

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM



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CANADA MUSIC



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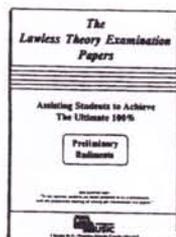
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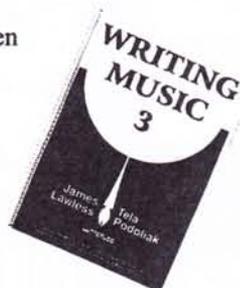
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GREETINGS FROM CFMTA

Dear Colleagues,

In the year 2000, how would you define "Canada?" By some references, Canada has been described as "...a melting pot of nations...". We are indeed fortunate to enjoy the multi-cultural talents of many people!

"Music of the Spheres," the convention theme for ISME, the International Society for Music Education – as hosted by Edmonton, Alberta, July 17-22, 2000 was certainly an opportunity for Canadians to feature their diverse musical talents. Many Canadian composers and their works were showcased at ISME. As Canadians, we can take pride in the high standard of Canadian performances exhibited during this conference. We also were treated to numerous and varied first-class performers from around the globe.

This summer, CFMTA Delegates, Convenors and your Executive held their Council and AGM meetings in Edmonton July 14-16. In addition to conducting the business of CFMTA, the Board took inventory of CFMTA's identity, its strengths and suggestions for improvement with the intent of setting a clearer vision for the future. Edmonton was selected as our meeting site in order to provide linkage with ISME. What an invigorating experience this proved to be! Participating in these experiences broadened our musical comprehension and appreciation.

CFMTA's Music Writing Competition can encourage students to build their creative music writing skills. As a result of such an opportunity, our students may continue to expand their music writing ability and perhaps with our continued support, may even become notable Canadian composers!

In November of 1961, Canada Music Week™ was formally begun. We can thank Margaret Isfield, a former CFMTA President for spearheading this vision. This special week has grown to include significant public awareness through media publicity of Canadian compositions performed by Canadians in numerous recitals across our entire nation! Isn't it rewarding to see and hear the results of a musical



seed being planted in Canada? May we continue to appreciate and support this important project in the new millennium.

It has been a pleasure to receive invitations to visit provincial meetings of RMT's in Alberta, Ontario, and New Brunswick during this past year. In Edmonton's October Conference, it was an honor to bring greetings on behalf of CFMTA, as well as to present a "Hands On Composition" workshop. It's wonderful to see a provincial organization pay tribute to a deserving member. Thelma O'Neill was recognized for her lengthy dedication and contributions.

Toronto's "Bach to the Future" also provided an opportunity to share CFMTA greetings, enjoy a wonderful variety of workshops as well as the unique occasion to meet Canadian composers Mary Gardiner, Ann Southam and Ruth Watson Henderson. What a privilege it was to be part of New Brunswick's 50th Anniversary celebrations! These celebrations included workshops, performances and special recognition of two of its founding members, namely: Gladys MacDonald and Carlton Elliott. Thank you ARMTA, ORMATA and NBRMTA for the professional camaraderie, realization of common goals and objectives blended with warm hospitality that combined to make these visits very worthwhile and memorable.

In closing, let us reflect on the following:

1. "A nation creates music – the composer only arranges."
(M.Glinka).
2. "Music, the greatest good that mortals know..." (A song for St. Cecilia's Day." J. Addison; St. Cecilia whom CMW honors is known as the Patron Saint of Music).

With Best Wishes for successful Canada Music Week™ Celebrations!

Sincerely

Marilyn King

CANADA MUSIC WEEK™

sponsored by the

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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 22-29
2009	November 21-28

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BRITISH COLUMBIA

Arne Sahlen
135 Thompson Street, Kimberley
V1A 1T9 ph/fax - 250-427-2159
e-mail: asahlen@cyberlink.bc.ca

ALBERTA

Jacqueline Touchie
247 Wilson Lane, Edmonton
T6M 2K8

SASKATCHEWAN

Heather Blakley
611 Adie Cresc., Saskatoon
S7N 3K6 ph - 306-249-3717
e-mail: hblakley@webster.sk.ca

MANITOBA

Alison King
Box 214, Lundar
R0C 1Y0 ph/fax - 204-762-5573
e-mail: avking@MB.sympatico.ca

ONTARIO

Ellen Berry
23 Stock Court, Cambridge
N3C 3R4 ph/fax - 519-658-4205
e-mail: ejberry@sympatico.ca

QUEBEC

Viktorya Kasuto
367 Glengarry, Beaconsfield
H9W 1A2 ph - 514-694-8255
fax - 514-426-7655
e-mail: jkasuto@hotmail.com



NATIONAL CO-ORDINATOR

Lore Ruschiensky
94 Green Meadow Road
Regina, Sask.
S4V 0A8
ph - 306-789-8414/fax - 306-???????
e-mail: lore_rusch@accesscomm.ca

NOVA SCOTIA

Nancy Carr
275 Purcell's Cove Rd., Halifax
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1A-260 Wetmore Rd.
Fredericton, NB
E3B 5V4 ph - 506-443-9067
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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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FROM THE PROVINCES

BRITISH COLUMBIA

ARNE SAHLEN
CMW CO-ORDINATOR BCRMTA

Many branches in BC have held annual CMW events for over 30 years – some since the very start of this annual event. Others are “recent arrivals” on the scene. North Island Branch held its second annual event, which began with a short introductory speech about CMW, then presented the Canadian composers in order by province - with brief bios read before their works were performed.

We mourned the passing of two B.C. composers, Jean Coulthard and Barbara Pentland. Each contributed greatly to Canadian music and to our international reputation. Numerous events marked their passing or included memorial tributes.

The Okanagan Music Festival for Composers, of which Jean Coulthard was a founding member, enjoyed a recent resurrection after some years of dormancy. Adjudicator Sylvia Rickard attended this year’s event, held in Falkland last March. She worked with the young composers who attended and presented awards in various categories.

ALBERTA

CARMEN LEIER
CMW CO-ORDINATOR ARMTA

Alberta’s young composers from the seven branches have been busy once again. We had vibrant competition with 16 compositions from 11 composers submitted for 2000!

One FIRST place winner from each category was sent to the CFMTA National Level.

In Edmonton, on Saturday November 3, 1999 young composers and performers showcased their

pieces at the annual “A Tribute to Violet Archer: A Gala Recital of Canadian Music”. This recital provided a wonderful prelude to other Canada Music Week™ activities including the **School Outreach Program** and **Edmonton Contemporary Showcase**. This

festival’s **Featured Composer** was Gerhard Wuensch. Adjudicators for piano-Arne Sahlen from B.C., vocal-Elizabeth Raycroft, strings,winds and brass-John McPherson from Edmonton,Young Composer Class-Helve Sastok and Jan Randall from Edmonton. Contemporary Showcase 2000’s featured composer will be Lorna Paterson. New this upcoming year, along with the regular classes, will be the “Alberta Composer Class”. Every year Contemporary Showcase grows with exciting and ever changing ‘visions’. Thank you to the members of the Edmonton Contemporary Showcase for all their hard work under the past chairs of Gladys Odegard, Pat Stretch, Michelle Barry and now Elsie Hepburn. To help celebrate Canada Music Week™, students of Calgary ARMTA members presented concerts in two Calgary schools in late November under the **Canada Music Week™ Schools Project**. A wide variety of compositions for voice, violin, piano and some works by the students themselves were greatly appreciated by the many schools.

Calgary Contemporary Showcase was once again vibrant with entries in piano, voice, string, guitar, woodwind and composition classes. Adjudicators included: piano and composition - David McIntyre of Regina, Voice-Caroline O’Dwyer of Calgary, strings-Thomas Schoen of Edmonton, guitar-Jacob Salomons of Calgary. **Fort McMurray** also held a composition workshop/competition in which the winners have a strong showing. Recitals, workshops and a Gala Concert also fit into their

Canada Music Week™ program. **Lethbridge** ARMTA Branch held a Canada Music Week™ recital on Saturday, November 27, 1999. Eighteen students were able to participate representing a number of Canadian composers including two students that played their own compositions. **Lloydminster** held a Canada Music Week™ Recital on November 20,1999 - early. This was held in conjunction with our award presentations for the Practice-a-thon and our Theory awards. **Medicine Hat** also celebrates in the same fashion as these other branches. **Red Deer** ARMTA celebrated Canada Music Week™ with a scholarship recital where students performed works by Canadian Composers. They gave certificates to all First Class Honours recipients from June/Aug exams and scholarships to the highest marks in Jr, Inter and Sr levels.

THANK YOU to all participating TEACHERS; **Doreen Laing, Christine Rogers and Linda Dickey** of Lethbridge, **Paul Bagley** of Calgary, **Gwenyth Cartmell-Barr** and **Joyce Pinckney** of Edmonton, **Nathene Arthur** and **Anna Domanska** of Fort McMurray, **Carol Bishel** of Taber, **Linda Hayward** of Cold Lake, Alberta.

Class 1-A 11 and under;
FIRST PLACE: ANDREA SWANBERG, Title: “Sunset In The Mountains” TEACHER; Paul Bagley from Calgary.

HONORABLE MENTION: CAMILLE ROGERS, Title: “Wicked Witches” TEACHER: Christine Rogers from Lethbridge.

Class 1-B 15 years and under;
FIRST PLACE: ALLISON BOUTHILLIER, Title: “Persephone’s Music” TEACHER: Gwenyth Cartmell-Barr from Edmonton.

HONOURABLE MENTION:
VANESSA FULFORD, Title:
"Ozweego Boogie" **TEACHER:**
Nathene Arthur from Fort
McMurray.

Class 2-B 15 years and under;

FIRST PLACE: BONNIE
ARTHUR, Titles: "Vox Angelos"
TEACHER: Nathene Arthur from
Fort McMurray.

Class C 19 years and under;

FIRST PLACE: KATHRINA
WIEBE, Title: "Thunderstorm"
TEACHER: Carol Bishel from Taber.

Class D OPEN;

FIRST PLACE: GLEN KNORR,
Title: "Impromptu" and

HONOURABLE MENTION:
"Pastoral" **TEACHER:** Anna
Domanska from Ft. McMurray.

Our adjudicator was once again
Helve Sastok, who wrote
encouraging, upbeat, lengthy and
helpful comments for each
composition. We are blessed here in
Alberta to have composers nurturing
each other at all levels. Be ready with
your students' compositions by April
1, 2001 next year.

SASKATCHEWAN

HEATHER BLAKLEY
CMW CO-ORDINATOR SRMTA

The seven branches of the SRMTA
enthusiastically support Canada Music
Week™ in several ways each year.

The new **East Central Branch**
hosted a student recital of Canadian
music in St. Peter's Abbey at
Muenster with 46 students
performing and an audience of 100!
We commend the efforts of this
fledgling branch and the obvious
support they have rallied in their
communities.

The **Lloydminster Branch's**
student recital also had 47
participants and 150 audience
members. They combined the recital
of Canadian Music along with prize
presentations for the winners of their
"Practice-A Thon" student
fundraiser. The local paper was on

hand to take pictures of the winners
and to promote the RMT and
Canada Music Week™ in the
community.

The **Swift Current Branch**
combined a recital of Christmas and
Canadian music working in
collaboration with the local "Festival
of Trees". The Festival of Trees was a
first year fund-raiser for the local
hospital and drew a large crowd.
Singers, pianists, a violinist and
teachers in duet played a varied
program. The setting and mood were
delightful and the trees were later
auctioned off. The event was very
well publicized and promoted by 2
papers, 2 television stations, radio and
posters.

West Central Branch hosted an
all Canadian recital in Plenty, Sask.
with 52 performers and an audience
of 115. The recital featured piano,
vocal and choral selections by
Canadian composers.

Prince Albert Branch hosted a
recital at Calvary United Church
with 24 piano and vocal participants
and an audience of about 60.

Regina Branch had enough
participants for their student recital
that they break the evening into two
sessions, the earlier time for junior
performers and the later time for
senior participants. There were about
50 performers and an audience of
about 100. The recital included two
performances of student
compositions, one for solo piano and
another for soprano voice, violin and
piano.

