

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



CFMTA



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Mozart
1756-1791

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

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The official journal of the Canadian Music Teachers' Association is published 3 times a year by the CFMTA. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest. Inclusion of items in this journal does not imply endorsement or approval by the CFMTA.

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NOTICE OF ANNUAL GENERAL MEETING 2006

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at

**Stagewest All-Suite Hotel, Mississauga, Ontario
on Sunday, July 9, 2006 at 8:30am**

Business to be conducted includes to: *Receive and consider the Financial Statements of the period ending. Receive and relate the Provincial Reports. Appoint Auditors. Transact such other business as may properly come before the meeting.*

**The Executive and Delegates Meeting will be held
on Saturday, July 8, 2006 at 8:30am.**

By order of Patricia Frehlich, President • Beryl Wiebe, Secretary-Treasurer
Dated at Surry, British Columbia, this 5th day of September, 2005.

• THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS •

*Non-members may receive a subscription by submitting an annual fee to
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Please make the cheque payable to CFMTA.*

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GREETINGS FROM CFMTA

WHAT IS THE CFMTA?

As I sat at a booth in the trade fair area of the MTNA conference in Austin Texas this past March, promoting the Collaborative Conference 2007, I was asked this question many times by curious American delegates.

There are of course the standard answers_a Federation consisting of Registered Music Teachers' Associations from each province, founded in 1935, offers a magazine, a bi-annual conference and programs such as Canada Music Week and the Young Artist series_

The more I reflected on my answers the more answers I had.

The CFMTA offers a national voice and identity to 3500 music teachers across Canada. This enables us to help shape the musical landscape of this country. Through this voice we lobbied for GST exemption, high school credits for music students and now the proposed tuition tax credit for music lessons as stated in Bill C-271.

Through our magazine, The Canadian Music Teacher, we provide communication with our membership and our website offers information to the public.

Our programs such as the Young Artist Series, Canada Music Week and the Canada Music Week Writing Competition help us fulfil our mandate to "foster music excellence in our students".

The CFMTA truly has a rich history and a bright future!

We continue to reevaluate and expand programs as we strive to make a good organization a great one.

Students benefit from studying with our members as



scholarships are continually being increased. This year we have seen two new prizes of \$1000.00 offered by Willard Schultz (a former music professor from Calgary) for the CFMTA National Piano Competition, bringing the total prize money to \$13,000.00.

Roland Canada has offered a CD-2 Recorder (an \$800.00 value) as a prize for the Electroacoustic category in the Music Writing Competition and the new Helen Dahlstrom Music Writing Awards will have increased prize monies for the winners of the Canada Music Week Writing Competition.

As a benefit for our members, the 2007 Collaborative Conference will offer a unique opportunity to network with teachers from across North America. Internationally acclaimed musicians will be offering master classes, lectures and recitals that are sure to inspire all of us!

During this past year I have heard from many members who wished to share their thoughts about ways to improve various aspects of the CFMTA .I applaud their passion and will be sure to bring their ideas forward to the delegates at our July meetings.

In the book "GOOD TO GREAT" about turning good organizations into great ones author Jim Collins states "Greatness is not a function of circumstance. Greatness , it turns out, is largely a matter of conscious choice and the discipline to follow through on those choices".

With your support, the CFMTA will strive to make good choices and carry them forward as we become the BEST ORGANIZATION WE CAN POSSIBLY BE!!

Pat Frehlich, President, CFMTA

The Canadian Federation of Music Teachers' Associations

"A national association of music instructors whose purpose is to promote and maintain high standards of teaching among our members and to foster excellence in our students."

But what does being a member of CFMTA **really** mean?

- **Communication** with fine colleagues and a pedagogical network across the nation.
- Through **provincial representation**, local and provincial voices are acknowledged at the national level.
- A unified body to **support, promote and mentor** music educators and music education at the provincial, national and international level.
- Biannual conventions that create **opportunities** for learning, inspiration, competitions and fellowship.
- A national magazine published three times per year, including articles, reviews and **new developments** in our musical landscape.
- Access to national **scholarships** for students in the areas of performance and composition.
- Liability **insurance**.

As a private music teacher: access to a national organization provides an invaluable opportunity for you to impact, and be impacted by, the rest of the nation.



THE MANY HATS OF THE PIANO TEACHER

PETER JANCEWICZ

I often reflect on the needs of my piano students who, like inquisitive gophers popping up out of their snug, cozy homes, bravely show up at my studio week in and week out for their lesson. They encompass a vast range of ages, talents, motivations, and characters, from youngsters just beginning to get their feet wet to those grizzled teenage veterans who through perseverance, determination and the helping hand of talent and parental support, find themselves exploring the high country of Beethoven and Bach with excitement and awe. Fortunately, there are only two genders, or the complexity would be overwhelming! I am constantly astonished by the sheer number and variety of roles that I am forced to play if I wish to teach well. Here are a few of the many hats that I believe we, as teachers, must wear if we are to truly make a difference in the lives of our students.

For beginning students, and unfortunately for many older ones who should know better, we are accountants; cautious, painstaking, demanding, but leavened with warmth and humour so as not to scare them off. We constantly draw their attention to the importance of clearly reading the score for accurate notes, rhythms, articulations, dynamics and so on. Without attention to and mastering of these sometimes mundane but always easily solved details, it is impossible to be artistically expressive. The score is a map, a list of instructions, and this list needs to be checked at least twice to see if the student has been naughty or nice. No presents for those who are naughty! However, this is only the beginning, the foundation on which the rest of their piano playing will rest.

We are research scientists, employing the scientific method to help students improve. The scientist must take a problem, reduce it to its component parts, solve each one, and then put the entire puzzle back together again into a working whole. The teacher must always be asking “why is

this not working?” and “how can I help the student overcome the problem?” using the teaching studio as a laboratory for experiments. If one solution doesn’t yield results, then we must try another. Quite often, the root of a large problem can be found in a single and very simple cause, such as faulty fingering, inefficient hand position, a misunderstanding of the phrasing, and so on. In order to properly teach technique, a teacher has to combine the diagnostic skills of a fine doctor with the keen eye of an Olympic coach. We need to be aware of fine subtleties of movement in conjunction with the necessary geometry of good hand position. We compare the way the student moves to the sound they are producing, and come up with creative and effective ways to solve uneven scale passages, poorly voiced chords, awkward arpeggios, and so on. This is another facet of the foundation.

We are a combination of psychologist and counsellor. It is necessary to be able to peer into the minds of our students and piece together why they have trouble mastering this or that. What is it in their thought processes that throw up such obstinate barriers sometimes? And at the same time, we have to be able to look dispassionately into the workings of our own minds, overcome our own fears and insecurities, and find a way to help our students through tough times, whether it is as serious as a failed audition or as trivial as simply overcoming a bad mood in order to do some good work. We need to constantly look into ourselves and be sure that the path on which we lead the students is the best one for them.

On occasion, and with great reluctance, we are law enforcement officers, ensuring that students put in enough quality practice time. Sometimes, despite all our best efforts, we are unable to overcome negative influences in a student’s life. When a student succumbs to insufficient practice time, lack of parental support, loss of interest, an overwhelming

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urge to retreat to the anesthetizing security of the television screen when the going gets rough, we are forced to tell parents the uncomfortable fact that given the present state of their progress, their child is not likely to get any further in piano. Sometimes, that is all it takes to stimulate improvement. Sometimes not. And sometimes, as the messenger who is punished for bad news, we must suffer the consequences of bad feelings that follow the announcement, whether or not it is our fault.

As we help them solve the essentially mechanical problems of reading and technique, we are also language teachers, showing them the language and grammar of music. Phrasing, breathing, direction, shape, diction all

become new tools for students to use, broadening their possibilities for expression. As we gradually help them penetrate those mysteries, we become poets who can guide our students into deeper meanings of the music. We can show them how subtleties of rhythm and colour can move us to laugh, to cry, to sometimes shatter the walls that we all build around ourselves. We can show them how the doom-laden “fate knocking on the door” of Beethoven’s Fifth Symphony also permeates his piano music, how the sensuous, mercurial whims of Debussy conjure exotic, nebulous images, how the insistent, driving rhythms of Prokofiev and Bartok imbue us with an irresistible urge to move.

We are lawyers or judges, pronouncing our considered opinions in matters of

interpretation and style, poring over weighty and often ambiguous precedents in CPE Bach or Turk. “Your honour, does this Baroque trill need to start on the upper note?” “Well, young man, let us consider the evidence...” We must always debate fine points of interpretation because in the case of musical expression, everything matters. We combine this with yet another hat, that of the enthusiastic historian who brings to life the distinctions between styles, how they fit in with the philosophies of the time, and how those philosophies are manifest in the music. We show students how the irrepressible excitement and boundless energy of world discovery is restlessly pent up in the music of the Baroque, how the reasoning, enlightened fascination with structure drives the music of the Classical period, how the desperate volcanic urge towards self expression of the Romantics caused their music to gush over the formal boundaries of classical structure. We show students that there were countless different ways of thinking about music, and therefore about life, and encourage them to think beyond their own world.

Finally and most importantly, we are artists. This encompasses everything we do, from the meticulous accounting of every note to the creative scientific way in which we solve problems to the imaginative poetic way we use and teach the language of music. For those lucky students who have the determination, the courage, the talent and the support to follow us into the high country where the great musical geniuses lived and worked, we can help show them a very special world. By showing them the way to that wonderful limitless world of music, we help them find themselves. And in seeking creative and artistic ways to guide students over the tricky and sometimes dangerous path, we find ourselves.

Oh, did I happen to mention anything about patience and saints?

Peter Jancewicz is a pianist, composer, writer and teacher. He holds a Masters Degree in piano performance from McGill University and a Doctor of Music Degree from the University of Alberta. Teachers have included Kenneth Woodman, Charles Reiner, Charles Foreman and Helmut Brauss. As a result of an injury to his hands, he was forced to stop performing in 1997. During his recovery, he turned to composing and writing on musical topics. His piano music is published by Alfred and Alberta Keys. His most recent publication from Alfred is a recital suite of intermediate piano music called “Sketches of Canada”. Alberta Keys published his Christmas duet, “Deck Those Funky Halls” in fall, 2005. He is a regular contributor to Clavier, and his articles have appeared in various newsletters across Canada. His first CD, “Oh Evergreens”, includes performances of his own piano compositions in collaboration with Alberta poet Elly van Mourik. He has taught at Medicine Hat College, Alberta College Conservatory and is currently on faculty at Mount Royal College Conservatory in Calgary, Alberta.



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MYSTERIES OF MOZART'S SLUR MARKINGS

GREGORY CHASE

One of the many dilemmas facing a performer of Mozart's music is that of interpreting slur markings. When looking to interpret a Mozart piano sonata in such a way that it complies with the intentions of the composer, one has to take many considerations into account. These considerations include the composer's true intent, the edition of the score, and the instrument on which it will be performed in comparison to the instrument for which it was written. With all the possible articulation variances and touches available in Mozart's music, the topic of slurs will be the focus of this article.

Mozart did not use slurs to indicate the length of the phrases in his music; this was something that was added later by certain editors. Rather, Mozart used slurs for two purposes. One purpose was to indicate a legato passage, while the other was to indicate articulation.

The Legato Slur

Mozart used slurs to indicate legato when a passage is several measures in length. The slurs generally stop at the bar lines (which was common practice during this time), or on the last note. In these cases no break between the slurs is intended.

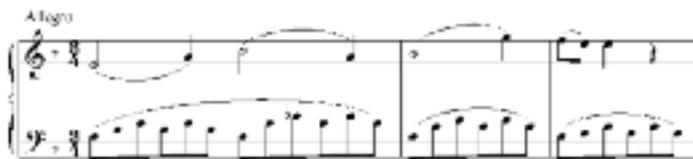


Fig. 1 Sonata in F major, K. 312

In modern notation, we would interpret the above as:



Fig. 2 Sonata in F major, K. 312 with longer slurs indications

Mozart followed the traditional rule of stepwise motion required a slurred or legato treatment, while leaps were separated or detached. In Mozart's music, leaps are seldom played legato, unless they are in long note values, as in Fig. 1.

When interpreting Mozart it is important to remember that legato slur markings have a deeper meaning in the treatment of the longer phrase shape. It became common practice for the Viennese composers, especially Mozart, to use the same notation of slurs as was used for the violin. The length of the bow limited the long slur, thus each slur indicated a change of bow direction. This treatment will now give further subtleties to the shaping of the longer phrase. In bowing, it is impossible to make a completely inaudible change of direction and there is a difference in sound between an up-bow and a down-bow. The above slurs in Fig. 1 would indicate four bow directions for the right hand melody and three for the left hand notes:



Fig. 3 Sonata in F major, K. 312 with indication of bow direction

The change of bow direction would result in a slight stress to the first note of the new direction. In applying this principle to piano performance, we would have a subtle treatment to the first note of each measure, and we could interpret the above passage as:



Fig. 4 Sonata in F major, K. 312 with modern editorial or violin-like treatment of bow direction

With the subtle treatment as indicated by the up-bow direction, measures 2 and 4 of the right hand would be lighter in character than measures 1 and 3, which would have the down-bow direction. The left hand will have a subtle treatment with measure 3 being lighter in character with the up-bow treatment; thus creating a juxtaposition of down-bow and up-bow directions between the hands. In many cases we question why the end of the phrase of the left hand would be stronger in character than the penultimate measure. If we take a look at the next 4 measures we will see how Mozart carries on the swing-like motion that creates the dance-like quality and rhythmic vitality of his writing:



Fig. 5

When longer slurs, as in Fig. 2, occur in an edition, they are usually not Mozart's markings, but rather editorial markings.

The Articulation Slur

The articulation slurs are the shorter slurs that extend over two or three notes, and occasionally over four notes. In interpreting these slurs, the first note will have a small stress (down-bow) feeling, while the value of the last note in the slurred group should be slightly shorter and softer. Articulation slurs are easier to recognize and usually appear along with staccato notes. In many cases, articulation slurs provide a sense of rhythmic subtlety or a syncopation-like treatment that is present in many of Mozart's themes.

