

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

CFM TA



FCAPM

Official Journal of the Canadian Federation of Music Teachers' Associations
Vol. 60 No. 2 Circulation 3500 Founded in 1935

THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

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Publication Information

Upcoming Editions of The Canadian Music Teacher

Commemorative Edition

Publication: May 2010 - Submission Deadline: April 1, 2010

Canada Music Week Edition

Publication: September 2010 - Submission Deadline: August 15, 2010

Winter Edition

Publication: January 2011 - Submission Deadline: December 1, 2010

Rate Information can be found at www.cfmta.org

Send all materials for all Edition to:

Bernadette Bullock, Interim Editor, The Canadian Music Teacher
302 - 550 Berkshire Dr. London, ON N6J 3S2 Phone: (519) 471-6051, Fax: (519) 471-9126
email: thecanadianmusicteacher@cfmta.org

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Bernadette Bullock, Interim Editor, The Canadian Music Teacher
302 - 550 Berkshire Dr. London, ON N6J 3S2 Phone: (519) 471-6051, Fax: (519) 471-9126
email: thecanadianmusicteacher@cfmta.org

The official journal of the Canadian Music Teachers' Association is published 3 times a year by the CFMTA.
Articles included are not an endorsement by the CFMTA

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President's Report

This is such an exciting time of year for all music instructors, as we begin the New Year with great expectations, new enthusiasm and renewed energy.

As the teaching term is now well underway, many of you find that this is the time of the year when you assess how much progress each student has made. Many students are preparing for examinations, concerts and festivals. It is a time to reap the rewards of goal setting and working together with diligence to accomplish their musical aspirations. It is often a step forward in their musical endeavours and as they meet new challenges, their enjoyment and love of the music also grows. For others, it may be a time to reassess goals. "We may not direct the winds, but we can adjust the sails". The most important legacy we can leave our students is an enduring love of music, no matter what the accomplishment.

This February is a special time for my home province, as we, in Vancouver, invite the world to our city for the Winter Olympics. It was a special dream, conceived and nurtured for more than ten years by the Olympic committee, led by a special leader, Jack Poole. It was his vision to bring the Olympics to Vancouver and he worked tirelessly to fulfill his dream. He passed away in October, five months short of the realization of his vision, but what a wonderful legacy he left for all.

CFMTA is celebrating our 75th anniversary in 2010. As I research our history for the Commemorative Edition of the Canadian Music Teacher, I am amazed at the vision and dedication of those who came before us...we have our own special heroes. They were leaders in promoting music education across Canada and they too worked tirelessly to nurture our beloved CFMTA to the excellent organization we can all be proud to be part of. They were not afraid to dream "big" for our national organization and what a legacy they have left us. We now have Canada Music Week, the largest national celebration of Canadian Music. We have programs that directly benefit our students, such as the Young Artist Tours and the National Piano Competition. Through our collaborative efforts with many other musical organizations, we are now recognized as the "go-to" organization of musical educators in Canada.

We owe our gratitude to our visionaries for their role in building CFMTA. There are many who contributed so much to our organization, but I would like to make special mention of Helen Dahlstrom, our National Honorary President. I have had the pleasure of knowing this very special lady for thirty-five years. Her passion for excellence in musical education, her leadership skills as our past-president and founder of Canada Music Week and her vision for CFMTA is only exceeded by her tireless work on our behalf. She can be proud that her dreams have come true and will benefit music teachers across Canada for many years to come. She can be very proud of the legacy she has left.

We look forward to sharing our great heritage with all our members in the next issue of the Canadian Music Teacher. I know you too will be amazed and proud to be part of CFMTA.



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Donations to this Foundation give family, friends, students and colleagues an opportunity to express appreciation and to honour deceased CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of The Canadian Music Teacher.

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CFMTA,
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Meet the CFMTA Executive

President Darlene Brigidear



Our newly elected president, Darlene Brigidear, has been a Registered Music Teacher and member of our great organization for more than forty years. She has worked in the public schools, taught as a sessional instructor, worked at summer music camps and has maintained a large private studio, teaching all levels of piano and theoretical co-requisites until her retirement from active teaching in June 2008. She continues to be in demand as an adjudicator throughout Western Canada and she will be devoting much of her time to work on behalf of CFMTA.

Darlene has been active in the association at the branch level where she held various offices including the presidency. At the provincial level she has been on the executive for twelve years as 2nd vice-president, 1st vice president and the past four years, as president of BCRMTA. She has been the convenor of two very successful conventions in BC; Encore 96 and Special Edition 2006. She also worked on the national convention, Odyssey 2001, as the co-ordinator of social events and door prizes.

Darlene is passionate about her chosen career. Few people spend their life working at a job that is so rewarding. It is such an honour to give the gift of a “musically enriched life” to hundreds of students over the years.

Darlene and husband Dave have two children: their daughter Karian, who holds a Master's Degree in Piano Performance from the University of Victoria, is a school administrator in the Victoria School District and their son Craig, who majored in business communications and is fluent in Mandarin, is a RBC branch manager in Vancouver. Music plays a prominent role in their lives as they both play piano, violin and enjoy singing.

Darlene enjoys reading, sewing, skiing and is joining a painting group in the fall. She is working on bringing down “that golf score” (just like music, practise, practise and more practise!) and in the winter enjoys “snowbirding” in the Phoenix, Arizona area.

As national president, Darlene wants to continue the vision of those who have gone before her. She hopes to keep the organization very professional, enhance our national programs at all levels and work to make CFMTA strong and vibrant organization we can all be proud of!

Vice President Lorna Wanzel



Lorna Wanzel has over 35 years of experience teaching piano and theory skills from the beginner to advanced levels. She has her Teacher's ARCT, MA.Ed. and an Ed.D. The topic of her doctoral thesis was “Collaborative research on student motivation and retention: independent music teachers building professional knowledge”.

