

The Canadian Federation of  
Music Teachers' Associations  
Music Teacher National Association  
The Royal Conservatory of Music, Toronto  
2007 Collaborative Conference  
March 27 - 27, 2007

CFMTA  
MTNA  
RCM



# COLLABORATIVE CONFERENCE '07

EXPLORING PEDAGOGICAL DIVERSITY



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

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of Music Teachers' Associations

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LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

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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*

## NOTICE OF ANNUAL GENERAL MEETING 2007

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

**Sheraton Centre Hotel, 123 Queen St. W., Toronto, Ontario  
 on Tuesday, March 27, 2007 at 12:00 noon**

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 Thursday, March 22, 2007 at 8:30 a.m.**

By order of Patricia Frehlich, President  
 • Bernadette Bullock, Secretary-Treasurer  
 Dated at Mississauga, Ontario, this 5th day of September, 2006.

### • THE CANADIAN MUSIC TEACHER FOR NON-MEMBERS •

*Non-members may receive a subscription by submitting an annual fee to Bernadette Bullock, Secretary/Treasurer, #1 - 575 Wharncliffe Rd. S., London, ON, N6J 2N6. The charge for Canadian residents is \$20.00 per year, \$30.00 for non-residents. Please make the cheque payable to CFMTA.*

## WHAT'S INSIDE . . .

Greetings from CFMTA . . . . .	3	Canadian Music Week 2007 Project . . . . .	22
Conference Registration . . . . .	4	Provincial Reports . . . . .	23
Hotel Registration . . . . .	5	New Helen Dahlstrom Canadian Music Week Music Writing Award . . . . .	30
Conference Tours . . . . .	6	The Emperor Has No Clothes . . . . .	32
Getting to Know Bromwell Tovey . . . . .	7	In Memoriam . . . . .	35
Lucas Porter - Concerto Winner . . . . .	12	Memorial Pedagogy . . . . .	39
A Conversation with Yefim Bronfman . . . . .	14	2006 Memorial Pedagogy Winner . . . . .	40
CFMTA Piano Competition . . . . .	16	Book Reviews . . . . .	42
Technical Skills and Analysis for the Aspiring Jazz Performer . . . . .	20	Executive Directory . . . . .	46

## ADVERTISERS' INDEX

Alberta Keys . . . . .	17	Eckhardt Gramatté . . . . .	27	Music For Young Children . . . . .	44
Alfred . . . . .	31	Frederick Harris . . . . .	outside back	New Wave Travel . . . . .	20
Brandon University . . . . .	24	Hal Leonard . . . . .	8	Prairie Sky Music Publishing . . . . .	32
Canadian National Conservatory of Music . . . . .	28	Keystroke Publishing . . . . .	15	Quenmar . . . . .	34
CFMTA Conference . . . . .	12, 19	KJOS . . . . .	45	RCM Examinations . . . . .	36, 37
Concertina Publications . . . . .	16	Long & McQuade . . . . .	26	Victoria Summer School . . . . .	43
Conservatory Canada . . . . .	21	Longbow Publishing . . . . .	9	Waterloo Music . . . . .	29, 40
Doctor Mozart . . . . .	38	Mayfair Montgomery . . . . .	42	Willis Music . . . . .	13

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# GREETINGS FROM CFMTA

As I sit here writing this article I am reflecting on tradition. The holiday season is upon us and a new year is fast approaching.

Seasons such as Christmas bring forth traditions shared by others with similar beliefs. Traditions need not be rigid.

Christmas cards were sent to me via email this year. Now, with our children married with children of their own my husband and I adapt our traditions to meet their needs. As humans we cherish the familiar, yet in reality our world is constantly changing.

So it is with the CFMTA. As an organization rich in tradition, it is constantly striving to make the changes necessary to become the pre-eminent music teacher association in Canada!

I have asked the question many times "How can the CFMTA best serve its' members?"

In our bylaws some of the objects of the Federation are:

- Encourage and assist all movements designed to improve standards of music education and the training of teachers.
- Assist in the organization of music teachers' associations.
- Stimulate the acquisition of all-round musicianship and general culture to those who intend to teach.
- Encourage and promote the knowledge and appreciation of music among music teachers and the general public.

The CFMTA is the "National Voice" for registered teachers. The development of a strong national identity is paramount if this organization wishes to fulfill its mandate, honour its traditions and aid the provincial bodies in their efforts to promote music and music education.

On a national level, the CFMTA has become a political voice. We have lobbied the government regarding the GST,



high school credits, and continue to work with them on the amendment to the existing Tuition Tax Credit law.

Our charitable status enables us to apply for funding for programs and scholarships which continue to grow.

In the suggested revisions of our membership criteria we have maintained the "Registered Music Teacher" category as it

has always been, but by inviting those less qualified into our organization through mentorship programs we become more inclusive!

Partnerships are more easily developed on the national level. The upcoming Collaborative Conference is an excellent example of what can transpire when two or more organizations with a similar focus join together.

The CFMTA continues to aid in building the membership. We have targeted music teachers in all post-secondary institutions. This year RCM has included our letter of congratulations along with a membership invitation in their convocation package for their graduates.

All Registered Music Teachers' will benefit from these initiatives!

The CFMTA has become an organization that operates efficiently and effectively, utilizing its resources and advancing in ways that will assist music teachers in their journey to become the best they can possibly be!

On behalf of the CFMTA Executive Officers I wish you all a fulfilling 2007 and look forward to seeing you in Toronto at the first ever COLLABORATIVE CONFERENCE -2007... A CFMTA tradition with a new look!

PAT FREHLICH  
CFMTA PRESIDENT

## 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.**

# CONFERENCE REGISTRATION

Toronto, Ontario  
March 23-27, 2007

Use one form per registrant. All sections on this form must be completed to process registration.

## INFORMATION

Preferred name on badge \_\_\_\_\_

Name \_\_\_\_\_  MTNA Member  CFMTA Member  RCM Examiner

Address \_\_\_\_\_ Phone ( ) \_\_\_\_\_

City/State or Province and Zip/Postal Code \_\_\_\_\_

E-mail \_\_\_\_\_ Studio/Institution/Company \_\_\_\_\_

Emergency Contact Name and Phone Number \_\_\_\_\_

Check here if this is your first MTNA or CFMTA Conference.

Check here if you are a new member.

Check here if you are willing to serve as a session monitor.

Check here if you have special needs (including specific dietary needs).

Check here if you are willing to serve as a competitions monitor.

Please explain. \_\_\_\_\_

Please specify days available. \_\_\_\_\_

## FEES

The special discounted registration fees listed below are valid only for those whose registration form is postmarked on or before February 14, 2007. Those registering after February 14, 2007, will be subject to full registration fees. All fees are in U.S. dollars.

### Conference Registration

	On or before 2/14/07	After 2/14/07	Amount
<input type="checkbox"/> Active MTNA/CFMTA Member (registration only)	\$275	\$320	\$
<input type="checkbox"/> MTNA Student Member (registration only)	\$ 55	\$ 70	\$
<input type="checkbox"/> Nonmember (registration only)	\$350	\$375	\$
<input type="checkbox"/> Student Nonmember (registration only) (Includes \$12 voucher toward MTNA membership)	\$ 70	\$ 82	\$

### Single-Day Registration

	Member	Nonmember	Student	Nonmember Student	
<input type="checkbox"/> One-day registration	\$140	\$165	\$35	\$50	\$

Specify day for single-day pass: \_\_\_\_\_

### Pre-Conference Workshop (Conference registration required)

	Fee	Quantity	Amount
Pedagogy Friday Friday, March 23, all day (reservations required)	No Charge		N/A
Pedagogy Friday Boxed Lunch Friday, March 23 (must be ordered in advance)	\$ 20		\$

### Events (All event tickets will be reserved on a first-come first served basis)

	Fee	Quantity	Amount
Opening Session/Concerto Concert Friday, March 23 (reservation required)	No Charge		N/A
Royal Conservatory of Music Convocation Saturday, March 24 (reservation required)	No Charge		N/A
Yefim Bronfman Recital Saturday, March 24 (reservation required)	No Charge		N/A
Toronto Symphony Orchestra Sunday, March 25	\$20		\$
CFMTA Luncheon/General Meeting Tuesday, March 27	\$35		\$
MTNA Awards Luncheon/Annual Meeting Tuesday, March 27	\$35		\$
Conference Gala Tuesday, March 27	\$80		\$

**Total Fees Enclosed** (U.S. Dollars) \$  

Check (Payable to MTNA in U.S. dollars)  MasterCard  Visa  American Express

Number \_\_\_\_\_ Exp. Date \_\_\_\_\_ Security Code \_\_\_\_\_

Signature \_\_\_\_\_ (3-4 digit code on front or back of card)

### Billing Information: (if different than above)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State or Province \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_

Register online at [www.mtna.org](http://www.mtna.org) or mail this entire form with your check, made payable to MTNA in U.S. Dollars, to:  
2007 Collaborative Conference, The Carew Tower, 441 Vine St., Ste. 505, Cincinnati, OH 45202-2811  
Phone: (888) 512-5278; Fax: (513) 421-2503

**CONFERENCE GALA • Tuesday, March 27 • Black Tie Optional**

Provincial Group photos for CFMTA members will be taken BEFORE the Gala and will be available for purchase online.



**Hotel Registration Form**Collaborative Conference  
Toronto, Ontario 23-27, 2007**SHERATON CENTRE TORONTO**

In the heart of the business and entertainment districts, the CAA/AAA Four Diamond Sheraton Centre Toronto Hotel is conveniently connected to Toronto's underground PATH, a 16-mile network of offices, shops and services.

Those staying at the Sheraton will receive a 10 percent discount on lunch and dinner food purchases at Bistro on Two and Traders Bar and Grill.

A limited number of rooms is available at the conference rates. Reservations at these rates are available until February 25, 2007, or until all rooms set aside for the Collaborative Conference are reserved, whichever comes first. Reservations are on a first-come, first-served basis. All rooms are subject to a 14 percent tax (6 percent is refundable to non-residents of Canada-GST), and when making reservations please inform the hotel you are with the 2007 Canadian Federation of Music Teachers' Associations, Music Teachers National Association and the Royal Conservatory of Music Collaborative Conference. Check In is after 3 P.M. and Check Out is before 12 NOON. Early departure fee is \$50 CAD after check in. Cancellation policy is 24 hours prior to arrival without penalty.

Please Print Clearly

First Name \_\_\_\_\_ Last Name \_\_\_\_\_

Company \_\_\_\_\_

Mailing Address \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_

Zip/Postal Code \_\_\_\_\_ E-mail address \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

Arrival Date \_\_\_\_\_ Depart Date \_\_\_\_\_

Number of Guests \_\_\_\_\_ King Bed \_\_\_\_\_ Two Beds \_\_\_\_\_ \*bed type based upon availability\*

Single/Double(\$185 CAD) \_\_\_\_\_ Triple (\$210 CAD) \_\_\_\_\_ Quad (\$235 CAD) \_\_\_\_\_ Club Single/Double(\$245) \_\_\_\_\_

Smoking \_\_\_\_\_ Non-Smoking \_\_\_\_\_ Other Special Requests \_\_\_\_\_

Person(s) Sharing Room \_\_\_\_\_

\*\*\*Reservation cannot be processed without a form of guarantee\*\*\*

Credit Card Type \_\_\_\_\_

Credit Card Number \_\_\_\_\_ Expiration \_\_\_\_\_

Name on Credit Card \_\_\_\_\_

Card Holder's Signature \_\_\_\_\_

**Reserve online at [www.mtna.org](http://www.mtna.org) or send completed form to:**

Sheraton Centre Toronto

Reservations Dept.

123 Queen St., West • Toronto, Ontario M5H 2N9

By telephone: (416) 947-4955 ext. 4440 or (800) 325-3535

**Reservation Fax (416) 947-4801**

Air Canada is pleased to offer special discounts on fares to the conference booked at [aircanada.com](http://aircanada.com). To book a flight with your promotion code, access [aircanada.com](http://aircanada.com) and enter the conference promotion code **GVDMQBBI** in the search panel.

The booking is to be made to Toronto (ON) - YYZ. The travel period begins Tuesday, March 20, 2007 and ends Friday, March 30, 2007.

For help in making your travel arrangements, call Bill Andrews at New Wave Travel  
• [wandrews@newwavetravel.net](mailto:wandrews@newwavetravel.net) • 416-928-3113 ext. 224 • 1-800-463-1512 ext. 224



# CFMTA-MTNA-RCM Conference Tours

CFMTA-MTNA-RCM have partnered with New Wave Travel to bring you two wonderful post conference tours each designed exclusively for conference attendees and guests, showcasing some of the best attractions of Toronto and the Niagara Region.

## Tour Niagara Region Historical Tour and Niagara Falls

**#1** Thursday, March 22 or Wednesday, March 28  
9:00 A.M.—5:00 P.M.

This exclusive guided motor coach tour combines the charm of historical Niagara-On-The-Lake with the magnificent natural splendor of Niagara Falls. This tour begins with a visit to one of Ontario’s famous wineries, where you will have a short tour and wine tasting. You will experience three different wines including the famous “ice wine.” Then continue on for sightseeing and lunch in historic Niagara-On-The-Lake. Voted Canada’s most beautiful town, Niagara-On-The-Lake, dates back to the early-19th century when it was originally known as Newark. Newark was the first capital of Upper Canada in 1792. From there the journey continues with a scenic drive through the Fruit Belt to Niagara Falls. You will have two hours to explore the

area on your own. You may enjoy visiting the Skyline Tower, casino or taking a “Journey Behind The Falls” tour (additional fee required). Wine tasting, lunch, taxes and gratuities are included in the tour price.

## Tour Glenn Gould in Toronto

**#2** Wednesday, March 28  
9:00 A.M.—12:30 P.M.

This guided tour highlights the life of Glenn Gould. The trip begins with a visit to the Canadian Broadcasting Corporation and the Glenn Gould Studio and Museum. The tour continues to the Beaches area of Toronto for a visit to the former Gould Family Homestead and then on to the historic Queen Street East where refreshments will be provided. The tour ends with a wreath laying ceremony at Mt. Pleasant Cemetery. Coffee/tea break, taxes and gratuities are included in the tour price.

### Registration Deadline: Thursday, February 15, 2007

#	DATE AND TOUR	TOUR TIME	PRICE	QTY.	AMOUNT
#1	Thursday, March 22, 2007 Niagara Region	9:00 A.M.—5:00 P.M.	\$130 CAD		
#1	Wednesday, March 28, 2007 Niagara Region	9:00 A.M.—5:00 P.M.	\$130 CAD		
#2	Wednesday, March 28, 2007 Glenn Gould in Toronto	9:00 A.M.—12:30 P.M.	\$60 CAD		
				<b>TOTAL</b>	<b>\$</b>

New Wave Travel reserves the right to cancel a tour due to lack of registrations. Full refunds will be issued only if tour is cancelled.