Unfortunately, not all editors observe Mozart's slurs consistently, choosing instead to add or alter slurs. Errors in placing slurs usually occur in the reappearance of the passage or motive.

In many cases Mozart's intent is not for the passage to be played in the same manner each time, but rather to be expressed differently on the repeat.

If we equate slurs with commas in a sentence, and place the comma after a different word in a sentence, the meaning changes:

He lost his life not, only his fortune.
 He lost his life, not only his fortune.

This principle can also be applied to Mozart's music. In many cases Mozart altered the meaning of a repeated theme or motive by altering the articulation or slur. If we take a look at the autograph of Mozart's Piano Sonata in A minor, K. 310 and compare measure 2 and measure 10, we see a difference in the articulation of the motive [boxed]:



Fig. 6 Sonata in A minor: K.V. 310

As placing a comma after a different word in the sentence changes the meaning, so does changing the placement of a slur. Unfortunately many editors feel they know Mozart's intent and will often alter the slurs from the original autograph thinking that it was a mistake or slip of pen. However, in doing so the meaning of the musical sentence is altered.

Knowing the principles of the legato slur and the articulation slur, we can easily interpret the performance of doubtful passages. These simple principles can help demystify the markings of Mozart.

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Gregory Chase received his Bachelor of Music in Performance and Literature from Brandon University and his Associate with RCM. He is President of the Saskatchewan Registered Music Teachers' Association and Western Vice-Principal of Canadian National Conservatory of Music. Gregory has brought piano teachers together, from coast to coast, through the Canadian Piano Pedagogy Discussion Forum.



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Ernest Bloch



Canadian Federation of Music Teachers' Association
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“PEAK PERFORMANCE”
Conference and Celebration, 2005



LINDA KUNDERT-STOLL, CHAIR

It feels very good to be “on this side of the fence,” I mean, “this side of the conference!” What a rush it was, an emotional and intellectual experience that many, including myself, will never forget. Our group of 20+ committee members produced a unique convention with many firsts: three competitions: piano, voice and a combined competition featuring the premier of the commissioned work, “Amour;” there were tours available for family members during the conference; spousal discount rates; a large selection of seminars featuring

many of Alberta’s top clinicians; a Calgary Stampede day during the convention; unforgettable social events with impressive menus; open attendance and exceptional community involvement.

Musicians and businesses came through for us with exemplary volunteer spirit through service and financial donations. The impressive end result speaks for itself. The CFMTA Convention 2005 bank account was closed on March 9, 2006. After expenses were paid, the total amount of money remaining was \$15,412.71. \$9247.63 went to the CFMTA and \$6165.08 went to ARMTA.

With all of the trade fair participation, master class participants, concert performers, host homes, attendance at concerts, 227 registrants (202 full)

for regular sessions and approximately 150 volunteers, at least 1000 people experienced the conference on some level.

The total number of volunteer labour/service hours was estimated at 14,676. At a rate of \$10 for labour and \$25/hour for service work, the total value of the volunteer hours over the past seven years came to \$323,152.50. (This was calculated for the final report needed for the Canadian Initiatives Program \$25,000 grant.)

Our creation was amazing. On behalf of the “Peak Performance” committee, I thank everyone that supported us through this adventure. It was a great effort by all and it was worth it on all levels. Our only wish is that more CFMTA members would be able to attend these events, for the effort it takes to put them on. We extend our best wishes for huge successes to all future convention committees. See you in Toronto in 2007.

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"I was very impressed not only by the fine organization of the MTNA Conference, but also by the general enthusiasm of the many participants."

Dr. Stephen Chatman
Head of the Composition Division
University of British Columbia



"I had to keep reminding myself that they are amateurs—not professionals—and many of them still only young kids! The talent is overwhelming!"

Victoria Warwick, President,
Canadian Federation of Music
Teachers' Associations



"To hear a recital by Paul Badura-Skoda; to hear the superb level of the young competitors; to experience the generous sharing of ideas with our neighbours to the south are only a few of the memories that will certainly stay with me. What a wonderful opportunity we have to embrace all that MTNA has to offer."

Hugheen Ferguson, Kingston, Ontario

For more information about the **Collaborative Conference 2007**, or to pre-register please visit:

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RULES AND REGULATIONS

CFMTA- FCAPM NATIONAL PIANO COMPETITION TORONTO, MARCH 23 - 27TH 2007

1. **THE NATIONAL PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.**
2. Competitors in the CFMTA National Semi-final competition must present a program consisting of the following:
 - One Canadian Solo Composition
 - One **complete** solo composition from the Classical or Baroque period.
 - A variety of shorter works to form a well-balanced program.
- At the provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin and Canadian winner will be decided at the semi-final round. No program changes are allowed to the repertoire list after February 1st, 2007.
3. Three finalists will be selected from the semi-final competition to proceed to the Final competition. Each finalist may repeat only **ONE** selection from the semi-Final program. Time limit: minimum 30 minutes, maximum 45 minutes.
4. Competitors must be no more than 24 years of age as of January 1st, 2007. They must be Canadian citizens or landed immigrants. Students under 16 years of age must be accompanied by a chaperon, at the students' expense.
5. **COMPETITORS MUST BE STUDENTS OF A REGISTERED MUSIC TEACHER AT THE TIME OF APPLICATION.**
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Each provincial association may choose, by audition or otherwise **ONE** competitor who will represent that province.
7. Each provincial association will be responsible for the expense of its competitors' travel, as prorated by CFMTA, to and from Toronto, Ontario. The convenor, Rosalyn Martin, co-ordinates the travel for the competitors. Associations are strongly encouraged to solicit corporate sponsorship.
8. **Applications must be received by the convenor, Rosalyn Martin, at the address shown on the registration form, on or before January 15th, 2007. A registration fee of \$ 75.00 , made out to CFMTA, is paid by each province and MUST accompany each application. Late applications will NOT be accepted under any circumstances.**
9. **PRIZES:**
 - First Prize: \$5,000.00
 - Second Prize: \$3,000.00
 - Third Prize: \$2,000.00

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The Marek Jablonski Prize- for the best performance of a Chopin composition: \$500.00

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CFMTA- FCAPM PIANO COMPETITION * Toronto, Ontario March 23-27th 2007

APPLICATION FORM

1. PROVINCIAL ASSOCIATION _____

Provincial Representative _____

Representative's Address _____

City _____ Province _____ Postal Code _____

E-mail _____ Telephone _____

2. COMPETITOR'S NAME _____

Competitors Address _____

City _____ Province _____ Postal Code _____

E-mail _____ Telephone _____

3. ELIGIBILITY Competitor's date of birth as of January 1st, 2007

Day _____ Month _____ Year _____

Name of Teacher _____

Teacher's Signature _____ RMT branch _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____ E-mail _____

4. COMPETITORS MUST BE STUDENTS OF A REGISTERED MUSIC TEACHER AT THE TIME OF APPLICATION.

5. THE PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.

6. Please include a typewritten resume of approximately 100-150 words. Please include a 8 1/2 by 11 glossy professional photograph as well as a smaller one for the newsletter.

7. Please include a separate typewritten list of your National Semi-final repertoire and also a list of the National Final repertoire as well as the exact time of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have the repertoire in order of performance. Changes to the repertoire will NOT be accepted after February 1st, 2007.

8. **Applications must be received by the Convenor on or before January 15th, 2007.** Late entries will not be accepted under any circumstances. The registration fee of \$75.00, paid by each province and payable to CFMTA, must accompany each application. Please send cheque and application to: Rosalyn Martin, Program Convenor
144 Hawkwood Dr. N.W., Calgary, Alberta T3G 2V8
Phone no. (403) 239-5847 • E-mail: sing4_rosalyn@shaw.ca

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 Once you have learned this piece, use a "beginsup" practice strategy. Rather than starting at the beginning of a phrase, regroup the phrase so that it begins at different places. For example, begin playing in the middle of a measure and practice until the next downbeat, or to the end of the phrase as suggested below.

Measure three, beat three, to the downbeat of measure five:

Measure three, beat two, to the downbeat of measure five, or to the end of the phrase:

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ADASKIN STORY



Dear friends of music,

March 28 was the birth centenary of Dr. Murray Adaskin. One of our most stellar composers, he enjoyed great esteem as a conductor, arts administrator, BCRMTA Life Member, Associate Composer of the Canadian Music Centre (CMC), and more. He was a beloved teacher and mentor to generations of students, wrote nearly two thousand recommendation letters in all, and gave endless support to young composers.

He was also known for a superb and truly life-long sense of humour. First advice to budding composers: "Choose your parents wisely." In a late-1990s newspaper ad for hearing aids: "... and it's cheaper than a

divorce." During his last day on earth, as the end drew near he said, "Tell my friends that my last words were . . . 'Have you got any sushi?'"

Murray Adaskin's 1961 Heintzman grand piano is being preserved for public appreciation at the CMC's B.C. Regional Office in Vancouver. This superb 5' 10" instrument, in excellent condition, will honour Canada's musical history and aid the musical community.

BCRMTA and its Victoria Branch (stating proudly, "He was one of our own!") join with CMC, Victoria Piano Summer School and the Victoria Conservatory of Music in this venture. Pledges and donations have already reached roughly half of the \$16,000 target.

Planned and potential events using the Adaskin piano include:

- student performances presented by RMT and other groups, also individual studios
- with special provisions for out-of-town teachers and students
- Canadian-music presentations by composers, musicologists and performers
- varied professional concerts suitable for an intimate audience

- student tryout concerts prior to festivals, University recitals etc.
- workshops and master classes for piano and piano-accompanied instruments
- music teaching seminars and classes
- composing classes and workshops
- composer receptions, CD launchings, award presentations and other events with live music
- receptions for nearby artistic or other activities

We ask you to join in this vital and timely project. Donations to CMC, marked Adaskin Piano, are tax-creditable. Donor names will be listed in a permanent Sponsor Book on display near the piano. Those of you who knew Murray Adaskin may find this an ideal way to honour his memory.

More details can be obtained through the contact links below. We hope and plan for project completion during this Adaskin Centenary year. Please help to make it a reality.

Thank you.

Yours sincerely,
Adaskin Project Co-ordinators
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TEN BOOKS IN TWO!

DR. STEPHEN CHATMAN

COMPOSER, PROFESSOR...AND A NICE GUY!

DORANNE COOPER

The story behind this interview began on September 20, 2005. A 9 year old boy was doing research for his big music project. He had chosen Stephen Chatman, because he had played many of Chatman's pieces and enjoyed them immensely. While looking on Dr. Chatman's website, the boy noticed "contact" on the menu, and lo and behold, there was an email address given for the composer! The boy excitedly typed out an email expressing his love of Chatman's music and a desire for more information about him for his project. He clicked on "send" and went to bed.

The next day, the boy checked his emails and to his surprise, there was a response from his hero! In fact, there was also an invitation to interview him on the telephone for his project! A few days and emails later, the boy had his interview, and a renewed passion for music.

This is where I come in. The boy is my son, Nicholas, and I was so overwhelmed with the kindness with which he was treated by Dr. Chatman that I jumped at the chance to let the country know more about him.

What do many of us know about him already? After speaking with many

private music teachers across the country, I realized that he is primarily known to us as a composer of piano music. His pieces are abundant throughout the syllabi of both The Royal Conservatory, and Conservatory Canada, and his volumes of piano music are easily accessible and tremendously enjoyable to play. What I did not realize before writing this article was that Dr. Stephen Chatman is best known internationally as a composer for orchestra and choir.

Stephen Chatman was born in 1950 in Faribault, Minnesota. He studied at the Oberlin Conservatory (originally for performance, switching to composition in his second year) and at the University of Michigan in Ann Arbor, completing his D.M.A. degree in 1977. Chatman has been a Professor, and Head of the Composition Division at the University of British Columbia since 1976.

Chatman's compositions have won a multitude of awards internationally, and his works for orchestra and choir have been performed around the globe.

In December, I had the honour of speaking with Dr. Chatman.

DC I am a firm believer in musical talent being hereditary. Were either of



your parents musical?

SC Yes, my father, Alfred Chatman, was a pianist who accompanied several voice faculty and grad students at the University of Wisconsin . . . in addition to local and amateur and professional vocalists and string players. He also played harpsichord in the Madison Symphony and Madison Summer Symphony. We often had informal chamber music sessions in our home.

DC Are your children musical?

SC Yes. I have four children and they are all musical. My oldest studied violin, the second studied voice, the third studied violin and is currently studying horn and the youngest is playing trumpet, guitar and piano.

DC Who did you first study with?

SC My first piano teacher was Maria Syllm.

DC At what age did you first start composing?

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SC I began composing short piano pieces at the age of about 8. At 12, I wrote a suite of pieces for recorders and continued writing for mostly solo piano or chamber music.

DC How did your teacher encourage your creativity?

SC She didn't, really. She gave me a terrific basis in technique, and I played a lot of Baroque and Classical music—especially Bach . . . it certainly helped.

DC How do you come up with your musical ideas? Are you like the masters who would jot down bits of music on a tablecloth?

SC For smaller piano works, I usually start with titles. I'll jot down 15 or 20 titles and get my ideas from them.

DC You have a National Reputation for having piano music that is fun to teach and even more fun to play. Do you get a lot of feedback from people?

SC Sure. People contact me through my website or through my publisher (Frederick Harris). Usually they have questions about notation . . . The best email was from a girl who was playing the song "Kitten". She asked me if it would be OK to dress like a cat, with whiskers and a tail, for a performance. (laughs) I said yes, I thought it would be appropriate.

DC Where do you do most of your writing?

SC My wife (Tara Wohlberg) is a piano teacher. She teaches in a studio in the garage so I use the grand in the living room. I do most of my composing at home.

DC I have to ask about your work "Tara's Dream". (The first Canadian

Composition to have been short-listed for the BBC Masterprize competition) Is this work actually based on a real dream of your wife?