She is an experienced examiner, clinician and adjudicator and has recently presented research papers at the Australian Association for Research in Education Conference in Adelaide, Australia, the International Society for Music Education, Research Commission, in Porto, Portugal and the 6th International Conference on Problems in Music Pedagogy in Latvia. She gave a poster presentation at the 2008 ISME International Conference in Bologna, Italy.

Lorna presented the workshop at our last CFMTA convention in Sackville, New Brunswick Independent Music Teachers conducting collaborative research where she showed how five independent music teachers from Nova Scotia formed the Independent Music Teachers' Research Group, of which she is a founding member, and completed their first project, “Motivation and Retention of Students in the Independent Music Studio”.

Lorna currently has a very busy teaching studio in Halifax, Nova Scotia and is President of the NSRMTA. She is also Chair of the CFMTA Research and Professional Development Committee.

ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2010

TAKE NOTICE THAT THE ANNUAL GENERAL MEETING OF THE MEMBERS OF THE CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS WILL BE HELD AT THE

**REMENYI ROOM IN THE
ROYAL CONSERVATORY OF MUSIC
TELUS CENTRE FOR PERFORMANCE AND LEARNING,
TORONTO, ONTARIO
ON SUNDAY, JULY 4TH FROM 9:00 AM TO 12:00 PM**

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 Annual Executive Committee Meeting will be held on Saturday, July 3rd from 9:00 am to 5:00 pm

By order of Darlene Brigidear, President & Bernadette Bullock, Secretary-Treasurer
Dated at London, Ontario, this 25th day of August, 2009.

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LOOKING AHEAD - PLANS FOR 2011

*submitted by Lore Ruschiensky
Chair 2011 CFMTA Convention
Regina, Saskatchewan*

If you are reading this journal music and music teaching are likely an integral part of your life. Could you do without it? For most of us the answer is absolutely not. Music is what keeps us going. Music is our life force.

While many details are being worked on I did want to share our enthusiasm in organizing the 2011 CFMTA Convention that will be held at the University Regina Saskatchewan, July 7-9 2011. With the theme **MUSIC IS A LIFE FORCE**, we are planning workshops, and recitals to inform and inspire teachers and lovers of music of all ages and stages.

Our guest artists are The Gryphon Trio. On July 6, 2011 they will present a concert that will mark the beginning of the conference. James Parker, piano, Roman Borys, cello and Annalee Patipatanakoon, violin will also be involved in the convention adjudicating the piano competition, giving master classes and clinics. We are especially excited about the addition of a collaborative portion to the piano competition where finalists will have a chance to perform in a piano trio by composer David L. McIntyre with the strings of the Gryphon Trio.

Thomas Yu, originally from Saskatoon, Saskatchewan, and a winner of major international amateur piano competitions, will be a recitalist and clinician. He will also be working with non finalists from the piano competition.

We have many other exciting musical experiences in store for everyone. If Music is your life force you will want to be in Regina, Saskatchewan July 6-9, 2011.



CFMTA Convention 2011

Music as a life force!

Regina, Saskatchewan
July 2011

With Guest Artists

Gryphon Trio
Thomas Yu

Lorna Wanzel presents research in Latvia

by Lorna Wanzel
Chair, CFMTA Research and
Professional Development Committee

In September 2009, I was invited to give a paper at the 6th "Problems in Music Pedagogy" international conference held at Daugavpils University in Latvia. Latvia is a beautiful country and in September, very much like Nova Scotia, my home province. The weather is mild and the leaves turn a beautiful gold and russet colour.

I was the first Canadian to ever present a paper at this conference and felt privileged to give my paper - "Independent music teachers conducting collaborative action research: a new paradigm". There were representatives from Scandinavia, Africa, Portugal and several countries which used to be a part of the Soviet Union. Topics ranged from leadership challenges in music education; the inclusion of the educator in preschool music lessons as an influence on musical development and many other topics of interest to music teachers.

One thing I came to realize was that even though we all came from different parts of the world, we all face the same challenges in music teaching. It is always good to chat with colleagues and listen to their suggestions and ideas. In the process of sharing with these folk I was able to tell them about the Independent Music Teachers' Research Group and how it was started under the auspices of the NSRMTA and the CFMTA. They were impressed, they had never heard of IMTs conducting their own research.

Perhaps at future CFMTA conventions we can invite some of these international teachers to share their knowledge with us. Their structures are a little different from ours, but we can learn a lot from each other.

Special Projects Plans

by Heather Blakley
Special Projects Co-ordinator

I am very excited to announce an addition to the National Piano Competition 2011, July 8-9 in Regina, Sask.

The Gryphon Trio will be guest artists and clinicians and Jamie Parker, the pianist, will be a member of the jury for the piano competition. The three competitors chosen for the final round will perform with the remaining members of the Gryphon Trio in a collaborative performance of a piano trio.

The chosen work is an 18 minute, 3 movement piano trio written by Saskatchewan composer David McIntyre. We are very excited about this development and the opportunity for our young musicians to work with world class artists.

There will be a special prize awarded from the final round for the best performance of the required work. The composer will be in attendance and involved with the choice of the winner for this prize.

Look for more details in upcoming CFMTA newsletters and on the website.

See you in Regina in 2011!



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Rules for CFMTA' National Piano Competition

Competitors must be no more than 24 years of age as of January 1, 2011 and studying at the undergraduate level or lower at the date of application.

Competitors must be students of an RMT at the time of application.

Competitors in the CFMTA National Piano Competition must present a semi- final program of 30 minute minimum and 45 minute maximum consisting of the following:

- One Canadian composition
- One complete solo composition from the classical or baroque period.
- A variety of shorter works to form a well-balanced program.

The following awards will be chosen from the semi-final round of competition:

- Dorothy Buckley Canadian Prize of \$500
- Marek Jablonski Chopin Prize of \$1000
- Willard Schultz Baroque Prize of \$1000
- Willard Schultz Most Promising Performer Prize of \$1000

Three competitors will be chosen from the semi-final round to proceed to the final round of competition. Each finalist is required to play a 30 minute minimum – 45 minute maximum program consisting of the following:

- A movement from the commissioned piano trio to be performed with the Gryphon Piano Trio.
- One selection can be repeated from the semi-final round of competition.
- A variety of shorter works to complete the program.