Please print legibly.

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## GETTING TO KNOW BRAMWELL TOVEY

BY LORE RUSCHIENSKY

*Well known advocate of music education and exceptional communicator Bramwell Tovey will be one of the keynote speakers at the CFMTA, MTNA, and RCM Collaborative Conference in Toronto in March. He will also be conducting a conference-only concert of the Toronto Symphony Orchestra with pianist Jane Coop as soloist.*

*This English-born conductor and composer has been the music director of the Vancouver Symphony Orchestra since 2000. From 2000-2006 he was also the chief conductor and music director of the Luxembourg Philharmonic during which time the orchestra toured extensively. He served as music director of the Winnipeg Symphony Orchestra from 1989-2001 where his strong commitment to new music resulted in the founding of the highly successful Winnipeg New Music Festival. He also regularly works with prestigious orchestras throughout Canada, the United States and Europe.*

*In addition to being a well known composer, he is an accomplished jazz pianist and has been involved in a number of television programs related to music. He enjoys working with youth ensembles and in 2005 was appointed Artistic director of the National Youth Brass Band of Great Britain.*

*Bramwell Tovey is the recipient of three honorary doctorates, two honorary fellowships, and numerous other awards.*

### ON HIS EARLY BEGINNINGS

I was brought up in the Salvation Army which has a huge musical tradition. We had a piano in the home and everyone either played or sang. All of my family were amateur musicians and very keen on music. My maternal grandfather had been a member of the Salvation Army International Staff Band which was and still is the best group the Salvation Army has to offer. My paternal grandmother was a very good pianist, but I was the first one to take it up professionally.

I began with regular classical piano lessons when I was seven. Later I learned a brass instrument and played in the Junior Band of the local Salvation Army church. My father started me with some brass lessons but my first real music teacher was Miss Doris Rawains who was born in the Victorian era and seemed like she was 100 years old to me back in 1960. I was in total awe of her. I also played violin, double bass and even saxophone in local groups. I joined the local youth orchestra when I was 12 and spent a lot of time accompanying instrumentalists and singers for music exams and in concert. I had the opportunity to conduct the orchestra that I played in for the first time when I was 15 years old. It was at a morning rehearsal following an evening performance that the conductor gave members of the orchestra a chance to have a go at conducting and that is how it all started.

### IMPORTANCE OF MUSIC

I first realized that music was an essential part of my make-up by the time I was 4 or 5. Music was an activity that I was immersed in and I felt everyone should be. I used to feel sorry for school friends who didn't play musical instruments and would dream that other members of my school would start to learn to play but of course many kids did not have that opportunity. Then, and now, I find it very sad that some kids do not get the chance to learn to play an instrument. I also find it strange that some children do not get the chance to participate in sports.

When I was around 11 or 12 I considered doing other things for a living but I realized that I had something that I could better exploit in the world of music than in any other field. My father was also very keen on it. He died of cancer when I was 15. This was a very tragic event in our family as we were not aware that he was dying and he just suddenly disappeared. The things that he willed for me through my mother, to go to University, to read music etc., were what he would have wanted and became what I wanted as well.

### MUSIC EDUCATION

Following attendance at a British Grammar School I went to the Royal Academy of Music to study and at the same time did a degree at London University. The Academy offered professional tuition and I studied conducting, composition, piano and tuba. One had to play in the symphony orchestra and I thought I would probably have a little less work to do on the tuba than on any other instrument. At the University I was reading for a music degree. It was almost like a post graduate course at the same time as doing a graduate degree. Looking back it was a rather crowded agenda and all a bit frenetic.

By this time conducting was really beginning to take over everything I wanted to do. Immediately on arriving at the Academy one was aware that levels and standards were much higher than anticipated. The first day I was at the Academy I met a fellow student who became a very good friend – Simon Rattle. It was a very stimulating place to be as a conductor.

I emerged from all of this and got a job as assistant conductor and rehearsal pianist for the London Festival Ballet which is now called the English National Ballet. That was how I got my first foot on the ladder.

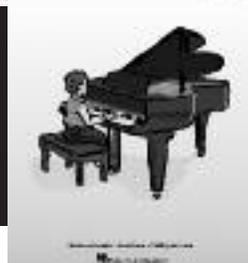
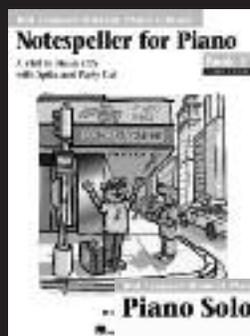
### FAMILY

I have three children – Benjamin 17, Jessica, 8, and Emmeline 6.



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My wife, Lana Penner-Tovey, is a qualified music educator. She went to Opera School at the U of T and also has a degree in education. She taught in an inner city school in Winnipeg for several years, which is where we met. It is difficult for Lana to teach full time because of her commitment to our children, but as there is no full time music teacher at the kids' French Immersion school she teaches there a day a week.

I try to be very careful about the kids' concerts and musical activities and my musical commitments. This requires that I be very organized. For the past 5 years I have conducted 2 orchestras as Music Director and I found that to be too much – I gave up conducting in Luxembourg this summer which I miss very much but it was just impossible to be away for 6 months a year on the other side of the world.

I get so annoyed when people tell me that classical music is elitist and I look at my 6 year old's fingers going down on the strings playing Twinkle Twinkle Little Star - and I think to myself, "People think that is elitist?".

When it comes to practice with the girls, although I am a musician I am not very good at it.

When I watch them play I am so in awe of the fact that these little fingers are doing this. My wife won't put up with that kind of nonsense. She disciplines them and creates a great routine for them.

The art of practicing is really almost as difficult as the art of teaching. While I have a couple of conductors who come to me for personal seminars, I do not teach in the formal sense. Watching the teachers who work with my kids is a good experience for me and when I wander into a lesson I am treated like just any other dad. I have nothing but admiration for those people that are working with children. To me it is a fantastic and very important profession.

### ON MUSIC EDUCATION TODAY

These days a music teacher in a school is expected to lead the band, conduct the choir, teach trumpet, saxophone, tuba, bassoon and everything else. These are combinations of talents that Mozart did not possess. We are expecting so much of our music teachers these days. You can no longer afford to be just a choral specialist or band specialist if you want to teach in a high school. You have to be ready to go in many different directions. So, in many ways the music teachers coming through now have a much wider skill

set than the generations before them. I have great admiration for that.

Every generation needs to be civilized anew. Look at what happened in Germany 60 years ago. Look at the Balkans in the 1990's. Music is the only language that everyone on the planet speaks and at that level we can all communicate with each other. What music teachers are doing is part of that process of creating rounded human beings. Every music teacher that is sitting in a classroom or studio with students that are responding should be satisfied that they are right at the cutting edge of creating a better tomorrow for all of us. It is not only a worthwhile endeavor but it is essential. An education without a significant musical component is no education at all. It is important that our children realize that. Music is in danger of being misunderstood because it is so easily available. Our kids can play the electric guitar and make a lot of noise but when you are sitting in a room with a child with an acoustic instrument there is a depth and profundity that you reach that is much greater than anything you can rumble in conversation. When my little girls play "Row the Boat" or "Minuet in G" they are speaking about something that is going on very, very deep inside of them that they cannot express in words.

### SPECIAL PROJECTS

The Vancouver Symphony Orchestra has this new project called VSO Connects where our goal is to reach out to every child that goes through the school system so they get to hear a VSO concert once or twice during their education. As musicians we go out into the schools to conduct bands, hold musical demonstrations and give concerts. Then we adopt a certain number of schools every year that we bring into the Orpheum Theatre for rehearsals and Q & A sessions. Three years ago we were playing to 30,000 school kids a year and this year we will reach just over 50,000. Telus, the communication company, has given us a very generous sponsorship which has enabled us to devote extra resources to the whole program.



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When I do kids' shows I do this thing called Inspector Tovey – Inspector Tovey looks into harmony or rhythm or melody. I do a fair amount of clowning around, but of course these sessions have an educational element because the kids do not understand what an orchestra is. Driving home from these presentations, I have an instant focus group with my family in that they tell me exactly what is wrong with it and what was right with it. Over the years I have fine tuned my presentations by listening to my children's and my wife's reaction. Lana gives a very erudite criticism and when I listen to my children I get a lot of creative ideas for preparing these educational presentations.

The satisfaction one receives from these programs is best illustrated in a story. As part of the education concerts that are offered at the Orpheum each year we have Kindergarten to Grade 4 come in the fall and Grade 4 – 7 in the spring. Teachers are invited to offer feedback from the children on what they thought of the concert. There was one

particular 7-year-old boy who had lived in many foster homes and had been the subject of much abuse. He wrote three sentences about his experience at the Orpheum.

“It was the most beautiful building I have ever been in.”

“It was the most wonderful music I have ever heard.”

“It was the greatest day of my life.”

When you have a story like that come back to you it makes everything worthwhile.

Behind the Orpheum in Vancouver a building has been demolished and a new one is going up. With a program offered by city council the VSO will take over 4 floors of the building and turn it into a music education centre. The facility will provide a place for some of our younger orchestra members to teach. We will raise money for sponsorship for downtown children who might not otherwise be able to learn musical instruments as well as offering long distance learning through broad band facility. As a result when Yo Yo Ma comes to the VSO, which he does every two years,

he would be asked to do a master class in a studio in the education centre and it would be broadcast over the internet to any school teacher in BC and elsewhere to use as a resource in schools. The ground has been broken and it will be up and running in 2010.

**OTHER INNOVATIVE PROJECTS**

I am very proud of my role in the inception of the Winnipeg New Music Festival that began in 1992. When I came up with the idea everyone thought I was going crazy. The symphony board initially turned it down. So we went out, raised some money and began the New Music Festival. Glen Buhr was the first composer in residence followed by Randolph Peters and it just took off. The original source of funding was the tobacco industry which is no longer available. One of the drawbacks to this source of funding was that we were not able to have a strong educational component. When we transferred to Centara Corporation, which is a high tech funding group, we were able to bring in a strong educational component which was very interesting. We had pretty much every

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eminent composer in the 1990's visit our festival and 250 new orchestra pieces were performed plus ensembles etc. It was all very exciting. CBC made it available to everyone so it was fantastic - especially during a cold Manitoba winter. At its height we were playing to about 15 000 people. They are still going strong.

Another favourite project is my ongoing relationship with the New York Philharmonic. Since 2004 I have conducted and hosted their summertime Classics Festival which sold out this past year. In the summer we go to Vail, Colorado where the orchestra performs in residence. That, along with visits to the Hollywood Bowl with the orchestra, takes care of my summer.

### COMPOSING

I started improvising on the piano when I was quite young. Improvising is really a part of the Salvation Army musical tradition which I observed as a child. The preacher starts off singing any hymn or chorus in any key and the pianist has to pick up and play in that key. That is how I learned to play by ear. The first compositions I did were really improvisations at the piano. My father insisted that I notate them when I was around 10 or 11. It became very much a part of the mix of who I was.

My inspiration to compose goes back to a core belief about music. Schopenhauer, the German philosopher, said that "music is a language wholly in tones that tends to take over where words cease to function." In a sense it is a way to express ideas that can't be expressed in words. I get inspiration from many sources - sometimes it can be an instrumentalist, sometimes a philosophical idea but usually it is a combination of the two. An example is the piece 'Requiem for a Scarred Skull'. I had been asked by the Hanneford Street Band in Toronto and the Amadeus Choir to write a piece that they could perform in the Toronto Symphony New Music Festival in 1999. I went away and

started reading about the Millennium Dome in London, a place that was erected for one night only - December 31, 1999. It has turned out to be a complete waste of over a billion dollars of public money. At the same time, on a different page of the same newspaper, I read about a terrible incident in the war in Kosovo when 29 Kosovans were murdered by Serbs who poured machine gun fire into a farm house as they set it ablaze. No one was given a chance to surrender and a single charred skull had been put on a window sill as a memento of the event. The paradox of these two things - one was human hubris and the other this dreadful crime - sparked the idea for the requiem and got me going in a particular style of language that I hadn't really used before. This piece has had a lot of performances - it seemed to hit a chord at the time and ended up winning a Juno award which was quite a surprise.

Another example is a piece for Canadian Brass called 'Manhattan Music' that I was asked to write. I had wandered around Manhattan and heard all kinds of music coming out of different shops and buildings. It occurred to me that was a good idea for a piece. It whirled around in my head and it came together as this piece for Brass quintet and Orchestra. My head is a bit of a melting pot - I feed ideas in and these things come out.

### TIME MANAGEMENT

I get up very early in the morning. Most days I am at my desk by 6:00 a.m., so I do most of my personal study and composing between 6 a.m. and 10 a.m., taking a few minutes off to have breakfast with the kids and get them off to school. I have a pretty good work ethic. I am focused on what I do and I try to stay the modicum of organization. Email is a godsend because you can switch from one thing to another when you are communicating with people. I find the hardest thing to fit in is composing because I usually have a list of four or five commissions on the go and trying to get them all done in an efficient

and timely manner is quite difficult when at the same time I am conducting a lot of fresh repertoire as a conductor. I usually work through the summer getting myself prepared for the forthcoming season and I continue my composing during the season.

### ON HIS WORK

I am very fortunate in that I have one of those jobs where if I do not get job satisfaction it is entirely my fault. I am able to conduct whatever music I want to and I am able to do it with some of the best orchestras in the world, I am able to work in Vancouver with a fantastic orchestra that enjoys great esprit de corps. Obviously I get tremendous satisfaction from leading my own orchestra in the master works of the repertoire - Mahler, Bruckner, Brahms, etc. - but I also get immense satisfaction from the educational activity that we do. I very much enjoy the work I have started working with the Youth Brass Band of Britain for whom I am the artistic director. It is a great chance for me to give back to my roots. With all of my different involvements I wake up every morning and think, "Great! What is on the menu today?"

Pretty much everything I do I find deeply satisfying. What I am is a messenger delivering a message about music. As long as I remember that the song is much more important than the singer I will probably be OK.

I believe in the idea of Karma - what you give out you will always get back. I am very thankful in that regard that I have a job that does not require that I go into the trenches. I am not struggling every day teaching in a city school on a small budget trying to teach kids about music. I am not involved in the cutting edge of health - what I am bringing is a sort of well being message. I have nothing but admiration for people who endure circumstances that I don't think I would be able to operate in. I regard my situation as being a very fortunate one.

