The Steam Circus Rhapsody", performed by Saxology at the convention's opening reception, was a lively musical experience of the novelty of the early steam train and its sounds. A work of Buhr's, "Tanzmusik Fantasie" was also performed by four harpists in the harp lecture/demonstration.



**CANADIAN FEDERATION OF MUSIC
TEACHERS' ASSOCIATIONS EXECUTIVE
and 64th ANNUAL GENERAL MEETINGS
The Fort Garry Hotel, Winnipeg, Manitoba
July 1999**

Summary of the Business conducted at these meetings, submitted by Beryl Wiebe, CFMTA Secretary/Treasurer

President Hugheen Ferguson welcomed the members of the Executive and introduced new members. The convenors of Canada Music Week™, Special Projects, National Young Artists and Newsletter Editor were also introduced and were in attendance at all meetings.

The Agenda, Minutes of the meetings in Kingston, and Reports of the President, Secretary/Treasurer and Finance Chairman were accepted as read.

The Minutes of the meetings held in July 1999 have been received by the Delegates, the Provincial Presidents and Secretaries. All Directives and Motions are included in the Minutes.

The CFMTA fee will be \$20.00 per member, effective on the 2000/01 fee assessment, due November 1, 2000. This increase will be allocated to CFMTA and used to partially defray the costs of the Newsletter, Canada Music Week™ and Young Artist activities.

A new category – Electronic Music – will be added to the Canada Music Week™ Music Writing Competition. The rules and regulations will be printed, and entries are to be submitted to the National Co-ordinator with an entry fee of \$10.00.

The CFMTA/FCAPM memorial pedagogy scholarship from the Memorial Donation Foundation will be awarded at CFMTA Convention 2001. Our goal is to be \$500.00. Individuals and organizations would be listed in *The Canadian Music Teacher* as contributions received. A biography of an exemplary deceased member would appear in each issue of *The Canadian Music Teacher*, along with the request form for donations.

Membership Criteria: Criteria and fees in different provinces could be included in the Policies and Procedures Manual. Every Delegate has a copy of this Manual. Three provinces – SK, BC and ON – have submitted their provincial association material; if the other seven provincial associations submit theirs to Hugheen Ferguson, she will compile it all.

The **Annual General Meeting** (64th) was held at 12:30 pm on July 9, 1999.

President Hugheen Ferguson welcomed the Executive and other members and introduce two guests: Gary Ingle, Administrator of MTNA, and David Binder from Atkinson & Terry Insurance Brokers.

President Hugheen Ferguson stated that it has been a privilege to represent the members of CFMTA and thanked everyone for the support and encouragement she has received.

A summary sheet of Revenue and Expenses for the year ended

**NOTICE OF
ANNUAL
GENERAL
MEETING
2000**



Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the Crown Plaza Chateau Lacombe, Edmonton, Alberta on Sunday July 16, 2000 at 8:30 AM.

Business to be conducted includes to:

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

The Executive Meeting will be held on Saturday July 15, 2000 at 8:30 am at the Crown Plaza Chateau Lacombe, Edmonton, Alberta

By order of:
Marilyn King, President
Beryl Wiebe, Secretary-Treasurer

Dated at Surrey British Columbia, this 1st day of November, 1999.



THE CANADIAN MUSIC TEACHER – WINTER 1999 - 2000

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS STATEMENT OF REVENUE, EXPENDITURES AND MEMBERS' EQUITY Year Ended May 31, 1999

	1999	1998
REVENUE (Schedule 1)	\$ <u>79,513</u>	<u>78,586</u>
PROGRAM EXPENSES (Schedule 2)	<u>31,913</u>	<u>47,064</u>
GENERAL AND ADMINISTRATIVE EXPENSES		
Audit	2,588	2,588
Bank charges	22	22
Bonding and insurance	372	372
Office and general, including telephone	3,661	5,257
Public relations	100	405
Travel	17,159	20,830
Postage	372	379
	<u>24,274</u>	<u>29,853</u>
HONORARIUMS		
Secretary/Treasurer	8,400	8,400
President	700	700
Newsletter Editor	2,000	2,000
Young Artists Co-ordinator	200	200
Canada Music Week Co-ordinator	600	600
Finance Chairman	350	350
Special Projects Convenor	200	200
	<u>12,450</u>	<u>12,450</u>
OTHER EXPENSES		
1997 Convention loss	-	15,958
Less: Amounts charged to QMTA	-	6,383
	-	<u>9,575</u>
TOTAL EXPENDITURES	<u>68,637</u>	<u>98,942</u>
EXCESS OF REVENUES OVER EXPENDITURES FOR YEAR (EXPENDITURES OVER REVENUE)	<u>10,876</u>	<u>(20,356)</u>
Schedule 1 - Revenue		
Fees	51,040	50,175
Canada Music Week	2,371	3,152
Young Artists	6,557	6,954
Special Projects	3,800	3,569
Newsletter	2,522	2,427
Trust	9,566	9,819
Interest and other	3,657	2,490
	<u>79,513</u>	<u>78,586</u>
Schedule 2 – Program Expenses		
Canada Music Week	6,755	6,431
Young Artists	5,405	10,334
Special Projects	-	6,131
Newsletter	13,588	12,852
Trust expenses	6,165	7,535
ISME 2000 convention	-	3,000
Website production	-	781
	<u>31,913</u>	<u>47,064</u>
Members' Equity at Beginning of Year	\$205,543.00	\$225,897.00
Members' Equity at End of Year	\$216,419.00	\$205,543.00