The following awards will be chosen from the final round:

- First Place Prize of \$5000
- Second Place Prize of \$3000
- Third Place Prize of \$2000
- Lore Ruschiensky Prize of \$500 for best performance of the commissioned work.

All competitors are required to attend the Final round of competition and be in concert attire.

The provincial associations are responsible for the pro-rated portion of travel costs of their competitor to and from Regina, Saskatchewan.

Deadline for entries is May 1, 2011.
Entry fee is \$200 and must accompany the application.
Please make cheques payable to CFMTA.
Late entries will not be accepted.

All Information and inquires must be sent to: Heather Blakley, CFMTA Special Projects Co-ordinator
email: hblakley@sasktel.net
Address: 611 Addie Cres
Saskatoon, SK S7N 3K6
Phone: (306) 249 - 3717



NATIONAL PIANO COMPETITION APPLICATION FORM

Regina, SK at the University of Regina, July 8 – 9, 2011
Deadline for Application – May 1, 2011

1. COMPETITOR'S INFORMATION

Competitor's Name: _____

Competitor's Address: _____

City: _____ Province: _____ Postal Code: _____

Email: _____ Telephone: _____

Student's Signature: _____

2. ELIGIBILITY REQUIREMENTS

Competitor's Age as of January 1st, 2011: _____

Date of Birth: _____ (mm/dd/yy)

Teacher's Name: _____

Teacher's Address: _____

City: _____ Province: _____ Postal Code: _____

Email: _____ Telephone: _____

Teacher's Signature: _____

3. PROVINCIAL ASSOCIATION

Provincial Representative's Name: _____

Representative's Address: _____

City: _____ Province: _____ Postal Code: _____

Email: _____ Telephone: _____

Competitor's Checklist:

Resume (100 to 150 words) – email and hard copy Photo – email and hardcopy (8.5 x 11)

Fee Application (hard copy only) List of Repertoire – email and hard copy



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One Vocal Solo: Grades 2 3

**One instrumental solo, with or without piano accompaniment,
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Deadline Date: March 31, 2010

Entry fee: None

The competition is open to any Canadian resident.

Submissions must be new, unpublished pieces. The composer's name should not appear on the score.

A Canadian topic or theme is suggested.

The composition will be chosen by a selection committee from across Canada.

An honorarium will be awarded to each successful composer.

The copyright for the composition will be retained by the composer.

The chosen composition will be published and available to be downloaded for public use,
from the CFMTA web-site until November 30, 2010.

Submissions should be submitted as a PDF file, camera ready.

Please include a short composer biography, mailing address and telephone number.

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: Po Yeh at yehp@shaw.ca

BILL ANDREW'S AWARD WINNERS

South Fraser Branch RMTA Celebrates Canada Music Week With Dr. David Duke

Submitted by Brenda Sleightholme
South Fraser Branch RMTA

The South Fraser Branch RMTA wished to celebrate Canada Music Week in a unique and meaningful way. For the past two years, we have held a successful student writing competition featuring the winning students in a recital. Each entry received a critique on their composition. We noticed that many branches across Canada commissioned composers to write compositions for their Branch. The honour and prestige of presenting a well known Canadian composer's works to the public and the exposure to students as to what Canada Music Week meant to them was our goal. We wanted our students to have an opportunity to learn these piano works by a local composer and have his perspective on their interpretation of them. Perhaps students might be encouraged to perform these commissioned pieces at our annual Showcase at Guildford Mall in Surrey BC to be held later this year or our monthly Branch recitals.

We also wanted our chosen composer to be available for a masterclass to listen to the students perform the compositions. Through public publicity and the involvement of families and friends of the participants, we hoped to make this event a recognition of Canada Music Week throughout our South Fraser communities.

Our first task was to find a Canadian composer suitable for our objectives. The composer had to have experience composing children's piano music at a Grade 2 to 6 level and live in our area. With some help from one of our distinguished alumni members, Janice McCubbin (herself a notable teacher of compositions which have won many CMW competitions over the years), we reviewed the Canadian Music Centre's list of BC composers. The Centre's web site includes a list by city and biographies of their associate composers. We also reviewed the rules of commissioning pieces on the Canadian League of Composers web site.

After short-listing a number of suitable composers, we chose Dr. David Duke, who is now the Dean of Language, Literature and Performing Arts at Douglas College in New Westminster. Dr. Duke has written many pieces for learners, including the Waterloo piano publication, *Magical Years of the Chinese*. Frederick Harris has published his works in the *Encore Series* for violin and piano, and many of his works are

listed in the syllabi of the Royal Conservatory, Conservatory Canada, the Canadian Conservatory, and Contemporary Showcase 2005. He has written and broadcast extensively about Canadian music and composers – most recently a biography of Jean Coulthard with co-author William Bruneau. He was head of the School of Music at Vancouver Community College until early 2004.

When I met Dr. Duke in May of this year and pitched our proposal to him, he accepted without hesitation and promised to have the compositions ready for September 1st. He said he would use the Sibelius program to write his compositions and send them to us in PDF form so our members could download them from our website. Dr. Duke followed through with a Grade 3 piano composition entitled *What?* and a Grade 6 piano composition entitled *Aubade*. They are beautiful pieces which our Branch is very proud to have had commissioned.

At our first meeting in September, the two commissioned compositions were unveiled to the membership. The membership was notified before the meeting that they would have a head start if they came to the meeting and picked up the hard copy there before the posting on our web site. The Canada Music Week poster, available through CFMTA, with our own header advertising the event, was circulated through our membership by area (we have 17 areas under the South Fraser RMT). A teacher in each area posted the posters in their community.

Our string teacher members also wished to be included in the event and noted that there were David Duke compositions written for strings. We decided to expand our celebration to include any David Duke composition written for any grade level and for any instrument. We circulated a list of his compositions from a number of syllabi.