Saskatoon Branch held their
annual Canadian student recital in
Mayfair United Church. The recital
included piano pieces, vocalists, piano
duets and an adult 24 voice choir. O
Canada was sung at the beginning of
the program and Canadian
compositions were well-marked in the
program.

In the melody writing competition
there were a total of 16 entries: eight
in the 11 and under, four in the 15
and under, two in the 19 and under
categories. David Kaplan of

Saskatoon was the adjudicator.

It is encouraging to see such
diversity and support for Canadian
music within our private studios and
being brought to the community at
large. Keep up the good work and
promotion of our musical heritage as
evidenced in our musical culture.

MANITOBA

ALISON KING
CMW CO-ORDINATOR MRMTA

The Honourable Diane
McGifford, Minister of Culture,
proclaimed November 21-28, 1999
Canada Music Week™. Media outlets
throughout the province were
contacted to promote CMW. Both
the Winnipeg and Brandon branches
held recitals celebrating Canadian
music. On Sunday, November 14 at
Canadian Mennonite Bible College a
wonderful celebration of music took
place. The concert featured piano,
voice and cello. A rarely heard
performance of Leonard Isaacs' piano
trio and a piano solo was a tribute to
a great man who contributed so
much to music. Other compositions
included the Canadian composers
Talivaldis Kenins, Louis Applebaum,
Stephen Chatman, Theodor Kirchner,
Herbert Belyea, Linda Schwartz-
Trivett, Douglas Finch, Maurice
Dela, Robert Fleming, and classical
repertoire for the piano and the cello.
The concert was presented by 22
students of 14 MRMTA teachers. All
students received a certificate of
appreciation and CMW seal and
button. On Sunday, November 28 a
concert was held at St. Matthew's
Cathedral in Brandon, in which
fourteen students of Registered
Music Teachers performed a variety
of Canadian compositions. It was an
event which capped off a busy and
exciting week™.

There were fourteen entries in this
year's Music Writing Competition.
The four winners were: Heidi Ugrin,
Francis Cote, Alannah Green, and
Buffy Cowtan. Dr. Kenneth Nichols
adjudicated the entries for 1999.
Holly Harris has graciously consented

to adjudicate for the year 2000. Congratulations to all who participated in the competition and organized the recitals, making this year's celebration truly a successful one!

ONTARIO

ELLEN BERRY
CMW CO-ORDINATOR ORMTA

Registered Music Teachers across Ontario again enjoyed celebrating Canada Music Week™ in November 1999. Branches held awards recitals, poster contests, workshops, and Contemporary Showcase Festivals. Several branches featured the works of their local Canadian composers such as Anita Schlarb, the late Violet Archer, and young student composers, some of whom had entered the Ontario level Music Writing Competition.

The North Bay Branch had the week declared "Canada Music Week™" in the city by their mayor. The Peterborough Branch held a very successful "Music at the Mall" recital/fund raiser. The Thunder Bay Branch again compiled a collection of student compositions and published them in book format.

This year's Music Writing Competition in Ontario featured 42 student entries, with 24 teachers in 17 branches participating. Our adjudicator was the fine Canadian composer Nancy Telfer, who selected 17 winning entries, six of which were forwarded for adjudication at the national level.

Congratulations to the students and teachers in Ontario who have celebrated Canadian music with so much energy and enthusiasm!

RAPPORT DE LA SEMAINE DE LA MUSIQUE CANADIENNE 1999

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

Cette année la Semaine de la Musique Canadienne a débuté le 21 novembre 1999 avec une série de cinq

concerts au Collège REGINA ASSUMPTA avec la participation de 115 élèves et des crayons ont été remis à chaque interprète.

Le compositeur Mme. Anne Lauber a choisi les meilleures interprétations pour un concert gala qui s'est tenu au collège REGINA ASSUMPTA le samedi, 27 novembre 1999, à 19:00 heures.

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 des compositeurs M. Alain Payette, Mme. Nicole Rodrique, représentante 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®. Mme. Anne Lauber a été représentée par son fils le Pianiste interprète M. Tristan Lauber. M. Joel Barg et son fils Allan Barg ont représenté Rita Barg, qui fut décédée en août 1999 et ont remis les bourses Rita Barg aux meilleurs interprètes. Nous ont aussi honorés M. et Mme. Jack Rizopoulos, propriétaire de Piano Prestige et membre honoraire de la Fondation Québécoise pour l'Éducation Musicale.

Le disque compact préparé par l'APMQ en collaboration avec le Centre de Musique Canadienne et enregistré à la Chapelle Historique du Bon Pasteur, a été vendu avec 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 19 au 26 novembre 2000. La journée des récitals sera le dimanche 19 novembre et le gala, le samedi 25 novembre. Les deux activités auront lieu au Collège REGINA ASSUMPTA grace au charmant accueil et la collaboration des Soeurs Anette Bellavance et Claudette Marcoux.

En conclusion, nous avons eu encore une semaine de musique

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Voice: Daniel Lichti, David Falk, and Victor Martens
Winds: Amy Hamilton and Michael Purves-Smith
Members of the Kitchener Waterloo Symphony and the Canadian Chamber Ensemble

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awards presented. Also, as in other years, performances of member's students taped in the spring were aired on local cable television.

The Dartmouth Chapter has been working very hard to make their Piano 2000 project a reality. They are trying to raise money to buy a grand piano for the library where they often give performances. As a part of that, two booksales were held during CMW, and twelve teachers prepared eight hours of recital performances. Also, Adi Gerrits was presented with a National Award for her composition "Morning Buzz".

The Valley Chapter held a workshop on performance anxiety with Dr. Deborah Day. As well they presented a student recital in Kentville to celebrate CMW.

PRINCE EDWARD ISLAND

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

November 20, 1999 was the date of the Canada Music Week™ recital and the presentation of awards for the 3rd Canada Music Week™ Competition held at Park Royal United Church in Charlottetown. We presented prizes by age group for entries in music writing and art work. The competition had the largest number of entries yet, - 54 - and the audience had the opportunity to hear the award winning compositions performed. We were very pleased with the variety and quality of the students' compositions and some prize winning entries will be sent to the national competition later this year. The posters and drawings were displayed in the foyer.

As well as the award presentation, we held two student recitals of music by Canadian composers. Also in November, our students had the opportunity to

participate in the Contemporary Showcase of Canadian Music, adjudicated by Peter Allen and held in the art gallery of the Confederation Centre of the Arts in Charlottetown.

NEW BRUNSWICK

ANNE MARIE MURPHY
CMW CO-ORDINATOR NBRMTA

The New Brunswick Registered Music Teachers Association held a successful Canada Music Week™ in 1999. All branches participated by holding concerts or competitions to support performances of Canadian works.

Saint John Branch held a concert during CMW that highlighted Canadian composers and included performances of original compositions by students. Teachers gave short biographies of the composers whose works were featured. In August of 1999, Saint John teachers presented private and public school teachers with folders containing pictures and biographies of 6 Canadian composers. Teachers were encouraged to discuss the lives

and works of these composers in preparation for the CMW concert in November.

Our Moncton Branch organized a series of public school recitals of Canadian music. Students prepared programs of Canadian compositions and performed them for their peers during CMW in November. A recital was also held for students of all ages, which featured Canadian works.

In Dalhousie, teachers organized a competition for students. Each day during CMW, a different Canadian composition was played over the school sound system. At weeks end, students received awards for correctly identifying composers.

Our Sackville and Fredericton Branches held special CMC recitals for students of all levels. Students were encouraged to perform original or Canadian compositions.

Our 1999 CMW Music Writing Competition was a success and included entries from all over the province. Our adjudicator was Richard Kidd of Saint John, NB, who chose 3 entries to be submitted to the National Competition. The winners were Rachel Willis of Saint



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- Cello: *Mark Rudoff, MMus (Julliard)* Rudoff has been principal cellist of the Calgary Philharmonic Orchestra and a freelance cellist in New York City.
- Choral Music: *Andrée Dagenais, DMA (Iowa)* Dagenais is a choral conductor and musical scholar who has been teaching at the Université de Montréal for the past six years.
- Elementary: *Sheila Scott, PhD (Alberta)* Scott has been Director of Research in Graduate Music Education at St. Thomas University in St. Paul, Minnesota.

Call the School of Music at (204) 727-9631 for further information about Brandon University's undergraduate and graduate programs in music.

John, Rebecah Thiessen of Saint John, and Megan Gerrish of Sussex. Congratulations to all participants!

NEWFOUNDLAND

BARBARA CLARKE
CMW CO-ORDINATOR NRMATA

As a means of fulfilling the aims established by CFMTA for the celebration of Canada Music Week™, the Newfoundland Registered Music Teachers' Association held a recital on November 27, 1999 which showcased the works of Canadian

composers exclusively. This recital featured 38 piano and voice students ranging in age from 7 years to adult.

On Sunday, November 28, 1999 there were concerts on CBC Radio 1 and 2, hosted by Francesca Swann, which featured some of these same students. Committee members Judy Snedden, Ellen Hunt and Barbara Clarke decided the music and life of Boris Berlin should be celebrated in recognition of his enormous contribution to Canadian music for much of this past century. The committee worked tirelessly to co-

ordinate the CBC program around this idea, and through the RCM contacted Mr. Berlin, who was delighted to participate. Programming was linked between St. John's and Toronto, so that this charming, wise musician was able to listen to the performances of his pieces and the ideas students had about the music. He in turn gave wonderful advice to all listeners about the performance of these works. It was highly successful "radio", and a very touching production for Canada Music Week™.



EDITING YOUR COMPOSITION

ARNE SAHLEN

Many Music Writing Competition entries show imaginative ideas, detailed notation, good form and so on - but few if any performance instructions! The manuscript is only a 'go-between'. It has no power of its own, but conveys your musical ideas to the performer. The more detail you give, the more true-to-your-wishes will be the player's conception

(AND the adjudicator's assessment of your entry, by the way.)

Let's deal with tempo first. You can give just a metronome marking; better yet, make creative use of the speed-and-character words you learn in theory. *Allegro*? Quick and lively. *Andante cantabile*? Walking pace, singing style. *Largo e mesto*? Slow and broad, sadly. These terms help to set a mood, and can be used to

change the character later on in the piece if needed.

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Play around with your piece; try different dynamic ranges and placements. Let the music tell you what it wants to do, then write down the details. Look at the overall structure and use expression instructions to clarify and enhance it.

You may even find that a focus on expression can help you improve your piece. Perhaps that big crescendo, demanded by the rising passage work, leaves us hanging at the top. Why? Is a more intense climax, a dramatic pause, or a complete change in texture needed?

Finally, see if you can use specific markings effectively, like a painter adding the finest details to finish a picture. *Fermata*, *ritardando*, *sforzando* or other such marks can add special focus to points of interest. Besides adding that professional touch to your pieces, a thoughtful editing job will make sure that their full musical meaning - as conceived by YOU the composer - comes across.

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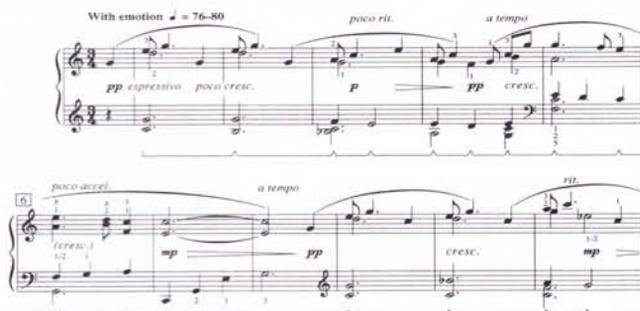
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LESSONS WITH VIOLET ARCHER

FRANCIS BALODIS

When Violet Archer moved to Ottawa I thought it would be wonderful to benefit from her lifetime of composing. My first thoughts were that I was too busy and that I would "do that someday". A few months later I saw her again and realized that the time to begin study was NOW and so lessons began in January, 1999.

At my "interview" Violet cautioned me that she would not be having me compose in the key of F major ("I am too old to be listening to F major. I have heard that enough"). For that matter, not in minors either and not in the modes. I would make up my own scales, and with that she demonstrated what endless possibilities there are. This was so new to me and I was anxious to learn so we commenced our weekly studies.