This summary has been compiled using information extracted from the 1999 audited financial statements dated June 26, 1999. Readers are advised to refer to the audited financial statements for full disclosure of the Federation's financial position and results of operations.



continued from page 28

May 31, 1999 was distributed. This summary was compiled using information extracted from the 1999 audited financial statements dated June 26, 1999. The full disclosure of the Federation's financial position and results of operations has been received by the Provincial Delegates, Provincial Presidents, and Provincial Secretaries.

Provincial Reports were read by the following delegates:

Newfoundland – Catherine Frecker
 Prince Edward Island – Jacqueline Sorensen
 Nova Scotia – Lorna Wanzel
 New Brunswick – Kilby Hume
 Quebec – Monik Grenier (English and French)
 Ontario – Victoria Warwick
 Manitoba – Gloria Meadows
 Saskatchewan – Donna Thomson
 Alberta – Gloria Gillett
 British Columbia – Carol Shinkewski

Convention 2001: Convenor Carol Shinkewski extended an invitation for all to attend this convention, which is to be held in Kelowna BC, July 2 – 7, 2001.

General questions and comments from members regarding:

Cost of airfare for travel to conventions
 The fee charged for the Audit and Financial Statements prepared by chartered accountants
 The low interest we receive in GICs

A directive was given to the Secretary/Treasurer to investigate, again, the most favorable interest rates, given the restrictions on Trust and Business Accounts. An Executive Meeting was held immediately after the Annual General Meeting, and was called to order by President Hugheen Ferguson at 2:50 pm.

Business arising from the AGM was conducted and the Directives and Motions are printed in the Minutes.

Elections were held for the offices of President, First Vice President and Special Projects Chair. The following were elected:

President – Marilyn King
 First Vice President – Barbara Clarke
 Special Projects Chair – Rosalyn Martin

The dates of the next meetings are July 15 and 16, 2000 at the Crowne Plaza Lacombe, Edmonton, Alberta.

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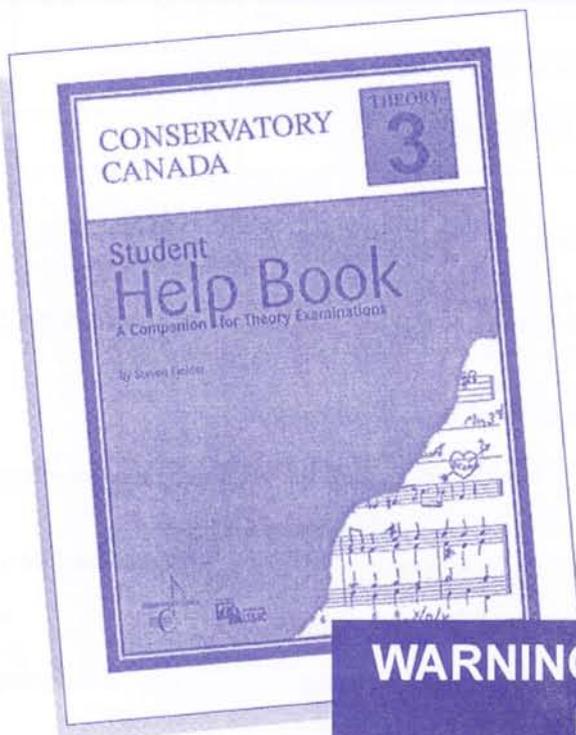
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Also in 1998, in conjunction with the 50th anniversary, Gladys invited her former students to come home and join her in a special recital. A packed church auditorium heard some 60 of her former students, not only from Campbellton, but also from Wolfville and Halifax in Nova Scotia, from Saint John, Rothesay and Fredericton in New Brunswick, from Calgary, Alberta, and from Vancouver, British Columbia.

Hundreds of young people have come under her influence. I was privileged to be one of these. For nine years, I was taught by one of the finest teachers and most dedicated musicians that I know. She instilled in my young heart a love for and an appreciation of music which has played such a large part in my life ever since. Her encouragement helped me through the rough spots; her joy in each of my accomplishments accentuated the good times. What a beautiful gift she gave when she was able to impart to me the deep love she has had for music in general, and the piano in particular. So many have been touched, as I was, by her deep commitment to the study of music and her gift in passing it on. Her legacy can be heard at least Canada-wide.

Thank you, Gladys, for your commitment to teaching, for sharing the gift you have been given with countless others, for endless hours spent promoting the study of music. We especially thank you for your vision, your commitment and your contribution to NBRMTA. Our lives are richer for having you among us.



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