Deadline for entries was November 1st. Many teachers came forward to offer their assistance as greeters, secretaries, helping with publicity, scheduling, etc.

continued on next page

South Fraser Branch RMTA Celebrates Canada Music Week With Dr. David Duke continued

We had a full day on November 28th for the composer to listen to the performances and conduct masterclasses. Our venue, Surrey’s Newton Fellowship Church, was filled with an appreciative audience of teachers, students, friends and the community-at-large in the South Fraser area.

What? is a challenging piece with two different possible interpretations – an angry aggressive What?! or a sad, oh dear, question mark. Dr. Duke suggested this piece lends itself to division and ensemble playing as it is an invention. It has teaching points such as accustoming students to hear “disagreeable” sounds and modern counterpoint lines that rub together and cause friction.

Aubade has an evocative sound; the definition of “aubade” is music that is to be played in the morning for a specific person or persons as opposed to the “serenade” which is intended for evening. Dr. Duke suggested finding the right tempo isn’t always a matter of turning on the metronome. This “teaching piece” features hand crossing. The sun rising is the climax of the piece and he encouraged the students to enjoy the opportunity to play *ff* on a grand piano.

Other selections performed for Dr. Duke included the Preliminary level Shalom, Grade 2 The Cathedral in the Snow, She’s Like the Swallow arrangement, Grade 6 Seagulls, Night Song for Grade 10 viola, and Violin Sonatina for Grade 9 violin.

Dr. Duke suggested that his The Cathedral in the Snow was a good formula to use for students composing their own compositions.

Although Dr. Duke heard many What?’s and Aubade’s over the course of the day, he said there was no one right way to play the pieces. It is not true that the composer knows best. The performer brings the “X” factor to the table. As a composer, Dr. Duke reserved the right to make changes which he did in some cases. He emphasized that it was important for composers to write for people who are learning their instrument. He gave many tips during the day to young composers on how to get started and expand their ideas.

It was an honour for our Branch to have such a distinguished composer spend the day listening and working with our students. I know the students really appreciated Dr. Duke’s comments and will be inspired to continue practicing their pieces. Many of our students had never been in a masterclass setting before and I know they really enjoyed this type of interaction with an adjudicator as opposed to the festival/competition setting.

As Dr. Duke said, “I hope this becomes an annual event for the group; there are so many good composers writing in our area that it’s too good an idea to just do once.” We totally agree!



Dr. David Duke

aubade
commissioned by the South Fraser Branch Registered Music Teachers david gordon duke

very free, evocative
8^{va}
pp
with pedal, ad lib.

7 *lazily, molto andante* ♩ = 66 or slower
pp *dolce, cantabile*
sempre sotto voce *simile*

BILL ANDREW'S AWARD WINNERS

Halifax Branch RMTA Celebrates Canada Music Week with Peter Allen

submitted by Daryl Chaddock

St. Cecilia Day , November 22, 2009, found the members of the Halifax Branch of the Nova Scotia Registered Music Teachers` Association gathered in the Elsie MacAloney Room in the Dalhousie Arts Centre along with students, parents and the interested public.

The evening began with Skippy Mardon, provincial co-ordinator of the Music Writing Competition, giving an overview of the competition and its value in the community among aspiring, young composers. She named several students who won awards in the past and have gone on to become composers in their own right.

We heard two compositions by current winners and a certificate was presented. Savannah Cox, student of Michael King, came third in Class B of the Music Writing Competition with her piece Vertigo which we heard her perform. Brandon O`Leary , student of Josephine Skinner, placed first for Class C with Requiem in g minor . A CD of this composition was played for us.

Peter Allen, a Halifax based composer, teacher, concert pianist and conductor , was introduced. He is a member

of the Halifax Chapter of the NSRMTA and is currently a professor of piano at Dalhousie University . Twelve students of Halifax Chapter members, performed Allen`s piano compositions. Peter then commented on the performances and told us the history of the pieces. He was very encouraging and said he enjoyed hearing these works played so well.

Peter then performed a recent composition "Etude". He also played a CD of "The Hurricane Juan Piano Concerto" which was commissioned by the CBC and performed for the first time in Halifax in 2008, by Symphony Nova Scotia with Peter as soloist. Copies of the complete orchestral score were passed out to students and teachers so they could follow as he played excerpts from three movements of the work . A question period then followed.

The evening concluded with pictures being taken of Peter Allen and the students who performed.

We, the audience, in Halifax , were treated to a wonderful evening, with a Canadian composer, for Canada Music Week® .

Participating teachers from the Nova Scotia Registered Music Teachers Association, Halifax Chapter: Susan Diepeveen, Simon Docking ,Louise Eastwood, Meghan Henley, Skippy Mardon, Diana Torbert, Carol von Syberg and Lorna Wanzel.



Performers at the Halifax Canada Music Week® Celebrations with special guest Composer Peter Allen

A Tribute to Mary Gardiner - Canadian Composer and a Colonel

submitted by Jill Kelman



Mary Gardiner has had a major influence on Canadians' awareness of contemporary Canadian music. As an educator, adjudicator, clinician and composer she has given generously of her time to ensure that the public, the educators and the young music students of Ontario and of Canada are aware of their cultural heritage.

During her extended term as president of Alliance for Canadian New Music Projects (ACNMP) Contemporary Showcase Centres were established to promote the performance of Canadian music. Composers were commissioned to create music suitable for young musicians. The Contemporary Showcase Syllabus was regularly updated providing a resource of contemporary music in all disciplines by Canadian composers for teaching and performance. Mary gave clinics to introduce this new music to groups of teachers previously unaware of its existence.

As a member of the Ontario Music Teachers' Association, Mary gave workshops, adjudicated competitions and supported the commissioning of new works, thus encouraging young people to explore the exciting and challenging world of Canadian music.

As a festival adjudicator she has taken her love of music and especially Canadian music to the major festivals across Canada making students, teachers and audiences aware of what this country's composers are creating and how to access it through publishers and through the Canadian Music Centre.