Violet chose the agenda, beginning with a little suite for piano. As I teach mostly young children I wanted to write for late beginner to early intermediate students. Violet was very accepting of this level, but directed me to compose not only for piano, but also for voice, violin and flute. Given more time she would have had me composing for more instruments!

Our times together were very special. Her eyesight was growing increasingly poor so I sat at the piano and played the compositions, pausing very often. She was oh so careful, never to tell me what note to write or play as she wanted the ideas to be mine. She would make suggestions but always with the comment of making it my own.

During my lessons I felt as if composing were so natural, so accepted. Violet had keen ears and a motivating vocabulary. The amount of composing to be done before the next week was often staggering, in hindsight, but because she was so motivating I would feel compelled to proceed with the new assignments.

Violet phoned often between my lessons. She left many messages of encouragement. Sometimes her

messages were ideas that she wanted me to pursue in the future. She wanted to tell me where we were going on our musical journey. If at any time she felt that she had been discouraging, she would phone to say how she felt about the lesson and how things could be the next week, offering encouragement for me to finish the piano sonata. One week I was amused when I had worked very hard to complete the piano sonata and then she revealed to me that she did not really expect me to finish it all, but just the first movement. But, how happy she was to work with me on the new sounds.

She wanted me to study the scores of Bartok and Beethoven, look at nursery rhymes, read poetry with an eye to setting it to music (I did this with seven poems of Robert Frost), read about instruments in the orchestra, listen to CDs. We reviewed some of her music, but her focus was not so much on her music as it was on my music. She dearly wanted me to have a recital at which all the music that was performed would be my music, composed during our times together.

One lesson I invited my colleague along as I wanted Violet to hear my duets (Six Musical Flowers I have Known) with two people playing. When we had reviewed the duets at previous lessons I had to play one part and sing part of the other! Quite a challenge, but it gave me a great deal to master to think how to present my work to her. After she heard the duets played by two people she phoned me up and left a message to say that she had enjoyed the lesson with my lady-friend and how much she wanted young people to perform the duets.

At one point in our composing journey Violet became so enthused that she decided to have her secretary

write to one of our Canadian publishers, telling him about the compositions and that they really should be published! She was so enthusiastic about music for children, new music for children.

At my last lesson (January 13, 2000) Violet seemed a little more quiet and not quite so full of enthusiasm and suggestions ('try it allegro and leggerio') ("could there be more chords"). She and I enjoyed the time together but I sensed that she was slipping away.

The next week her niece phoned to say that on January 13th in the evening, they had decided that Violet needed round-the-clock care and that I couldn't have my lesson that week.

On February 21, 2000 Violet passed away. Now I hold in my heart the memories of the times together. The sound of her voice, the picture of her sitting on a chair beside the piano and her enthusiasm for my composing will always be with me. New ideas flooded into my life in that year of studying with her. Now, more than ever, I feel we need to take up the torch of music in the 21st century.

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AN INTERVIEW WITH MARTIN BEAVER



THIS INTERVIEW WAS CONDUCTED IN MAY 2000 BY LORE RUSCHIENSKY.

L.R. *Let's begin with your growing up years. Where were you born and raised?*

M. B. I was born in Winnipeg Manitoba, so I am a prairie boy. My parents, both originally from England, moved to Regina, Saskatchewan where my father got a job teaching at the University of Regina. After a year they moved to Winnipeg where I was born. I lived in Winnipeg until I was eleven years old. We then moved to Hamilton, Ontario. I was very fortunate in that my parents uprooted and moved so that I could study the violin in Toronto.

L.R. *When did you begin your music studies?*

M.B. I began my violin studies in Quebec City where we were living when my Dad had taken a sabbatical for a year. My parents are very avid music fans and my father is 'semi-professional' in that he plays the organ at a church. Music has always been a part of his life and as a result a

part of our family life. My parents would always play musical recordings around the house. From very early on my favourite recordings were always violin recordings, particularly the Beethoven violin concerto. As the story goes, I apparently asked for a violin when I was two and a half years old. Quite rightly they felt it was a little too soon, so they held off on violin lessons. Evidently I kept asking and at the age of four they gave in and bought me a violin. And that is where my journey started.

I started in the Suzuki system for the first few months with a man named Claude Létourneau. When we moved back to Winnipeg there were no Suzuki teachers around and my parents also felt that it might be a good idea to try a "traditional" teacher. I started taking lessons from Carlisle Wilson, who was a very nice man and he was terrific for my age as he was a very jolly sort and could make learning lots of fun. I was with him until I was 11, at which point my parents and I felt that perhaps a change was in order.

So we went to see the principal second violin of the Winnipeg Symphony, Jacob Gurevich. After my audition I was sent out of the room, and he told my parents that I had an exceptional gift and talent that needed to be developed and that they would have to take me elsewhere as Winnipeg did not have anyone who could work at that level. I guess at that time it didn't. Of course now with violinists like Gwen Hoebig and David Stewart there this is no longer the case.

So, he told them that we had to get out of Winnipeg to a bigger city either in the United States, Toronto or Montreal. So we all discussed it as a family and of course my parents wanted to be sure that this was something that I really wanted to do. In hindsight, I suppose this was a difficult question for an eleven year old to entertain. I certainly thought I

knew, so my father and I flew to Toronto that January and I auditioned for Lorand Fenyves. He heard me and said some encouraging things and then he told my father that he didn't usually take pupils so young and that he would be taking a sabbatical that year. He suggested that I go play for a recently emigrated Russian (then Soviet) violinist Victor Danchenko. We went immediately to his apartment and he listened to me and said that he would take me as a pupil. We were very excited.

My father was teaching at a private school in Winnipeg at the time and it came time for him to let his headmaster know that we would be moving to the Toronto area. Of course, he did not have a job lined up at that point. The headmaster called him back ten minutes later and told him that he had just had a call from a headmaster from Hamilton, Ontario who needed a Head of the French Department. So he went down to Hamilton and promptly got the job. It was a great stroke of luck. My parents were willing to move with no prospect of employment, but luckily it worked out.

I began my studies that fall with Victor Danchenko at the Royal Conservatory of Music in Toronto. He began to fix me up in terms of a solid technical grounding. He was very disciplined and quite strict. He had high expectations which was a very good thing for me. I think to that point I had been allowed to coast somewhat on my talent. I learned very quickly that talent wasn't enough and that I would have to work very hard to succeed.

L.R. *How old were you when you first started competing?*

M.B. I started playing competitively in Winnipeg in the local Music Festival with some success at seven years of age. In the ensuing years my parents very intelligently put me into classes in which I was way out of my depth,

age-wise, so that I wouldn't win. This seems a little cruel but it helped me to experience the 'other side of winning'. When I was nine I started participating in the Canadian Music Competitions. That was a lot of fun for me because the final round was always held in a different city in Canada and it meant that I could travel and stay in a hotel (a big thrill in those days).

My father was usually my travel companion, sometimes both of my parents. My brother, who is 18 months older than me, generally did not travel with us to these events. Although he was also a violinist and talented musically, it wasn't really for him. He had several other interests as well. It did make it difficult, though. My parents told us later that the difference in levels was obvious practically from the start. They were always very open and honest with my brother about the differences between his musical talents and mine. They also gave him the freedom to give up his violin if he so desired. As teenagers the difference in interests caused us to grow apart somewhat. I was so heavily involved in my music and my brother was very active in sports as well as academically. But as a brother he was just great, always very supportive. Nowadays, we are much closer. I am happy to report that he has taken up playing the violin again as an adult, for his enjoyment. One day I hope to play duets with him as we did when we were young.

Once we moved east I began competing in the Toronto Kiwanis Music Festival and continued with the CMC. Again my teacher and my parents entered me in older categories. For example, I was 16 years old and they put me into the 25 and under category. I think I still won. Constant 'raising the bar' and increasing the individual goals was very important to my development. Those were really important years in terms of my violinistic and musical development. I performed a lot in public. This I feel helped me to get over stage nerves very early in life.

Thankfully, I have never suffered from extreme nervousness!

L.R. What advice do you have for aspiring young musicians?

M.B. Perform as much as you can to get used to being on stage. Get as much experience as you can under many different circumstances. Enjoy performing and sharing your music with others. Don't be afraid to mess up.

L.R. What were your high school years like musically?

M.B. Technically, I did not graduate from high school but I amassed enough credits to get into a music school. I made up for a lot of credits by way of music credits and also the fact that I am bilingual - I went to French school as my parents were both French teachers. I was able to gather enough credits to get into Indiana University later on. I actually used to practice at school, in classrooms during my spare periods and after school. Our school had mandatory extra curricular activities and practising was my activity. It certainly helped that my parents taught at that school and my father was able to help arrange this special program. At that point I was practicing between 4 and 5 hours a day.

L.R. What is your experience in orchestras?

M.B. I played in the Winnipeg and Toronto Youth Orchestras, which greatly helped my reading skills. For a while when I was younger my reading was not really great. The exposure to the orchestral setting and playing symphonic works helped tremendously and now I pride myself on my sightreading.

L.R. What were your educational experiences after high school?

M.B. Right after high school I took a couple of years "off". I was living in Toronto and continued studying privately with Victor Danchenko. Around that time, I went to Geneva to study with Henryk Szeryng. I had been in 1984 at the age of sixteen and was thrilled to

return in 1986. He would run masterclasses every two years during the month of August. These were important formative experiences for me. It was wonderful to play for him and then to listen to him play back the works we had played for him at very close range. It was a phenomenal learning experience to have exposure to such a great artist.

During this period I had won the CMC International Stepping Stone competition. This was designed, in effect, to be a 'stepping stone' to international competitions. In those days, it was a five-round affair, with commissioned Canadian works and a concerto round with orchestra. This resulted in some prize money and some concerts in Argentina, Washington, D.C. and Portugal. I began to feel, however, that it was time to make another move, my great respect and love of Mr. Danchenko notwithstanding.

In 1983, Mr. Danchenko had taken me down to Indiana University to play for Josef Gingold, a very famous teacher and violinist and one of the nicest human beings I have ever met. After thinking long and hard about it I decided he was the one I wanted to study with. I called him up and asked, "Do you remember me?" and he said yes, he did. I told him I very much wanted to study with him. Luckily, he said that he would accept me. I studied at Indiana University for three years and earned an Artist's Diploma. At that point I was already playing a considerable number of concerts and I didn't feel that I would necessarily have the time for all the academic work required for a Bachelor's Degree.

When I went to study with Mr. Gingold at Indiana University, I was 19 years old and I became aware of the fact that it was really time for me to take charge of my own playing. Until then I had been very diligently listening to what my teacher said and doing it. Mr. Gingold encouraged me to explore my own ideas and artistic expression. He was quite an elderly

man when I went to him and I also became aware of the fact that I needed to be technically self-sufficient. That was a big step in my maturing process. It was a liberating experience to be able to spread my own wings. Sometimes I would falter but other times I would be surprised at what I could do.

After the Indiana experience I started doing international competitions, which is another kettle of fish. They are very gruelling. The first one I did was right after graduation - the Indianapolis Competition, which was founded by Mr. Gingold. I was very lucky in that I reached the finals and was awarded sixth prize. Of course I would have preferred first but for my first big competition (over 50 competitors) it was not a bad start.

L.R. *How do you handle the nerves related to performing?*

M.B. Nerves depend a lot on the situation. I still get nervous sometimes and a lot nervous in funny situations. Sometimes when I am playing for young children I get the most nervous. They are very honest and you can't fool them. If I get a little bit nervous then I feel that everything is normal and I don't feel uptight or tense. If I get a little bit of an edge and adrenalin flow then everything is working as it should. Ironically, if I don't get nervous, then I'm sometimes more on edge. Nerves are a normal part of performing.

After all, you are stepping out on stage and basically baring your soul. As I mentioned earlier, the more you go out and perform, the less nervous you will feel.

What if, for example, when you perform, your bow shakes uncontrollably? The tendency is to think "No, I don't want to go out and do that again". The trick is to "get back on the horse" and try to figure out how to stop it.