SC No . . . I spent hours thinking of a title after the piece was written . . . Tara helped with ideas. In the end, I thought it was as good a name for the piece as any, and dedicated it to her.

DC Some of your larger orchestral and choral works sound as though they would fit well on a movie soundtrack. Have you ever been approached to score a movie?

SC Yes. Actually I did write a theme for a movie about 20 years ago. It was for a movie starring George C. Scott called "The Changeling" . . . I prefer composing here at the University because you are free to compose without people telling you exactly what to write. Sometimes for a Choral piece, the commissioner has a request regarding text, which may be negotiable . . . but other than that you are not restricted.

DC Which Canadian Composers do you admire the most?

SC John Estacio, Glenn Buhr, Peter Hatch (all former students) and R. Murray Schafer . . . especially his works for strings. But there are so many . . .

DC What advice would you give a young composer who is just starting out?

SC Listen to a lot of music . . . especially twentieth century and contemporary music . . . Go to lots of contemporary concerts. Not to copy what you hear, but to get your ear used to contemporary sounds.

On October 23, 2005, Dr. Chatman received the Outstanding Classical Composition award for his work "Proud Music of the Storm" at the Western Canadian Music Awards. I can honestly say that I was moved to tears the first time I had the pleasure of listening to this emotionally intense work for orchestra and choir. Chatman began this composition the day before 9/11. The highly charged plethora of emotions that were prevalent in Chatman during this time (being both a Canadian and an American) are evident in all four movements of this incredibly stirring "symphony of sound".

Chatman's CD, also titled Proud Music of the Storm, was chosen as one of the ten best recordings of the year by Rick Phillips (Sound Advice, CBC Radio Two). In addition to the Title song, five additional symphonic works are included on this CMC Centrediscs CD. It is available for purchase at all major classical music retailers and online at www.musiccentre.ca For those of you whose experience with the works of Stephen Chatman are limited to popular pieces like "Ping Pong Party" and "Ginger Snaps", I would strongly urge you to take a listen, and more importantly, expose your students to these award winning compositions.

So the question that you are all really wondering is . . . how did my son do on his Stephen Chatman music project? He got an A+, of course . . . and in keeping with his supportive and kind nature, Dr. Chatman emailed Nicholas, congratulating him on a job well done. What a class act!



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FROM THE PROVINCES



ALBERTA

JANICE DAHLBERG

It is my pleasure to make this report on behalf of the Alberta Registered Music Teachers' Association (1982). It has been a heady year of excitement leading up to and also following the July 2005 "Peak Performance" Conference and Celebration. There is deep appreciation and gratitude for the enormous volunteer effort in Calgary and throughout the province. The support and encouragement from CFMTA was invaluable. Alberta is still basking in the rays of "Peak's" sunny success and proud to have been a part of the province's centennial.

The ARMTA Executive Board of Directors meets twice yearly and traditionally plans an AGM for the fall. It was pleased at its February meeting to welcome Susan Bawol as its new administrator. ARMTA has a new office on Jasper Avenue and 104th Street in Edmonton, a pleasant space in which to store its files and to enable the administrator to function efficiently.

ARMTA held its annual general meeting in conjunction with "Peak Performance". At that time, Linda Kundert-Stoll, conference chair, received the ARMTA Special Recognition Award which was presented to her by out-going President Bettijo Smith. The new executive is headed by President Dorothea Johanson from Calgary and Vice-President Joan Milton from Lethbridge.

ARMTA has a new website: www.armta.ca. Total membership for the province

as of February 2006 stands at 431 members as follows: 382 full, 10 honorary lifetime, 21 pre-diploma, and 8 retired. The annual conference, since the demise of Music Alberta, is currently a solo event. In 2006, the annual general meeting and conference will be held during October 2006 in the Rosza Centre at The University of Calgary, in conjunction with the fifth Honens International Piano Competition. The competition with its mandate to find the "complete musician" will offer chamber music, art song, a commissioned work for solo piano, and concerto performances along with solo piano repertoire. It offers something for everyone to hear. The ARMTA annual general meeting is planned for October 28. The piano competition is a very exciting time for Calgary as it attracts an international mix of both competitors, judges, and audience.

The provincial newsletter, *Tempo*, is published twice yearly in the spring and in the fall. Edited aptly by Charmain Hausauer of Lethbridge, it offers book reviews, articles, and important information for teachers. Travelling workshops have been restored to the provincial agenda. The Canada Music Week writing competition had seven entries, one of which was selected to go the nationals where it placed second. There were two honourable mentions.

There are four ARMTA Festival Scholarships for \$200 each which are presented in the following categories: the Vera Marchuk Memorial Scholarship for Cello or Double Bass, 16 years and under; Piano Solo, 16 years and under; Vocal Solo, 16 years and under; and Musical Theatre, 16 years and under. The 2005 scholarships were awarded to Katherine Woodman, cello, Edmonton; Michele Swchamchorn, piano, Grand Prairie; Brittany Jassman, voice, Medicine Hat; and Caitlynn Medrek, musical theatre, Calgary.

New this year is *Vivo!* Music Camp in Edmonton, sponsored by Edmonton branch and ARMTA provincial. It will be held in the Fine Arts Building at the University of Alberta. This is a summer opportunity to perform for students aged 7 to 17 with at least grade 2 on their instruments. Registration information may be found on the provincial web site or by contacting the administrator at www.armtaedmonton.ab.ca. It has been an ARMTA tradition to give scholarship funding to the Calgary Arts Summer School, which offers musical theatre, theory and piano pedagogy workshops, a piano camp, and an introduction to the arts camp. Nelita True will be this summer's piano pedagogy clinician and will also perform a solo recital. Information is

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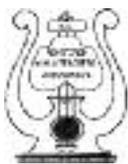
on the CASSA web site:
www.calgaryartssummer.com.

The Alberta Music Education Foundation (AMEF), which was created by ARMTA, is now an independent registered charity which promotes and supports music education in Alberta. It is in partnership with other non-profit music groups such as the Alberta Choral Federation, the String Association, and the Band Association.

The branches are all busy enriching the musical lives of students, parents, and listeners. Several branches maintain their own web sites: Calgary - www.armta-calgary.com, Edmonton - www.armtaedmonton.ab.ca/edmontonbranch.html and Lethbridge - www.lrmtaq.tymely.com. Calgary has experienced a more relaxed September following "Peak Performance" and the all out effort of many branch members. Several branches host student recital workshops several times a year, scholarship and awards recitals for highest marks and recognition of talent, and adult recitals. All branches support Canada Music Week and several offer Contemporary Showcase. Calgary and Edmonton have concerto competitions, the winners of which perform with symphony orchestras. All of the branches are committed to professional development activities for their members. Several branches support student pre-teaching organizations. The Fort McMurray "Technique Olympics" has become a tradition there and the idea has spread to other teaching groups in the province. Some branches are sponsoring logo contests. Edmonton and Lethbridge have developed very good rapport with their universities. Lethbridge is still involved with the ongoing subject of city licensing which has been put on hold. Alberta has a category for teachers who are not branch members - Members at Large - or teachers whose rural residence is too far away from the nearest branch. There is much creative activity and many unique fund raising ideas in all of the branches.

The ARMTA Executive has worked with energy, sensitivity, commitment and dedication to serve its members and to encourage new teachers to join.

It is my privilege to be a part of this talented, creative, and convivial team and to represent Alberta as 1st Delegate to CFMTA.



BRITISH COLUMBIA

LYNNE CARMICHAEL

Greetings from British Columbia.

The members of the BCRMTA, totaling over 1000, are very active in promoting quality musical education in our province, in providing a variety of musical opportunities for our students and in creating opportunity for our development as music educators.

The BCRMTA was well represented at "Peak Performance" July 3-9, 2005 in Calgary. For those who attended, the week was filled with excellent workshops, enlightening master classes, and inspiring concerts. We were very proud of the talented musicians who represented our province. Marnie Hauschildt was the First Place Co-Winner in the CFMTA National Piano Competition while Lindsay Sutherland Boal placed Fourth in the Rozsa Voice Competition. Once again, our thanks to ARMTA for hosting such an outstanding event!

Three musical organizations, the Victoria Piano Summer School, the Canadian Music Centre (BC Regional Office), and the BCRMTA have been working together to purchase the late Murray Adaskin's grand piano. Murray Adaskin was a highly respected and revered prominent Canadian composer who was an Honorary Life Member of the BCRMTA. The piano would be placed at the CMC Office in Vancouver where it would be used for intimate concerts, workshops, master classes, composer receptions and other events.

The BCRMTA has sponsored the making of a Limited Edition CD honouring the performing and teaching career of the late Dr. Robin Wood. The historic recordings of the performances by the late Dr. Wood include works by Bach, Beethoven, Chopin, and Liszt.

The Executive of the BCRMTA has organized "SPECIAL EDITION 2006" in Langley for September 30.

THE Truly Canadian LEILA FLETCHER PIANO COURSE

Canadian-born LEILA FLETCHER studied at Grenville College in Illinois and later with Royal Conservatory of Music, University of Toronto where she studied with Sir Ernest MacMillan and Dr. Healy Willan. She remained for several years as a faculty member. Her love and dedication to children inspired her to pioneer class piano lessons in the Toronto public schools.

Editor DEBRA WANLESS is an active piano adjudicator, clinician and examiner. She holds an A.Mus in piano pedagogy with Conservatory Canada with post graduate studies in piano performance, theory and ensemble. Debra is a pedagogy specialist whose students have earned the Cora B. Ahrens Award for pedagogy excellence. She is also the recipient of the ORMTA Special Teachers Award.

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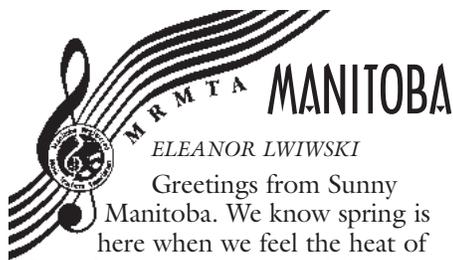
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Super Saturday will be filled with workshops, lunch, a special BCRMTA Banquet, concluding with an amazing evening showcasing our talented pianists at the BC Piano Competition.

For many years now, BCRMTA members have looked forward to the presentation of their 25 YEAR MEMBERSHIP PIN. This year, for those of us lucky enough to still be around, the BCRMTA has initiated a 50 YEAR MEMBERSHIP PIN.



ELEANOR LWIWSKI

Greetings from Sunny Manitoba. We know spring is here when we feel the heat of festivals, competitions, workshops, recitals, and exams.

The 17th Annual Pianothon/Musicthon was held again in February at the Assiniboine Park Conservatory. This is an annual fundraiser for Variety, The Children's Charity to raise funds for music therapy for special needs children and music in subsidized Day Cares. This year we raised over \$5500.00. Our students love to be a part of "Kids Helping Kids"

The Young Artist Series auditions are being held at the end of March in Manitoba, and April for the Western Artist.

The Provincial Annual meeting will be held in the fall. Plans are in progress.

Winnipeg Branch – Helga Anderson
(Past President)

The Winnipeg Branch has been very active this year, offering workshops reflecting some of the recommendations that have come in from the general membership. On January 12, 2006, Eric Lussier, well-known for his knowledge and acumen of Baroque Ornamentation, presented a workshop specializing in helping teachers to recognize when and how an ornament should be used in baroque and early classical piano compositions.

The workshop was well attended and the teachers left with many questions answered. Demonstrations were given in every instance. On May 11th, 2006 a workshop on the same topic will be presented for Voice Teachers and will be given by Valdine Anderson, an internationally recognized vocalist who will show how the ornamentation can enhance or detract from the performance. Also, if the demand is presented, there will be a clinician for strings, and/or woodwinds/brass instruments. The 2005 General Membership Breakfast meeting was steered by panel discussion, and the 2006 AGM had the privilege of having Rita Menzies, an experienced CEO who has worked with volunteer groups in promoting musical activities.

Brandon Branch – Robert Richardson
(President)

In April of 2005 the Brandon Branch of the MRMTA held a general meeting in conjunction with a workshop on collaborative piano presented by Robert and Sylvia Richardson. This was followed in May by Dr. Lawrence Jones presenting a well-attended workshop entitled "Releasing the Keys". The Annual General Meeting was held in early October and following the meeting the membership was treated to an outstanding recital by piano students of the Boissevain/Deloraine region playing their own compositions. In November Canada Music Week was celebrated by student recitals in Brandon and in Boissevain. The Brandon Branch was able to help sponsor the Boissevain recital where noted composer Remi Bouchard was in attendance to hear many (62!) of his

works performed. The annual "pre-festival" recital was held in March of 2006 and it proved to be so successful that two separate and large programs were presented.

We look forward to a general meeting on April 30, which will follow a workshop presented by Tenley Dyck, representative on the board of the Canadian National Conservatory of Music. The Western Vice-President of the CNCM, Greg Chase, will also be in attendance. The Annual General Meeting will take place in September. In the plans for the fall are a

- panel discussion/demonstration of productive practicing and also
- presentation/demonstration of piano ensemble music.

Southern Manitoba Branch – Ben Kehler (Treasurer)

A music teacher's workshop was held on Saturday, January 21, 2006 with Tenley Dyck of Boissevain as the clinician. Her presentation focussed on the CNCM piano curriculum, as well as supplementary repertoire by Canadian composers. Fifteen teachers from the Southern Manitoba region attended. With Music Festival season coming up, the Branch will hold its next meeting after the end of April.



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Since our last annual meeting in June 2005, NBRMTA members have been busy with our usual music activities. Last August, the Music Bookstore in Moncton sponsored a well attended workshop given by Dr. Lee Evans. Dr. Evans discussed how to introduce the study of jazz music and the art of its performance to students who are classically trained. Using many of his own compositions and arrangements, some of his topics included transposing, playing from chord symbols, and the use of modes in jazz.

One of our ongoing projects is to get the New Brunswick department of education to grant our students a High School music credit for achieving Grade 8 status from a recognized music exam program. Since we are going to be having an election sometime in the late Spring or early Summer, we will be lobbying our candidates to this end through petitions and letters at this time.