Mary Gardiner has a large body of work ranging from ensembles to solo works. The legend of the first rabbit is a particularly charming work; the CD and colourfully illustrated book are a fascinating introduction for the very young to Canadian music. Many of Mary's piano and vocal selections are on the Exam lists of RCM and CC.

The Heliconian Club Music Section presented a programme, It's About Time, of Mary's works on October 23, 2009. Mary was able to be present at this very well attended tribute.

Most recently Mary was awarded the NATS Calgary Art Song prize. The composition, A Spider's Story, has been added to her list of compositions published by Alberta Keys.

Mary is very likely the only Canadian Composer who is an Honorary Kentucky Colonel! She was recognized by the State for her contribution to the Kentucky Education System.

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My First National Convention

submitted by Elizabeth Shearouse



I had the privilege of attending the CFMTA convention in Sackville this past summer. As a new member of the organization, a pedagogy student, and a young teacher, I found it to be a most salutary experience.

One surprise was that there were not nearly as many teachers at the convention as I had anticipated. However, I made many new friends, although there were so many new people that I often mixed them up, even failing to recognize the president of the CFMTA! Some of my best teacher friends from NS were at the convention, and I enjoyed discussing the workshops with them.

I attended as many workshops as possible, and learned something from all of them. Many of the ideas I heard were concepts that I “knew” at a certain level already, but hearing someone else put it in a new way, or demonstrate at the piano, or enrich with colourful explanations, helped me to be able to put my own thoughts into words and actions more effectively, and to be more confident about my ideas. Some of my favorite events were the master classes by Boyanna Toyich, the workshop on using the whole body in piano playing by Dr. Stephen Runge, and the artist concert.

The convention was a valuable learning opportunity and it was less expensive than the exam fees I have been paying lately!



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Glory St. Germain was born in Winkler, Manitoba and grew up in Winnipeg. She began studying piano at age five, and began her teaching career at age 16. She continued her studies, obtaining her accreditation as an Associate of the Royal Conservatory of Music (ARCT).

In 1985, Glory St. Germain became the Manitoba Provincial Coordinator for Music for Young Children by Frances Balodis Ltd., a position that she held for a one year period. Glory continued to teach Music for Young Children for 18 years, in addition to contributing to the program content as a composer.

Glory St. Germain continues to teach piano, theory and pedagogy in Winnipeg. She remains active as a Registered Music Teacher through her involvement in fund-raising for Variety Club of Manitoba. Glory travels extensively presenting workshops on the Ultimate Music Theory series. She also works alongside her husband, entertainer/producer Ray St. Germain as a co-producer in the entertainment industry.



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PEIRMTA REPORT ON CANADA MUSIC WEEK® 2009

Submitted by Jane Naylor

The PEIRMTA celebrates Canada Music Week® annually with a Young Musicians Recital featuring works by Canadian composers. This year our recital took place on Saturday, November 14, 4:00 pm, in the Dr. Steel Recital Hall at UPEI, with 29 performances.

Jocelyn Yang, a student of Frances Gray, accompanied the audience in the singing of O Canada!. During the recital the PEIRMTA participated in CFMTA's Cross-Canada Performance. Connie Yun, a student of Frances McBurnie, performed the piano piece A Canadian Portrait by Sarah Konecni of Saskatchewan, and Lindsay Connolly, a voice student of Suzanne Campbell, performed Maple Dust by Martha Hill Duncan of Ontario. Lindsay was accompanied by member Jacqueline Sorensen.

In honour of Canada Music Week®, the PEIRMTA holds an annual Composition Competition for its students. The compositions for 2010 were due November 14, 2009 (to allow students time to complete another composition for the PEI Kiwanis Music Festival in spring). The awards will take place during our January 30, 2010 monthly Young Musicians Recital. Any compositions recommended by this year's judge, Dr. Jim Dickson, will be forwarded to the national level of CFMTA's Music Writing Competition 2010.

Other events in celebration of Canada Music Week® included a concert on Thursday, November 19, by PEI's contemporary ensemble eklektikos (including PEIRMTA member, Morgan Saulnier, flute) which featured chamber works by Canadian composers, including three from PEI, Monica Clorey, Jim Dickson and Jane Naylor. The PEI Symphony also held a concert Sunday, November 22, in which it featured a work, Snowdrift, by Ontario composer John Burge and two Canadian soloists, well known Marc Djokic, violinist, from Nova Scotia and 2009 Suzanne Brenton Award winner, trombonist Matthew Rowsell, a Newfoundlander who received his B.Mus. from UPEI and is now working on his M.Mus. in Pittsburgh. The Festival award was established in memory of the late PEI Symphony cellist and provides an opportunity for an outstanding musician to perform a concerto with the orchestra.

Information about CFMTA's 2010 Call for Compositions has been distributed locally.



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BCRMTA REPORT ON CANADA MUSIC WEEK[®] 2009

*submitted by
Cindy Taylor*

Congratulations to all of the B.C. Music Teachers and students who celebrated Canada Music Week[®] in so many creative ways throughout our Province. Thirteen of our twenty-one Provincial branches submitted reports on their events this year. More than 400 B.C. students and teachers participated in recitals, workshops and writing competitions in honour of Canada Music Week[®].

On Vancouver Island, the North Island celebrations were held throughout a weekend with two showcase recitals and a teacher's workshop with clinician Tracey Garvin from Grand Forks. This exciting event included a very special guest, Helen Dahlstrom, whose presence during the weekend will be remembered for many years to come. Helen Dahlstrom, the founder and coordinator of Canada Music Week[®] for almost 20 years spoke eloquently of how all of this began and formed into a National program. Her knowledge and sharp wit entertained all who heard her. Composer Robert Benedict who was our Provincial adjudicator for the B.C. Writing Competition was also an honoured special guest at the North Island event. Mr. Benedict spoke to students encouraging them to compose and enter the next Provincial Writing Competition.