We all learn, as performers, that anything can happen onstage at any time, and that we learn from our 'bad' performances probably more than from our 'good' ones.

L.R. *Did you always see yourself as a solo violinist as opposed to playing in an orchestra?*

M.B. In my early years, I was geared very much towards solo playing. However, the reality of the musical world these days is that there are very few that can maintain an exclusively 'solo' career. The marketplace is full of excellent artists competing for relatively few engagements. My skill and love of chamber music developed relatively late as a result of my early concentration on solo repertoire, but it is an aspect of my musical life that has been just as important to me. Frankly, I think I would be bored if I were just playing concertos. I have the wonderful opportunity to do many different kinds of things. I play concerti, I play recitals, I play in

various chamber combinations. I have also led conductorless chamber orchestras, which is fun. I have done that mostly with the Festival Strings of Canada which is based at the Guelph Spring

Festival. The orchestra is made up of friends and colleagues in the Toronto area. We have been playing these concerts for a few years now.

After university, I moved back to Toronto and began teaching at the Royal Conservatory of Music. During that time I was further developing my career in Canada and abroad. I competed in the Montreal International Competition that year and was awarded third place. Another good showing in an important competition.

I taught at the Conservatory for five years. I began by teaching just about anyone and started the long process of developing my class. It was a good experience because one tends to think, coming out of University, that one knows everything. It's a rude awakening when you are forced to deal with a complete beginner. That's when you acquire real teaching skill. During that time I also competed in the Queen Elisabeth Competition in Belgium in 1993. There, I was awarded a Silver Medal (fourth prize). Since it is one of the biggest and most important international competitions, I was very proud to be a finalist.

In 1995, I was asked to fill in for Andrew Dawes at the University of British Columbia because he was going on sabbatical to play with the Tokyo Quartet for a year. We certainly enjoyed living in Vancouver. My wife had just given birth to our daughter who is now 5. I moved back to Toronto the following year and taught at the Royal Conservatory for a year. At that point, Victor Danchenko, my former teacher, who teaches at Peabody as well as the Curtis Institute, called me and said there was a job opening at Peabody and suggested I apply. I got the job which was very exciting and started teaching here in the fall of 1997

L.R. *Is your wife also a musician?*

M.B. Yes she is - we met at Indiana and she was a violinist in the family and subsequently she became a violist. For some reason she always

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wanted to play the viola. When we got married in 1991 she moved up to Toronto and she began teaching at the Conservatory as well. She has an extensive Suzuki background. Her mother was an excellent Suzuki violin teacher. My wife is particularly talented at teaching beginners which is a special gift.

We just bought a piano and my daughter is now taking piano lessons. We thought it would be easier to start her on the piano, - something that we are familiar with but that is not so close to what we do. She also takes ballet and gymnastics. My wife is expecting another child in October.

L.R. How do you enjoy the teaching?

M.B. I find it very inspiring. My studio is getting steadily better, in terms of the kind of student I am attracting, but also in their individual improvements of which I am very proud. While it does sound like a cliché, teaching really is a constant learning experience for me. Very often I learn from teaching them and trying to help solve their problems. I learn as a violinist as well as a teacher. My colleagues here are great and there is a very nice atmosphere.

It can be difficult juggling the roles of performer and teacher. I often come home from a series of concerts where I have my standards set for myself and then I will hear my students and immediately have to adjust my standards so as not to be unfair to them. Especially difficult is when you come home from a particularly triumphant tour and your concerts have gone really well to find that some of your students are having trouble with what you feel are very basic issues. You have to be extremely sensitive.

L.R. Was there ever any doubt about the direction you were headed in and that you questioned things?

M.B. No! There was certainly a time when I was a little lax about practicing - a little more rebellious but that is normal at 14 or 15 years of age. It is a typical adolescent

problem. After all, nobody REALLY likes to practice. But even in that period I do not think that there was any doubt that I would become a violinist. To me, it was a basic necessity. My parents were always very realistic about the fact that it was difficult to make a living as a musician and they warned me repeatedly not to expect to get rich doing this. I could not imagine my life without music. I don't think it would have been possible.

L.R. Tell me about your recordings.

M.B. I have done several. I have made a couple of concerto recordings, one of which is a live recording from the Queen Elisabeth Competition of the Brahms Violin Concerto. The other one is a recording of two concerti by Canadian composer Alexina Louie, with the National Arts Centre Orchestra. I have recorded the Prokofieff and Glazunov Concertos and some Tchaikovsky pieces with the Kitchener-Waterloo Symphony although that hasn't been released yet. Also, a recording of the Brahms Horn Trio is scheduled for release this summer with Jane Coop, Martin Hackleman and myself. The whole process is a very revealing procedure in that we very often go on our merry way thinking we sound one way until we hear ourselves through a microphone. The microphone doesn't lie and it can be disheartening because you don't sound quite as good as you thought you did. This of course can also be a good thing in that it forces you to listen even more closely to what you are doing.

Recording is quite a tedious process. You play a work, listen to it, play again, play little sections that have not gone as they should. At all times, you have to be on top of what you're doing, remembering what worked and what didn't. Very often a good producer can help but you still have the brunt of the responsibility so that when they edit they will have enough material to work with.

There is, however, something of a romantic notion about having a recording out with your face on the cover. It is a nice thing. It is part of the business and in another way it is a way of preserving your artistry. It shows where you are at any one point in your life and what your musical and even philosophical ideas are. It is like a painting to an artist. It can be shown and appreciated repeatedly, whereas a live performance is a wonderful experience for the performer and the audience but then it is gone and lives only in the memory.

L.R. Tell me more about your chamber music.

M.B. I have a string trio called Triskelion with David Harding, a terrific violist and Bryan Epperson who is a great cellist. We are exploring the string trio repertoire although our first CD is a recording of an arrangement of the Goldberg Variations. It actually works terrifically well in terms of the definition of the voicing. Some people have actually said they prefer it to the keyboard arrangement.

We play whenever our schedules allow. Bryan is the principal cellist of the Canadian Opera Company orchestra and David is now the new viola teacher at UBC so it makes it a little difficult to get together but we have a tour of British Columbia lined up for next year as well as a concert at the Glenn Gould Studio in Toronto with pianist Jon Kimura Parker. We also have plans to record the Mozart Divertimento which is a huge work for string trio.

I also have a string quartet with whom I play twice a year, so it is a "part-time, full time" string quartet called the Toronto String Quartet. We have a residency at Music Toronto that we share with Gryphon Trio. This past year we did a tour of the Maritimes which was a lot of fun. During the tour, we spoke frequently from the stage about ourselves and about the music. This often helps to heighten the audience's enjoyment.

In this day and age it is important to include the audience and not alienate them. In general terms, I feel the quality of education in the arts and music has gone way down due to various factors such as government cutbacks in schools. It is a reality and our responsibility as artists of today is to try to make music accessible to the general public without pandering to the lowest common denominator in order to sell it.

My performing dates are set about a year in advance. I have a manager, Andrew Kwan, in Toronto. He takes care of most of my bookings. Every year, I go through a period where I think that I don't have enough concerts booked for the following season. Things always come in at the last minute, though. My wife is always laughing at me because at that point I always start worrying and usually it turns out after a couple of months that I have more concerts than I need or want.

L.R. *What are your plans for the future?*

M.B. More of the same. First of all I will keep striving to be a better violinist and musician. That is a quest that never stops. I would like to be performing more internationally. I think I have a very good career presence in Canada. I would like to expand that into the United States since I am living here. Since the Queen Elisabeth Competition, I have been going back to Europe regularly and I would like to keep this going. Basically, I want to continue living a rich, full, musical life.

L.R. *What do you do in your spare time?*

M.B. I like to surf the Internet. I have a Macintosh computer which I enjoy. I am an avid plane enthusiast and I have a flight simulator on my computer. I also like to read books and magazines on aviation which is funny considering the time I spend on planes. I would like to learn to be a pilot someday but at the moment I don't have the time or the money.

The other part of being a musician is not just practicing but also

spending lots of time on the phone and staying in contact with people, e-mailing back and forth, etc. As musicians we carry our work around with us 24 hours a day. Even with teaching, one is constantly thinking about one's students and what they need to do to improve. This tends to cut into one's spare time.

I have been fortunate over the past two years to have the loan of a magnificent violin, the 1729 "ex-Heath" Guarnerius del Gesù from the Canada Council for the Arts and an Anonymous Donor. It is really a first rate instrument and I am privileged to have been able to play it. I was nominated, along with several other Canadian violinists, to submit material (biography, recording, list of concerts) to compete for the use of this violin and I was the lucky winner. The Canada Council for the Arts now has several instruments on loan to Canadian musicians as part of their Instrument Bank program. It is wonderful that our country can support its artists in such a meaningful way.



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LIVE CLASSICAL MUSIC COMES TO MANITOULIN



HOLLY SCOTT

As I gathered up my teaching supplies after a lesson about 'Peter and the Wolf' I felt weighed down by the knowledge that not one of my students had ever been to a live classical music concert of any sort. It was clear that I would need to find a way to provide my students and the community on Manitoulin Island with an opportunity to experience some of the most beautiful music that was ever written.

One thousand kilometers away in Connecticut, Canadian born virtuosa Janina Fialkowska had a dream of going into remote areas of Canada to bring her music to people who would not otherwise have such an opportunity. It was the union of our goals that became a memorable cultural experience for my students and the communities of Manitoulin.

The idea of taking classical music into remote areas came from a conversation between Janina Fialkowska and Jon Kimura Parker. They both lamented the fact that they weren't playing in small Canadian towns. PIANO SIX became the brainchild of Ms. Fialkowska who banded together with five other highly acclaimed Canadian pianists including Jon Kimura Parker, Angela Hewitt, Marc-Andre Hamelin, Angela Cheng and Andre LaPlante. These members take time off from their busy careers to tour solo for ten days each year, performing in schools, churches and halls of small or isolated

communities throughout Canada for a fraction of their usual fees.

If I had known that I would be planning five school recitals, two evening concerts, a master class, a house concert and a reception, and that I would be accommodating not only Ms. Fialkowska but also her manager, her driver, a CBC camera man, a piano technician and a piano mover, I may have given up any

thoughts of bringing a classical music concert to my piano students. However, with the hospitality and support of many residents on the Island, and the gracious encouragement and assistance of the tour manager, Jane Colwell, plans fell easily into place. Even so, while the children were gearing up with excited energy preparing to meet Janina, I was plagued by private concerns that we didn't have a grand piano, or a concert hall. I had grave apprehensions about the finances. Although members of the Piano Six were willing to perform on whatever PSO (piano shaped object) was available it was a great relief when Yamaha graciously offered to donate a C-3 grand for the concerts, guaranteeing that this tour would create treasured memories for one thousand children.

In preparation for Janina's arrival school children were writing out questions that they wanted to ask her. One class made a paper pattern of the piano to find out how many kids could lie down on the grand piano at one time. Teachers were playing CDs of Chopin's piano music through the halls, preparing lessons on Liszt, Chopin and Beethoven and discussing concert etiquette. As the recital date approached some teachers became concerned that the vast majority of children had never been to a concert before and that they might not be able to listen quietly.

School gyms were transformed into concert halls with chairs arranged in a horseshoe around the piano. Children paraded in fascinated by the gleaming black piano, the sounds of last minute tuning, and festive bunches of black and white balloons. After each recital there was an opportunity for the children to sit on the bench with Janina and watch how the hammers, dampers and pedals worked.

Fialkowska instantly gained rapport with the children, showing them a picture of six year old Mozart, "A nerdy looking little kid who was one of the greatest musical geniuses that ever lived". She instructed the students how to listen to the differences in the Classical music of Mozart and the Romantic music of Beethoven. To compensate for his tragic deafness Beethoven played with such force that he kept trashing his pianos and needed a strong cast-iron frame. Chopin explored unusual harmonies which the children could easily hear in the dramatic Revolutionary Etude. The students listened, mesmerized, while Janina showed them how the dreamlike Impressionist music of Debussy was like a painting of Monet's Water Lilies. The harmonies shimmer and tone colours are subtle. Dark, eerie low notes were layered with a silvery shower of delicate sounds in the highest range. Janina's sense of mischief brought great delight to the children with Chopin's Ballade No. 2. She lulled her audience to sleep with the gentle lyrical passages depicting young Polish girls relaxing at the beach. A cascade of furious chords caused the startled students to jump out of their seats as the music exploded with the arrival of "nasty...uh....hm... Klingsons!"