**HAVE YOU MOVED?** Address changes should be reported through your provincial executive.



## LUCAS PORTER - CONCERTO WINNER AT THE NATIONAL MUSIC FESTIVAL 2006



*Lucas Porter with Victoria Warwick making the presentation on behalf of the conference organizing team at the National Music Festival*

As the winner of the Concerto competitions at the National Music Festival Lucas will have the opportunity to play his concerto with the RCM Orchestra in March, 2007 at the opening night of the 2007

Collaborative Conference to be held in Toronto. On the same program will be a similar performance by the concerto winner from the USA.

Lucas Porter is a 15 year old high school student who has been playing piano since the age of six. Lucas has completed the Associate of the Royal Conservatory of Toronto in Performance, the most advanced diploma offered by the Royal Conservatory of Music in Canada. Lucas has been training under Barbara Hansen and John Hansen, Director of Music at Acadia University, Wolfville, Nova

Scotia. He is also receiving instruction from Marc Durand, one of North America's top piano pedagogues through the Musicpath Program, a technological innovation that connects

two Yamaha digital acoustic pianos over the Internet. Lucas has received international media coverage for his role in the Musicpath Program.

Last September, Lucas represented Canada at Expo 2005 in Japan. He was also the Senior Representative for Nova Scotia at the 2005 National Music Festival in Kamloops, British Columbia. Last spring 2005 Lucas played for Yamaha Canada in Halifax, N.S. to demonstrate their line of new grand pianos. He has enjoyed playing for a number of concerts in N.S. this past year including two performances with Chebucto orchestra in November '05, and a trio performance in February '06 at the Music Room in Halifax. In June of 2006 Lucas played at the Scotia Festival with Denise Djokic and Mark Fewer (violin).

As well being chose as the Best Concerto, he placed third overall at the National Music Festival in Thunder Bay, ON, in Aug. 2006.

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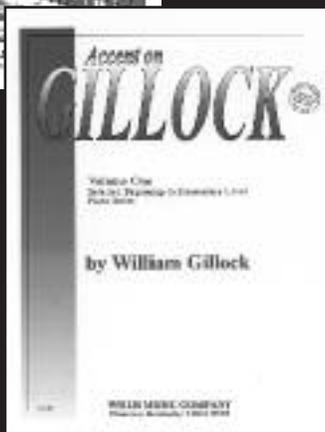
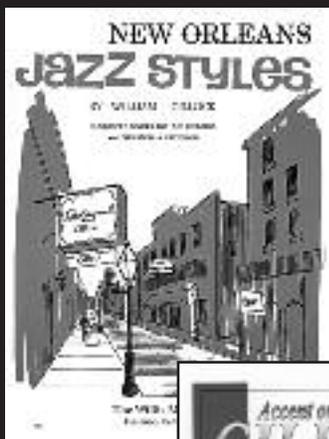
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# A CONVERSATION WITH YEFIM BRONFMAN



Julia Scherer of Schmitt Music, Kansas City's exclusive Steinway dealer, has been a teacher for 20 years. Scherer's own teachers include William Westney, Steven Glaser and Robert Roux.

*Before coming to work for Schmitt Music, I was on the staff of The Friends of Chamber Music in Kansas City, which presents a renowned piano recital series. I first met Yefim Bronfman when he played on that series during the 2003–2004 season. Not only did I have the pleasure of hearing his superb music-making, but I was also able to spend time getting to know him a bit—as did the students who participated in a post-concert pizza party with him. Our paths have crossed several times since then, most recently in a telephone interview on November 7, 2006. Down-to-earth, friendly and funny, he is truly a delight. I hope you enjoy this interview as much as I did!*

Reprinted from *American Music Teacher*, Volume 5, No. 6, June/July 2006, with permission of Music Teachers National Association.

**JS:** Hello, Fima! Thank you so much for agreeing to do this telephone interview. You're going to be the conference artist for the MTNA conference in Toronto in March. Is this the first time you've played for a music teachers' convention?

**YB:** Yes.

**JS:** Do you know your program yet?

**YB:** [Gave details of works he will play.]

**JS:** Wow! That will be a terrific program! May I print it?

**YB:** You'd better not, in case I decide to change it between now and then!

**JS:** OK. The readers of this article are just going to have trust me that it will be a jaw-dropping program—worth coming to the conference to hear!

*I'm going to try to avoid asking you too many of the same questions that have been asked many times before, but I can't resist asking about your early years of study.*

**YB:** No, no! There are no stupid questions!

**JS:** How old were you when you began to play piano?

**YB:** 7.

**JS:** What drew you to the piano in particular?

**YB:** My parents. My father was a violinist, my mother, a pianist. My sister already played the violin so that left piano for me!

**JS:** Well, it was obviously a good fit! At what point did you know that you wanted to embrace the piano as your profession?

**YB:** [laughing] I still don't know! It's hard for me to think of playing the piano as being a "profession." It depends upon what you mean by that—the connotation of "profession" is that you're not always having a good time. It's more like a full-time hobby. I enjoy playing and traveling.

**JS:** How many concerts (solo, chamber music, concertos) do you typically play in a year?

**YB:** About 100, on average. I find I am playing too much. I would like to cut back.

**JS:** In addition to your solo and orchestral engagements, you also perform a lot of chamber music. Where do you feel that chamber music fits into the learning experience of a young pianist?

**YB:** I'm not into preaching. I can only speak about my own experiences. At the beginning of my career, I played with Shlomo Mintz and other renowned musicians. I owe my career to chamber music because I first gained attention through these collaborative performances, which led to solo engagements.

I first participated in chamber music at the Marlborough Chamber Music Festival when I was 18 years old. It was fun playing with other people! Everybody is different, though. Some people like to play chamber music, some don't. The piano's repertoire is the biggest and greatest of all the instruments—everyone finds his own favorite repertoire. For me personally, the Brahms piano quartets are just as important as the concerti, especially if you can play with great musicians. I've been fortunate to have been able to play with great musicians.

**JS:** What kept you motivated through the years of perfecting your art?

**YB:** Balance is important—make sure you have time to read, go to museums, go out with friends, enjoy other cities and nature. One of the great challenges of our lives is to achieve balance. Take care not to fall into the trap of doing nothing but practicing! Being a musician is so much more than playing the right notes at the right time—it comes from living fully.

**JS:** Yes. All those experiences are brought to bear on the music. If you have no life experience, you have nothing to play about! Speaking of balance and experiencing life beyond the practice room, do you have any hobbies?

**YB:** No, not what you would call formal hobbies, like golf or something like that. I do all the things I mentioned before. I try to keep up with life.

**JS:** How does the concert experience fit into the life of a piano student?

**YB:** When I was a student, I went to concerts three or

four times a week. I attended rehearsals as well as concerts—symphony, opera, chamber music—whatever I could get into. Of course, I lived in New York so there was a lot going on.

I encourage young people to go to concerts. Sometimes I come to towns with big conservatories and I wonder, “Where are they? Would they rather be in front of their computers?” I hate preaching, but I can’t understand not attending concerts. Students need to see what they are striving to be.

**JS:** *Experiencing live music is so important! Live music is to recordings as living flowers are to dried arrangements.*

**YB:** Yes. Recordings are good—make sense—for capturing the artists that are gone—Toscanini, Richter—but live music is the real thing. There is communication between artist and audience.

**JS:** *Speaking of recordings, do you have a favorite among your own recordings?*

**YB:** That’s a tough one. To answer that, I’d have to listen to them! Recording is difficult, unpredictable. There’s so much post-production work that goes on that you sometimes don’t recognize the end result.

**JS:** *Would you mind re-telling me how you and Emanuel Ax came to be duo partners?*

**YB:** I don’t remember exactly what I told you before! We are neighbors; we live in the same building. We started playing together and people seemed to like it, so we went on tour. The first tour, we played four or five concerts, then did a second tour.

**JS:** *I have both of your duo recordings [Rachmaninoff and Brahms] with Manny. They’re terrific!*

**YB:** Thank you. The two-piano repertoire is fantastic!

**JS:** *Your recording of the first movement of Shostakovich’s Piano Concerto No. 2 was used in the film Fantasia 2000. How did that come about?*

**YB:** Well, Peter Gelb [at that time President of Sony

Classical] suggested to Roy Disney that he come hear me. He liked what he heard, so we ended up recording the Shostakovich with Levine and the Chicago Symphony. It was fun to meet people in the film industry! They were talented and intelligent. It was a new horizon for me. There was a tour involved with the film.

**JS:** *How long was the tour?*

**YB:** It lasted several weeks. We did seven concerts in Tokyo, London, Paris, New York and Los Angeles. Everything sold out!

**JS:** *I realize you maintain an extremely demanding performance schedule, but do you do any teaching?*

**YB:** Well, I’m currently Artist-in-Residence at Mannes [College of Music]. I teach 9–12 hours per semester.

**JS:** *Your students are fortunate to have you! You yourself studied with several illustrious teachers. Do you have any particularly memorable things to share about your studies?*

**YB:** I was very lucky to have wonderful teachers, such as [Leon] Fleisher and [Arie] Vardi. Each taught me something new and different. It is important for a student to have the right teacher for that individual. Talented young pianists need a good, solid foundation and a teacher who also serves as a mentor to encourage and to give good advice on matters outside of music.

**JS:** *Do you have any advice for teachers?*

**YB:** [laughing] I have so little experience! If anything, teachers reading this should be giving me advice!

**JS:** *Well, in that case, do you have any advice for students?*

**YB:** It’s hard to generalize. Each student has different needs, different questions to solve. The best advice I have to offer, if I may, is: be patient! Don’t go for fast results. There are no quick fixes. You have to address one issue at a time. Be patient. That’s really all I have to say

**JS:** *Before we wrap this up, do you have any final comments?*

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## CFMTA PIANO COMPETITION

The Semi-finals of the CFMTA Piano Competition will take place on Sunday, March 25. The competitors from each province are featured here. The finals will take place on Monday, March 26.



### British Columbia

Eugene Chan, 17, from Burnaby, British Columbia, began his piano studies at the age of four and currently studies with Dr. Rudy Rozanski. In 2005, he participated in the Vancouver Kiwanis Festival and was awarded the Tom Lee Excellence Awards Grand Prize. He was chosen to play at the BC Performing Arts Festival and was a National Finalist at the 2005 Canadian Music Competition.

Eugene also maintains an active academic career. At the age of 13, he enrolled at Simon Fraser University and, after a transfer in 2005, is currently in his fourth year of studies majoring in Computer Science at the University of British Columbia.



### Nova Scotia

Lucas Porter was born in Port Williams, Nova Scotia on May 17, 1991. Living with his parents and two younger sisters on a farm, he balances his time between chores, high school and piano studies. His hobbies include tennis and track. He is currently studying with John Hansen, Director of

Music at Acadia University, but studied with John's wife Barbara Hansen, also a Registered Music Teacher, from the age of eight. Lucas has studied theory with Acadia University Professor (retired) Owen Stephens. Lucas has performed in master classes for Anton Kuerti, Janina Fialkowska and Marc Durand. He has received instruction from Marc Durand through the MusicPath program, a technological innovation that connects two Yamaha Disklavier pianos over the internet. Lucas received international media coverage for his role in MusicPath.

Completing his Associateship of the Royal Conservatory of Toronto at the age of fourteen, Lucas has won awards that include the President's Cup at the Nova Scotia Kiwanis Music Festival, and the Acadia University Rose Bowl and Most Outstanding Pianist three years at the Annapolis Valley Music Festival. He has been a first prize winner at the Canadian Music Competition National Finals and the National Music Festival Concerto Competition in Thunder Bay this past August.

Lucas has performed with the Nova Sinfonia and the Chebucto Symphony Orchestra. He has appeared as soloist and chamber musician for the Music Room Chamber Music Society Young Artist Program and the Scotia Festival of Music Concert Series, Halifax. Lucas recently performed for Condoleezza Rice at the Halifax 9/11 Ceremony this past September. He was also honored to represent Canada at Expo 2005 in Japan where he performed a series of concerts.

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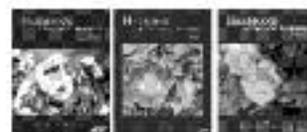
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## CFMTA PIANO COMPETITION (cont'd.)

Saskatchewan 

Yuli Chen is one of Saskatchewan's brilliant, up-and-coming young pianists. He has performed in every major provincial competition as well as many national competitions, winning numerous scholarships and awards. In 2004, at the age of fifteen, he won the Kinsmen Piano Competition - the Saskatoon Music Festival's highest award to a pianist. In the same year, he received second place at the national level of the Canadian Music Competition in Toronto. In 2005, he competed in the Saskatchewan Concerto Competition, winning first place and the opportunity to perform as guest artist with the Saskatoon and Regina Symphony Orchestras during the 2006-2007 season. Yuli is the provincial winner of CFMTA's 2006 piano competition and will represent Saskatchewan to compete at the national final in Toronto in 2007. Yuli is also an active chamber musician. His piano trio, "The Little Trio that Could", was chosen to compete in the National Music Festival in Charlottetown in 2004. Yuli has performed with several international musicians through the renowned Morningside Music Bridge in Calgary, as well as several musicians in Saskatchewan as a collaborative artist. He has also been an accompanist for the Saskatoon Chinese Choir for many years.

Yuli has been studying piano with Professor Kathleen Solose of the University of Saskatchewan since he was eight, and received his ARCT from the Royal Conservatory in Toronto in 2006. He made his first public appearance at the age of ten in a concert, playing Debussy's Children's Corner

suite. In 2001, he held his first solo recital at the University of Saskatchewan playing works by Bach, Chopin, Beethoven, Debussy, and Shostakovich. He was invited to participate in the International Morningside Music Bridge in Calgary in the summer of 2002, where he received instruction from eminent artists John Perry, David Moroz, Lee-Kum-Sing, Angela Cheng, Hung Kuan Chen and many others.

In addition to his musical studies, Yuli has played piano at various local elementary schools and has been teaching young children music for many years. He initiated and successfully developed a music program for seniors at several care homes across Saskatoon in 2005 entitled "Music for Seniors". He has recently graduated from the Walter Murray Collegiate Advanced Program. Beginning this September, he will be enrolled in the College of Arts and Science at the University of Saskatchewan.

Manitoba 

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Michelle Price is currently studying piano with Alexander Tselyakov at Brandon University's School of Music and will be featured on the 2007 Virtuosi Concert Series in March along with her professor and fellow colleagues. Professor Tselyakov is

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frequently heard on CBC radio and has performed on the international scene for many years, including concerts at the Carnegie Recital Hall and the Wigmore Hall.

Actively involved in competitions, Michelle won 1st Place at the MRMTA Senior Finals, 3rd Place at the 2005 Canadian Music Competition performing Prokofiev's Third Piano Concerto and 1st Place at the 2003 Brandon University Concerto Competition performing Rachmaninoff's Second Piano Concerto. Recent awards include the Berythe Birse Memorial Scholarship at the 2006 Women's Musical Club of Winnipeg Competition, the Snjolaug Sigurdson Memorial Scholarship in piano and the Brandon University Performance Scholarship in piano.