Tracey Garvin's infectious enthusiasm for Canadian music made the whole event entertaining and exciting. She had done much research and contacted many composers who sent door prizes which were presented to students throughout the weekend. Students performed a wide variety of Canadian works for solo and duet piano, voice, and guitar ensemble from traditional in style; to prepared piano – Ann Nichols duet “Rattle on the Stovepipes” which includes foil cupcake tins to be placed on the strings to rattle and shriek during the performance; to Joan Hansen's “The Haunted Staircase” where a student can strum the strings inside the piano; then on to pieces like “Obnoxious” and “Popping Corn” by Stephen Chatman.

Three complete collections of music were performed: “Canadian Sketches” by Peter Jancewics, “The Circus Suite” by Joan Hansen, and “Variations on a Theme by Murray Adaskin”: the latter - theme was composed by Murray Adaskin and each of the seven Variations were composed by seven different B.C. composers. The presentation of these works was a combined effort of many students who each learned the individual pieces within the larger composition. The North Island branch had 84 students and teachers (many more people in the audience) taking part in their branch celebrations!

Canada Music Week[®] was celebrated by the Victoria branch with a breakfast meeting and presentation by their featured composer Nicholas Fairbank. The Hugheen Ferguson Distinguished Teacher Award was presented to Winifred Wood. This was followed by the performance of “Winifred's Waltz” composed by Nicholas Fairbank, in honour of Winifred Scott Wood.

The Victoria branch festivities continued with the Murray Adaskin Writing Competition and recital. Featured composer Nicholas Fairbank commented on each of the compositions and announced the winners, followed by an awards ceremony. The winners are then invited to perform their winning pieces. Works by the featured composer were then performed which lead into the student recital. “Winifred's Waltz” was also performed at this concert which was brought to a close with Mr. Fairbank's “Variations on B.A. C.H.”

The North Shore branch chose November 22nd, St. Cecilia Day, to present their event. Students performed works of 14 different Canadian Composers repertoire. Guest composer Dr. Stephen Chatman attended the event with his wife Tara. The North Shore branch commissioned Dr. Chatman to write a composition for their CMW festivities and was excited when they receive three special works. “Tara” Gr. 8 level, “Nocturne” Gr. 9 – 10, and “Shimmering Wings” Gr. 10. Many of Dr. Chatman's works were featured in the recital along with five students performing their own compositions. A special public Composition workshop with Stephen Chatman was held after the recital where each of the young composers had the opportunity to gain inspiration from a famous, well respected composer.

continued on next page

BCRMTA REPORT ON CANADA MUSIC WEEK[®] 2009 continued

Many other recitals and awards presentations were held throughout the Province in the Cariboo Branch; Chilliwack; Coquitlam – with featured composer Teresa Richert from Maple Ridge; Kelowna; and Shuswap Branches .

The Trail/ Castlegar RMT celebrated Canada Music Week[®] by hosting their 10th annual music festival. Their theme this year was “A Celebration of Contemporary Music” with guest adjudicator Joe Beraducci who also gave a workshop. A Canada Music Week[®] recital was held where awards were presented to students with the highest RCM and Conservatory Canada exam marks.

Students of the Vernon Branch held a recital of vocal and piano works and presented RCM high mark awards. The students here learned that there are well known composers living right in their area: Jean Ethridge, Lorna Paterson, Dale Reubart, and Imant Raminsh.

A recital for strings and piano students was sponsored by the Nelson branch. Included in the concert were

students who played their own compositions. A workshop was held for students to experiment with composition. They took part in games leading to an understanding of how to form the primary chords (I, IV and V) in several different keys. Students wrote a short statement about Canada, translated the words into a rhythm, gave their rhythm a melody then chose various primary chords to go with their melody.

The South Fraser Branch RMTA's Canada Music Week[®] celebration event was the recipient of this year's Bill Andrew's Award. This event began with the commissioning of works by composer Dr. David Duke who created a Grade 3 piano piece entitled “What?” and a Grade 6 piano composition called “Aubade”. A string teacher branch member found compositions by David Duke written for strings. The South Fraser branch expanded their celebrations to include any David Duke compositions. A full day of performances and masterclasses was held with Dr. Duke.

Well done British Columbia Musicians and Music Lovers! Canada Music Week[®] is alive and thriving throughout our vast Province.

**NSRMTA REPORT ON CANADA MUSIC WEEK[®] 2009**

*submitted by
Michal King*

Cape Breton:
Recitals were held, and presentations of awards were made during Canada Music Week[®] in Sydney.

Annapolis Valley:
In November, Canada Music Week[®] recitals were held in Denton Hall auditorium, Acadia University.

Dartmouth:
Members held eight individual recitals in the Helen Creighton room (Dartmouth public Library) with lots of Canadian music being performed on piano and violin.

The compositions of our own Nova Scotia composer Anne Crosby Gaudet, also a chapter member, continue to be favourites with the younger children, and many pieces of her music were performed. Her newest venture, "Garden Capriccio", is a delightful collection of early-intermediate piano solos, and is sure to be a hit. She is self-publishing this book, and it is available on her website www.pianoanne.ca, as is the music and Anne's “claymation” animation.

Halifax

As the winner of one of the Bill Andrew's Awards, the Halifax celebrations are on page 17.



ORMTA REPORT ON CANADA MUSIC WEEK® 2009

submitted by Frank Horvat

True North Strong & Free

ORMTA members all across Ontario spent this year's Canada Music Week® celebrating our country's music and composers. Countless recitals, workshops, competitions, and special presentations were presented throughout the province by a dedicated band of teachers, composers, students and volunteers. Here are some of the highlights:

The Belleville Branch held its annual Junior Recital and Tea to celebrate CMW. This Recital gave younger students a chance to perform for parents and friends in a friendly atmosphere. Fifty students performed various piano and vocal pieces, many of which were written by Canadian composers. The event was kicked off by a 10 to 15 member children's choir.

The Cambridge Branch held their annual Awards Recital during Canada Music Week. There were 10 awards given out to students for achieving First Class Honours in their Piano Exams. Also, a Theory Award was given for the highest mark in Advanced Rudiments. The recital featured works by Canadian composers performed by many of the twenty-one students.