"Are you ever afraid that you will forget the first note when you are playing a concert?" The question came from a curious student in the question time following the 40 minute recital. Miss Fialkowska grabbed her head in both hands and

groaned in agony. "Yes! All the time. It is every concert pianist's worst nightmare. Thankfully I have never had a very embarrassing moment." Although Miss Fialkowska has memorised an enormous repertoire consisting of millions of notes, she confessed to the children that she keeps a copy of the music at the stage door and looks at the first note just before walking out in front of the audience.

The children in Wikwemikong, Canada's only unceded First Nations Reserve, turned their recital with Janina into an afternoon of celebration. Curious parents and community members joined the children in the school gym to hear the music of the great masters. Following the recital traditional drummers played a solemn honour song while the children stood respectfully quiet. More music, drumming and dancing followed with the children holding hands with their guest and leading her in traditional dance steps around the school gym to a reception that they had prepared.

Tickets for the evening concert at the newly built Ojibway Cultural Foundation sold out in a matter of a couple of days and still there were people who were willing to sit outside the concert hall if necessary. Twice the problem was solved by simply printing more concert tickets, but there is a limit to how much cuddling up can be expected from an audience. In a flurry of activity, an additional concert was planned and another audience was packed to the doors and beyond, to hear a spectacular performance.

The evening concert was opened by Chief Glen Hare, splendidly arrayed in his traditional headdress. A resounding welcome song was pounded out by four Ojibway singers around a ceremonial drum. Janina followed with two delicate chords which began Beethoven's Sonata No. 6 in F major. It was in the Concert Etudes by three Polish composers that Miss Fialkowska's great virtuosity made itself evident. By intermission even seasoned concert goers said that they had never heard anything like it

before. Although the first half of the concert was spectacular, the four Chopin Ballades performed in the second half were even more breathtaking.

After the concert the audience lingered in the building, reluctant to leave the place where the vibrations of the evening's performance could still be felt. Away from the recital halls and the impressive audiences Janina had generously given us a concert of her best works. The audience reciprocated by their words of sincere gratitude, cards and gifts.

In a time of declining interest in classical music, questions are raised about the viability of concert experiences in small villages, rural and remote areas. Concert halls are too far away and tickets are too expensive for many families. Meanwhile, eager audiences wait for an opportunity to show their enthusiasm and support for classical music. Every teacher with a keen desire to provide concert opportunities, and enough determination to see that they take

place, has the necessary elements for creating memorable concert experiences for students and communities.

Holly Scott, B.A.Sc., ARCT, teaches piano and is accompanist for the Island Singers. She is active in developing home concert venues in small villages, rural and remote areas of North Ontario. She lives with her husband and four daughters on Manitoulin Island.

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THE FORSYTH'S – MALCOLM AND AMANDA

ELSIE HEPBURN

Malcolm Forsyth, honoured as Canadian composer of the Year in 1989, has earned international recognition as one of Canada's leading composers. Born in South Africa, Dr. Forsyth moved to Edmonton in 1968, where he became professor of theory, composition and trombone. For many years he was the principal trombone of the Edmonton Symphony Orchestra and his influence on brass playing in Canada is widespread. His works have been performed throughout the world. He now has a large discography, and is actively pursuing a variety of new commissions.

Amanda Forsyth was raised in Edmonton, receiving her earliest

training through the Suzuki program of Talent Education. Amanda has become one of Canada's most accomplished cellists, currently sitting as principal with the National Arts Centre Orchestra in Ottawa. She recently released a CD of solo works for cello by her father.

The following interview took place with Dr. Malcolm Forsyth on July 14, 2000. The editor of this magazine had been in conversation with her own daughter who had heard Amanda Forsyth play her father (Malcolm's) composition. Since many music teachers are developing the musical interests of their children as they pursue their own, the opportunity to talk to Dr. Forsyth about his and his

daughter Amanda's lives in music seemed too good to pass up. I have known Dr. Forsyth personally since I was a graduate student at the University of Alberta in the late 1970s. At one time my own daughter, Stephani, was also a participant in the same Suzuki cello class as Amanda. They were both four years old at the time. My daughter subsequently became a ballerina, and his daughter became a cellist. I hope the readers of this periodical will have as much fun reading the interview as I had doing it.

E- As a well-known Canadian musician with a daughter who is becoming a well-known Canadian musician, how did all of this music

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evolve? Let's begin with yourself. How did you get started in music?

M - I had no music in my family, and really nothing in my environment either, that suggested I might go into music. I didn't decide until I was in my late teens. I was going to be a painter because that was the only thing that interested me other than soccer. I discovered the symphony orchestra in my mid-teens, hearing one for the first time in my life. I had started in the high school marching band which was very much allied with the cadet movement. On the first day of cadet recruitment they said "Who can read music? If you can read music, stand over there!" I didn't know any of the names of the instruments or anything, and I chose the euphonium. A few weeks later they said, "No, you're the tuba player, because we don't have a tuba player," so I played tuba throughout high school. It was an interesting system of music education - we were not allowed to practice because we might put dents in the instruments. When it was rehearsal time, you went in to get your instruments, and then they put them away again. They gave us a book that told us the fingerings and we taught ourselves. At the end of high school I heard the Durban Symphony Orchestra again and they played Rimsky-Korsakoff's Scheherazade. I fell in love with the whole idea — the symphony orchestra seemed like some sort of paradise and I thought, "That could be a wonderful life - they're doing that for a living.?" So I needed to choose an instrument— an easy one — because I was starting so late. I chose the trombone because the local music director told me it was an easy one. I taught myself and made very rapid progress, and was playing in everything within a matter of weeks. So I decided I wouldn't be a painter, I would be a musician, partly because I'm a very gregarious sort, and painting is a very lonely pursuit, whereas playing the trombone I was always with people, and I obviously had a talent for it and was quite good at it. I saved up my money and got to university with the assistance of a large scholarship that was given to me at the

age of 22 without any music theory or musical background.

E - *How about Amanda?*

M - She had lessons all her life starting about the time she was three with Suzuki cello. In our second year in Edmonton at the University of Alberta, Suzuki hired a cellist from England to come and start a cello class. Claude Kenneson, the cello professor at U of A said - "We're starting cello, how about Amanda?" and I said "Yes, yes".

E - *As a musician myself who had no real music training at home, I really wanted my children to have early music training. Was this so with you as well?*

M - Yes - with her mother's support. Her mother wanted her to do dance as well, but there wasn't enough time in the day once she started cello, because the other things for children like finding lost gloves and boots also take up so much time. In her teens she took piano lessons and was quite good at it, and one summer in Banff she became absolutely entranced with the thought of becoming a singer. At a certain stage and age, she went off on her own tack, as children will and children must. She told me several years later that she had made the decision to be a player when she was 15, and didn't want me to be a part of that decision, which was healthy.

E - *You play trombone and she cello, which are both low-pitched instruments. Is that a coincidence?*

M - I always loved the cello - it was my favorite instrument. I had no attraction to the upper strings. Anyone I heard at school concerts I thought, what a horrible, scratchy sound, but I was very attracted to the cello.

E - *I know that Amanda played with the Suzuki cellists when she was very young, along with Shauna Rolston, and that there were at least some summers when they were both at Banff. How significant do you think it was (or is) that young musicians be in the company of other young musicians (as opposed to adults)?*

M - As opposed to adults - I don't know, I suppose everybody is a little

bit different. But I think to have music around you being done as a collaborative activity is incredibly effective. Children respond to group activity and unison behavior and doing things in unison. As children we did multiplication tables in unison and capital cities in unison and it was great fun. That sort of activity imbeds the learning right down into the brain stem.

E - *So you and Amanda have had absolutely different musical backgrounds?*

M: Absolutely! She grew up absolutely immersed in music.

E - *Composition takes time and scheduling, and certainly practising takes the same - how did you manage musical time in your household? At one time I asked you for some rehearsal time and you said you always compose in the morning. Has that always been the case?*

M - Yes, I don't seem to be able to think creatively after about noon. So I have always tried to save time for composing. When I was at the University of Alberta I would always try to save two days from my teaching schedule (though sometimes I could only save one) just for composition, and would work at home. She would be off at school. Amanda never really had to be told to practice. She went through some low periods when there was a certain amount of nagging, but after a certain amount you might as well give up, because it's counter productive. She had one time, when she was quite little, of about a year or 18 months when she almost didn't touch the instrument. Then she got another teacher and that changed things. Teachers are very important because they create a whole sense of being with the instrument. If you like the teacher, at that age, you will like the instrument. So she never really had to be asked to practise and I, for myself, had an unwritten rule that whenever she asked for help, I would be available. I would drop everything. If she wanted me to play an accompaniment, I would, because it was an indication that she was thinking about the music as a whole, and not just the note that she was

playing. Or if she wanted to ask me if something was correct, I was always available.

It became obvious to me early on that she had inherited my ear. If you just sang it once, she had it. So it was clear that she was never going to read if I sang or played things for her. So I wouldn't sing it, but would say, "No, how many beats is that note- what does that dot mean?", and she would say "If you would just sing it, we wouldn't have to waste so much time."

E - *I know it's possible to live one's life completely immersed in music. Did you consciously include other activities in your busy lives? For example I know you are a big soccer fan.*

M - Well, we went on holidays - we had wonderful holidays. We went to Europe, back to South Africa several times, and she learned how to cope with travel, languages, passports, and geography. She also saw the apartheid system to which we were conscientious objectors, and she saw a segregated society and what it means. When she would ask questions, we would explain things to her. We encouraged her to speak to black people and I taught her some Zulu. We also had two dogs. Her Christmas present one year when she was little was a dalmation, which we mated so she could go through the whole

experience of seeing life beginning. Sports were a bit of a challenge and we had to exclude her from all sports that included a ball, because she always seemed to be hitting the ends of her fingers. The first week of school would always include an injured thumb or finger. As a soccer goalkeeper, and an expert on catching the ball, this was a little hard for me to accept. But no matter how many times I taught her to catch a ball, she would come home with sprained fingers.

E - *When did you first write a piece for your daughter?*

M - I wrote her the Eight Duets for Young Cellists. She was about seven.

E - *Was it your idea or did she ask you to write something?*

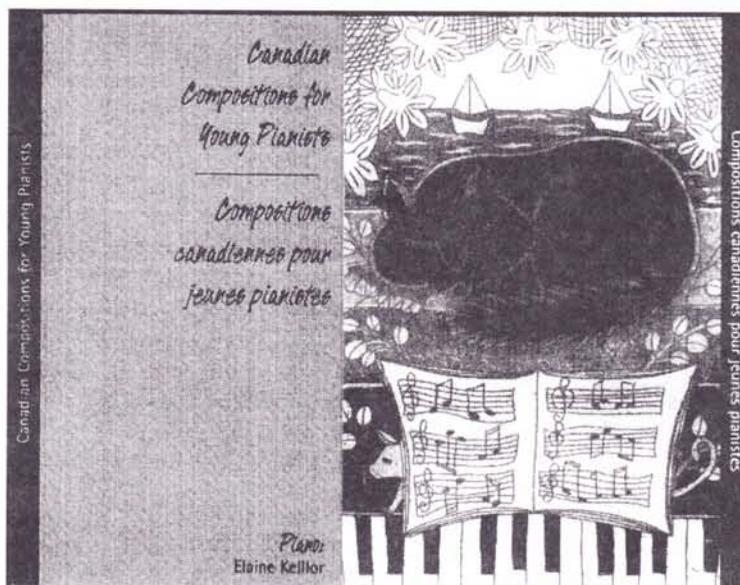
M - No, it was my idea. She had started playing the Bartok duets with Shauna Rolston to keep them busy when they were in Banff for the summer. Which they did. I thought "These were wonderful, but there are other things she can learn." So the first duet was alternating 5/8, 2/4 — every bar a different meter. So by the time we had clawed our way through it, eighth note by eighth note, she had memorized it. And so I wrote a whole set and she played them all very easily.