Ms. Price has worked in Master Classes with Mark-André Hamelin, Robert Silverman, Bernadene Blaha, Kevin Fitzgerald, Robin Wood and Thomas Green. Former teachers include Dr. Lawrence Jones and Claudette Caron, who are both known for their inspirational teaching methods.

Michelle will be graduating in May 2007 with a Bachelor of Music in Piano and Voice Performance and hopes to study at the Graduate and Doctoral levels in the future.



### Alberta

Alison Kilgannon began piano lessons in Edson, Alberta at age four. After studying there with Tino Ferraro, she began taking lessons with Diana Wiens with whom she completed her ARCT in piano performance. In 2004, she began a Bachelor of Music program in piano performance at the Department of Music, University of Alberta where she studies with Janet Scott Hoyt. For three summers she has attended the Orford Arts Centre in Quebec for lessons and masterclasses with Jean Saulnier, last summer sponsored by the Winspear Fund. Alison has also participated in masterclasses with Nelita True, Kyoko Hashimoto, and Angela Cheng among others. Last April, she performed with the Edmonton Youth Orchestra as winner of the Northern Alberta Concerto Competition. At the 2006 Alberta Provincial Festival she won the piano category as representative of the Edmonton Kiwanis Music Festival. In addition to playing the piano, Alison enjoys swimming and horseback riding.



### Quebec

Aude, 17, began her musical studies at the age of 3. Her teachers included Gislène Nepveu for 11 years, Carmen Picard for 2 years. She is now studying with André Laplante at the Montreal Music Conservatory.

Throughout the years, she has earned many prizes; first prize at the provincial finals of the Canadian Music Competition for 4 years in a row, second place at the national

finals, the grand prizes of the Sillery Provincial Music Competition for two consecutive years, of the Mont-St-Hilaire's "Choeur de la Montagne" competition, and of the "Montréal en musique" Competition, and the first prize for the compulsory work at the international Ludmilla Knezkova-Hussey Competition in New Brunswick.

She has been featured in many concerts, such as a Radio-Canada "Jeunes artistes" recital in 2000 for which she has won the best program of the year prize, two concerts with the MSO in 2001 and 2003 in the "Jeux d'enfants" series at the Place des Arts and one with the "Orchestre symphonique des Jeunes de la Montérégie", as well as many concerts in Montreal at the "Théâtre du Rideau-Vert", the Pollack Hall and the "Chapelle historique du Bon-Pasteur".

Aude, âgée de 17 ans, a commencé ses études au piano à l'âge de 3 ans. Elle a étudié avec Mme Gislène Nepveu pendant 11 ans, avec Mme Carmen Picard pour 2 ans et poursuit présentement ses études avec M. André Laplante au Conservatoire de musique de Montréal.

À travers les années, elle a remporté de nombreux prix dont le premier prix pendant quatre années consécutives à la finale provinciale du Concours de Musique du Canada ainsi qu'une deuxième place en finale nationale, les Grands-Prix des concours Montérégie en musique, Chœur de la Montagne du Mont-St-Hilaire, et le Concours provincial de musique de Sillery pour 2 années de suite, ces trois derniers étant tous âges et tous instruments condonfus, et le premier prix pour la pièce imposée au concours international Ludmilla Knezkova-Hussey au Nouveau-Brunswick, entres autres.

Elle s'est également illustrée dans de nombreux concerts, tels un récital « Jeunes artistes » enregistré par Radio-Canada en 2000 lui rapportant un prix pour la meilleure émission de l'année, deux concerts avec l'Orchestre symphonique de Montréal en 2001 et 2003 dans la série « Jeux d'enfants » à la Place des Arts et un avec l'Orchestre symphonique des Jeunes de la Montérégie, ainsi que plusieurs concerts à Montréal dans des salles telles le Théâtre du Rideau-Vert, la salle Pollack et la Chapelle historique du Bon-Pasteur.



### Ontario

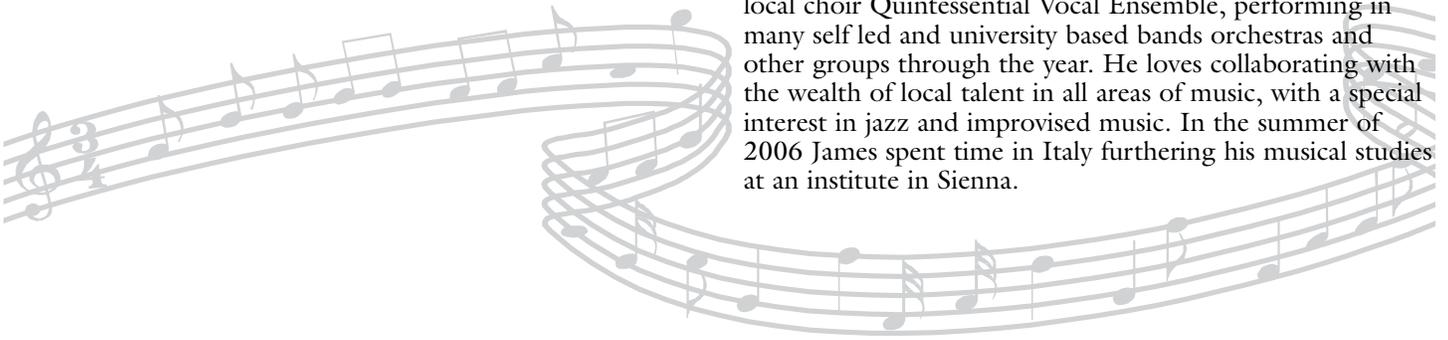
Jennifer Lam began her piano studies at the age of five in the Suzuki Piano Studio of Gail Lange. She became a familiar face in the local music scene, and at the age of 14 won the Guelph Spring Festival's Edward Johnson Music Competition. The ensuing concert was featured in a radio broadcast by the CBC. A consistent prizewinner at the Kiwanis Music Festival, Jennifer placed first in the Diploma piano category of the Ontario Music Festival Association's 2001 provincial competition. In 2003 she was a finalist in the TD National Piano Concerto

Competition and, this January, placed first in the Queen's School of Music's Concerto/Aria Competition. This led to an engagement with the Kingston Symphony. She has also appeared in concert with the Quinte Symphony and Queen's Symphony orchestras performing Tchaikovsky's Piano Concerto No. 1. This summer, Jennifer won ORMTA's Young Artist Competition and will compete in the national finals in 2007. Jennifer has studied with James Anagnoson and is currently under the tutelage of Dr. Ireneus Zuk. She received her ARCT in piano performance in 2004 and is completing her final year of the Life Sciences program at Queen's University with a Minor in Music.



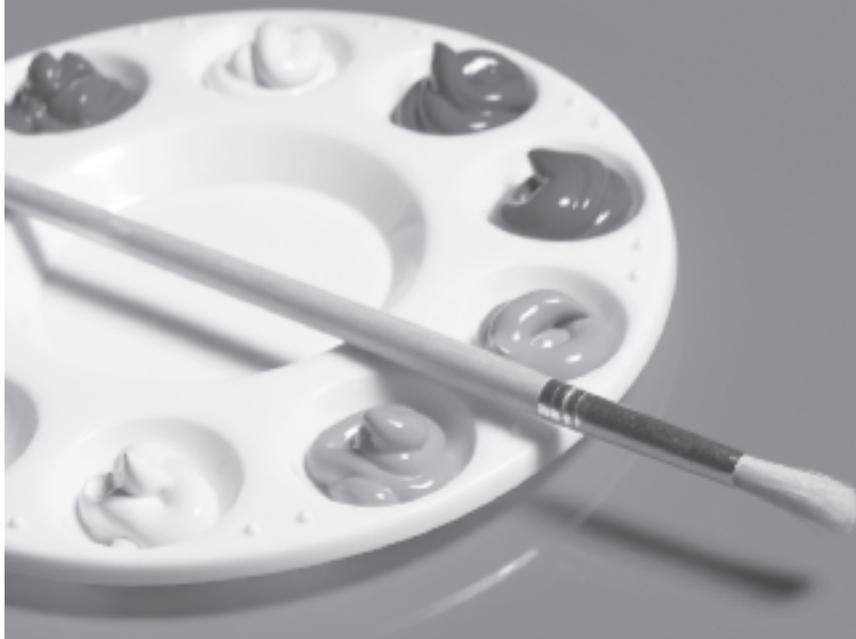
## Newfoundland

James Hurley is a third year piano performance major studying with Timothy Steeves at the MUN School of Music. Beginning piano lessons at age 6, James started his studies with the Music for Young Children program under Marilyn Murphy and studied at length with Sheena Roberts. James is happily immersed in the music community of Newfoundland, and enjoys singing in the local choir Quintessential Vocal Ensemble, performing in many self led and university based bands orchestras and other groups through the year. He loves collaborating with the wealth of local talent in all areas of music, with a special interest in jazz and improvised music. In the summer of 2006 James spent time in Italy furthering his musical studies at an institute in Sienna.



A painter paints pictures on canvas.  
But musicians paint their pictures on silence.

~ Leopold Stokowski



Members of the CFMTA would like to congratulate the Steering Committee for their vision and dedication in making possible this first ever Collaborative Conference, 2007!

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# TECHNICAL SKILLS AND ANALYSIS FOR THE ASPIRING JAZZ PERFORMER

## PART 1

DEREK STOLL

*The following article is an excerpt from a handout developed for the recent series of workshops given by Derek Stoll on the new Conservatory Canada Contemporary Idioms Syllabus.*

*The information will be shared over two issues. Please watch the next issue of The Canadian Music Teacher for the final submission that will include helpful lists of CDs and text books.*

Jazz has been referred to as 'applied theory'. This is because the performer is composing in real time within, usually, a predetermined harmonic and formal structure. The study and practise of "chord/scales" has become the conventional approach for jazz students. In these articles we will focus on the tradition of jazz theory which was pioneered by the bebop artists of the 1940s and 50s. We will not go into great detail, but there are now numerous excellent books and study aids available, as well as degrees and diplomas and workshops in the study of jazz.

Most of the sounds used in jazz are very familiar to those with a background in classical music since the harmony developed by the impressionists such as Ravel, Debussy, Poulenc, Scriabin, etc. is what became jazz harmony.

Extended tertial harmony, referred to as 9th, 11th and 13th chords, as well as chromatic alterations to these chords (#9, #11, b13) are studied, and, most importantly, what scales contain the notes of these chords, and therefore can

be used by the performer while improvising. (But not limited to these scales.)

Also very important is the ability to recognize a sequence of chords that derive from one scale or key, so that the performer can construct a phrase that is harmonically unified. For example, in the C major scale, the chords (root, third, fifth and seventh) Cmaj7, Dmin7, Emin7, Fmaj7, G7, Amin7 and Bmin7b5 exist. As a simple example, if the performer notices the sequence Emin7, Amin7, Dmin7, G7 he could choose notes from the C major scale (modes of C major) to construct a melody. Integral to this is the study of modal scales - taking a familiar scale but starting on a note other than the tonic and declaring that note to be the new root.

It is extremely valuable to explore 'style' analyzed as a function of rhythmic subdivision, inflection, articulation and dynamics, and the roots of jazz styles in dance music.

The performer's imagination and technique are the limiting factors in improvisation. The more developed the player's technique, the more varied can be the level of complexity, tempo, sensitivity, control, etc. **Jazz musicians are always increasing their musical vocabulary!**

Jazz players are known for pushing the technical aspects of their performances, and every generation seems to produce players capable of ever more astounding technical ability. There are a few examples, however, of

performers who will forever be known for their proficiency. Art Tatum, for example, is considered one of the most incredible pianists of all time - Horowitz was a big fan of Art Tatum, in fact.

A jazz pianist needs to be versatile. There are basically three types of playing:

- Solo
- Ensemble without a bass player
- In an ensemble with a bass player
- The solo performer must cover all aspects of the piece, just as a classical performer does. The arrangement will need to be complete, with all stylistic and harmonic elements included.
- In an ensemble with no bass player, the piano part must both support the melody instruments, or singer, play melody and improvised solos, and outline bass motion appropriate to the style.
- The typical jazz group (and most bands of any style) will have a bassist. This is difficult at first for many pianists as the bottom 2 1/2 octaves of the piano are now "off-limits"! The left hand will play mid-range chords primarily, usually centred around middle C. The right hand will either play the chord as well, or play melodic lines.

Skills that are expected of a jazz pianist include: comping (chording), improvising, harmonizing and reharmonizing, transposing, sight reading (from a fake book), playing by ear, and possessing knowledge of many styles.



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One of the newest projects at **Conservatory Canada** is the development of a *Contemporary Idioms Syllabus*. Many of today's students studying music privately have a desire to investigate styles of music other than classical. They enjoy the more contemporary idioms such as swing, ragtime, rock, etc. These studies hone skills including improvisation, lead sheets, harmonizing at the keyboard – skills worthy of assessment through graduated levels. In addition, this new curriculum will introduce the element of technology. Students will be encouraged to (a) perform their own solo arrangements of standard tunes accompanied by commercially prepared MIDI instrumental accompaniments and/or to (b) create their own unique MIDI instrumental versions.

Conservatory Canada realizes that good teachers recognize the value in instructing the whole musician. This new curriculum will play a role in the well-rounded development of today's young musicians. For more information about this and other Conservatory Canada programs, visit our website at [www.conservatorycanada.ca](http://www.conservatorycanada.ca).

The new syllabus is available online, free of charge. By offering this on our website, the information is readily available for you and your students. Examinations will begin in the June session, 2007. Although this program is not yet accredited, our intent is to approach the ministries of education at an appropriate time to have these levels added to their secondary school credit offerings.



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\* Fred Bock to J. S. Bach?