Our website is currently down, but we are working on it and hope to have it up, running and linked to the CFMTA website in the near future.

The Spring is festival time here in NB as it is in many other parts of the country. All of our festivals are held during the months of April and May culminating in the Provincial festival to be held June 2nd and 3rd in Moncton.

Our Atlantic Young Artist's competition will be held in Sackville on May 6th in Brunton Auditorium in the

Marjorie Young Bell Conservatory, Mount Allison University. The winner will tour during the fall months with 2 concerts to be held in New Brunswick.

Our Convention will be held in Fredericton in June and will include an "Ask the Experts" Panel discussion, a composition clinic, a concert by "The Fiddle Chicks", performances by our 2006 Composition Contest winners and a clinic on "The Connection between Piano Sound and Body Movement." Among the presenters are a panel of our own NBRMTA piano teachers, Martin Kutnowski, Ph.D., who is a composer and teacher whose works have been performed in Europe, Asia and the Americas, and Julien Leblanc, pianist, currently teaching at the l'Universite de Moncton and artist in residence at the University of New Brunswick, Fredericton.

On a personal note, this will be my last annual report for New Brunswick since, after an 8 year term as 1st delegate to CFMTA for this province, I will be retiring. What a privilege it has been to have been a part of the national board for this time! Not only did I get to understand the workings of the national body and be a part of the decision making process for the advancement of music education across the country, but I also got to travel to various parts of the country to attend meetings and conventions. Workshops I have attended have made me a better musician and ultimately, a better teacher. Many innovative teaching

methods, new materials, and new ideas have been born from casual conversations with colleagues. Most importantly, I can count as friends, music teachers from Newfoundland through British Columbia. People who are asked to take on this job often ask "What will I have to do?" Attending meetings, liaising with your province and writing reports are a small price to pay for what you will gain! For me, this has truly been a blessing and I will miss being a part of it. I would like to wish the CFMTA executive and board the very best in your efforts to make this organization the best it can be!

NBRMTA wishes to thank CFMTA for its hard work on our behalf. We trust that music teachers across Canada will enjoy the summer break and that it will bring you both relaxation and a time of refreshment.



NEWFOUNDLAND
JUDY SNEDDEN
We here in Newfoundland are slowly emerging from our winter hibernation and beginning to see the sidewalks again.

That doesn't mean, of course, that we've been asleep; we've had quite a busy year. Sheena Roberts wrote about Canada Music Week, which is always special and which is usually the first event of the year, so I won't expand on that.



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Our next annual event is The Christmas Food Bank Recitals – really a series of studio recitals held at MUN music school at which the admission fee is a /several food items, again, always very successful.

January 4 we did hold a unique “happening”: Jane Steele, a long-time member and very distinguished piano teacher, has been made an Honorary Member. To celebrate we held a dinner in her honour after which a selection of her former students entertained us. Many of Jane’s students have gone on to have stellar careers – many in music. They all seem to have a well-developed sense of humour as well as talent. Together we created an evening that will be long-remembered.

As usual, the master classes held by MUN faculty members were filled and were very interesting, and our Scholarship Recital April 8 will go ahead as planned.

The Young Atlantic Artists’ Competition entrants from NLRMTA this year are Philip Roberts and Melissa Saunders.

At two of our regular meetings this year we set aside time for presentations. In January Dr. Maureen Volk, a professor at MUN School of Music, gave a talk on the Taubman approach to piano playing. Maureen, herself having sustained an injury, was led to this by it and spent five summers at the Taubman Institute in the US learning ‘how to play all over again’. She had many do’s and don’ts for the non-Taubman teacher to prevent injury.

In March, Andrea Lane Gardner, a recent graduate with a Master’s degree in Collaborative Piano, gave a talk and demonstration on this developing field in music.

We are at present in the process of reviewing our Constitution and By-Laws under the leadership of Barbara Clarke.

We are also beginning to come to terms with our website www.nlrmta.org, less than a year old.

Finally, we are looking forward to our AGM in late May and welcoming in our new President, Sheena Roberts.

And now, we wish everyone a lovely and relaxing summer.

Ontario Registered Music Teachers' Association



ONTARIO

Greetings from Ontario!

We have had a number of requests from our members for an insurance plan to cover health and disability benefits. ORMTA Council has decided to endorse a plan offered by Royal Bank Insurance, and we will be offering this to our members as a benefit of belonging to ORMTA. It is totally voluntary, and the plans can be tailored to each individual’s needs.

In the past, there has been a competition in Ontario for the most attractive and complete scrapbook from the branches and the award given out at the Annual General Meeting was called the Citation Award. In keeping with the popular sentiments of our members, Council decided to no longer hold this competition, but to encourage all branches to continue to collect a record of their activities and to bring it to the AGM to show to all members.

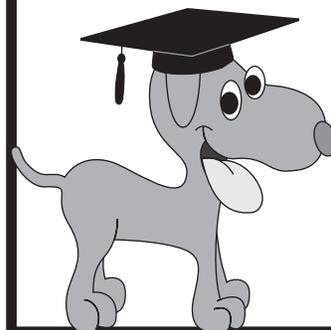
A new conservatory teaching piano pedagogy, The Canadian National Conservatory of Music, made a presentation to ORMTA Council to inform us of their program. They will be making a formal presentation to the Council to request official recognition

of their graduates. Since this has never happened in the history of ORMTA, Council decided on some guidelines for making decisions of this kind. These guidelines were subsequently given to CNCM for them to use in making their presentation to ORMTA. In the meantime, ORMTA welcomes all experienced music teachers in Ontario to apply to become a Registered Music Teacher under the “distinguished teacher” category in our bylaws.

The planning for the upcoming ORMTA Convention in Ottawa is well under way, and this convention, called “Making Music Together”, will be one of the best yet. We are expecting an excellent turnout in July, and we welcome CFMTA members from across Canada. Clinicians are Gilles Comeau, Angela Jackson, Teri Jones, Elaine Keillor, Ingemar Korjus, Lise Maisonneuve, Paul Massel, Dina Namer, Paulette Price, Cathy Rollins, Julie Salter, Dean Verger, Leslie Wyber, and Ireneus Zuk. With all of these seminars, as well as presentations from the Royal Conservatory of Music, the Canadian National Conservatory of Music, Yamaha, Conservatory Canada, we’ll be spoiled for choice! Also on the must-do list will be shopping in the Exhibition Hall, the Student Instrumental and Vocal Competitions, the Young Artist Competition, the Annual General Meeting, the Awards Luncheon, and the Gala Banquet! See you there!

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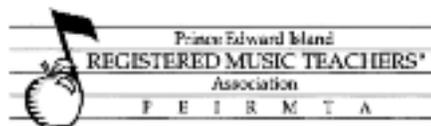
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PRINCE EDWARD ISLAND

SUZANNE CAMPBELL

Hello from PEI!

This has been a difficult year for our organization: perhaps we have what could be called growing pains. After celebrating our 10 year anniversary with a successful convention, we had our AGM and I announced my resignation as president. With a preschooler and a new baby at home, I had decided it was time for someone else to take over the role.

Unfortunately, there was no one able to step forward and take on the responsibility.

Although it has been an unusual year for us, the remaining executive members have managed very well. We had a successful Canada Music Week with our annual Composition/Art/Creative Writing Contest and All-Canadian Recitals. Our Young Musicians Recital Series is still active, providing performance opportunities for students and revenue for ourselves. We have continued holding our monthly pedagogy meetings, and a small core of members have enjoyed these sessions. In early May we are having a Perform-a-thon as a fund-raiser and as an opportunity for

students to perform prior to our local music festivals. Plans are also underway for our summer convention and AGM in August.

Special thanks go to Melanie Walsh-Fraser, our treasurer and Jane Naylor, our vice-president, for keeping things moving forward during this difficult year. Hopefully, when I write my report next year the growing pains will be over and the PEIRMTA will be more active once again.

Unfortunately, we will have no representatives at the meetings this summer, but I am looking forward to seeing everyone in Toronto in 2007!



DAVID CÔTÉ

Greetings! from "La Belle Province",

As first time President of the QMTA, this year has been quite a learning experience for me. I was clearly unaware of all the hard work involved and I am very happy with what we have accomplished. A heartfelt thank you goes out to our executive committee members (past and present) and to our numerous volunteers. QMTA activities were once again very successful due in part to their talented skills and a high level of participation.

We started out the year with a wonderful pedagogical conference hosted in conjunction with *École de Musique Vincent-d'Indy*. Our morning session, sponsored by the *Frederick Harris Music Company*, featured Marc Widner. Fluently bilingual, M. Widner communicated his passion for teaching using examples from the *Celebration Piano Odyssey* series and with lesser-known pieces taken from the *Composer Library Series*. All who were present had the chance of discovering new teaching pieces recently included in *École de Musique Vincent-d'Indy's* new 2005 Piano Repertoire Syllabus (Répertoire de piano 2005). After lunch, guests were enthralled with the wonderful playing of virtuoso pianist Alain Lefèvre. M. Lefèvre played and commented pieces composed by the late André Mathieu, celebrated Quebec composer and child prodigy. Mathieu's work is being rediscovered thanks to M. Lefèvre's recent Analekta opus "Hommage à André Mathieu" and to the publication in 2005 of his complete works by *Les Éditions du Nouveau Théâtre Musical* located in Quebec City. This edition judged inappropriate by our guest pianist is, according to the Edition's Director M. Bruno Laplante, correct and perfectly legal. Post-romantic in character, André Mathieu's pieces are quite remarkable. His place in Canadian music is unquestionable and I hope that many students at the intermediate and advanced levels will be adding his works to their

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Over 87 students participated in our *Canada Music Week* festival (November 20th) under the guidance of Christiane Claude and H el ene Lord at *Regina-Assumpta College*. Pianist Michel Fournier selected twenty deserving finalists who were heard the following weekend at the Gala Recital. Prizes were awarded and the provincial council of the QMTA held a reception and banquet afterwards.

Santa Claus was the star of the "Kinderclub" (December 11th), a yearly recital for younger players once again organized by Rolande Cadot and adults were heard in two Performance Clubs. H el ene Lemoine was in charge of beginner and intermediate levels and Janet Lin in charge of the advanced level.

Our biggest challenge probably came with the return of the *Montreal Classical Music Festival* after last year's hiatus. This four-day event will be held Victoria Day weekend (May 19th -

22nd) at the Elgar Community Center in Verdun and we are predicting a resounding success with already over 250 participants registered. Many thanks to our Secretary Mrs. Gayle Colebrook, our sponsors, the City of Montr al (Verdun borough) and to all QMTA Members who were willing to help out with this prestigious event. Other spring activities include our annual year-end recital (May 7th), adult performance clubs (March 19th & June 11th) and our annual meeting and banquet (June 20th) to be held at *Caf  & Bouffe* restaurant, 171 Villerey Street, Montr al.

115 members are now part of our association and we hope to increase our membership by advertising the benefits of the QMTA in numerous festival programs and other correlated media. Incentives for membership include our fine Website - apmqmta.org - with its "Locate a Teacher" option, and our informative *Musifax* newsletter with Danielle Langevin (Editor and Webmaster) at the helm. In keeping

with this topic, many thanks to all our fellow provincial associations for sending me a copy of their newsletter, our President Pat Frehlich really hit the nail on the head with this idea.

I would like to conclude this report by honoring the passing of former Member and Past President, Mrs. Laure Fink. Piano teacher, Accompanist and Soloist, Mrs. Fink participated in numerous musical clubs and activities and she will be sadly missed by family, friends, and QMTA Members.

Thanks again to all our Members and dedicated Teachers and to M. Alan Barg for all his work with the FQ EM Foundation. Have a great Summer!

APMQ

DAVID C T 

Bonjour   tous nos membres et coll gues canadiens,

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formatrice et je suis très satisfait des projets réalisés cette année. J'en profite pour remercier très sincèrement les membres de notre comité exécutif, administrateurs, coordonnateurs d'activités et bénévoles qui ont travaillé très fort pour présenter des événements d'une qualité exceptionnelle. Merci aussi à tous les participants.

Nous avons débuté l'année avec une merveilleuse double conférence organisée conjointement avec *l'École de*

musique Vincent-d'Indy. L'auditoire a eu le privilège de rencontrer d'abord M. Marc Widner, commandité par les éditions *Frederick Harris*. Parfaitement bilingue, M. Widner possède un talent d'orateur indéniable. Les personnes présentes ont été séduites par son approche pédagogique de l'enseignement aux jeunes et par le charme des exemples choisis à travers la série *The Piano Odyssey* ainsi que des nouvelles pièces récemment ajoutées au nouveau *Répertoire de piano 2005* de

l'École de musique Vincent-d'Indy. Après un dîner convivial, ce fut au tour du célèbre pianiste M. Alain Lefèvre d'enchanter l'auditoire. Son interprétation des oeuvres d'André Mathieu a été appréciée par tous quoique son discours a parfois dérivé vers d'autres sujets. Cette musique vit à l'heure actuelle une renaissance due à l'excellent CD de M. Lefèvre « Hommage à André Mathieu » et par la publication de l'oeuvre complète pour piano parue aux *Éditions du Nouveau Théâtre Musical* de Québec en 2005. M. Lefèvre a jugé très sévèrement cette édition mais M. Bruno Laplante, directeur du NTM, nous assure que les partitions sont justes et parfaitement légales. Souhaitons que cet engouement pour l'oeuvre d'André Mathieu se poursuive grâce à l'inclusion de ses magnifiques pièces dans le répertoire de nos élèves pianistes.

Plus de 87 participants ont eu la chance de se produire au festival de la *Semaine de musique*

canadienne (le 20 novembre, 2005 au *Collège Regina-Assumpta*) organisé comme toujours par Christiane Claude et Hélène Lord. Le pianiste Michel Fournier a eu la tâche difficile de choisir 20 candidats méritants pour se produire au Gala la semaine suivante. Des prix et bourses ont été accordés et un buffet organisé par le conseil provincial de l'APMQ a couronné le tout.