E - *Do you recall her reaction to it? Other than just playing them and doing it.*

M - No. She used to teach them to other people, actually, which I took as a positive criticism. Even if she didn't have the music, she would say "let's play this" because she had memorized both parts and would teach them by rote — whatever instrument they played. So she had an on-going affair with those duets with all kinds of people.

Of course, we always had an on-going relationship with whatever music she was studying. Later on I wrote a three movement set for her called "Popcycle" which she quite liked. I gave it a more respectable name - Eclectic Suite - but she said she preferred "Popcycle" and that's how it occurs on her CD. In there I put in little quotes of music that we knew together - some flamenco, and some Stravinsky. So that is a personal piece that has turned out to be quite a riot. Amanda had very much her own sound even when she was a little child with a very strong personality. Very innocent and romantic. And that is the idea behind the second movement.

E - *You have now written a cello concerto that Amanda plays. Was there any specific impetus or inspiration for the piece?*



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M - In 1992 Mario Bernardi appointed her to the principal cello chair in the Calgary Philharmonic. Mario loved her playing and her musicianship and her ability to get things right away. So he suggested to her that I should write her a concerto. In the fullness of time he had come to like my music very much. I had been commissioned to write the opening fanfare for the Jack Singer Hall which he conducted, Judith Forst's commission of Sun Songs, and a piece for the Canadian Brass and orchestra, and he always liked my music and eventually became one of my biggest supporters.

He loved Amanda's playing and liked my music, so he suggested to her that I write a cello concerto for her. That was a very tall order, because even though I write orchestrally a lot, I had never written a virtuoso piece for a stringed instrument. You really have to get into the instrument and know how you are moving around in the high positions. So I wrote it over a long gestation period.

E - *So did you keep in touch with her while you were writing it? Would you phone and say "can you play this?"*

M - Yes. When she was in Edmonton or Calgary I would ask her about certain phrases and then I would fax her a couple of pages and ask if it was playable. I wasn't very good yet at the computer and sometimes I would hit the mouse wrong when I sent things and transpose bits of it by mistake. And she would say, "Why have you changed this whole section. Why do I need to go from e# to f natural.?" And I would say, "I haven't changed the whole thing, it should be f# to g natural - Oh no, the computer transposed it- hang on, I'll do it again.!" So we communicated a fair amount and she had quite a lot of input. She wanted something very romantic, but I'm not in the romantic vein of John Williams of Star Wars. It's just not my style. So she was rather terrified of what I might write. She would offer adverse criticism about notes in the winds, or something that seemed to her wrong

notes. And I would say "Wrong notes? Those aren't wrong notes, it's absolutely perfect." And eventually she came over and realized that I had a real idea that was actually going to work. But until such time as she heard the orchestra play it, it was a bit difficult, because the orchestra doesn't play it all together until three days or so before the performance. We had done a piano reduction, but it wasn't very successful because I was the only one who could really hear it and play it like the orchestration. So she heard it three days before the premiere. On the first performance I could see one moment when she was distracted by the colorfulness of the orchestration and she nearly lost it for a brief second. But on following performances there was no such happening. She is a very highly disciplined musician.

E - *I remember one time you told me that watching her graduate from Juilliard following in the footsteps of YoYo Ma was a great moment for you. Are there others that stand out for you?*

M - I haven't been at everything in recent years because she is doing things in faraway places. But I think that Juilliard was very important. At graduation that day one of the keynote speakers was the black singer Grace Bumbry, who made reference to her color in her speech. There were all sorts of people at the ceremony. To think that YoYo Ma had sat at the back of the cello section of the Juilliard Orchestra was very funny, until they realized who he was. That also happened to Amanda. On day one everybody gets shoved into the fifth level orchestra, which is the orchestra for conducting students. She was quickly promoted and by the end of her first year she was in the Juilliard orchestra and she was principal the next year. And I thought - "That's pretty good - YoYo Ma didn't do much better."

She had a terrible time right after school when she was in Toronto because everyone was busy and no one was willing to listen to her. She was living a complete hand to mouth existence. I remember a very tearful

letter when she said, "I guess it's all over - sorry." And I had no sooner received the letter than she got a big offer. As soon as people heard her play things changed.

When she was appointed to the first chair of the Calgary Symphony, coming from the back desk of Toronto, she was completely knocked out and really in shock. The personnel manager called me and said, "She's devastated, but I guess you can talk to her anyway. And there she was stunned and in shock, and I said "What happened?" and she said, "I won." She was 24 at the time, and at that stage didn't estimate herself very highly.

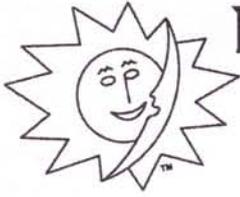
E - *I assume you both travel extensively now. Does that give you opportunities to be together that you wouldn't have otherwise? How do you keep in touch?*

M - email principally. I get a line or two now and then and I see her when she comes this way or I go that way. But that's how life goes.

E - *So what's coming up in the future?*

M - Well, there's a concert coming up back east in July when Amanda will play the live performance of Eclogue, which is on her CD. I'm also starting to write more things now for singers. I have several choral compositions being heard this summer - one for the National Youth Choir. I am working on some songs for Paul Polegato with a chamber trio - a CBC commission. One of the things that's nice about doing a lot of vocal music is it gives me a chance and reason to search for poems. So it's becoming a new hobby for me - just listening to poets read their own works and reading and reading and reading poetry.

Elsie Hepburn is a private studio voice teacher in Edmonton. She holds a Bachelor of Music from the University of Montana, and a Master of Music from the University of Alberta. She is presently on the executive of the Edmonton Branch of ARMTA, where she is co-convenor for the Northern Alberta Concerto Competition, and the chairperson for Contemporary Showcase.



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We are all familiar with stories of Mozart, Bach, Beethoven or Liszt sitting at the keyboard and improvising endlessly on a theme - original or otherwise. We certainly tend to be aware of the immense genius of composers from previous times. It is only recently, I think, that we are starting again to include creativity as a part of regular music lessons.

In other forms of art, we encourage children to create right from the start. We give children in kindergarten or grade 1 a blank piece of paper, some paints or crayons and say "create something!" (It doesn't matter that what they produce looks like a complete mess to an adult!) We put children into make-believe situations and have them make up a script on the spot. This is not only fun, but a necessary part of development. Nurturing the creative process facilitates development in all areas of intelligence.

Elementary school English classes encourage creative writing. Not all (maybe not any) of the material is excellent. This is not the point. No more than any of our art students are expected to produce works to rival Rembrandt or Dali. In every case, though, these students produce, from their own experience, feelings and

intellect, a work which is theirs.

In Western music, our focus has long been on skill development. Indeed, playing an acoustic musical instrument is quite difficult, and it often takes years for a beginning musician to produce a pleasing sound on the instrument. Then they can start to explore the written music that our revered compositional idols have created.

Many of us, however, are missing out on an opportunity to stimulate creativity in one of the most powerful forms of art. Children are moved by music from the moment they can hear. The physics of music is simple, and people readily sense when vibrations line up in whole number multiples. We call this sound a major chord, and it creates a certain emotional response in listeners. As the vibrations become less mathematically related, we sense this also, and the resultant chords we name minor, diminished and so on. I have given dozens of workshops to young students, and always include a discussion of what kind of a mood does the sound (music) produce? In most cases, students will come up with example after example of movie or tv music, and how it sounds for various scenes: scary, happy, sad, heroic, etc.

Students love to explore the effects of sound, and are happy to be given an opportunity to play with it. Rhythm is the easiest (for most) and most intuitive musical element, and can be worked with by anyone. Hitting body parts works great, but people have more fun playing simple percussion instruments! One person merely needs to start a rhythm, and others will pick up and add to it right away.

For students who have some rudimentary skills on an instrument, we should encourage some kind of creativity at whatever level of skill they are at. As an extreme example, if they can play one note well, we can ask them to create an interesting rhythm with it! Obviously, most students can play many notes after just a few lessons, and so we can have them mess around with simple motifs, and let them experiment with intuitive variations. We don't need to put labels on what they're doing (sequencing, inversion etc), but merely having them play around with sound in their own chosen idiom is very productive.

Just as we don't expect genius, we don't expect gibberish, either. Using the accepted forms of art in a recognizable way is sufficient. We can do the same in music. We can encourage students to write within a given parameter, or set of them. "Write

a piece about your vacation.” (This could be a piece of prose, or a 24 bar, 2 part tune.) “Write something in 3/4 that is 12 bars long.” The same instruction to 5 students will, of course, produce 5 different results. As teachers, we don’t need a lot of specialized background in composition or improvisation to facilitate it! Having played great music for many years, most teachers intuitively know what most of the common compositional techniques are. We don’t even have to call these techniques by special names. Call them whatever you want, and let students experiment.

I have found that the majority of string and piano teachers feel quite intimidated by the idea of improvising and composing. I have also found that most of these people attribute this intimidation to a music education that focused on skill development, and actively excluded creativity. (“Hey, you played a wrong note! You evil person!”). Of course we need to correct wrong notes when learning a written piece, but if the only association a young musician has with music and their instrument is solely to reproduce dots on the page, we are missing out on a huge potential of the power of music.

There is no doubt that it seems like an extravagance to promote creativity

AND teach someone to play a music instrument reasonably well. It may well be. It doesn’t take a lot of time, however, to mention to a student that they might be interested in doing a bit of creative work, and that includes improvising. Keeping this activity separate from regular practise is important, for obvious reasons. Students who have a bit of a predisposition for or interest in this will benefit from some encouragement!

I am writing this article because I have had the recent privilege of judging student compositions from across the country for the CFMTA. This was certainly a gratifying experience. There are some very gifted young people out there who are being encouraged to create new music. The range of styles was broad, from Baroque, Classical, and Romantic to modern styles in the electronic idiom. About half of the submissions were printed on a computer, and for people with handwriting like mine, that is a Godsend! A word of caution, though. The use of computers in the composing process should be carefully monitored (so to speak). There are many computer programs that come with preprogrammed rhythm and harmony functions, so we must ensure that a student does not rely on the computer to fill in the blanks for

them. Then all you’ve got is a glorified karaoke machine! Congratulations to all the entrants in the competition. There were many very impressive works, and many that show great potential! Many of the pieces obviously took a long time to put together - full orchestra and jazz band compositions were included. Many of these participants will become well known composers within the next few years! Accolades, also, to the CFMTA for having the vision to support and promote the next generation of composers!

While our aim should not be to crank out composers, as teachers we must aim to produce as complete an artist as possible. We should also attempt to impart some employable skills, as the music industry should be driven from a position of passion and deep expression, as opposed to that of short term business profits. That is to say that real artists need to continue to create works of beauty and relevance, and not let music become just a form of base entertainment on channel 110!

In summary, I would like to encourage everyone to pass on their love of music in whatever way is truest to their own musical soul!

Derek Stoll was this year’s judge for the music writing competition.



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MUSIC WRITING COMPETITION

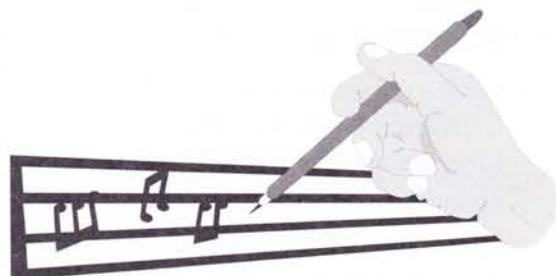
NATIONAL CLOSING DATE

The National deadline date for the Music Writing Competition will be June 1, 2001.
Judge for 2000 was Derek Stoll.