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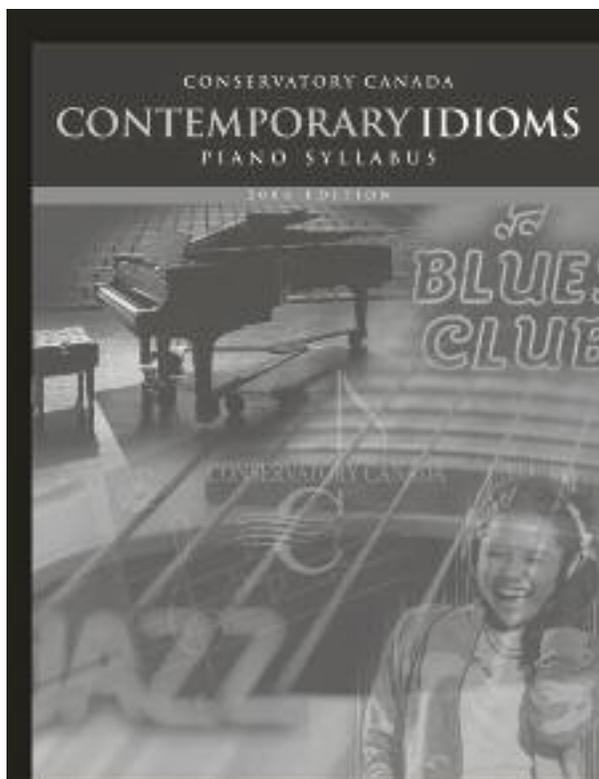
\* Rock, Swing, Blues, Ballad

\* Improvisation

\* CD accompaniment

The syllabus is available for download at [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

## CONSERVATORY CANADA





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## CALL FOR PIANO and VOCAL COMPOSITIONS

*by the*

Canadian Federation of Music Teachers' Associations  
for performance across Canada November 24, 2007

*in celebration of*

## CANADA MUSIC WEEK



**One Piano Solo - Grades 5 – 6**

**One Vocal Solo - Grades 2 – 3**

Deadline Date for submission: **March 31, 2007**

Entry fee: None



- Competition is open to any Canadian resident.
- Composers may submit one piano solo (Grades 5–6) and/or one vocal solo (Grades 2-3).
- A Canadian topic or theme is suggested.
- A selection committee from across Canada will choose the composition.
- An honorarium will be awarded to each successful composer. The composer will retain the copyright for the composition.
- The chosen composition will be published and will be available to be downloaded, for public use, from the CFMTA website until November 30th, 2007.
- Compositions should be submitted as a PDF file, camera ready. A short composer biography must also be submitted.
- Composers of the chosen compositions will be interviewed in the CFMTA newsletter, the Canadian Music Teacher, as well as receive recognition in all provincial Registered Music Teachers newsletters.

*Please direct submissions and questions to:*

Peggy L'Hoir

Box 727, Biggar, SK, S0K 0M0

Tel (306) 948-5231; Fax (306) 948-3987; email [rplhoir@sasktel.net](mailto:rplhoir@sasktel.net)

# CANADA MUSIC WEEK<sup>®</sup> PROVINCIAL REPORTS



## BRITISH COLUMBIA

CYNTHIA TAYLOR

As Canada Music Week was coming to a close British Columbia was being blanketed with snow. Some events were unfortunately cancelled due to the unexpected winter conditions.

This has been an exciting report to compile because our Provincial Branch members celebrated CMW with enthusiasm and creativity. Many recitals were held throughout the Province and awards for high achievement in RCM and Canada Conservatory Exams were presented.

Chilliwack's local composer, Jack Kopstein, was present at their branch recital where his duet "The Spirit of Chilliwack" was performed.

The North Shore held a very exciting event this year. This branch commissioned works by West Vancouver composer Lloyd Burritt. Mr. Burritt wrote four pieces to be

premiered at the North Shore Canada Music Week Recital. "Kessler's Song", "No Caboose in Sight", and "Wildrose Buds" were all written for solo piano. "Yellow the Sweet Ache" was written for piano and mezzo soprano, or piano and violin. Both versions of this piece were performed in the North Shore's CMW Concert.

Three workshops were arranged with Lloyd Burritt. The first two were for students. Mr. Burritt worked with 9 composition students helping them to get their pieces ready for the CMW Recital. He also gave a presentation on "Palestrina Counterpoint." Students who were premiering his four newly commissioned works had the wonderful opportunity to be coached by the composer to help get them prepared for their performance.

The third workshop was for teachers. Lloyd Burritt was the featured speaker. He spoke to them about his opera "The Dreamhealer" (librettist Don Mowatt). Mr. Burritt explained the origin of the opera and some of the challenges he encountered

when writing it. The opera will be premiered at the Chan Centre in 2008 as part of the 100th Anniversary celebrations of UBC (1908 – 2008).

If there was an award for creativity it would go to the South Fraser Branch this year. Their event was a Canada Music Week Competition with a twist. Students submitted entries in one of the following forms:

- an original composition (by score or CD).
- an essay on what Canada Music Week means to me (500 words or less).
- a poster celebrating Canada Music Week.

This is the real Spirit of CMW. Congratulations North Shore!

The East Kootenay branch held two CMW events. The first was a Writing Competition and the second was a recital. *Thirty* students participated in the "Composer's Celebration" writing competition - in three age categories. First and Second placements and Honourable Mention placements were awarded and then presented at the



*At the CFMTA meetings in July 2006,  
your representatives "brain-stormed" an exciting idea  
for Canada Music Week.*

*This project will increase the unified profile of CFMTA members  
and provide an exciting project for students and teachers across Canada.*

**The Canada Music Week 2007 PROJECT:**

**One vocal and one piano composition will be  
specifically written  
to be performed across Canada on November 24th, 2007.**

**The Composition Levels will be:**

**Piano - Grade 5 – 6, Vocal: Grade 2 – 3**

- These compositions will be chosen as the result of a Call for Compositions.
- Any Canadian composer is eligible to submit compositions for this Canada Music Week project.
- Composers of the selected compositions will receive an honorarium and will retain the copyright of the selected composition
- The compositions chosen will be published in a downloadable format, for public use, on the CFMTA web-site – [www.cfmta.org](http://www.cfmta.org)
- Teachers and students across Canada are encouraged to *promote and participate* in a performance of the chosen compositions across the nation on November 24, 2007.

CMW Recital. This event has been ongoing for 25 plus years! Congratulations to the East Kootenay Branch for their enthusiasm and dedication to Canada Music Week and for encouraging the next generation of composers.

In closing we now turn to our Provincial capital, Victoria, where another very inspiring event took place. The Murray Adaskin Writing Competition was held with 14 composer entries. The winning compositions were performed in the Victoria branch CMW Recital. Students also performed various works by Canadian composers.

Posters of Canadian composer biographies greeted the audience at the entrance leading into the hall. A collection of Murray Adaskin's memorabilia was on display courtesy of Arne Sahlen and the Canadian Music Centre. The items included an LP record box set, a collection of musical scores, and photographs. All proceeds from this event went to the Murray Adaskin Piano Project – a project to move and look after Mr. Adaskin's piano which is now housed at the Canadian Music Centre in Vancouver.

The featured composer for the Victoria branch CMW event this year was David Clenman who captivated the audience with an explanation and performance of his own work "Recitative and Chorale". The evening

ended with a performance by David Clenman of a piece written as a birthday present entitled "DMC".

David Clenman was also the adjudicator for the Murray Adaskin Writing Competition. He commended all of the contestants on being able to express themselves so well. He urged all of the young composers to continue to share their love of music through their compositions. Mr. Clenman summed up his impressions in a phrase that Murray Adaskin was fond of:

*"If you keep a green tree in your heart, a singing bird will come."*



## SASKATCHEWAN

ANNE MCGILP

All nine branches in Saskatchewan celebrated Canada Music Week this cold November. Contemporary Showcases were held at Yorkton, Biggar, Regina and Saskatoon.

Saskatoon Branch had Dale Wheeler from Red Deer as the adjudicator for their Contemporary Showcase. As well as judging for Friday evening and all Saturday he gave two very informative workshops. One was "Practice Like the Pros" and the other "Keyboard Harmony." Both were well received. It is special to hear new music at these contemporary showcases. The duet, "Newfoundland Suite," by Nancy Telfer, was enjoyed

by all and I know my students were intrigued by "Charge" by Stephen Chatman. All my boys want to learn to play it.

West Central branch had Heather Blakley of Saskatoon as adjudicator. They had 25 soloists, and a community choir. When asked if they would do anything differently next year, one teacher said she would insist all students get the flu shot!

Heather Blakley also adjudicated piano at the Contemporary Showcase in Regina, where there were 41 entries for the piano portion. Michael Harris of Saskatoon adjudicated the 31 vocal entries. Yorkton's contemporary showcase presented a full day of Canadian Music with Lore Ruschiensky as adjudicator.

Canada Music week recitals were held in Saskatoon, North Battleford, Prince Albert, Swift Current, and Biggar where stickers, pizza or maple cookies were some of the choices used to complete the recital. Prince Albert branch included saxophone, voice, piano, and original drum compositions at its recital. Many teachers hold their own Canada Music week recitals.

The teachers in the Unity area took the opportunity to inform the public of the beginnings and the meaning of Canada Music week, with an article in the local paper. As well they had photos of each of their students who had done an exam in the past year.

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Kindersley hosted a Juno award winning Canadian composer, Ian Tamblyn from Ontario in concert on Sunday, Nov 26.



JOAN MILTON/MARILYN SINCLAIR

In the spring a Contemporary Showcase Workshop was held at Don's Piano Warehouse in St. Albert with a morning of music sharing and discussion. Piano works of Lorna Paterson were presented as well as other recent publications of other Canadian Composers. Contemporary Showcase was held at the University of Alberta November 17-19, also featuring the works of Lorna Paterson and clinicians, Dr. Milton Schlosser, Dr. Carol Anderson and Alycia Au.

Red Deer's Canada Music Week project was their second "Contemporary Showcase Festival" November 24 and 25. Each performer received a Canada Music Week pencil. The committee of four was pleased with an increase in entries in both piano and voice. The festival was followed with a Showcase Recital. Stars of Contemporary Showcase were invited to perform as well as students that just wanted to prepare and perform their favorite Canadian piece. Awards were presented by AMEF and Red Deer ARMTA to students receiving the highest marks in Piano, Voice and Theory in Red Deer.

A Teachers' Composition Workshop was held in Edmonton in August and a Young Composers' Program in October with Dr. Malcolm Forsyth. Lethbridge Branch held its Canada Music Week Recital Nov. 25 in the Library. AMEF, Practice-a-Thon and LRMTA achievement awards were presented to many students.

Some Music Teachers had their students perform short Recitals in Elementary Schools and Seniors' Homes.



## ONTARIO

SUSAN ROBINSON

Here is a sampling of some of the activities that took place in Ontario during Canada Music Week 2006.

The Brampton, Bolton, Caledon ORMTA Branch celebrated Canada Music Week with a Student Awards Concert on November 19. Ruth Watson Henderson gave out 37 awards and 9 trophies to high achievers. Many students performed Ruth's piano pieces, and James Moyer, a student of Ruth's, sang her composition "The Prayer of St. Francis". Ruth gave a lecture on her composing ideas to the audience and many students had her sign their music.

The Niagara Falls Branch of ORMTA kicked off Canada Music Week by hosting junior and senior First Class Honours Recitals. The recitals were a celebration of home-grown Canadian talent. These outstanding students were awarded medals and trophies for achieving success in their piano, vocal and theory examinations. Throughout the week, many teachers encouraged students to select a new Canadian composition to study.

Etobicoke-Mississauga celebrated Canada Music Week by supporting Contemporary Showcase Mississauga. The participating pianists and singers received a Canada pin as well as a master class type adjudication including a written adjudication and a certificate of merit. The adjudicators were Charlene Biggs, piano, and Linda Garner van Winden, singing. There was a concert December 10 at Christ Church, Mississauga. Several of the top performances were heard and awards were given out.

Kitchener-Waterloo Branch held their Canada Music Week Recital on November 19. Twenty students performed a variety of Canadian works and three students presented their own compositions, two of which had been composed for the Contemporary

Showcase composition workshop. All performers were given a Canada souvenir package including tattoos and pins. The branch president also presented three Louise Maria Ritz scholarships for outstanding students. These awards are given annually by the KW branch, and recognize achievements in the previous academic year.

Newmarket Branch planned several activities for Canada Music Week. Students made posters to display at two student recitals of Canadian compositions, where each performer received a special pencil. From Friday evening through to Sunday afternoon each teacher had a thirty or sixty minute slot for students to play or sing at Upper Canada Mall in Newmarket. It is surprising how many shoppers stop and listen to the performers!

Kingston's Branch President, Hugheen Ferguson, is not well and is unable to continue in her role and, unfortunately, Kingston's Canada Music Week Recital did not get off the ground this year. The branch wishes to recognize Hugheen's many contributions to Canada Music Week over the years, including managing the recitals and enthusiastically telling everyone about the composers' lives and backgrounds. She has always been a huge supporter of Canadian music and local composers and she was instrumental in getting the CFMTA

Diamond Jubilee Collection off the ground.

The Oshawa and District Branch had a play-a-thon at Walters Music Store in the Oshawa Centre (a huge mall). Approximately 60 students participated and raised pledges. The money will be used to give prizes for the most pledges and prizes for a colouring contest. Each participant will chose a prize from a treasure box as well. Students are encouraged to perform their own compositions, popular music, or light-hearted classical music. Canada Music Week Posters were displayed as well as an ORMTA sign. Bookmarks were also created advertising the branch and describing what ORMTA is.

Peterborough Branch had its

Awards recital on November 26. Awards and trophies for the highest marks were handed out at that time, and they heard a number of Canadian works during the recital. The students who performed works by Canadian composers received a certificate for taking part in the recital, and each one presented a few facts about their composer before they played. The branch also highlighted the works of a couple of local Canadian Composers whose works are included in their Kiwanis Festival Syllabus.

The Ottawa Region Branch Canada Music Week Recital was held in the east-end of Ottawa on November 26. There were 29 piano performers from Introductory level to Grade 9 playing works by Canadian composers such as Pierre Gallant, Nancy Telfer, Rhene Jaque and Court Stone. Auditions were held on November 5 at Resurrection Lutheran Church in Orleans by ORMTA members Marlene Basarab and Judy Jackson. The students each received a Certificate of Participation from our Branch President, Sue Jones. A lovely reception followed the performances.



## P.E.I.

JANE NAYLOR

The Prince Edward Island Registered Music Teachers' Association held its annual celebration in honour of Canada Music Week® on Saturday, Nov. 18th, 2006 with two recitals at the Dr. Steel Recital Hall,

UPEI, during which almost sixty students performed music by Canadian composers. O Canada! was sung by student Luke Thompson, accompanied by member Jacqueline Sorensen. All participants received a Canada Music Week® ribbon.

An Awards Ceremony between the recitals honoured 20 winners of a Competition for Composition, Artwork and/or Creative Writing, the latter two categories using music as an impetus. Artwork and creative writing were displayed and winning compositions performed. One composition was recommended to be sent to CFMTA's national Composition Competition. The judges were: Composition, Don Fraser; Artwork, David Campbell; Creative Writing: Joanne MacKinley-Curran.

An article and pictures were submitted to the PEI newspaper, The Guardian. The words of this article, and more pictures, may also be seen on our brand new website, [www.peirmta.ca](http://www.peirmta.ca), under "Recitals". Also see the "Photo Gallery" for pictures of a Social for Adult Students and Teachers which took place shortly before Canada Music Week® and included performances of Canadian music: Oscar Peterson's "Gentle Waltz" and a composition by student Terry Pratt.