The Central Toronto Branch held its annual Fall Scholarship Recitals as part of CMW. Many students performed works by Canadian composers. In recognition of outstanding performances of Canadian works, the branch awarded their Sir Ernest MacMillan Scholarships at both the junior and senior levels. Branch members were also involved in organizing Contemporary Showcase Toronto; a non-competitive festival where students perform works by Canadian composers. Their line-up of distinguished adjudicators included Leslie Kinton and composer Stella terHart.

Members of Chatham-Kent Branch were instrumental in organizing their inaugural Contemporary Showcase Festival. The event featured over 80 students!

Etobicoke-Mississauga members encourage their students to enter "Contemporary Showcase Mississauga". Adjudicators, Elisabeth Pomes (voice),

and Wendy Potter (piano), worked with the students in a Master class format after they performed. Awards for outstanding and most interpretive performances are presented at the annual concert, which takes place in December 2009. Branch member, Jill Kelman, held a party for her students where they performed Canadian works and played games related to the pieces and composers they had performed. Jill also provided seasonal goodies afterwards for her students. Virginia Taylor presented each of her students who participated in Contemporary showcase with a commemorative pencil. She also talked with her students about the composers that they were performing.

Kingston Branch held a Canada Music Week® Recital on Saturday, November 21st. The students, mostly pianists and one singer, performed works by Linda Niamath, Beverly Porter, Martha Hill Duncan, Nancy Telfer, Boris Berlin, Lorna Paterson, Stephen Fiess, and Pierre Gallant. Most exciting was the fact that all but one of the composers represented are living composers, and two Beverly Porter and Martha Hill Duncan are local composers. Also interesting was the large number of women composers. Before each piece Branch President, Meg Freer provided the audience with some interesting facts about each composer.

The Kitchener Waterloo Branch held their Canada Music Week activities a week early this year, with much enthusiasm. Frank Horvat conducted master classes for about 30 students performing Canadian repertoire at Mt. Zion Church in Waterloo. The students enjoyed receiving both positive and constructive feedback. The Branch would like to thank Joanne Bender and Ilva Giermann for coordinating these master classes.

Later that evening, Kitchener Waterloo Branch held its annual CMW Recital. Inspired by the 2008 CMW Recital presented by Oshawa Branch, Kitchener Waterloo Branch presented an Aleatoric Recital where the order of performance was determined by chance. The students enjoyed this variation on the standard recital format. A list of performers and their pieces in alphabetical order was provided to the audience members. Sixteen students performed pieces by Canadian composers and one student composer, Daniel Deng, performed his prize-winning composition. The audience had a chance to participate as well by answering quiz questions for prizes. Each performer received a Canada Flag notepad as a memento of the evening.

continued on next page

ORMTA REPORT ON CANADA MUSIC WEEK® 2009 continued

The Newmarket & Area Branch successfully celebrated Canada Music Week by holding a recital entitled "A Celebration of Canadian Composers and Their Music" at Trinity Anglican Church in Aurora. Well-known composers such as Nancy Telfer, Linda Niamath, Marguerite Spencer, Court Stone, Stephan Chatman, and Sophia Eckhardt-Gramatte were well represented. Students also enjoyed exploring music from the next generation of Canadian composers, including Christine Donkin, John Sandy, and Fishel Pustilnik. The branch was also delighted to feature two of their own young composers. Eight-year old Janelle Rodriguez performed her lovely piece, "A Rainy Day". Seventeen-year old Chardan Howe wowed the audience with his composition, "Uncertainty Of Heart". To conclude the afternoon, performers, teachers, and parents were invited to take part in "So You Think You Know Your Canadian Composers?"; a mix and match photo display. In keeping with the Canadian theme, Tim Horton's Timbits and refreshments were enjoyed by all!



Students enjoying Canada Music Week festivities organized by ORMTA Newmarket & Area Branch



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NBRMTA REPORT ON CANADA MUSIC WEEK® 2009

submitted by Heather Dunham

Canada Music Week® was celebrated across New Brunswick as the Olympic Torch made its way across our province, reinforcing the idea of "being Canadian" in spirit as well as in music and art.

The Fredericton Music Teachers' Association had their first CMW Poster Competition, where students submitted artwork expressing their favorite Canadian composition. Local artist Sharon Hicks judged the entries and was very impressed with the level of talent and the obvious hard work, creativity, and enthusiasm the students put into their posters. These will be displayed for the public at a later event.

The Moncton Music Teachers' Association held their annual Canada Music Week® Recital on November 22. Over twenty performances of piano and vocal music were followed by a reception with a Canada Music Week cake. Then on November 28th, they hosted their first Contemporary Showcase, with adjudicator Jacqueline Sorensen from PEI. While limited to piano performances this year, the intention is to expand to other disciplines in the future.

The Sackville Branch celebration was on November 26 in Brunton Auditorium on the Mount Allison University campus. The Student Recital began with the singing of O Canada accompanied by a string quartet. Shawn Bostick, director of the Atlantic Region of the CMC, talked to the students about the very first Canada Music Week, and about Canadian composers writing music for young students. Then nearly twenty students of all ages performed on piano, violin and flute, with over half of the pieces by Canadian composers.

Plans are underway in many branches for local music writing competitions, leading up to the Provincial Music Writing Competition in the spring, which then leads to the national CFMTA Canada Music Week® Music Writing Competition for 2010.



NLRMTA REPORT ON MUSIC WEEK® 2009

*submitted by
Andrea Lane Gardner*

On Saturday evening, November 28th, several piano and voice students gathered to celebrate Canada Music Week® by performing for each other and an appreciative audience in St. John's at the Memorial University of Newfoundland School of Music. The NLRMTA chose to focus on composition this year and our guest was local composer Jason Noble.