Père Noël était au rendez-vous au récital du *Club des petits* sous la direction de Mme Rolande Cadot le 11 décembre dernier, et nos adultes ont pu se produire à l'occasion de deux clubs, soit celui des niveaux débutant et intermédiaire le 27 novembre (Hélène Lemoine - responsable) et celui des élèves avancés le 4 décembre (Janet Lin - responsable).

Notre plus grand défi cette année fut probablement le retour du *Festival de Musique Classique de Montréal* suite à la relâche de l'événement en 2005. Avec déjà plus de 250 participants inscrits dans les diverses classes, nous sommes en mesure de prévoir que cet événement de quatre jours (19 - 22 mai au *Centre communautaire Elgar* à Verdun) connaîtra un franc succès. Merci à notre secrétaire Mme Gayle Colebrook, nos annonceurs, la ville de Montréal (arrondissement Verdun) et à tous les membres de l'APMQ qui nous donnent un coup de main précieux à l'organisation de cet événement grandiose. De plus, le *Récital du printemps* annuel organisé par Rolande Cadot aura lieu le 7 mai, deux autres clubs pour nos adultes auront lieu le 19 mars et le 11 juin et nous concluons nos activités avec notre réunion annuelle et banquet le 20 juin au restaurant *Café & Bouffe* (171, rue Villeray, Montréal).

Nous souhaitons pouvoir augmenter le chiffre de 115 membres inscrits à l'APMQ grâce à l'insertion de pages publicitaires dans divers programmes de concours, festivals, et autres media connexes. Cette visibilité accrue permettra aussi aux intéressés d'explorer notre site Web - apmqmta.org - avec tous ses avantages telles la rubrique : « *Trouver un professeur* ». Notre journal *Musifax* demeure aussi un engin important pour le recrutement et je remercie notre

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rédactrice (également notre Webmestre) Danielle Langevin pour son excellent travail. Cette année, j'ai pu comparer notre journal avec ceux des autres provinces puisque notre présidente canadienne Pat Frehlich a proposé que les associations provinciales expédient à tous les présidents un exemplaire de leur journal. Merci pour cette merveilleuse idée.

Pour conclure, suite au décès de Mme Laure Fink, permettez-moi au nom de tous d'exprimer mes sincères condoléances à sa famille et à tous ceux qui l'ont connue. Membre et ex-présidente de l'association, professeure, pianiste, accompagnatrice, Mme Fink a connu une riche carrière et l'APMQ lui rend hommage, à titre posthume, pour son dévouement envers l'éducation musicale et pour son rôle dans notre association.

Merci encore à tous nos membres pour leur participation et leur enseignement exemplaire et aussi à M. Alan Barg pour son précieux travail au sein de la fondation FQÉM. Je vous souhaite un été des plus agréables et de belles vacances.

À la prochaine saison musicale.



SASKATCHEWAN

BEV TILLMAN

Spring is a welcome sign for many here in Saskatchewan. Although for most of the province, the winter wasn't as bad as it could have been, but we are still not out of the woods. So for many of our teachers, they are or have been involved in preparing students for various local music festivals that occur around the province from March to May. Also, many of our teachers have been involved as adjudicators for these music festivals, so indeed we are all quite busy in these functions. Provincially, various competitions including the Young Artist, Gustin, Wallis, and CFMTA will be held in April and May that offer substantial scholarships to the winners, and opportunities for the competitors to showcase their talents. SRMTA is also in the process of revising our Code of Ethics, and discussing our membership requirements to coincide with the proposed CFMTA standard. Our new executive includes: Greg Chase, President; Shawn Sunderland, Vice-President; Bev Tillman, Past President; Sandra Kerr, Janet McGonigle, Cathy Donahue, and Lore Ruschiensky as Directors. And of course

we couldn't forget the efforts of Penny Joynt as Registrar. The next SRMTA Annual Meeting and Convention will be held in Saskatoon on September 29-30, 2006. In closing, I would like to share two quotes that our new president, Greg

Chase, included in his message in a recent newsletter. *"To exist is to change, to change is to mature, to mature is to go on creating oneself endlessly"* (Henri Bergson). *"You can judge your age by the amount of pain you feel when you come in contact with a new idea"* (Pearl S. Buck).



NOVA
SCOTIA

LORNA WANZEL

Greetings from Nova Scotia. Members from all of our Chapters have been busy with teaching and preparing students for examinations, festivals and recitals. The Dartmouth and Halifax Chapters co-sponsored a workshop with Rebekah Maxner on the topic of Adjudication last Fall. Each Chapter celebrated Canada Music Week in traditional style. The Dartmouth Chapter is organizing our Scholarship Competition and assisting with the Atlantic Young Artist Competition Recital.

The Valley Chapter is planning the NSRMTA annual convention to be held on June 24th at Acadia University in Wolfville. Rebekah Maxner will be presenting her new beginner piano curriculum and the Independent Music Teachers' Research Group will be giving a presentation on their collaborative research and findings on their current research topic, "motivation and retention in the independent music studio".

Each of our Chapters continue to meet monthly and share news and ideas, music, problems and successes. We are looking forward to our summer vacations and wish all of you a restful and relaxing summer.

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SHERRYL ELDRIDGE

Students and faculty of the Langley Community Music School are celebrating an incredible gift of \$1 million from a private donor. It comes as a result of recent fundraising efforts to qualify for the BC Arts Renaissance Endowment Fund, a program administered by the Vancouver Foundation that assists British Columbia's non-profit arts and culture organizations to build permanent endowment funds by providing matching grants. Income generated from the capital of the fund provides annual revenues for operations. Combined with the matching funds, the \$1 million gift and the many donations from individuals, businesses and community organizations will have a profound impact on the School's long-term sustainability and ability to create new and innovative programming.

Founded in 1969, the Langley Community Music School is a non-profit society devoted to providing quality music education to students of all ages from babies to seniors, beginners to emerging professionals. The School has just completed a major fundraising campaign to build a new facility which opened in 2001. Since moving into the new facility, enrolment has increased significantly. The School has over 900 students taking a combined 1200 lessons each week. Funds normally required for operating such a large facility can be directed to developing new and innovative programs including young artist training programs, community outreach programs, new music through commissions and compositions, expansion of summer music programs and special master class series to name just a few.

"This gift will enable us to continue providing high quality music instruction for our students. It is a way for us to provide an everlasting legacy of music arts training, and will assist in attracting highly qualified faculty," says Susan Magnusson, LCMS Principal. "The financial support we have received shows that the Langley Community Music School is highly regarded, not only for its excellence in music education, but for its contribution to the arts community in the Lower Mainland, around our province and across Canada."

The School will continue to raise funds for the BC Arts Renaissance Fund over the next two years. This will allow the School to apply for the maximum grant of \$350,000 annually through 2007 in hopes of reaching its three year goal of \$2.1 million. The endowment is currently held by the Vancouver Foundation.



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Laura Loewen - Co-Chair, Collaborative Piano; Vocal Coach; Faculty for Contemporary Opera Lab and Opera Nuova; Collaborative pianist for artists locally, nationally and internationally

Robert Maclaren - Vocal Instructor; Soloist formerly with L'Opera de Montréal; Stadttheater Pforzheim, Germany; Opera of Saarbrücken, Germany

Michael Matthews - Chair of Composition and Graduate Studies; Artistic Co-Director, GroundSwell New Music Series; composer of symphonies, concerti, opera, chamber and solo works

David Moroz - Chair, Piano Studies; Artistic Director, Winnipeg Chamber Music Society; Piano Coordinator, Morningside Music Bridge; Concert Pianist

Oleg Pokhanovski - Chair, Strings Studies, Concert Violinist and Pianist, Artistic Director of "Oleg and Friends" Concert Series"

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RCM Examinations *News*

Mark Saver

The *Mark Saver* is based on feedback provided by the RCM Examinations, College of Examiners. Watch for further *Mark Savers* in upcoming issues of *The Canadian Music Teacher*.

The RCM Syllabus – The Essential Tool

When in doubt, look it up! Avoid examination errors and omissions by reviewing the examination requirements well in advance of the examination date.

TIP: At the beginning of the course of study, make your students a chart that lists the requirements for their grade. This could include the List A, B, and C pieces and studies in progress, and the complete technical requirements. Check off the requirements as they are learned. This will ensure that nothing gets missed.

Practical Examinations Top 5 Mark Savers for Piano

Although we have best intentions for the examination day, the following list contains the most common pitfalls that sometimes occur at the examinations:

1. *Missing one study.* Starting at the Grade 3 level candidates are to perform two studies from the current *Studies/Etudes* book. It is Grades 1 & 2 that require only one Study/Etude for examinations.
2. *Two pieces from the same List.* This occurs in all grades. Candidates are to perform one repertoire selection from each list. Each list represents a style or historical period.
3. *Missing a List piece entirely.* This also occurs in all grades.
4. *Studies and repertoire not listed in the current syllabus.* This is especially important for the studies since candidates are only to use the studies published in the current *Piano Studies/Etudes* books.
5. *Repertoire prepared is not complete.* Candidates either omit the other movement (s) or they miss the remaining pages of a particular selection.

Workshops

Coming this Fall 2006, watch for updates in *Music Matters* and on our website www.rcmexaminations.org.

Topics will include the *Violin Syllabus, 2006 Edition* and the Piano Pedagogy Certificate Program: Exploring the Intermediate & Advanced Levels.

Practice Theory Assessments

Practice Theory Assessments are catching on as a valuable resource for teachers who want to brush up their teaching skills and for students who may need a little extra help when preparing for upcoming examinations.

Students who submit Practice Theory Assessment papers will receive marks and a brief commentary which may outline alternatives or ways of improving answers.

Information is available from our website regarding submission, subjects/grades offered, and deadlines for submission prior to an examination session. Visit www.rcmexaminations.org homepage for the link to Practice Theory Assessments.

New Syllabi and Series!

Violin Syllabus, 2006 Edition

RCM Examinations is pleased to announce that the new *Violin Syllabus, 2006 Edition* will be available at better print music retailers this coming Spring.

The *Violin Syllabus, 2006 Edition* will be in effect starting in September 2006 at which time the one-year crossover period will begin.

Violin Series, Third Edition

The *Violin Series, Third Edition* includes nine engaging volumes of repertoire – Introductory through to Grade 8. All repertoire albums include selections from each examination list. In books 5 through 8 two List A (concerto) selections are included making this an all inclusive series for examination preparation.

The Series includes *Violin Technique* in a two volume set: Introductory – 4 and 5 – 8. The *Violin Technique* books include scales, arpeggios, double stops and studies/etudes for each level.

Capping off the Series is the *Orchestral Excerpts* for Levels 7 through 10 – a welcome addition and resource for all violinists.

The *Violin Series, Third Edition: Violin Repertoire, Violin Technique, and Orchestral Excerpts* serve the curriculum of The Royal Conservatory of Music as described in the *Violin Syllabus, 2006 Edition*.

The New Piano Pedagogy Certificate Program

The new *Piano Pedagogy Certificate Program* kicked off this past Winter Examination Session with about 25 students trying for the *Elementary Pedagogy Certificate* Written Examination and Viva Voce.

Just a reminder that students/teachers who are preparing for the Piano Teacher's ARCT using the *Piano Syllabus, 2001 Edition*, have until the August examination session in 2008 to complete all three parts. The theory co-requisites can be completed within five years following the initial practical examination session.



NETWORKING WITH PIANO TEACHERS ACROSS CANADA

One of the advantages of 21st Century is that we have the opportunity to network with teachers from right across Canada. One of the disadvantages of being an independent music teacher is that often times we feel isolated in our profession.

Now teachers can network from coast to coast from their own home and remove the sense of isolation that is often felt. In January 2004, Canadian Piano Pedagogy discussion group was created to give teachers an opportunity to learn, share, and network with other piano teachers across Canada. Currently there are more than 180 teachers from coast to coast who have subscribed to the discussion group who are sharing ideas. Topics of conversation have varied from quick recipe ideas for family preparation while teaching, detailed discussion and interpretation of individual pieces, musician injuries, dealing with hostile parents, finding teachers for students moving to another province, and the list goes on.

To join the Canadian Piano Pedagogy discussion group send an email to:
can-pno-ped-subscribe@yahoogroups.com

Or if you need further assistance email the list moderator: g.kchase@sasktel.net

To quote one teacher:

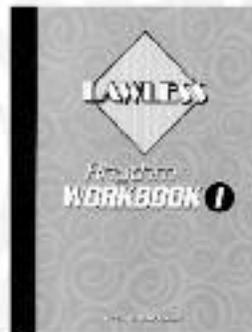
"Finally, isolated piano teachers can be "together" and interact without having to travel or spend a lot of money! It's great how we can now network with colleagues across the country from our own homes!"

. . . . Tenley Dyck, Boissevain, MB

Gregory Chase
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MEMORIAL PEDAGOGY AWARD

CFMTA is pleased to offer a Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music or Conservatory Canada. This award has been established to honor teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music or Conservatory Canada). Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie.

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects

Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone completing the requirements in the two years prior will be eligible. **Anyone completing the requirements from January 2005 to December 2006 will be eligible to apply.**

This award is presently valued at \$500.00 and the amount of the award in the future will be governed by the availability of funds. It is hoped that CFMTA members will wish to honor teachers and mentors with donations to this Pedagogy Award.

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2005 - APPLICATION FORM

1. APPLICANT'S NAME _____

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Province _____ Postal Code _____

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E-mail _____

2. ELIGIBILITY

Date of Teacher's Written Exam _____

Institution (RCM or CC) _____

Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

Please include: 1) An official transcript of the Teacher's Written Exam mark.
2) A typewritten summary of your musical training and interim teaching.

NOTE – The applicant must have completed the requirements between January 2005 and December 2006. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th, 2006

Please send the application to : **Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8**
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E-GRÉ NATIONAL MUSIC COMPETITION COMING UP

Brandon, Manitoba – The annual Eckhardt-Gramatté National Music Competition will take place May 5 to 7, 2006 at the School of Music at Brandon University.