At the end of Canada Music Week®, on Sunday, November 26, the Prince Edward Island Symphony performed at the Confederation Centre of the Arts and included on its program Canadian composer Srul Irving Glick's "Suite Hebraïque". Also featured was Morgan Saulnier, flautist, winner of the coveted PEI Kiwanis Music Festival's Suzanne Brenton

Award to perform a concerto with the Symphony, playing Nielson's flute concerto. Morgan also came third for woodwinds in the National Music Festival this past summer. To see a picture of Morgan and learn more about the PEI

Kiwanis Music Festival, please visit its brand new website also: [www.peikiwanismusicfestival.ca](http://www.peikiwanismusicfestival.ca). Both of the websites mentioned were set up by PEIRMTA member Kay Linkletter, who took a course last summer on how to do this and very generously volunteered her time and expertise in the service of music.

Hope you have enjoyed this glimpse into PEI's musical celebrations in honour of Canada Music Week®.



Canada Music Week was celebrated by both young and old in Southwestern Manitoba where students of Geraldine Kroeker's music studio in Deloraine spent four evenings entertaining at four different locations - two nursing homes and two apartment buildings.

The mini-recitals lasted from 20 - 30 minutes each and contained all Canadian compositions. Many students played more than one piece and in more than one location. It was great fun!

The Brandon Registered Music Teachers held their CMW recital on Saturday, November 25th. There were 24 items on the program including violin, viola, voice and piano, with participants ranging from six to adult, and compositions ranging from beginner to senior. There were approximately 50 in attendance. A small reception followed.

On the following Sunday afternoon, November 26th, the MRMTA Winnipeg Branch sponsored a CMW Concert at St. Andrew's River Heights Church. Organized by Carmen Barchet, Helga Anderson and Dorothee Lothar it also included, among the more familiar instruments of piano and voice, a flute, violoncello and, oh yes, a euphonium. The executive decided to commission a work for euphonium and piano in early summer. Their choice: David R. Scott, a local composer in the city of

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Winnipeg and fellow MRMTA member. Stewart Smith, our own euphonium guru, lamented the lack of Canadian material written that was suitable for a student level and we decided we'd try to respond in a practical manner- hence the commission written for a promising student of his, Vanessa Nowostawski. I'm sure premiering a composition written for you is the stuff serious music students only dream of! *Four Bagatelles for euphonium and piano*

was the delightful result. Each of the pieces has its own particular mood: the first is that of a musical conversation with its partner, the piano; the second, a harsher, somewhat stormy movement with 'strange effects'; the third, a more lyrical piece and a concluding fourth section with a jazz-like feel to it. All this in about six minutes-amazing! Well done Vanessa, David and Stewart. Brass enthusiasts looking to broaden the scope of their recitals will want to check out this accessible musical work! David Scott's website is [davidrscott.com](http://davidrscott.com) for more information on his music.

explored different moods of the instrument in three movements. The sound, with the acoustics of the church, coupled with the simple effectiveness of being unaccompanied, offered a lovely diversion to the more commonly heard partnering of instruments.

Vocally speaking, very musical, evocative selections were presented including *Caminante* by Imant Raminsch, *Darkening* by Chester Duncan and to conclude the concert, *The Song of a Hostess* from Harry Freedman's *Anerca Cycle*.

Reflecting one end of the spectrum of becoming a composer, was the performance by the young composer herself, Abigail Eyford (winner of the Music Writing Competition Category A) of *Hush, Little One*, with its charming lullaby nature. It was a reminder that the other end of the spectrum, with its seasoned composers like David R. Scott, must start somewhere and it's up to us music educators to support and encourage the continuing growth of Canadian music. In the spirit of CMW, though certainly not limited by its November timeframe, the MRMTA Winnipeg Branch plans to offer its members' students a composition coaching workshop in the new year (more info in the Take Note Winter edition).

The only way to properly end this afternoon of celebrating Canadian music was to partake of Audrey Belyea's delicious refreshments at the reception she organized and chat with performers and composers alike... And look forward to next year's concert!

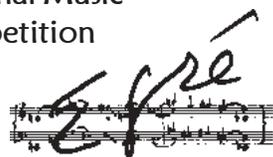
Thank you to composers, teachers and students in Manitoba for your huge efforts in making Canadian music heard and appreciated . . . we do have a rich musical culture both here in Manitoba and in Canada!



DAVID CÔTÉ

The QMTA celebrated 'Canada Music Week' this year with three

30<sup>th</sup> Eckhardt-Gramatté National Music Competition



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Sunday, May 6



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(left to right): David R. Scott (the composer), Vanessa Nowostawski (performer) and Stewart Smith (teacher and composition collaborator) on the occasion of the premiere performance of "Four Bagatelles for euphonium and piano."

Another unique feature of this concert was the inclusion of two selections for pipe organ. We were so fortunate to have the use of a beautiful venue that also had a wonderful pipe organ so graciously put at our disposal by the organist of St. Andrew's. The more tonal works of Danny Bedard and Gerald Bales provided us with two views of the organ; the more rousing *Grand Jeu* and the more serene *Prelude in E minor* by their respective composers.

Piano selections included works by Violet Archer, Pierre Gallant, Remi Bouchard and the challenging *The Primal Fire* by P. Carrabré. All these were performed with much style and character. Another of P. Carrabré's works on the agenda, this time for cello and piano, was his *Dark Moon* with its somewhat sombre, indeed dark, quality. Srul Irving Glick's *Petite Suite* for unaccompanied flute

recitals held at Regina-Assumpta College, Sunday November 26th. Close to 60 pianists from all age groups were heard and Mrs. Monik Grenier, 'Université du Québec à Montréal' music pedagogy professor, had the difficult task of choosing 23 deserving performers for the gala concert held on Saturday the 25th. Aside from interesting solo compositions, we also heard works for piano four hands, two pianos and even a trio for piano six hands. Many teachers chose new materiel recently included in the new 'École de musique Vincent-d'Indy' syllabus including a few from the late celebrated Quebec composer André Mathieu. Our presenter and coordinator, Mrs. Lynne Gagné, commented on the importance of this event and also took the opportunity to pay homage to Rhené Jaque and Clermont Pépin.

Thanks to the Canadian Music Center, the Quebec Musical Education Foundation and to all the generous people who contributed to the Rose Goldblatt scholarship, the gala performers received prize money for their efforts and also a commemorative diploma, a CD, and heartfelt applause from the audience.

A reception was held afterwards for the guests, performers and teachers. A wine and cheese buffet including sweets was served and we all had the chance to meet new people and discuss many different topics.

Although we had fewer participants this year, Mrs. Gagné has assured us that she will work harder next year in promoting 'Canada Music Week'. Thanks to her many contacts as a musicologist, she intends to promote the event through widespread advertising in numerous cultural publications and radio.

Thanks again to our

volunteers and congratulations to all the participants and dedicated teachers. Canadian music is thriving due in part to your enthusiasm and encouragement.



DAVID CÔTÉ

Cette année, près de 60 élèves se sont illustrés aux trois récitals organisés par l'APMQ, le dimanche 26 novembre au Collège Régina-Assumpta de Montréal. Mme Monik Grenier, professeur en pédagogie musicale à l'Université du Québec à Montréal, a sélectionné 23 heureux candidats qui se sont produits au récital gala du samedi 25 novembre.

Nous avons eu la chance d'entendre un répertoire varié pour piano solo et également des pièces pour quatre et six mains et pour deux pianos. Quelques professeurs ont choisi de nouvelles pièces récemment ajoutées au programme de l'École de musique Vincent-d'Indy dont celles d'André Mathieu. Notre animatrice et coordonatrice, Mme Lynne Gagné, a profité de l'occasion pour nous expliquer l'importance d'un tel événement et aussi pour rendre hommage à Rhené Jaque et à Clermont Pépin.

Plusieurs prix et bourses ont été remis au gala et nous remercions le Centre de musique canadienne pour sa précieuse collaboration, la Fondation québécoise pour l'éducation musicale et à tous ceux qui ont contribué à la bourse en l'honneur de Mme Rose Goldblatt. De plus, tous les participants ont reçu un diplôme souvenir, un disque compact et ils ont tous été chaleureusement applaudis.

Après le gala, une réception avec vin, fromage et gâteries nous a permis de faire de belles rencontres et d'échanger sur plusieurs sujets.

Afin d'augmenter la participation à ce bel événement, Mme Gagné nous propose plusieurs solutions pour remédier à la situation. Une diffusion de l'évènement par l'entremise de pages publicitaires dans diverses publications culturelles serait, selon elle, une façon sûre de promouvoir l'évènement et d'accroître les inscriptions. Les postes de radio culturelle seront aussi ciblés par cette action.

Merci aux bénévoles et félicitations aux participants et aux professeurs. La musique canadienne se porte bien grâce à votre soutien et votre encouragement.

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## NEWFOUNDLAND

CATHY CORNICK

On Nov.25th our Canada Music Week Recital was held for the first time in the new Petro-Canada Hall at Memorial University School of Music. This hall is a state of the art venue that has the technical capability to be connected with anywhere in the world. Composers represented included Ernest Marsden, David Duke, Linda Niamath, Anne Crosby, Talivaldis Kenins, Mary Gardiner and Oscar Peterson. We were also very pleased to have a young singer perform The People of Cabot by

Newfoundland composers RONALDA HUTTON and PETER MACDONALD. The younger students were also given a treat to hear a university level voice student perform Three Spanish Lyrics by Imant Raminsch.

The Newfoundland and Labrador Registered Music Teachers have had an interesting fall.

Local pianist, Philip Roberts, who is studying now in Montreal, won the Atlantic Tour this year and gave us a recital on Oct 1st at the D.F. Cook Recital Hall. It was well attended.

Past President Sheena Roberts spearheaded a Concert in Tribute to the Kiwanis Music Festival. Last February the Kiwanis lost money due to the stormy, St. John's weather. Members of our Association and their

students performed for a nearly full house on October 22nd. There were 6 grand pianos on stage each played by a NLRMTA member or one of their students and then later by 6 Suzuki students. The Hutton Family, from grandmothers down to grandchildren, sang some beautiful music. Due Concertante, Nancy Dahn and Timothy Steeves, both NLRMTA members and professors at Memorial University, performed on violin and piano. Maureen Volk, also of Memorial University and long time member, gave us some piano selections. Catherine Cornick sang some Bach and Richard Strauss accompanied by Jane Steele and Kristina Szutor, The concert raised over \$2500.00 with more donations to come, all in all a very successful evening.



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## NEW HELEN DAHLSTROM CANADA MUSIC WEEK MUSIC WRITING AWARD

*CFMTA announced a new award for the Canadian Music Week Writing Competition to honor one of the original people behind the Canada Music Week project that is such a vital part of CFMTA. Helen Dahlstrom was a visionary in the beginning years of this project and has wholeheartedly supported it ever since. Upon the announcement of the award, she offered to contribute the initial money to get it started. Beginning in 2007 the Helen Dahlstrom Award of \$100.00 will be given to the "most promising" young composer at the discretion of the Adjudicator.*

### CANADA MUSIC WEEK - A HISTORY – THE FIRST TWENTY YEARS Webster's Dictionary defines history as "events important enough to be recorded".

CANADA MUSIC WEEK. Where did it come from? Where is it going? Of course, historically, we have ideas of its ancestry, but only we can determine its future.

Here is the story of Canada Music Week in the first two decades of its life. We are all aware of music arising from nature, deep in the sounds and music of the first inhabitants of this continent. As time passed, and the world became smaller, North American music developed and became more internationally recognized.

As a consequence, each country of the world has developed its own melodic, harmonic and rhythmic types of sounds and music, determined by the natural background and physical environment. Canada indeed has developed its own music and gradually is becoming more universally known in that regard.

For a few years CFMTA had made a weak attempt to arouse some interest by CFMTA members Sister Rodriguez Steele of Antigonish and Eleanor Harkness of Vancouver. The venture died a natural death.

In 1969 Flora Goulden, then President of CFMTA, was approached by Helen Dahlstrom, a British Columbia delegate, who had devised a plan to organize a project to be named CANADA MUSIC WEEK. The idea was considered by the Canadian Federation of Music Teachers. The challenge was eagerly accepted by Helen Dahlstrom who began work on the project immediately. This project was meant to cultivate a Canadian awareness of its importance to members and the general public as well. Yes. We DO have a music heritage of our own. But what is it? Who are the leaders? What is being done, and what can be done?

The first effort was to produce a small

magazine to give as much information as possible to its members.

- A message from the President of CFMTA
- The aims of Canada Music Week
- A young artist was hired to produce a front cover each year which was duplicated on the posters and seals.
- Occasionally a musical cartoon was introduced to give a lighter side to the contents of the issue.
- Copies of the magazine were sent not only to each member but also to Canadian libraries including the National Library, Canadian music companies, as well as to interested associations in countries such as the United States, England, Scotland, France, Germany, Australia, New Zealand, Africa, Norway and Sweden, China and Japan.
- An interview ( and photograph) with a prominent musician on various subjects.

This little magazine was small in size, but now on its way to becoming a bigger, better publication.

#### Each Branch and Member in the Federation had its obligation:

- Distribute posters and seals to members, local stores, and businesses.
- Contact local radio and television outlets to supply them with either programs or information. (CBC stations across Canada gave generous time to Canada Music Week. Indeed, Clyde Gilmour devoted one program each year to Canada Music Week.)
- Ask local choirs to provide their services with Canadian anthems or solos.
- Branch teachers to give recitals of Canadian music only.
- Suggest to universities, colleges, town

and city malls that they give noon concerts.

- Interest local press in spreading the news of Canada Music Week in any way they are able.
- Individual teachers to display a Canada Music Week Poster and supply each student with an appropriate Canadian composition for study.
- Encourage students to write their own music.

The majority of the above plans had to be made about a year in advance. A branch report was the final item sent to both the Branch and the CFMTA Chairman.

Because of the lack of information regarding nationality and background of Canadian composers generally, Canada Music Week provided a Mini-Biography covering, in short form, composers whose music appeared in the syllabi of the Royal Conservatory of Music and the then Western Board of Music. To celebrate a milestone in the life of CFMTA, a cross country competition, open to anyone, was held in conjunction with Waterloo Music Company. International judges made the decisions, and the volume was published, appearing in local music stores and music convention displays.

A few years later, another project within the project was initiated. To generate interest in the younger generation, a competition was formed in various age groups to be judged first within the branch, then provincially, followed by the grand finale of a choice made by a well known Canadian composer. This has been an unqualified success within our own boundaries. But does all of Canada recognize these talents, or-indeed realize what our organization has been doing toward advancing Canadian music?

## Canada Music Week Music Writing Awards Update

**Helen Dahlstrom Award** - this new award is given, at the discretion of the adjudicator, to the young composer who shows the most promise.