PROVINCIAL INFORMATION

	Closing Dates 2001	2000 Judges
BC	April 1, 2001	Walter Buczynski
Alberta	April 1, 2001	Helve Sastok
Saskatchewan	April 1, 2001	David Kaplan
Manitoba	April 15, 2001	Holly Harris
Ontario	April 1, 2001	Nancy Telfer
Quebec	April 15, 2001	Rhene Jacques
New Brunswick	May 1, 2001	Carlton Elliott
Nova Scotia	April 1, 2001	Trevor Dimoff
Newfoundland	May 1, 2001	Joan Woodrow
Prince Edward Island	November 1, 2000	Charlene Morton

1999 PROVINCIAL WINNERS



CLASS A1

Adrienne Gerrits.....NS
Aaron Beale.....NS
Kathryn Ledwell.....PEI
Emily Merritt.....ON
Elise Sanderson.....NB
Rachel Willis.....NB

B1

Teresa Tang.....BC
Alex Baird.....PEI
Allison Bouthillier.....AB
Keelan Cumming.....MN
Mary-Jane Doucette.....PEI

Nicole Exner.....SK
Theresa Mader.....NS
Chelsey Plamondon.....ON
Rebekah Thiessen.....NB

B2

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

C

Guss Webb.....NS
Kathrina Weibe.....AB

Heidi Ugrin.....MN
Hauke Hempel.....NB
Meghan Gerrish.....NB
Kerri Cornish.....SK

D

Mario Turmel.....PQ
Glen Knorr.....AB
Joanne Smith.....MB

E

Thomas Fulop.....ON



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEKTM - 2001

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, 2001.
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 WeekTM Co-ordinator to the CFMTA office before June 1, 2001 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, 2001 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.

A decorative graphic of a musical staff with a treble clef and several notes, including quarter and eighth notes, positioned below the text.

*Be sure to see your provincial deadlines on page 29
and other provincial details on page 32.*

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

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 WITH OR WITHOUT ACCOMPANIMENT\$50.00 AWARD

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

OPEN "D"

1. SAME AS 19 YEARS AND UNDER.....\$200.00 AWARD

ELECTRONIC MUSIC

- NATIONAL ONLY\$100.00 AWARD

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.

This category will be judged only on the national level and therefore it 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, 2001.

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

CANADA MUSIC WEEKTM - 2001
MUSIC WRITING COMPETITION

ENTRY FORM

NAME: _____ BIRTHDATE: ____/____/____

ADDRESS: _____ TEACHER _____

_____ ADDRESS _____

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

APPLICANT'S PARENTS INITIALS _____ BRANCH: _____

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

Class 2 _____

"B" 15 YEARS & UNDER Class 1 _____

Class 2 _____

"C" 19 YEARS & UNDER Class 1 _____

"D" OPEN Class 1 _____

ELECTRONIC MUSIC _____

TITLE OF COMPOSITION _____

I HEREBY CERTIFY THAT THE ATTACHED COMPOSITION FOR THE NATIONAL CFMTA CANADA MUSIC WEEKTM 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 2001**.

CLASS A1

ANDREA SWANBERG
Calgary AB



Sunset in the Mountains

Use any collection of white or black notes to form clusters and cluster placement is at the discretion of the performer

My name is Andrea Louis Swanberg and I was born on September 7, 1990. I live in Calgary, Alberta with my parents and my older brother.

In my spare time I like to read and play the piano. I am looking forward to playing in a community basketball league this fall. I also enjoy attending Sunday School and the Girl's Club at my church.

My inspiration for "Sunset in the Mountains" came after I saw a beautiful sunset one night.

Honorable Mention: Anthony Stoffel • Regina, Saskatchewan

CLASS A2

EMILY JOHNSON
Goderich ON



Joan of Arc

Andante Tranquillo
Emily Johnston
mf A here was bornna villegain francesithe
mf P
con pedale
Eor-el of me dark she be- came herobut not by chance, rather

Emily is 11 years old, has completed grade 5 in school, and has studied piano and voice since she was six. Emily does Irish dancing, sings in the local children's choir, and has been active in musical theatre since she was seven. Emily has been a scholarship winner at various music festivals, has won awards for public speaking, and excels as a student.

Emily is an avid reader, loves animals, enjoys Girl Guides and the outdoors. In summer she likes to play soccer, and in winter she enjoys sledding and indoor activities.

Emily is currently studying grade two piano and loves performing. She was born into a musical family; her mom, Sharon Johnston, is her piano teacher and also plays harp, and her older sister plays flute, tin whistle, and piano. Emily was doing a special project on Joan of Arc in school which compelled her to write this composition.

Honorable Mention: Alex Baker • Lunenburg, Nova Scotia

CLASS C1

Wedding March

MICHAEL ONWOOD
Ladysmith, BC



Moderato $\text{♩} = 64$

Violin 1 *pp* *simile*

Violin 2 *pp* *simile*

Viola *pp* *simile*

Cello *pp*

Contrabass *pp*

Michael Onwood, 16, started his musical studies in September 1994 with piano lessons under Lynne Gauthier. Under her, he has obtained an A.R.C.T. in piano performance. He represented Nanaimo in the 1999 BC Performing Arts Festival, and Victoria in the 2000 Festival, achieving runner-up standing. He is currently in year II of the Victoria Conservatory/Camosun College's Music Diploma Program, majoring in piano under Dr. Robin Wood.

Michael started composing within a month of beginning his studies and has received numerous awards. He is also working toward an A.R.C.T. in Theory and Composition, and has completed eight of the twelve exams involved.

The Wedding March was composed for the marriage of Michael's sister Ruth (June 19, 1999). In November 1999 the Vancouver Symphony Orchestra played it in their Jean Coulthard Orchestral Reading Session under the direction of Clyde Mitchell. At 15, Michael was the youngest ever to have been included in these sessions.

Honorable Mention: Kyler Brouwer • Corunna, Ontario

CLASS D1

Vocalise

PETER FRASER MACDONALD
Vancouver, BC



Adagio
(molto espressivo)
 $\text{♩} = 80$

MEZZO

CELLO
4th to Db

PIANO
ppp *pp* *p* *mp* *pp* *ppp* *pp*

Peter Fraser MacDonald is currently an active guitarist, arranger and music educator in the Vancouver area. He received his Bachelor of Music from Capilano College in jazz guitar performance and his Masters from Western Washington University. He has performed extensively throughout Canada and the United States both as a freelance musician and as the leader of his jazz ensemble "Cubism". Peter is also the author of several guitar method books. Peter's musical influences include: Olivier Messiaen, Charles Mingus and the folk music of Adalusia. On the horizon, Peter plans to obtain his Doctorate in composition, finish a new book on jazz improvisation and complete many new works.

Honorable Mention: Attila Nagy • Toronto, Ontario

WINNER CLASS B1

ELIZABETH FROLICK

Penticton BC



Neptune's Landing



Elizabeth is a fifteen year old French Immersion student in Penticton, British Columbia. She has been active in all areas of the performing arts competing in dance, piano, voice and drama since an early age. Elizabeth has won many awards each year including the Junior Provincials for Voice. Other musical endeavors include performing lead roles in the many musical productions, her favorite being the role of Maria in "Westside Story" staged by a local theatre group in conjunction with the city this past spring. Her acting and writing interests have now extended into various film projects in the province and she hopes to put together a CD of her works next year.

This is the third time that one of her compositions has been selected to represent B.C. in the National Competition, but the first time in the Piano Solo category. Two of Elizabeth's vocal compositions were included in a recital given by Canadian soprano, Cristen Gregory, in New York in 97.

Elizabeth's many interests include languages, literature, theatre, opera, travel, horses, skiing, performing, and of course, composition! She is currently studying composition with Canadian composer Ernst Schneider in Penticton. Elizabeth hopes to have a career in the Performing Arts.

Honorable Mention: Graham Spray • Fredericton, New Brunswick

CLASS B2

BONNIE ARTHUR

Ft. McMurray, AB



Vox Angelos



Born July 26, 1984 in northern Alberta, I've been playing piano since I was 4 years old. Now 16, I've been composing for 8 years, teaching piano for 3, and singing for a long time! A tendency towards tendonitis for the past few years has prevented me from avidly playing as much as I'd like to, but not from other things. I enjoy biking outdoors through the woods, am planning to finish my Bronze Medallion in swimming, and have been working on my brown belt in Renshikan Karate. I've just taken my RCM Grade 9 piano exam this past August, and am preparing for my Grade 8 singing exam in January. Another goal includes finishing history and harmony 3 sometime this year.

I attend grade 11 at Westwood High School here in Fort McMurray, and also participate there in various activities. I love being on stage and am involved in drama, where I have acted in various musicals and comedies, as well as being a member of the school's Improv Team. I've actively participated in the school choir as well as moved on to Alberta Honour Choir. Also improving on sight reading skills, I've been accompanying for 2 churches around town for the past several years. When possible, amid a busy schedule, I like to relax to music, tea, and a good book. I'm hoping to compose other pieces in different styles, genres, and instruments. At present I have over a dozen compositions for piano, piano and vocals, and choir, with 2 or 3 on the go right now. I'm very thankful that my community of Fort McMurray has been able to support budding composers with the Annual Creative Music Writing Competition, which is where I began participating in music writing 8 years ago. I've also received ready support not only from my community, but also at the provincial level of festival, where I've represented Fort McMurray 3 times. ARMTA, whose separate competition sent me to Nationals, should also receive my thanks for their adjudication and encouragement in composing.

Honorable Mention: Jordan Henry • Goderich, Ontario

CLASS D2, ELECTRONIC MUSIC

Cafe Mocha

DAPHNE CAMPBELL

Victoria BC



The musical score for 'Cafe Mocha' is written for a full orchestra. It features staves for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets (2 Cl.), 1 Bassoon (1 Bsn.), 2 Horns (2 Hrn.), 2 Trumpets (2 Trp.), 1 Timpani (1 Tim.), 1 Bass Drum (B. Dr.), 1 Violin I (VI. I), 1 Violin II (VI. II), 1 Viola (VI. a.), 1 Violoncello (VI. c.), and 1 Contrabass (C.B.). The score includes dynamic markings such as *mf* and *p*, and a tempo marking of *♩ = 105*. The music is in 3/4 time and begins with a first ending bracket.

Daphne studied piano at the Victoria Conservatory, every year competing and often placing in the Greater Victoria Festival of the Performing Arts. She eventually completed her A.R.C.T. in piano performance from the Royal Conservatory of Toronto. During her classical training, she also studied jazz piano with George Essibos and Karel Roessingh. Her interest later turned to film music and she studied filmscoring and filmsound at both the University of British Columbia and Simon Fraser University. Over the past two years Daphne has studied orchestration with Stephen Brown at the Victoria Conservatory. Her first original orchestration placed first in the open composition category of this year's Greater Victoria Performing Arts Festival. For the last 2 years, Daphne has been preparing herself for a career as a professional film composer. She has written midi scores for many 3D computer animations as well as for a documentary and an independent film. Her first score for a computer animation won a mixed media award at an animation festival in Houston, Texas. Cafe Mocha was originally a filmscore which Daphne wrote for an independent film; she had written it for solo piano, and later decided to orchestrate it. Daphne is presently working on the completion of her demo CD with which she plans to target production companies in both Canada and the U.S. in the areas of film, animation and television. Daphne also has songwriting and voice-over talent and would like to be able to utilize those skills in conjunction with her love for filmscoring.

POCO A POCO

REVIEW BY JOYCE PINCKNEY

In this day of hi-tech wizardry, virtual reality and other such confusing jargon, it's reassuring to encounter a teaching aid that you can actually handle a game for which batteries are not required.

poco a poco is a kid-powered game; motivational, educational and designed-to-delight by Donna Cherry and Susan Wilson. These two insightful piano teachers have developed a board game that rewards students for improving their technique, sight reading, and ear-training skills and encourages creativity and musicality in performance. *poco a poco* is well-produced. Its quality and appearance are second to none. The board is artistically and appropriately designed in the shape of a grand piano. There are four player tokens, one die, 48 challenge cards, and 12 little paper cups. The instructions are clearly written and easily understood.

The game is a *melange* of Monopoly, Trivial Pursuit, and Snakes and Ladders. The players roll the die to move around the board. The path is fraught with surprises: quick advances, retreats, detours and earning of points and bonus treats. The player draws a card from the deck stacked on the board to discover the task he must perform. These musical challenges include scales and scalar patterns, chords, arpeggios (teacher's choice or student's choice, with or without metronome), sight reading suggestions, ear training tests, questions on the materials of music. The "charades" card is a big favorite and encourages the students' imagination and creativity in programmatic interpretation.