Also known as the E-gré Competition, this is the event's 29th year and will be for string players. Focusing on contemporary music and exceptional performance, it was created as a tribute to composer and pianist/violinist Sonia Eckhardt-Gramatté. It champions Canadian music and is open only to Canadian musicians between the ages of 18 and 30 (35 for singers). Held at the Brandon University School of Music, it alternates between Strings (2006), Piano (2007), and Voice (2008).

Nationally recognized for its high standards, the E-gré offers its competitors exceptional opportunities. The 1st Prize includes an award of \$5,000, a Canada-wide recital tour (which provides another \$5,000 in fees), and a short-term residency at The Banff Centre for their Music & Sound Program.

Second & third prizes are also awarded, as well as the City of Brandon Prize of \$1,000. This special prize honors the best performance of the commissioned work, which this year is Sonia's Letters, composed by Frederick A. Schipizky of Vancouver. Born in Calgary, Schipizky has been a resident of Vancouver since 1957. A student of Elliot Weisgarber, Jean Coulthard, Murray Adaskin, Harry Freedman, Roger Sessions, David Diamond, John Beckwith and John Hawkins, he holds a B.Mus. in composition from UBC, an M.Mus. in composition and double bass performance from the Juilliard School, and a DMA in composition from the University of Toronto. He has been a member of the Vancouver Symphony double bass section since 1994. A teacher, performer, conductor, and orchestrator, his works have been performed throughout Canada, the U.S., Europe, England and Japan.

Dr. Lawrence Jones, Artistic Director of the E-gré Competition,

comments, "Schipizky happened to meet Sonia Eckhardt-Gramatté in the summer of 1974, just 5 months before she died. She was kind enough to give him an impromptu composition lesson and listen to some of his works. "Sonia's Letters" was written in gratitude for that brief meeting. Schipizky created a theme using some of the alphabetic letters of her name, and was further inspired by the many letters Sonia wrote to people both living and deceased. Those letters often spoke of her frustration at lack of recognition for her skill as a composer. A final tribute is a Bach-like passage in the solo cadenza, for Sonia's great love of the Bach solo violin suites."

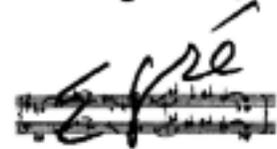
Administrative Officer Nancy Nehring adds, "The opportunity to hear eight different interpretations of a brand-new work by some of our country's finest young artists is truly amazing, a not-to-be-missed experience." This year's semifinalists are:

- David Eggert, cello, Montréal. Accompanied by Walter Delahunt, David will perform works of Kodály & Barnes. He has studied with Laurence Lesser at New England Conservatory of Music, and now studies with Matt Haimovitz at McGill.
- Min-Jeong Koh, violin, Toronto. Accompanied by Bo Yon Koh, Min will perform works of Lutoslawski, Raum, & Szymanowski. She has a B.Mus. from the Univ. of Toronto, and is completing an Artist Diploma at the Royal Conservatory of Music.
- Lynn Kuo, violin, Toronto. Accompanied by Marianna Humetska, Lynn will perform works of Eckhardt-Gramatté, Foley, & Szymanowski. Lynn has an M.Mus. from the Univ. of Toronto, and is now Assistant Concertmaster of National Ballet of Canada Orchestra as well as Chef de l'ensemble 'Les AMIS'.
- Loewi Lin, cello, Ottawa. Accompanied by Shoshana Telner, Loewi will perform works of

Kulesha & Sheng. A former student of Richard Aaron at the Cleveland Institute, he will complete a B.Mus. this year at the Univ. of Ottawa with Paul Marleyn.

- Akemi Mercer, violin, Oakville, ON & Köln, Germany. Accompanied by Angela Park, she will perform works of Somers & Szymanowski. Akemi has a B.Mus. from the Univ. of Toronto where she studied with

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✉ eckhardt@brandonu.ca

David Zafer & Mayumi Seiler, and she is now in the Diploma program at the Hochschule für Musik, studying with Victor Tretyakov.

- Michael Unterman, cello, Vancouver & Boston. Accompanied by Hsiao-Ling Lin, Michael will perform works of Coulthard, Hindemith & Penderecki. He has a Performer's Certificate from the Vancouver Academy of Music, and is now working on B.Mus. with Laurence Lesser at the New England Conservatory.
- Sharon Wei, viola, Toronto & New Haven CT. Accompanied by Angela Park, she will perform works of Barnes, Kulesha & Hindemith. Sharon has a B.Mus. from UWO and an Artist Diploma from the Curtis Institute, and will finish her M.Mus. at Yale with Jesse Levine in May.
- Emily Westell, violin, Calgary. Accompanied by Julie Jacques, Emily will perform works of Papineau-Couture, Pärt & Brott. She attended the Mount Royal College Academy of Music Program, and is now completing a B.Mus. at the Univ. of Calgary with Edmond Agopian.

The Semifinal round of the Competition consists of public recitals by the eight competitors. The recital times are: Friday, May 5, from 10:00 a.m. to noon, 2:00 to 4:00 p.m., and 7:30 to 9:30 p.m.; Saturday, May 6, from 10:00 a.m. to noon. The three competitors advanced to the Final round will perform on Sunday, May 7, from 1:30 to 4:30 p.m., with the results announced immediately following. Excerpts from the Finals will be recorded by CBC Radio Two for broadcast on In Performance on Wednesday May 10.

The jurors for the recorded preliminary round of the Competition, which took place in Fall 2005, were Paula Kiffner (Victoria, BC), Karl Stobbe (Winnipeg Symphony) and Christina Vlajk (Penderecki Quartet). Jurors for the semi-final and final rounds will be Frederick A. Schipizky (Vancouver), Dennis Simons (Minot State University) and Eric Wilson (Univ. of British Columbia). The chair of the jury will be Dr. Glen Carruthers (Brandon University).

The weekend-long competition will also present the annual CBC Gala concert on Saturday, May 6 at 8:00 p.m., featuring violinist Jasper Wood (1st prize winner of

the 1997 E-gré) with pianist Laura Loewen. The Gala concert will also be recorded by CBC Radio Two for later broadcast on In Performance.

Now professor of violin at UBC, Wood performs on a 1700 Taft Stradivari violin on loan from the Canada Council for the Arts. As a sought-after soloist and chamber musician, he can be heard frequently on NPR and CBC-Radio, and his CDs for Endeavor Classics, Analekta, Disques Pelleas and Naxos have been met with unanimous critical acclaim. Loewen, a native of Winnipeg, has appeared in concerts throughout Canada and the U.S. She is a Professor of Collaborative Piano/Vocal Coach at the Univ. of Manitoba, and on the faculties of NUOVA (Edmonton), the Contemporary Opera Lab (Winnipeg), and the Centro Studi Lirica opera program (Urbana, Italy). Loewen holds a DMA in Accompanying/Coaching from the Univ. of Minnesota, and has performed extensively with many singers, instrumentalists and chamber ensembles, including new music groups Zeitgeist and Groundswell.

Past E-gré Competition prizewinners of note include Nancy Argenta, Ingrid Attrot, Louise Bessette, Angela Cheng, James Ehnes, Douglas Finch, Ben Heppner, Desmond Hoebig, Gwen Hoebig, James Parker, Jon Kimura Parker, Annalee Patipatanakoon, Hugh Russell, and Heather Schmidt.

A weekend pass for all Competition concerts costs \$35, or admission can be paid at the door for individual events. Passes can be purchased the week before the Competition at the Brandon University School of Music office, or at the concert door. All recitals take place in Lorne Watson Recital Hall in the Queen Elizabeth II Music Building, on the Brandon University campus.

The 2006 Competition gratefully acknowledges the support of Brandon University and the E-gré Development Fund, CBC Radio-Canada, the Canada Council for the Arts, the City of Brandon, the Manitoba Arts Council, the SOCAN Foundation, the Rotary Club of Brandon, the Whitehead Foundation of Western Manitoba, and many corporate and private donors. For more information about the E-gré Competition, go to www.brandonu.ca/egre/.

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BOUCHARD ANNIVERSARIES

BY MARYANNE RUMANCIK

The year 2006 is an exciting year for Manitoba composer Rémi Bouchard who turned seventy in March, 2006.

Rémi arrived in Neepawa fifty years ago in September and has had an active teaching career since then. He has taught piano, theory and music appreciation in his studio as well as music in the public school system.

As a composer, Rémi has been active for over thirty years. He continues to be in demand as an adjudicator and workshop clinician. This summer he celebrates the thirtieth anniversary of his first music publication. Today he has over forty publications to his name and his music continues to be widely performed by students and professionals.

Several events are in the planning stages to mark these milestones. May 16th, 2006 Renée De Moïsc from Saskatoon, SK will give a harpsichord recital at the Viscount Cultural Centre in Neepawa at 7:30 pm. She will perform several harpsichord pieces written by Rémi during the program.

Waterloo Music publishers will be releasing *Easy as Falling Off a Log: 16 Early Intermediate Piano Solos* by Rémi. This collection, which was written ten years ago, is a play on similes such as *Pretty as a Picture* and *Strong as a Horse*.

A comprehensive *Anthology on the Published Piano Works of Rémi Bouchard* by Debra Wanless is also in the publishing process. This Anthology of 252 pages contains a thorough discussion of the composer's piano music set in an historical context, decade by decade. Unpublished scores are also mentioned, however, in less detail.

On September 24th, 2006 a 50th Anniversary Gala Recital will be held at 7:30 pm featuring pianist Clark Bryan of Ontario. Clark Bryan was the pianist who recorded two CD's of Rémi's piano solos: *The Piano Music of Rémi Bouchard*,



Canadian Composer Series #3531 and *Consolation* under the label Copper Lyra B1017. The Gala Recital will include Rémi's solo piano music for younger players as well as advanced concert repertoire.

The Manawaka Gallery in Neepawa will also display copies of each of Rémi's publications during the month of September. Students and teachers may have their scores autographed by the composer.

On September 6, 2006 at 7:30 pm, a sing-a-long will take place at East View Lodge in Neepawa. The Choralier's, under the direction of Carolyn Durston will make a return appearance. Rémi was the first accompanist for the choir when they formed many years ago. Rémi felt it was the perfect venue as he has probably taught the children and grandchildren of many of the residents at the Lodge.

Plans are also under way to bring the Memory Lane Orchestra, led by Peter Samartiuk of Tredwell's Music, to Neepawa in the Fall 2006. The Orchestra plays a variety of music including that of the big band era. It has made several very successful appearances in Neepawa recently, including last May's VE Day celebrations organized by Rémi.

Congratulations Rémi!

A CAMBODIA-CANADA MUSICAL SMORGASBORD! (The Politics of Culture)

This year the Canadian Embassy will host a gala Canada Day event, the largest ever in Cambodia, featuring guitarist James Gordon and BCRMTA member Arne Sahlén. Proceeds will produce Khmer (Cambodian) traditional instruments.

Ontario-based James Gordon sings about Canada's identity and heritage. Well-known from Ontario Morning and Basic Black on CBC radio, he composes for orchestra, theatre, dance and film. He has released solo CDs for adults and children. *The Song the River Sings*, his CD about Canadian rivers, can be heard on his website (www.jamesgordon.ca)

Pianist-teacher-composer Arne Sahlén has been called "outrageously enjoyable" and "the Robin Williams of festival adjudicators." His works for one and two hands in classical, jazz and ragtime styles, plus other music, appear on his *Home Brew* CD (ads@cyberlink.bc.ca)

Linked strongly with Canadian music (past CMW Co-ordinator, Canadian Music Centre Voting Member, etc.), Arne will play works by Coulthard, Paterson, Telfer, Adaskin, Brown, Reubart Schneider, Wuensch, and others, to showcase our splendid variety to a 'very

international' audience - including the many Canadians in Cambodia.

Great Khmer musicians will appear as well. Soy Sareth, Keo Dorivan, Yun Khien and others revived this UN-designated world heritage, ravaged years ago by the brutal Khmer Rouge regime. The event will aid their work in a triumph of cultural diplomacy, thanks to Ambassador Donica Pottie's wise initiative.

Among other work, Canada's Cambodia Support Group (CSG) aids traditional and western music at the Royal University of Fine Arts - helped by RMT branches and members since 1992. In 2005, BC members Anne Macdonald, Karen MacDonald, and Jocelyn Pritchard gave lessons and workshops there. Their work led to a Cambodia-Canada Friendship Concert, to be held again this year. Anne had raised US\$1200 which she gave for instrument repair. Starting an RMT-like association was discussed.

Performing artists suffered a great shock last year when the government sold off the University site for condo development. The out-of-town replacement is a poor alternative with a host of troubles. In light of the troubled times, Canadian cultural aid and the splendour of this heritage, Ambassador Pottie chose to make a public show of respect for Cambodia's arts with the fund-raising project. Soon to follow, American and British organizers will present a piano concerto event and a chamber-sized mounting of "The Magic Flute." Together, these events bear witness to the dual reality of today's cultural world - rebuilding local traditions and taking part in international music.

Plans are to videotape the Canada Day event. If you would like to have a copy or aid the instrument project, please contact CSG at 250-427-2159, csg@cyberlink.bc.ca, or 135 Thompson Street, Kimberley BC V1A 1T9.