**Roland Award** - This award of a CD2 Recorder is given to the winner of the Electroacoustic Music Category.

All further information about the Canada Music Week Music Writing Competition can be found on pages 25-28 of the Canada Music Week issue. Please direct any inquiries to Ron Spadafore 705-267-1224 or [ormta@ntl.sympatico.ca](mailto:ormta@ntl.sympatico.ca)

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**Monday, March 26, 2007**

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Teenage and adult students present special challenges to meet their individual needs. Explore teaching strategies to motivate and challenge these students. Included in the session will be new music in a variety of styles from popular to specially written compositions for these age groups.

### **Mastering the Piano: Choosing Original Classical Repertoire to Motivate and Develop Artistic Performers**

*Presented by Valery Lloyd-Watts*

**Tuesday, March 27, 2007**

**8:00 – 9:00 a.m.** Civic Ballroom

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# THE EMPEROR HAS NO CLOTHES

BY AMY GREER

*Amy Greer lives in Albuquerque, New Mexico, where she is an active performer and teacher. She has maintained piano studios in Boston, Texas, and Missouri. Greer received a master of music degree from the University of Missouri-Kansas City and a bachelor of music degree from the University of Missouri-Columbia.*

It is a rainy Sunday. While I have plenty I should do—I have not touched the piano in 10 days, I have dozens of half-finished projects lying around, I am wrestling with an essay that won't find a shape—instead, I read the paper, knit a little, roast some red peppers. I stare at the computer and run out for a brownie. When my husband returns in the late afternoon, I have no idea what I have done with the last eight hours.

These kinds of days are the opposite of my usual pace. Normally, I have a tendency to gulp life. I eat too many meals in a rush, swallowing entire bites whole as I shovel food in between lessons or on my way out the door. I am constantly in a hurry, feeling unable to cram all that I want into every hour. Many days it is a real struggle just to fit in the essentials: practicing, teaching, writing and the general life maintenance of eating, bathing and brushing my teeth. Each lesson I teach goes by in a flash. With five minutes left, I frantically race through final instructions, trying to explain a new concept, urging the students to “quickly play....” Never should one say the phrase “quickly play...” to a child; they play too quickly as it is. And yet, I catch myself saying just that, 10 times a day.

Every day when I sit down at the piano, I warm up and orient myself to this grand instrument by playing very softly and slowly up and down the length of the keyboard. I am testing the piano's action and response and waking up my ears to listen critically. But many days, I am still in prestissimo tempo. My slow is not slow; my soft is not soft. Too often, my tendency is to just play faster, to hurry through the exercise so I can get on to the next “real” thing, rather than to stop and listen carefully and make myself accountable to the sound.

It occurs to me that this predisposition to gulp life whole makes it challenging to live an authentically honest life, because in my hurriedness I get fuzzy about the details. And details make me honest.

Some days the truth seems awfully bare, skeletal even, and I want to cover it up: dress it in fine silk, accessorize it a bit with stunning shoes and a chic hat. At the end of days like today, I want to present tangible evidence of my worthiness to my husband when he gets home from work, or to my mother when she calls for our Sunday afternoon chat and asks, “So, what are you up to?”—I don't want to admit that I am not up to a thing.

I also don't want to admit that I might ask of my students what I won't do myself, but just this week I am brought face to face with my own lack of honesty. I have a small performance on Sunday, and while there is no particular reason I need to play from memory for this event, I have the pieces memorized because they are part of a future solo program. I don't often play from memory anymore, due to years of collaborative and chamber playing, and I would love not to risk it. Six-year-old Matt has the same opinion about an upcoming recital. Even

though his piece has been memorized for weeks, every lesson he says, “Miss Amy, I want to take my music with me.” I have been telling him that it is unnecessary, that he knows his music and that pianists memorize. Even as I say this, I know if I play with my score on Sunday then I have no authority not to allow Matt to do the same.

In “The Courage to Teach” Parker Palmer writes, “Teaching, like any truly human activity, emerges from one's inwardness, for better or worse. As I teach, I project the condition of my soul onto my students, my subject and our way of being together. The entanglements I experience in the classroom are often no more or less than the convolutions of my inner life. Viewed from this angle, teaching holds a mirror to the soul. If I am willing to look in that mirror and not run from what I see, I have a chance to

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gain self-knowledge—and knowing myself is as crucial to good teaching as knowing my students and my subject.”

If my students are my mirror, then I don't always like what I see. Luke won't sit up straight, but how do I sit in his lessons? Audrey never holds the last note for its full value, but don't I always jump in with my criticisms before the last note is finished? Henry doesn't seem to be listening to his playing carefully, but am I always listening attentively? Even when I am not stupidly saying, “quickly play...,” my students speed up and scurry through passages where their memory is shaky or where they are not actually playing all the notes. It is hard to stop and force them to be accountable, to be honest about the music and their playing. In my own practicing, it is just as difficult to make myself stop and examine my holes: the gaping places where I don't really know the notes, the places my left hand doesn't keep up with the right. Deep inside, I know what I should do: I know the Bach needs the metronome desperately; I know if I sat down with the Barber away from the piano, I could make sense of it; I know if I practiced the Debussy mentally I could get that strange passage in the middle memorized more securely. But I don't want to face up to this stuff: it is easier to keep playing and call it practicing.

When I am really honest with myself, there are plenty of clues about what I should and shouldn't be doing. I know if I take on one more professional obligation, I will begin to unravel at the seams. I know that for all of my musical and pedagogical gifts, I can't fake anything, and hours and hours of unseen and unpaid preparation goes into everything I do. I know that while I would like to imagine I am a superwoman, I am not, and I need lots of downtime to even function normally.

The truth is, yesterday I taught the lesson I most need to take. When a singer arrived for her weekly coaching, she was exhausted and stressed. I gave her a lesson on embracing the “now” of her life—even when those “now” places are difficult and don't lead to stellar music making. Often, I told her, when things are especially tough, we are forced to find creative ways of practicing and thinking—and in the end, experience real growth. We spent an hour practicing very slowly, using the music to massage her voice and her tired vocal cords, allowing the sound vibrations to relax her tension and stress. She left visually relaxed, breathing deeper, centered and grounded. Afterwards, pouring myself a cup of coffee, I stopped. If I can do this for another musician, why can't I do this for myself? Over and over again, I prove to be a wiser and more intuitive teacher with my students, even on my worst days, than I ever am with myself. Instead, I am a slave-driver, impatient and hurried, wondering why I can't manage to get this music up to tempo or that essay formed correctly, instead of accepting that maybe things are progressing exactly as they should. I tell my students that technical limitations can be holy signs to our personal authentic boundaries—the places and spaces that we are supposed to embrace to stay true to ourselves. And yet, the words are hardly out of my mouth before I return to beating my head against the wall of my own boundaries, endlessly frustrated by my limitations.

I wonder what would happen if every day I practiced from

the truest, most honest place I could find. I wonder what would happen to my playing if I stopped and honestly asked, “Okay, what really needs to be done here?” and then did it, instead of imposing my predetermined practice schedule. I wonder what would happen if I taught this way—if with each lesson, students and I grappled with what really needed to be done to best serve the music, instead of me merely giving instructions. I wonder what would happen if I acknowledged that there were plenty of times when my life was not following any kind of straight upward trajectory, and that, instead, I experienced stretches when my playing, my teaching, my writing all hit the rocks. What if I admitted, that like that singer, I needed a lesson in embracing the “now” of my life?

Several years ago, I headed the piano department at a big community music school near Boston, where we had some 350 piano students and 20 piano faculty members. In addition to my full teaching schedule, other faculty and staff members looked to me for guidance and direction: when should little Brittany begin piano lessons? Which teacher was right for Dylan? How should we deal with this difficult parent or that situation? I loved that job, but after awhile I grew tired of the dishonesty that occurred within the professional relationships both in and out of the school. I lied, they lied, everyone lied; all of us fabricating how wonderful our careers and students were and what successful teachers and performers we had become. While I had many of the best students in the school, I also had students that never, ever practiced. I had students that practiced, but couldn't count rhythms, no matter how much I fussed, nagged or analyzed the situation. I had parents that I would do anything to avoid and phone calls I couldn't bring myself to make. There were too many times I thought to myself, “I have just taught the worst lesson of my life.” Instead of glossing over these facts with my colleagues, I wished for the courage to focus the details and admit my frustrations about my Saturday morning 9 o'clock lesson. I wanted to shout from the rooftops that I was not the pianist I thought I would be. I wanted to bare my soul and my mistakes instead of hiding behind titles, degrees and awards.

I am not the only one hiding. I have witnessed people who carried formidable reputations. Their students were said to be brilliant players, their own artistry was lauded far and wide. But sometimes, up close, the picture was less pretty. Often, these same people had egos that were too big for any room. While their students may have played well, they didn't bother to mentor these students or help them foster any kind of career. Sometimes these artists had personal lives that were in shambles, and while their playing might have been technically stunning, it lacked warmth or any kind of soul. To me, their reputations were nothing but smoke and mirrors. “The emperor has no clothes!” I found myself wanting to shout.

I have also been witness to situations where criticisms flew far and wide without merit. I have sometimes found myself joining in such bashings, just for something to say, just for the chance to build up my own ego—own sense of self, just for the chance to show that I, too, was perceptive and intelligent. But, many times, such situations left me sick inside and not only

because of my participation. Too often, we are so busy giving worship to the reputations and egos of those who demand our attention that we forget to listen to the authentic voices around us, wherever we may encounter them. Sitting in on a jury one semester, I heard a young non-major play a beautiful, vulnerable performance. "That was truly lovely," I had just thought to myself, when a hardened juror beside me scoffed, "Good thing she isn't a music major, she'd never make it." Are we so afraid to acknowledge these small acts of greatness and courage in one another? What are we afraid of risking?

Every day the news tells us of another politician who has spent his or her career standing for family values, but suddenly is revealed to have had multiple affairs. We learn of the Olympic athlete who has broken a world record while using an illegal substance or the baseball manager who spent years gambling on the game. But here's the thing: I think the truth matters. And I think the issue of truth-telling matters a great deal to musicians everyday. Maybe when we are honest about the holes in our playing, it gives us courage to be honest about the holes in our teaching and in our professional relationships, instead of looking the other way. Maybe if, in spite of our advanced degrees, we admitted that we did not have all the answers, and we wished we were better at what we did, we would learn to be more supportive colleagues of one another. Maybe it is actually my job to risk my image as the wise and all-knowing teacher and

tell Matt the truth: I don't want to play without my music either.

I am afraid if I am not honest about my playing, about my teaching, about how I live and work, that in spite of isolated moments of brilliance, these holes will show up. I know that my playing improves when I get honest with myself and admit that I need to get out the metronome, or that I have to get serious about learning the left hand of the Brahms instead of faking it. I know that my teaching improves when I stop looking around for places to lay the blame for my students' problems, and start looking within for ways my body language, my attitude, my state of mind, might be contributing to the problems. I know that my professional and personal relationships improve when I am honest about what I think and how I live, instead of hiding behind my exaggerated sense of self, my desire to have all the answers or my need to prove my worth and rack up points with my colleagues. I know that when I am honest about the little details of my life, instead of being fuzzy with the facts, I may feel more vulnerable, but I sleep better at night. "If I am willing to look in that mirror and not run from what I see...." The emperor may have no clothes, but when I hold up a mirror to my soul, I want to be wearing some.

**NOTE:** 1. Parker Palmer, *The Courage to Teach* (Jossey-Bass Publishers, 1998); 2. AMT



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## IN MEMORIAM

### CLERMONT PÉPIN • 1926 - 2006

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CÔTÉ

Jean Joseph Clermont first studied music in his native village of St-Georges-de-Beauce under the able guidance of Georgette Dionne-Lagacé. At age 12, the young prodigy was presented at a matinee recital (Concert symphonique matinal) by the eminent conductor Wilfrid Pelletier. The work played was a *Menuet* orchestrated by Mr. Pelletier.

Further studies were pursued at the 'Conservatoire de musique de Montréal' with Arthur Letondal (piano) and Claude Champagne (composition). It was also at the 'Conservatoire' that Mr. Pépin became teacher of composition (1955-64), director of studies, and culminating with the position of head director of the establishment (1967-73). He combined extensive teaching (Micheline Coulombe Saint-Marcoux, François Dompierre, André Gagnon, Jacques Héту and André Prévost were all former students) with a strong creative output. In 1957 alone, two major works were premiered, the twelve-tone *Quatuor n° 2* and the *Symphonie n° 2*, a work commissioned by the CBC for 'Les Petites symphonies'.

With more than five decades of experience as a composer, Clermont Pépin's style has evolved smoothly from the use of traditional musical influences in his youth, to new discoveries learned in his adolescence, and ending with a man in tune with the complexities of his era. His ultimate goal resides in creating music that exploits to a maximum the possibilities of expression interwoven with modern writing techniques.

M. Pépin has received many distinguished honors including 'Prix de musique Calixa-Lavallée (1970)'

Officer of the Order of Canada (1981), and Officer of 'l'Ordre national du Québec'. He is also a composer registered with the Canadian Music Center and was National President of 'Jeunesses Musicales (1969-72)' and Vice-President (1966-70) and President (1980-82) of CAPAC.

In 1980, M. Pépin created *Les Éditions Clermont Pépin* and has since published all of his works including those previously distributed from other sources. During that same year RCI dedicated a volume of his life and works in their Canadian Music Anthology and the compulsory piece imposed for pianists at the Montreal International Music Competition was his *Piano Sonata*. Since 1985, the Beauce region where he grew up bestows bursaries to young musicians at the competition named in his honor - le *Concours Clermont-Pépin*.