"Enough!" you say. "What are those 12 little cups used for?!"

I answer properly, "Incentives" but the real answer is *candy*! These candy rewards represent points earned, and must be saved until the end of each

session. The players can hardly wait til the accounting is complete so that they can tuck into the treats. I mention the candies since it is **just possible** that this could explain some of the appeal of this game to students. Candies aside, the purpose of the game is to encourage the fine and musical performance of technique, scales, chords, and the learning of the materials of music. In my studio, the game has succeeded in doing just that. My students have decided that if they can play the game, technique is fun.

The game can be used with individual students or teams. I like the team approach as it fosters a sense of community and positive competition within a studio. The students strive to play well to make points for their team. Peer pressure is a powerful motivator.

I grouped my students into four teams, colour-coded like the player tokens. I tried to weight each team equally with beginner, intermediate and advanced students. We played the game for about three months prior to the June recital. I charted each team's progress on a large poster first as a bar graph, then a line graph. At the recital, the winning team members received *gold* medals.

For ease and efficiency, I made reference index cards for each student. I put previously-purchased teaching aids, sight reading, ear training and rhythm books in a hanging file box and kept them near at hand. I had groups of students play different lines of rhythm patterns simultaneously, using rhythm instruments. It sounded like music. We named them Percussion Ensembles! To the **blank** cards (provided) and in addition to the printed ones, I added blues, pentatonic, whole tone, chromatic, and modal scales, questions on definitions, musical terms and symbols. The designers encourage us to adjust and adapt the game to the specific needs of our students and our studios. "Rules are made to be

broken," they say. So we broke one. The original rules required a player whose token landed on a square containing a "Pause" sign to miss a turn. I changed this rule so that the student had to tell about a composer of his choice instead. (Beethoven and Mozart were big favourites, and we got Elton John, the Spice Girls and the Beatles. Sad to report, I waited in vain to hear my own name!)

This delightful game is available by prepaid mail order to Poco a Poco Productions, 517 Estate Drive, Sherwood Park, AB T8B 1M2 (Inquiries to Susan Wilson: Phone: (780) 449-4508 Fax: (780) 417-3065, e-mail address: wilsonsu@compusmart.ab.ca)

The cost is \$35 plus GST and shipping and handling.

THEORY PUBLICATIONS BY MARK SARNECKI

REVIEW BY SANDRA KERR
SRMTA, BMUS, ARCT

Frederick Harris Music Co. Limited.

Elementary Music Theory Note
Speller - \$8.95

Elementary Music Theory Books 1, 2
& 3 - \$10.95

Elementary Music Rudiments Books
1, 2 & 3 \$12.95

Elementary Music Rudiments Answer
Book \$12.95

Harmony Book 1 \$27.50

As stated in their prefaces, the "Elementary Music Theory" books by Mark Sarnecki really are an excellent supplement to the beginner piano methods, whether as a learning tool or reinforcement of concepts already presented. They are very methodical in approach with plenty of exercises. The print is large and therefore manageable for younger children. At the beginning of each chapter in Books 1 & 2 is a brief biography (with picture) of a major composer, while those in Book 3 describe an instrument, so the

student gets little history lessons in addition to the material covering Preliminary Rudiments. Preliminary Rudiments isn't a co-requisite until Grade 5 piano, so the student has plenty of time to absorb the information. The "Note Speller," as its name implies, provides further practice in note reading and writing. The "Elementary Music Rudiments" are found as separate volumes (Preliminary, Grade 1 and Grade 2) or as a complete "all-in-one" volume. There is also an answer book. It appears that when the student completes the "Elementary Music Theory" books, they would simply continue with the "Elementary Music Rudiments, Grade 1". On the other hand if the beginning student is more mature, they could start their theory education with the Preliminary book of "Elementary Music Rudiments". The concepts in this set are clearly explained. New Italian/French/German terms are doled out every so often and, before the final practice test of each book, are then presented altogether for easy reference. Periodic reviews keep previous material fresh in the student's mind. Sarnecki also introduces four-part writing for cadences that aids in the transition to Grade 3 Harmony.

I like the system of functional harmony Sarnecki uses in his Harmony Book. The basic concept is presented, then expanded upon and further reinforced with review exercises along the way. However, there are what I assume to be misprints in a couple of the examples, which I hope will be addressed in future printings. I cannot quite reconcile myself to his method of melody writing, but that is a purely personal observation. That said, this book is very clear in its explanations and contains enough exercises for the student to do. I would like to follow this up with his publications for Grade 4 and 5 Harmony, but to date, they still are not available.

Since theory is an integral part of musicianship it is important to introduce it early and to continue it

throughout the student's musical education. "Elementary Music Theory", "Notespeller", "Elementary Music Rudiments", and "Harmony" are books worth considering, whether for the young beginner, the senior student or somewhere in between.

CONTEMPORARY CANADIAN PIANO MUSIC CD

REVIEW BY TARA WOHLBERG MA,
BMUS, RMT

-includes 4 CD's (5 hrs of music),
over 230 post-1950 pieces, 65
composers

A Studea Musica project: Gilles Comeau, director, Elaine Keillor, piano with generous funding by Ann Southam, Brenda Beament, the University of Ottawa and the Alliance for Canadian New Music Projects

This vast and exceptional collection is better than Mr. Dress-up's tickle trunk; you never know what you'll find. And when you do find it, it's as fresh and imaginative as you'd hoped.

As a Canadian music aficionado who likes to skirt the edge of "listed" repertoire, I have often sighed that more teachers would explore the Canadian soundscape if there were recordings available. And this collection is one stop shopping. With 65 composers represented by over 230 works, this is not only a one-of-a-kind compilation, but also a major historical document of Canadian piano music.

Artistically performed by Dr. Elaine Keillor, the interpretations are vital, rhythmic and the quality of the recording (recorded at Tabaret Hall, University of Ottawa) superb. Keillor, who studied with Claudio Arrau, Harold Craxton and Verna Jacobson, was the youngest RCM graduate ever in piano performance, with all of her theoretical subjects completed by age 10. Further studies resulted in a Ph.D. in musicology at the University

of Toronto. Her monograph on John Weinzwieg, in addition to many articles on Canadian music makes her an authoritative choice for such a project.

And yet her performances are never "academic". The introductory comments are concise and chronicle the eclectic individual elements used in contemporary works.

Her language is musicianly and precise; there is no dumbing-down of concepts or theoretical terms.

This collection is also handsomely indexed; the composers are presented in alphabetical order and loosely divided between "beginner" and "intermediate" levels of difficulty. The compositional element(s) of each piece are also catalogued - in terms of rhythm, harmony, forms and style and texture. If you are looking to challenge a student with an unusual accent placement, you would immediately know that Coulthard's Rocking Chair [B, J2, R] contains unusual accents [B], seconds, tritones and sevenths [J2] and uses the pedal to create texture [R]. This enables overworked teachers to programme new works at a glance. If a student is less comfortable with clusters and adding non-keyboard-produced sounds like clapping, look for pieces with a [G] designation (strong tonic/dominant principle). You will instantly locate Murray Adaskin's Savannah [G] or Rémi Bouchard's Au Jour de l'An [G].

In constructing any collection there are bound to be gaping holes of one kind or another and yet the choice of repertoire here is regionally comprehensive, a faithful sampling of what many consider the classics of post-1950 Canadiana. John Beckwith's Suite on Old Tunes, David Gordon Duke's Barcarolle (and 7 others from Music of Our Time), Ruth Watson Henderson's complete Six Miniatures and Alexina Louie's Star Light, Star Bright are included. Perpetual favorite Linda Niamath is represented by eleven tracks including classics like Marching

Mice and Fireworks from her latest collection, All Year 'Round. Appropriately, the Frederick Harris stable of Ann Crosby, Nancy Telfer, and Clifford Crawley are also included. It is particularly commendable to see some lesser-known composers such as David Dahlgren, whose *Chatte Bleue* (Alberta Keys) is a cool charm.

With the loss of Pentland, Archer and Coulthard last year, their twenty-odd work sampling will hopefully secure a new audience. By choosing to record several works by each composer rather than "one-of's", Comeau has ensured you're able to make an informed opinion about a particular composer. Mary Gardiner is represented by thirteen works, Jean Coulthard eleven and Stephen Chatman twenty-five. When the work has aleatoric elements or open forms, such as Chatman's *Whisper*, *Star* from *Escapades* there are two tracks or versions, which spur one's own musical imagination alongside the composer's intentions.

Those looking for recordings of fresh RCM exam repertoire will find engaging performances of Fleming's *Marching* (Gr. 6), Rhené Jaque's *Caprice* (Gr. 7) or his *Toccate sur touches blanches* (Gr. 8) as well as Coulthard's evocative *Far Above the Clouds* (Gr. 8).

An intelligent recording and capacious project, this CD provides teachers with a spring board from which to explore. *Studea Musica*, *Black Cat*, and *Waterloo* collections as well as those published by the Canadian Music Centre will hopefully not remain uncharted territory for long. It should be followed by a sequel as soon as possible- perhaps with specially commissioned works by those soon to be branded the twenty-first century's classic voices.

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BIOGRAPHY

Tara Wohlberg received her early musical training in Saskatchewan and

completed a Bachelor of Music degree at Manitoba's Brandon University. After pursuing studies in England, Ms. Wohlberg graduated in 1993 from London's City University with a Masters degree in Arts Criticism (Music Specialist). Upon returning to Canada, she established a private piano studio and continues to be an active adjudicator while writing both critically and creatively. Her poetry and lyrics have been published by E.C. Schirmer and Jaymar Music Ltd. Finalist in the City of Westminster (UK) Poetry Competition and freelance music reviewer for the Vancouver Sun, her work has been

published in Auteur, Keyboard Companion, the Globe and Mail and heard on CBC Radio One. The Vancouver Recital Society and the International Masterclass Series Workshop have published her programme notes and she served on the Vancouver Registered Music Teachers' executive from 1994-1999. In 1996 she founded the non-competitive Collage Festival of Canadian Music, held annually in Vancouver, BC, which enjoys the distinguished patronage of the Lieutenant-Governor of British Columbia, His Honour Garde B. Gardom, Q.C.



Who was this year's national judge for the music writing composition?

Who are the father and daughter featured in one of the articles?

What kind of violin does Martin Beaver presently use?

Which member of Piano Six performers spent time on Manitoulin Island giving concerts?

Which Canadian composer who died this year is featured in an article?

When is Canadian Music WeekTM in 2001?

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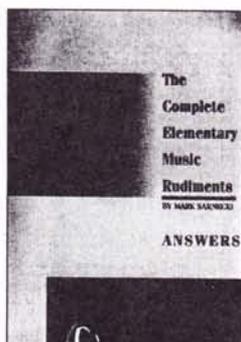
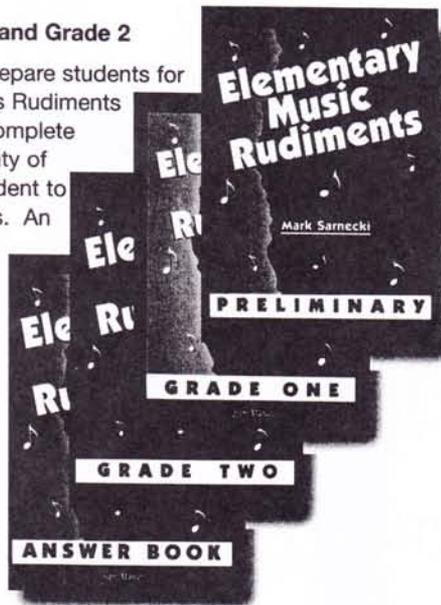
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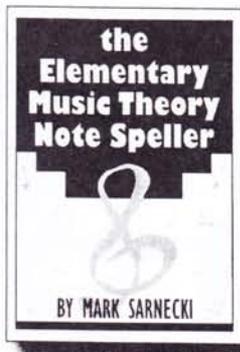
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