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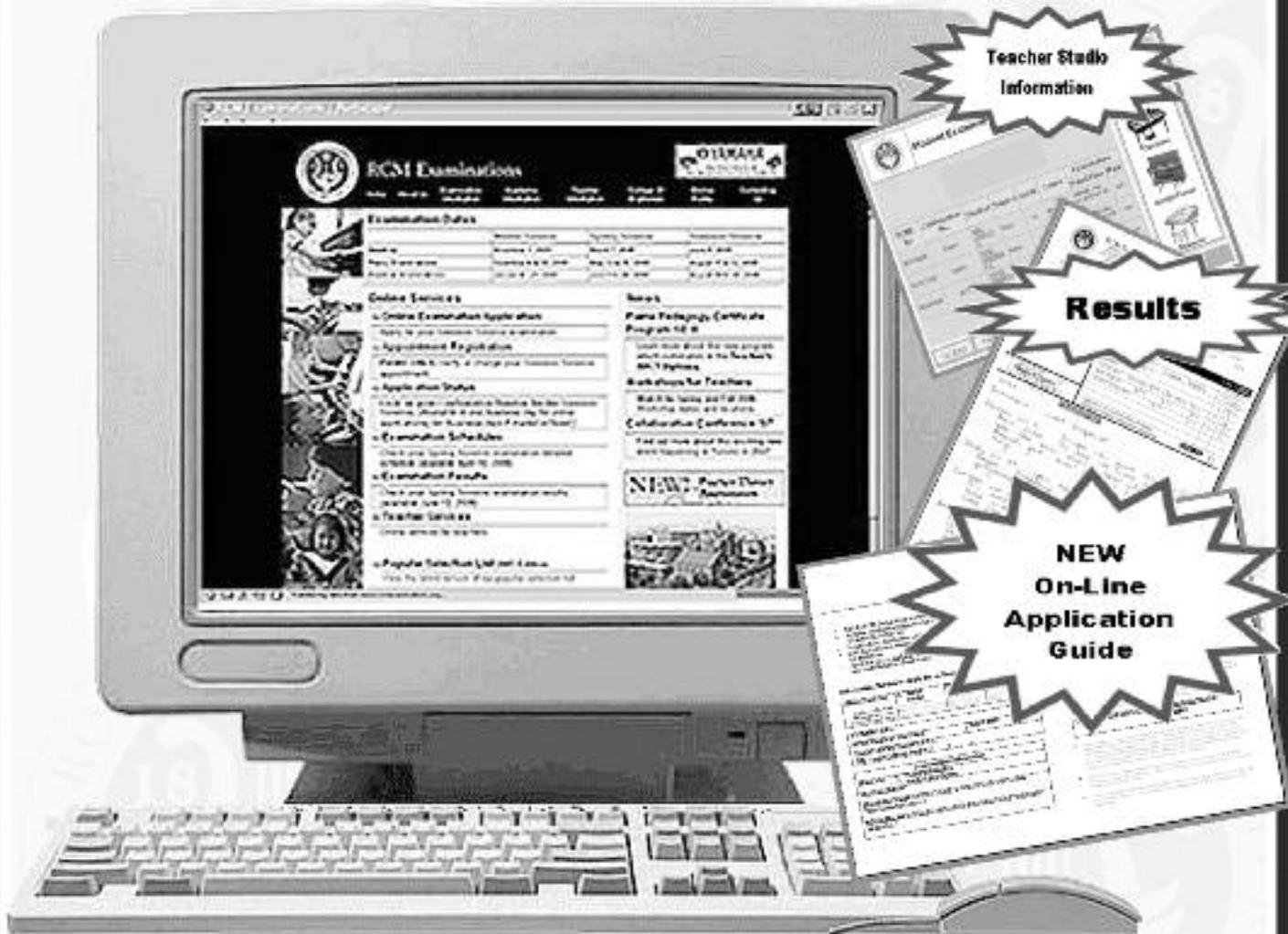
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BOOK REVIEWS



**A Piano Keyboard Method
Melody Adventures: Primer and Book 1**
By **Gayle MacAulay Dunsmoor**
Published in 2006 by QuenMar Music Incorporated
www.quenmar.com

MARLENE PAULS LAUCHT

Gayle MacAulay Dunsmoor, born in Calgary, Alberta has an impressive educational background from studies in Alberta and Quebec, to teaching in Montreal, P.Q, Ottawa, Ontario and now as a teacher in Surrey, B.C. During these teaching years, Gayle became aware of a “missing subject” in the curriculum of piano education. Although many students excelled technically and interpreted complex compositions with ease, they were often perplexed if asked to provide their own accompaniment to a basic melody, even after years of training. Her efforts to address this missing subject, led her to add an accompaniment component to her lessons. This experience has been incorporated into her Melody Adventure Series.

The Primer Book of the Melody Adventure Series is for students with no prior keyboard training. It has a very basic beginning with a new activity and concept on each page. Beginning on the black keys, the student, by page 8 is already using the white keys, plus reading two staves, quarter notes, half notes and time signatures. The student is moved ahead quite quickly, reviewing and adding new ideas, so that by page 33 the student is already playing two note chords in the RH with a single note melody in the LH. This speed of introducing new ideas, I think, would work quite well for an older beginner or even an adult. There is quite often only one selection for each new concept and quarter, half and whole notes are used exclusively until page 35, when the eighth note is gently introduced with a few appearances in each piece.

An added feature of these books is that each selection has an accompaniment for a teacher or an older student to play along, supporting and enhancing the beginner student. At the back of the book are a review section, and a theoretical activity unit. The books are also coil bound making it easy to place only one page up at a time without having to bend the book open. The uncoloured pictures in the Primer Book also allow young students to colour them in.

Book 1 opens with a review of what was covered in the Primer and then moves to introducing which intervals (3rds, 6ths and 10ths) can sound pleasant and can be used

for harmonizing a melody. Triads and inversions, plus seventh chords are added next. The use of chord name symbols like C, F or G7 familiarize the student with some of the musical terminology used in modern and popular music. The pieces encourage melody reading in primary keys and an understanding of the chords I, II, IV & V giving a solid foundation for improvisation and playing by ear. The course is comprehensive and challenging, and quite clearly laid out.

Book 1 is divided into 4 sections. Chapter 1 is based on tunes and chording in C major, Chapter 2 is based on F major, and Chapter 3 is based on G major. Each chapter explores the chord patterns, symbols and order of traditional chord patterns. The selections practice the patterns through various tunes and styles. Chapter 4 is a set of review pieces using the chords, symbols and patterns learned. This is followed again with note reading reviews and quizzes, as well as review on intervals learned.

Both books are printed in black and white, without the accustomed colourful approach of other beginner series and Book 1 does become somewhat text-book looking with its more detailed descriptions of musical concepts, terms and chord examples at the tops of many pages.

The attitude of the topics and tunes is very “upbeat” and positive to encourage the student to attempt the different selections and key arrangements. This approach seems to work well and the Primer Book could be used as a first book with the upper level books in the series used as supplement to the regular work in the graded exam books. The series seems to give students the tools to be able to learn to accompany or play by ear.

Marlene Pauls Laucht (B.Sc., B.Ed., A.Mus (Western Bd), ARCT) living in Winnipeg, is a teacher, accompanist, festival adjudicator and RCM examiner with many years of experience. She maintains a studio with students at all levels from beginner to ARCT and regularly gives workshops for teachers.

This review first appeared in MRMTA's Take Note Journal. Reprinted with permission.

Lyric Sketches by Susan Alcon

Publisher: The Frederick Harris Music Co., Limited

ROSANNE BROWN

Lyric Sketches, an appealing album for the intermediate student, consists of 10 selections that form a collection from Susan Alcon's previous existing albums, *Carefree Days*, *Enchantment*, *Finger Painting*, and *Wildflowers*. Students are introduced to the lyrical, jazz, and contemporary style of Susan Alcon.

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BOOK REVIEWS (CONT'D.)



Butterflies (the first piece in the collection), *Enchantment*, *Falling Stars*, *Tides in the Sand* and *Reflections* call for sensitive, artistic pedaling, voicing, phrase shaping, and expression. *Finger Paintings* and *Strolling Along* provide the student with the challenge of playing the left hand accompaniment under and over the right hand melody. *Carefree Days*, a jazz piece, features the technical difficulty of off-beat accents. *Lyric Sketches* is a great album for students, whether to supplement their existing repertoire, or for recital use.

The Five-Finger Piano Books - Folk Songs arr. and edited by Robert Schultz & Tina Faigen

Publisher: The FJH Music Company Inc.

ROSANNE BROWN

Folk Songs is part of the Five-Finger Piano Book series intended for elementary piano students. The album features well-known tunes, such as *She'll Be Comin' Round the Mountain*, *Oh! Susanna*, *Shenandoah*, and *Home on the Range*. An optional accompaniment part (for the teacher) gives the student a sense of the original work when played. Each piece progresses in rhythmic difficulty, and the student progresses from playing with one hand to parallel playing with both hands. However, the fingering is at times tricky because of large distances between notes. This may be difficult for the youngest students to master. In general, *Folk Songs* is a useful album for young and beginning students to reinforce note reading, rhythm, phrases, and legato touch.

Piano Adventures - Primer Level Gold Star Performance by Faber and Faber

Publisher: The FJH Music Company Inc.

ROSANNE BROWN

This is another great album from the Piano Adventures series and features many original piano tunes by Nancy Faber. *Gold Star Performance* Primer Level gives the student the challenge of changing hand positions and moods, exploring high and low sounds, and reinforcing dynamics. The student also

has the opportunity to use the damper pedal in *A Rainbow is a Smile*, *French Cathedrals*, and *I Love Rain*. *Pony Express* is a lively piece that shifts from A minor to C major, which helps the student to really explore the keyboard. *Cartoon Stories* consists of 3 different movements, the first of which, *Clown Car*, highlights a melody that is shared between hands, and is played with a swift tempo. *Parakeet Waltz*, the second movement, as the title suggests, is a waltz that features a left hand melody and soft accompanying thirds in the right hand. This is a useful piece to help the student work on the balance between melody and accompaniment. The last movement, *Bananappeal*, allows the student to express changing moods. The album also contains a duet, *Bluebird on My Shoulder*, with both Secondo and Primo written for the primer student.

Gold Star Performance expands on what is taught in the Lesson book and takes the students' existing skill to a new level. Students will enjoy singing and playing along with the CD accompaniment as they explore the piano

ALFRED MASTERWORK EDITIONS

Publisher: Alfred Publishing Co. Inc.

Alfred has put out a number of books in their "An Alfred Masterwork Edition" which includes a CD with the recorded performance of the works found in the collection.

J.S. Bach: Two-Part Inventions J.S. Bach: Invention, Sinfonias

Edited by Willard A. Palmer

GREGORY CHASE

The CD recordings of these two collections are recorded by Valery Lloyd-Watts, which are also available as a General Midi disk. These recordings are at a very suitable tempo that is most appropriate for students to handle. Included is a second recording of Invention No. 1, which includes the variant contained in the 1723 Autograph. The score of this variant is also included in both collections.

Palmer gives a wide source of information at the beginning of these collections; including topics of sources used of this edition, an explanation of why there are only 15 Inventions and Sinfonias and the importance of the Clavier-Buchlein. Palmer gives an extensive explication of the ornamentation in these collections – 10 pages. He also includes a section on Dotted Rhythms in the Baroque Period and comments regarding phrasing and articulation, dynamics, and pedalling. Included in the information is a tempo table which compiles and clearly shows the tempi from various editions and recorded performances of various artists on each of the Inventions and Sinfonias. This is then followed by a fairly extensive list of recommended resources for further reading.

Throughout the scores, editorial markings are clearly indicated by light gray print, and all ornaments are realized either under or over the actual score.

While the collection of *Two-Part Inventions* is 64 pages in length, the *Inventions and Sinfonias* is 112 pages. An appreciated feature to the *Inventions and Sinfonias* collection is that it is comb bound, which allows the book to remain flat and open while on the piano.

The wealth of information that is found at the beginning of these collections is worth the purchase; let alone all the added editorial markings and fingering suggestions.

Chopin: An introduction to His Piano Works

Publisher: Alfred Publishing Co. Inc.
Edited by Willard A. Palmer
64 pages

GREGORY CHASE

This collection is part of the "An Alfred Masterwork Edition" Series. Included with this collection is a CD recording of the works found in this collection, which are recorded by Valery Lloyd-Watts. The tempi are well approached giving a realistic possibility for students of this level to consider.



BOOK REVIEWS (CONT'D.)



Found in the opening pages of this collection is a wealth of information on Chopin's life, his style, a brief commentary on Chopin's tempo rubato and a 6-1/2 page explication on Chopin's ornamentation. Further information includes Chopin's pedalling and metronome markings. This is then followed by a list of recommended resources for further reading.

Throughout the collection editorial markings are clearly indicated by light gray print, and annotations appear at the bottom of the page, which give further historical explanation or interpretative insight. Palmer has also included numerous pedal indications in his marking that are clearly defined from Chopin's markings by being in light gray.

This collection is a fine introduction of Chopin's works with samplings of his shorter works. The works found in this collection would accommodate students from the Grade 6 to 9 level, and the information found at the beginning of the collection will be a great asset for any student/teacher who is preparing for a Canadian National Conservatory of Music pedagogy examination.

This is another fine publication from Alfred Publishing that would be a welcomed addition to any student or teacher's music library.

Sonatina Album for the Piano
 Publisher: Alfred Publishing Co. Inc.
 Compiled by Louis Köhler
 Edited by Alan Small
 144 pages

GREGORY CHASE

This collection is part of the "An Alfred Masterwork Edition" Series. Included with this collection are two CDs with performances of the works found in this collection. This recording is performed by Kim O'Riley. Although there are more artistic recordings of these

works, this recording gives a fair representation of these works which students will enjoy, and a good starting point. This recording is also available separately.

The collection includes favourite Sonatinas, Rondos and other pieces that will accommodate the students from the Grade 3 to 9 level. Classical composers represented in this collection are Beethoven, Clementi (Op. 36), Diabelli, Dussek, Haydn, Kuhlau, and Mozart. Also included as a choice of repertoire in this collection is Bach's Prelude in C major from the *The Well-Tempered Clavier*, Schubert's *Thema* from *Impromptu* in B-flat Major, Op. 142, No. 3, and a piano transcription of the Andante from Hadyn's "Surprise Symphony".

The goal of this edition is to eliminate impractical fingerings, awkward page turns and unnecessary

accidentals. It comes with a plastic comb binding which permits the collection to lay flat.

This is a collection that any student can make use of for years to come.

Alfred Masterwork Edition

Publications of Alfred Publishing Company

The following collections follow in the same format as all the Alfred Masterwork Editions with suggested performance practices regarding ornamentation and background information on the edition.