*Compositeur, pianiste, professeur, administrateur.*

*(Saint-Georges-de-Beauce, Québec, 15 mai 1926 - Montréal, 2 septembre 2006).*

*Jean Joseph Clermont reçut ses premières leçons de piano et d'harmonie dans son village natal auprès de Georgette Dionne-Lagacé. À 12 ans, Wilfrid Pelletier le présenta comme compositeur et chef d'orchestre à une matinée des CSM. Pelletier fit entendre alors un menuet de Pépin qu'il avait orchestré.*

*Il se rendit ensuite à Montréal étudier le piano avec Arthur Letondal et l'écriture avec Claude Champagne. Plus tard, à son tour il devint professeur de composition au CMM (1955-64) ainsi que directeur des études avant d'accéder à la direction de l'établissement (1967-73). Il y forma de nombreux élèves,*

*notamment Micheline Coulombe Saint-Marcoux, François Dompierre, André Gagnon, Jacques Héту et André Prévost. Il poursuivit néanmoins son activité créatrice et fit entendre en 1957 son Quatuor no 2, sa première oeuvre entièrement sérielle, ainsi que sa Symphonie no 2, commande de la SRC pour Les Petites Symphonies.*

*L'évolution créatrice de Clermont Pépin, laquelle s'échelonne sur plus de cinq décennies, est celle d'un homme qui est passé sans heurt des rêves de l'enfance aux découvertes formatives de l'adolescence pour en arriver à une maturité précoce. Elle montre le développement intellectuel d'un homme soucieux de vivre et de comprendre son siècle, cherchant à exploiter au maximum les possibilités expressives d'une écriture libérée des cadres traditionnels et enrichie de techniques nouvelles.*

*Compositeur agréé du Centre de musique canadienne, il siégea plusieurs années au conseil d'administration de la CAPAC dont il fut vice-prés. (1966-70) et prés. (1980-82). Il fut aussi prés. national des Jeunesses Musicales du Canada (1969-72). Prix de musique Calixa-Lavallée 1970, il fut également nommé officier de l'Ordre du Canada (1981) et officier de l'Ordre national du Québec (1990).*

*En 1980, Pépin fonda sa propre maison d'édition dans le but de publier l'intégrale de ses oeuvres. RCI lui a consacré un volume de sa collection Anthologie de la musique canadienne paru en 1980. La même année, le Concours international de musique de Montréal inscrivit sa Sonate pour piano à titre de pièce imposée. Depuis 1985, le Concours Clermont-Pépin octroie des bourses à des jeunes musiciens de la région de la Beauce.*



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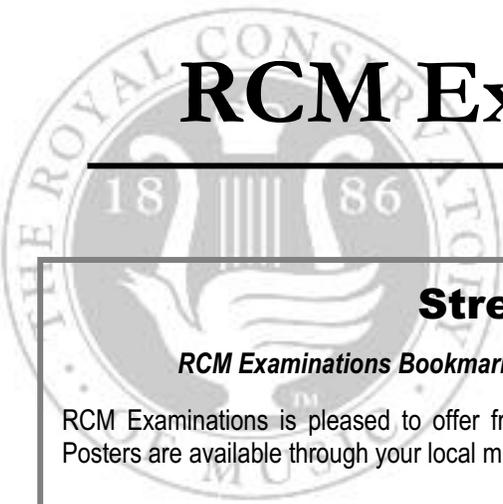
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RCM Examinations is very pleased to announce that a Gold Medal will be awarded for the first time at Convocation 2007.

The candidate(s) with the highest average mark for all eight theory subjects will receive their medal at the Convocation Ceremony held in Toronto on March 24<sup>th</sup>, 2007.

Candidates will be considered for the Gold Medal in Theory in the academic year (September to August) in which they graduate with their ARCT Diploma.

### **Change to Winter Session Practical Examination Dates**

The practical dates will run from **January 15 to 27, 2007** in order to address the challenges which the holidays pose for candidates preparing for Winter Session examinations.



### **Spring Online Registration**

Registration for Spring Examinations will be available starting January 9, 2007.

# What Happens Between Lessons?



Music theory homework used to be hard for me. Without my teacher nearby to help, I often found it confusing.

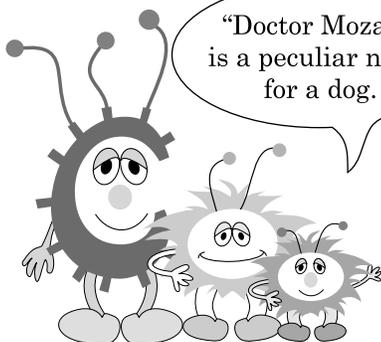
And frustrating. I did not understand theory very well, and that was holding me back on my instrument.



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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,

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 / Conservatory Canada). Along with an official transcript of the Pedagogy Examination mark, the applicant will 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 2006 to January 2008 will be eligible to apply.

## CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2008 - APPLICATION FORM

1. APPLICANT'S NAME .....

Address .....City .....

Province.....Postal Code .....

Telephone ..... Fax .....

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 2006 and Janua 2008. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th,2008. Please send the application to:

Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8  
1-403-239-5847 • E-mail: sing4rosalyn@shaw.ca

# 2006 MEMORIAL PEDAGOGY AWARD WINNER

## ANGIE WILLIAMS

CFMTA is pleased to offer the 2006 Memorial Pedagogy Award to Angie Williams of Hamilton, Ontario. She received the highest mark in the Teacher's written Examination of the Royal Conservatory of Music. This award is offered in the non-convention year, and anyone completing the requirements in the two years prior is eligible.

Angie's teacher is Heather Laliberte.

Angie graduated with a Bachelor of Music, Honours in Music Education in 1990 from the University of Western Ontario.

From 1990-1992 she was an elementary school music teacher with the Halton Board of Education.

She taught private and group lessons in piano, keyboard, voice and theory in Reggie's School of Music from 1993-1998.

She also taught semi-private piano, voice and recorder to children in two elementary schools in Hamilton, Ontario from 1997- 2001.

At present she has her own in-home studio where she teaches piano, voice and theory. She is also a part-time elementary school music teacher with the Hamilton- Wentworth district School Board.

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# The Marek Jablonski Endowment

Established 1999 by Alberta Registered Music Teachers' Association - Edmonton Branch

The Marek Jablonski Endowment awards prizes and scholarships to promising young pianists at the local, provincial and national levels. Last year over \$1,600 was awarded to students exhibiting excellence in piano performance. The Marek Jablonski Prize for Chopin will be awarded at the CFMTA National Piano Competition to be held March, 2007 in Toronto, during the Collaborative Conference.

Marek Jablonski (1939-1999) was a pianist of international stature. His career took him to the great concert halls of the world. He won over his audiences with performances displaying his unique and insightful interpretations of the piano repertoire, most notably the music of Frederic Chopin. Held in high and affectionate esteem, Marek was a uniquely gifted and inspiring teacher. He was a member of the piano faculty at the University of Alberta and every summer taught an international piano masterclass at The Banff Centre. Pianists such as John Kimura-Parker, Naida Cole, Jamie Parker, Bernadene Blaha, Kevin Fitz-Gerald and David Moroz are only a few of the wonderful pianists who were taught and mentored by him.

In generous support of the fundraising efforts for the endowment, the Department of Music at the University of Alberta made available the archival recordings of Marek's Convocation Hall recitals. Two discs, *Marek Jablonski - The Edmonton Years Part One* and *Part Two* have been released and are available for purchase from The Marek Jablonski Endowment. They will also be available in the exhibit hall during the Collaborative Conference. The Marek Jablonski Endowment is committed to furthering Marek's legacy, by providing financial assistance to Canada's young pianists as they pursue their artistic dreams.

**YOU CAN HELP these aspiring young artists pursue their dreams by purchasing these CDs or by sending your donation to The Marek Jablonski Endowment. A tax receipt will be issued for donations.**

*"...pianism and music of the first magnitude"* The Gazette, Montreal

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BOOK REVIEWS

**Composers Choice Series**

Featuring Martha Meir, Catherine Rollin and Dennis Alexander  
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LORE RUSCHIENSKY

For fans of the music of Catherine Rollin, Dennis Alexander and Martha Meir there is a series of new publications entitled Favorite Solos from Popular Alfred Composers.

Each year Alfred publishes a variety of sheet music solos at various levels. For the Composers Choice series each composer was asked to select their best loved sheet music and compile them into graded collections for students. These books will provide pianists with a wonderful collection at a variety of levels from each of these popular composers.

With three books for each composer, Book 1 covers Early

Elementary/Elementary levels, Book 2, Early Intermediate/Intermediate levels and Book 3 Intermediate/Late Intermediate. The Book 1 features 10 solos of each composers Book 2, 8-10 solos and Book 3, 7-9 solos. Each volume covers a variety of styles, sounds and moods of music. These are great collections for festival, recitals or just to have fun.

**Professional Piano Teaching**

A Comprehensive Piano Pedagogy Textbook for Teaching Elementary Level Students

Jeanine M. Jacobson  
Edited by E.L. Lancaster  
Alfred Publishing

LORE RUSCHIENSKY

This comprehensive book by Jeanine Jacobson, who had an extensive private teaching experience before pursuing Doctoral studies and

becoming professor of piano and piano pedagogy, is an excellent text. Acknowledged as a compilation of what the author learned from others it covers topics such as an introduction to the profession, an overview of the principles of learning, choosing beginning piano methods, teaching concepts to beginners and elementary students, teaching rhythm, reading technique and musicality, choosing and presenting repertoire, techniques of group teaching, teaching preschoolers, business aspects of teaching, and evaluation of teaching.

There are discussions on how to teach, not just what to teach, analysis of common problems of beginners with suggested solutions, numerous musical examples to illustrate discussions, Chapter summaries, suggested projects for new and experienced teachers, detailed lesson

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## Golden Anniversary Collection

Remi Bouchard  
Waterloo Music

LORE RUSCHIENSKY

This new collection of 15 pieces is subtitled “Souvenirs for the Advancing Pianist” in honour of fifty years of teaching. With pieces written over the years from 1953 through to 2006 it spans the composing career of this self taught composer who laboured many years developing his composing skills before he was recognized. With most of the pieces in this collection having their beginnings from a lived emotional experience, they are a wonderful sampling of Remi’s creative life over the years. The titles showing the influence of his French heritage include his first complete composition “Important Event” which was written when he was 17, “Prairie Nocturne”, “A la clair fontaine”, Dans le Jardin, Katimavik and the final “Epilogue for 2006” to name a few. This is a wonderful collection that will be enjoyed by many teachers and students.

## Easy as Falling off a Log

16 Early Intermediate Piano Solos  
Remi Bouchard

LORE RUSCHIENSKY

As the title of this new collection suggests, this is a lighthearted collection of fun pieces where the descriptive titles all use similes. They include “Simple as ABC”, “Slow as Molasses in January”, “Dark as Night”, “Pretty as a Picture”, “Happy as a Lark” and “Bright as a Button” which aim to stir the imagination of the student. Included are composer

## BOOK REVIEWS (CONT'D.)



notes with helpful comments. The level ranges from Grade 3 to 4 (early intermediate) and with varied moods and styles, offer an opportunity to master the technical challenges found at this level.

Another wonderful collection from this well known Canadian composer.

## Alfred’s Premier Piano Course Level 2A

Alexander, Kowaldchyk, Lancaster, McArthur, Mier

GREGORY CHASE

Last summer I had the good fortune to review both levels IA and IB of this new series. Having immediately integrated Alfred’s Premier Piano Course into my teaching studio, I can, with experience, honestly say that these are wonderful books. Why? New musical elements are introduced in a logical sequence. The duets are well-crafted and have the added bonus of incorporating Classical works into the teacher’s part. Both the Lesson and Performance books have nice pieces that students enjoy. The pages are beautifully laid-out with colouring that is vibrant and inspiring. Also, the Theory books have a nice balance between the typical theory pages that practice the new musical elements and fun activity pages that review all theory elements learned to that point.

A full method book set of the Premier Piano Course includes one of each of the Lesson, Performance, and Theory books along with the At-home book and a set of flashcards. The At-Home book includes Lesson Assignment pages and Parent pages where frequently asked questions are answered. Included in the parent pages is a parent’s guide for helping students on their pieces at home. The At-Home book also includes a story that can be read in conjunction with the songs the student learns in their lesson and performance books. These stories involve much musical imagination and use Classical composers as characters.

This series is a wonderful addition to the method book options available. Be sure to take a look the next time you’re in a music store and see for yourself!

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## BOOK REVIEWS (CONT'D.)



### Burgmuller, Czerny & Hanon. Bks 2 & 3

By: Ingrid Jacobson Clarfield

GREGORY CHASE

This series is designed to aid in the practicing of those technical elements that most students hate to think about and detest practicing. Book 2 includes 41 piano works and book 3 includes 32.

What I enjoy about these books is the collection of composers used.

Personally I usually have students use the yellow Hanon book that we all know. This book has numerous benefits but students get bored even with rhythm, dynamic, or touch changes. The Burgmuller, Czerny & Hanon series has the advantage of variety, thus preventing the boredom.

Each book of the Burgmuller, Czerny & Hanon series is divided into clear units that drill particular technical skills. These technical skills are clearly stated for each unit and each piece within the index and before each individual composition. Also included are mini-biographies of each composer and a brief look at their musical life and works.

### The Baroque Piano

By Nancy Bachus

Publisher: Alfred Publishing Co. Inc.

128 pp.

GREGORY CHASE

*The Baroque Piano, The Influence of Society, Style, and Musical Trends on the Great Piano Composers*, is the first

volume of a four volume series, "A History of Piano Masterworks," published by Alfred Publishing Co. The series takes a look at the history of piano music from the 17th Century to the early 20th Century. Each volume includes interesting facts about society, style and music trends; historical paintings, information about the great composers, and full-length piano solos which may be heard on the 2 CDs which accompanies each volume; performed by Daniel Glover.

Part 1 of this volume explores the background of the Baroque era—events and trends that influence Baroque musical life. The information is formatted in a clear layout with visual aids such as maps and pictures. Part 2 focuses on 16 of the greater composers of the Baroque era and the transition to the Classical musical style to round out this publication to 45 pieces in total. Biographical information of each composer, along with pictures and illustrations are presented along side the selected piece. Each piece has a clear and uncluttered layout, helpful and stylistic realization of ornaments, along with editorial markings to aid in the learning and teaching of each piece. A brief description is given for the title of the piece, with the sections analyzed and labeled directly on the score, along with motivic material and other pertinent information to the piece.

*The Baroque Piano* will be a fine addition to any teacher or student's musical library. Although many teachers may already have some of these pieces in other volumes in their library, the additional information gleaned from *The Baroque Piano* is well worth the purchase of the volume alone.

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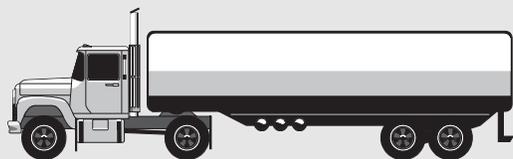
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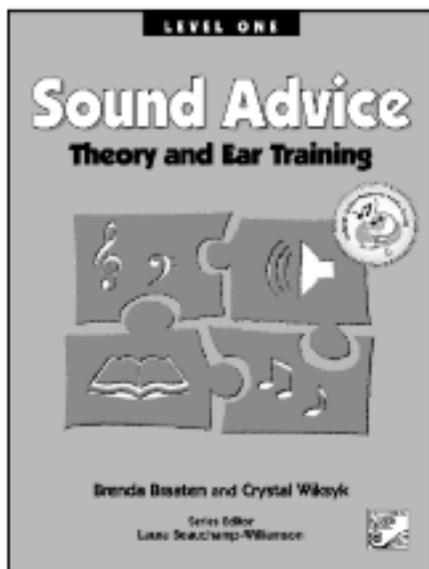
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