Chopin: Fantasy in F minor, Op. 49
 Edited by Maurice Hinson
 23 pages

GREGORY CHASE

This edition is based on the Breitkopf and Härtel edition, with comparative editions such as Mikuli (Schirmer) Durand and Henle.

Editorial markings are identified by parenthesis and footnotes. Chopin's fingerings are identified in italics, and unless otherwise indicated, pedal markings are Chopin's original markings.

Although piling in comparison to other collections from this series in regard to background information, a page has been dedicated to the formal analysis of this work, with a few performance suggestions, along with a list of sources consulted in preparation for this edition.

**Mendelssohn: Variations
 Sérieuses, Op. 54**
 Edited by Maurice Hinson
 28 pages

GREGORY CHASE

This edition of 'Serious Variations' is based on the complete edition which was published by Breitkopf and Härtel which was edited by a close friend of Mendelssohn, Julius Rietz. Both the Peters and Salbert editions were consulted in the preparation of this edition. All fingerings are

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BOOK REVIEWS (CONT'D.)



editorial and unless otherwise indicated, the pedal markings are those of Mendelssohn's. This edition gives the form of each variation along with 3 – 5 performance suggestions for each.

As stated in the preface, “*The Variations Sérieuses represent an artistic pinnacle for Mendelssohn. His earlier focus on atmospheric, brilliant and superficial qualities became less important, as he turned toward more classical principles with this work.*” (p. 3.)

Ibert: Histories (For One Piano, Four Hands)

Edited by Maurice Hinson and Allison Nelson
32 pages

GREGORY CHASE

This edition is a compilation of five original duets, which were originally published separately in 1922. Pedal markings are Ibert's, unless indicated otherwise, and the composer's fingers are indicated by italics. All other editorial markings are enclosed in parenthesis.

The one page preface to the collection offers a very brief summary of Ibert's life along with a small description of each duet which includes the overall form. The duets included in *Histories* are ‘The Girl Leading the Golden Turtles’, ‘The Little White Donkey’, ‘A Giddy Girl’, ‘The Crystal Cage’, and ‘The Procession of Balkis’. Found at the back of the book is an informative glossary of the French terms, found within the duets.

Beethoven Piano Sonatas, Volume 2

Edited by Stewart Gordon
192 pages

GREGORY CHASE

This volume includes the Opp. 14, 22, 26, 27 and 28. The volume begins with a Thematic Index to the first movement of each sonata, followed by 13 pages of added information covering such added topics as *Beethoven at the Turn of the 19th Century*, *Beethoven and the Piano*, performance practices including articulation, dynamics and accents, and ornamentation; and tempo and metronome markings in this edition.

A dedicated section of information regarding the opus appears before each set in the volume. The information includes such things as the background of when it was written, historical information of who it was dedicated to, along with discerning and controversial information from various musicologists argued. Throughout the scores are footnoted and have various annotations; which are supported with reference to previous manuscripts and earlier editions. Each sonata is prefaced with a detailed analytical study of its form and structure, along with further detailed scholastic information regarding the sonata.

This volume, being based on the existing autographs and the first editions published by various Viennese engravers, along with the many annotations and footnotes, makes this a worthy collection to have in any teacher's or student's library.

Famous & Fun Classics Book 4 and 5

Carol Matz
Alfred Publishing Company

GREGORY CHASE

These are part of the collection for masterworks of the great composers. These are pianistic arrangements of timeless classics that students will enjoy.

Book 4 is a collection of 14 appealing piano arrangements for the Early Intermediate piano student. The collection includes arrangements of famous melodies like the *Theme from Swan Lake*, the ‘Can-Can’ from *Orpheus in the Underworld*, *March Slav*, and *O mio babbino caro*. Book 4 encompasses 6/8 metre and the arrangements are in keys of C, G and D major as well as A and E minor. The arrangements incorporate the use of pedal and are appealing and student friendly.

Book 5 is a collection of 11 piano arrangements including such titles as *Ave Maria*, Pachelbel's *Canon*, the ‘Habanera’ from *Carmen*, and the theme from Tchaikovsky's *Piano Concerto No. 1*. These are geared to the Intermediate piano student with key signatures up to two flats and two

sharps, including the use of sixteenth notes.

Both collections include “About the Composers” at the end of the book, which contain interesting biographical information, in an easy to understand approach. With the easy looking layout and student friendly fingering, students will enjoy their experience with these musical masterpieces.

Miniature French Suite in F major

George Peter Tingley
Alfred Publishing Company
24 pages

GREGORY CHASE

Miniature French Suite by Tingley provides a great introduction to the Baroque Dance Suite for the Early Intermediate pianist. This collection provides a wealth of information geared to the younger student. The work is prefaced by answering questions regarding the Baroque dance suite, which is then followed by a section on Baroque ornamentation and performance practices. All explanations are student friendly and in an easy to understand language. Each dance is given a brief description outlining its basic characteristics to aid the performance. Ornaments are realized above the grand staff, and the music is clearly presented. The pieces within the collection range from about a Grade 2 – 4 level with some use of sixteenth note rhythms.

At the conclusion of the book, students will find a 2 page *Review Quiz* and a *Glossary of Terms* which have been bolded throughout the text. *Miniature French Suite* is an approachable work that students will enjoy.

Alfred's Basic Piano Library Theory Games Software CD-ROM Levels 1A-2 and Levels 3-5

Software by Rob Wren
Course Material by: Willard A. Palmer, Morton
Manus and Amanda Vick Lethco

RINA LICHTENWALD

Alfred's Theory Games software is an interactive supplement to the Alfred's Piano Course. The games



BOOK REVIEWS (CONT'D.)



reinforce concepts covered in Alfred's Basic Piano Library. The games are colourful with easy to follow directions.

Some of the games include "Name that Key" where students are asked to name the key on which the ladybug is sitting. Other games include: "Note Name Race", "Under the Sea" and "Carnival Game." Each game keeps track of the student's score and shows how well they did at the end of each game. The levels are clearly laid out and are easily incorporated with the theory book.

The software is suitable for young children and quizzes students on different aspects of music theory. The difficulty ranges from Alfred's level one up to Alfred's level 5. There are drills on note naming, rhythm, intervals, chords, scales and some musical terminology. The suggested age is 7 and up, but younger children with a little computer savvy could use this software.

AMAZED IN THE PRESENCE Gospel Hymn Settings for Solo Piano Early Advanced Arranged by Johnie Dean From The FJH Sacred Piano Library Series

SHAWN SUNDERLAND

The ten arrangements that Dr. Dean has included in this book are indeed classic examples from the gospel hymnody. The pieces are primarily lyrical in nature and moderate in tempo. "To God be the Glory" and "I Stand Amazed in the Presence" are of a more energetic nature. Dr. Dean's arrangements are, for the most part, traditional in their harmonizations. He does employ 7th and 9th harmonies which add a certain freshness that in no way detract from the original composers works. These pieces require a strong technical fluency in solid and broken chords, arpeggios, octaves and double thirds. One concern is the metronome marking in "Trusting Jesus". This piece is written in 6/4 and the suggested metronome marking is ca. 112 per quarter note. Perhaps a suggested tempo per dotted half note would give a greater sense of 2 beats to

the bar. These settings could be used as prelude or offertory selections.

KEYBOARD REFLECTIONS Hymns and Spirituals for Solo Piano Advanced Arranged by Robin Thomas From the FJH Sacred Piano Library Series

SHAWN SUNDERLAND

Mrs. Thomas' seven arrangements in this book feature a variety of tempi and moods. The majestic nature of "Come, Thou Almighty King" is effectively portrayed through her chord textures and use of octaves. She captures the lyrical and expressive qualities of "Open My Eyes, That I Might See" by using an arpeggiated left hand against 6ths in the right hand. This contrasts nicely with the swing style setting of "Old Time Religion". Mrs. Thomas provides detailed expression and fingering suggestions. The transparency that is clearly evident in several of these pieces is not present in "When They Ring Those Golden Bells". This is largely due to the amount of embellishment and the suggested metronome speed. She has arranged this in 6/4 and indicated that the tempo be 100 per quarter note. This results in a dense texture and a somewhat plodding sense of movement.

CLASSICAL PIANO WORSHIP Hymn Settings in the Style of the Masters Early Advanced Arranged by Johnie Dean From the FJH Sacred Piano Library Series

SHAWN SUNDERLAND

When one combines, and/or juxtaposes, two pieces that were originally composed to stand on their own, a certain degree of reckless daring is required. This is clearly evident in Dr. Dean's seven hymn settings in this collection. He is most successful in his combination of "Abide with Me" and the Adagio Cantabile from Beethoven's "Pathétique" piano sonata. The pleading natures of both pieces meld well. As for the "Amazing Grace" – Mozart Sonata No. 17, KV 570,

Allegro, "Just As I Am" – Brahms Intermezzo, Op. 117, No. 1, "Come, Ye Sinners, Poor and Needy" – Rachmaninoff Prelude in G -, Op. 23, No. 5, and "Nearer, Still Nearer" – Chopin B flat Minor Sonata combinations, these feel forced, and thus, become wearisome very quickly.

Dr. Dean does include two arrangements 'in the style of'. The first is "O Worship the King" in the style of Johann Michael Haydn. The nobility of the opening and closing *maestoso* sections is severely undermined by the minuet like middle section. Is this evidence of a lack of respect for the original composer and his work? The second arrangement is that of "Brightest and Best" in the style of Franz Schubert. This seems to work better than in the first case. Musical purists will probably want to take a pass on this collection.

NEARER, MY GOD, TO THEE Moments of Meditation for Solo Piano Late Intermediate Arranged by Shelley Helzerman Houser From The FJH Sacred Piano Library Series

SHAWN SUNDERLAND

In her foreword, Helzerman Houser relates that this collection grew out of a frustration that resulted from the mistakes she was making 'trying to adapt longer music' to suit offertory times. This collection is the result of ideas for 'shorter, simpler arrangements' appropriate for such occasions, and to this end she is very successful. The embellishments of the original pieces are appropriate to their character and never become overly ostentatious. The brevity of the arrangements only serves to enhance their charm. Most of the arrangements employ an arpeggiated left hand accompaniment. The tempi are predominantly slow, and enhance the singable melody lines of the right hand. All of the arrangements would be appropriate throughout the course of the year in corporate worship with the exception of "It Came Upon the Midnight Clear". This collection would appeal to budding church pianists.



BOOK REVIEWS (CONT'D.)



BE THOU MY VISION Hymn Settings for Solo Piano Advanced

Arranged by Matt Limbaugh
From the FJH Sacred Piano Series

SHAWN SUNDERLAND

This collection of eleven arrangements of well-known hymns demands a strong technical facility. Octaves, arpeggiated and four note chords are featured in almost every piece. Mr. Limbaugh relies heavily on frequent modulations to increase the intensity of the arrangements as they progress. The only exception is "Swing Low, Sweet Chariot" which remains entirely in B flat +. Limbaugh has managed to provide many original interpretations; some of which provide pleasant listening. His arrangement of "Like a River Glorious" with its almost continuous undulating broken four note chords does become monotonous due to its length. The "Jesus Loves Me" and "He Hideth My Soul" medley would perhaps work better as two separate arrangements. As presented here, they only serve to interrupt each other. "Built on the Rock" in the setting of Chopin's Etude, Op. 25, No. 12 fails to convince one that such settings warrant future continued reduplications.

O GOD, OUR HELP Best Loved Hymns of Isaac Watts Late Intermediate

Arranged by Stan Pethel
From the FJH Sacred Piano Series

SHAWN SUNDERLAND

In this collection of ten hymn arrangements based on the texts of

Isaac Watts, Dr. Pethel has managed to provide innovative and appealing interpretations of some of the quintessential hymns of the Christian faith. The simplicity of the embellishment and the transparency of the writing complement and maintain the integrity of the original texts which are printed before each hymn. "O God, Our Help in Ages Past" has a rhythmic vitality largely due to its baroque – like interpretation; there are momentary allusions to the works of J.S. Bach which, if they were not present, would have little effect on the strength of the arrangement. The choice of 9/8 instead of the more traditional 4/4 for his arrangement of "At the Cross" allows for a more soulful performance. This is enhanced by the careful placement of several eighth rests. The use of syncopation and the placement of the melody in left hand for part of "Joy to the World", provide a fresh means of communicating this traditional holiday favourite. This collection would be very beneficial for the teenage intermediate level church pianist.

WORSHIP SUITES Incidental Music for Service and Sacrament Intermediate

Arranged by Don Wyrzten
From the FJH Sacred Piano Series

SHAWN SUNDERLAND

Mr. Wyrzten's reason for arranging 'this volume of thematic suites for various elements of the worship service' is to provide suitable music for those pianists who find it difficult to improvise incidental music. This he has accomplished. There are a total of

twelve suites. These include: Call to Worship, 2 Communion, Scripture Reading, 2 Prayer, Baptism, 2 Baby Dedication, 2 Invitation and a Benediction. Obviously, the usefulness of this collection depends largely on the service order tradition for which one plays.

TWO FOR ONE Hymn Duos for Four Hands at One Piano

Early Advanced
Arranged by Frank Milholland
From the FJH Sacred Piano Series

SHAWN SUNDERLAND

Two For One provides seven refreshing duets that have a contemporary sound. Most of the melodies are found in the primo parts: there are brief episodes of secondo melodies. One slight twist is the placement of the melody in the left hand of the primo part of "At Calvary" for a short period of time. "Joyful, Joyful, We Adore Thee" features a syncopated secondo part. The simplicity of rhythm and texture seem to suggest that "Nearer, My God To Thee", while a fine arrangement, would be better suited to an intermediate level collection. Mr. Milholland includes a Christmas medley of "Joy to the World", "Silent Night" and "O Come, All Ye Faithful" under the title of "Christmas Joy". This arrangement would make a fine complement to a Christmas recital. The level of difficulty is fairly evenly distributed between the parts. This would be a welcome addition to the music library of those with an interest in sacred duets.



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