He was well received last year as our special guest and we felt that everyone could benefit from a more exclusive focus on his work and process of composing. He presented a talk about composing at the end of the recital and had many great ideas for our young composers. We held a Composition Competition this year and the winner, Timour Igamberdiev, showcased his composition Allegro Molto in G. It was scored for small chamber ensemble, but due to time restraints, it was not feasible to have it performed by a chamber ensemble. Instead, Timor played a CD recording of his MIDI file. Wonderfully neo-classical in style, and about 4 minutes in length, it delighted the audience. During the recital, Adele and Heidi Crummell beautifully performed a duet of their own composition, entitled Journey. In all, 21 students performed, representing compositions by Linda Niamath, Ann Crosby, Mark Mrozinski, Nancy Telfer, Court Stone, Alexina Louie, and a wide selection of compositions by featured composer Jason Noble.

We were fortunate enough to provide students with an opportunity to go to the CBC St. John's studio again this year. Host Francesca Swann of local radio music show Musicraft welcomed 16 students to the studio to experience a professional radio recording session. Students are often excited with this opportunity and this year the show was broadcast across the province on Sunday, November 29th, the day after the recital. Francesca reflected our focus on composition and invited Jason Noble to come to the studios to listen to the students' performances and provide some feedback. They were much encouraged by his suggestions on both performing his music and composing their own music.

It was a wonderful week of local and national composers and performances and we look forward to hearing the compositions that are inspired by this week's events!



MRMTA REPORT ON CANADA MUSIC WEEK® 2009

*submitted by
Jane Duerksen*

Between November 11th and December 1st, there is a special day of commemoration. You all know it as St. Cecilia Day, the Patron Saint of Music. It is always on November 22nd of any year, but this year; music students of the Arborg area presented recitals of Canadian music on Wednesday, November 25th at two Seniors' venues. Craig Cassils was featured by some of the choir of Arborg Early Middle School and the Arborg Ladies Ensemble. Craig taught for 30 years in Manitoba and some of that time was at Winnipeg Beach in Evergreen District. His beautiful choral pieces are still so relevant and accessible for young and old alike. Voice and Piano students of Arline Collins presented pieces from the Conservatory Repertoire books. Some of the other composers featured were: Clifford Curwin, Robert Fleming, Marguerita Spencer, Oscar Peterson and Rémi Bouchard.

When Arborg first began celebrating Canada Music Week®, a few years ago, there were about 5 performers and two music teachers involved; but this year, in spite of many items causing potential performers to cancel, we still had about 20 performers (including children in the choir), 7 private music teachers and 2 venues involved. The Arborg area has developed an increased interest in this wonderful week of celebrating Canadian music with live entertainment. The Seniors loved hearing this music as reflected in the monstrous applause.

Winnipeg saw a recital on November 29th organized by the Manitoba Conservatory of Music and Arts at their facility to celebrate Canada Music Week®. Pieces were performed by Canadian composers and others.

Geraldine Kroeker reported that the MRMTA Brandon & Westman Branch held a recital on Sunday, Nov. 22, in Lorne Watson Recital Hall, School of Music. Approximately 60 people came to hear 25 students perform works by Canadian composers. Several students also played their own compositions.

Dr. Pat Carrabre was the host for the event, and talked with the students about the piece(s) they played. He was very encouraging and gave them some good tips for their own compositions.

Vivian Klosse, CMW convener for MRMTA Winnipeg, organized a CMW Teachers' Workshop on "Motivating and Directing Students in Music Composition". On Sunday, November 22nd an intimate group of teachers gathered together to explore the many facets of composition. Many who came had already delved in personally experimenting with their own musical ideas. Their workshop clinician was Eleanore McLeod (B. Mus., M. Mus.) who approached the subject from an interesting point of view: understanding the individuality of each student. Each student comes with a different learning style, a different personality, and is at a different level, developmentally. It is important to assess students, and tailor our approach as teachers to what motivates them!

Eleanore also addressed the creativity of the instructor, and how one can look for inspiration FIRST as a teacher, before he challenges his students to jump in to composition. To quote: "design is really a way of looking at the world with an eye toward changing it. To do that, a designer must be able to see not just what it is, but what it might be."

Eleanore left them with a multitude of resources that can be found at the University of Manitoba Music Library. She challenged the teachers to continue their learning on an ongoing basis, and to set aside unscheduled times when they allow ourselves to explore the creativity within each of them.

The rest of the workshop was a pleasant sharing of musical ideas and compositions that attendees had come up with themselves. Bonnie Wilson took them on her journey from desiring to compose music, and be spontaneous to actually working through improvisation skills and finding her own style. The moment of inspiration came when she heard a style of music she liked and created her own unique version. Since that time, she is spontaneously coming up with about two pieces per month!

It was wonderful to hear others sit down at the piano, and perform their compositions. What was so interesting is that each person had their own unique style! They left their workshop, inspired by their peers, and ready to challenge their students to search for the creativity that lies within.



SRMTA REPORT ON CANADA MUSIC WEEK® 2009

submitted by Greg Chase

Once again, Canada Music Week® was celebrated throughout Saskatchewan.

Students of Swift Current Registered Music Teachers performed to a full house on Sunday, November 29, at the Art Gallery of Swift Current. This is the first year that The Gallery was used as a venue for the annual Canada Music Week® Recital. Listeners and participants were surrounded by the beautiful and very original "sculpture reliefs" of local artist, Gladys Wozny Siemens, while listening to sounds of young local musicians performing compositions by Canadian composers such as Linda Niamath, Clifford Poole, William Lea, Remi Bouchard, Anne Crosby, and Wes Froese, formerly of Swift Current. Vanessa Schlamp, a young student of affiliate member, Karen MacCallum, performed her own composition called Never Go. Convener, Diana Martens announced that Owen Muri, student of Rebecca Chilton won first place in the 2009 SRMTA Music Writing Competition in the 11 and under category for his piece called "Bells of Narnia."

The recital featured pianists, violinists, solos, duets, ensembles and special guests, The Swift Current Children's Choir directed by Kathryn Scott. The choir opened the recital with an English/ French version of O Canada followed by "This is It", the theme from the Bugs Bunny Show. They concluded the event by singing two Christmas pieces accompanied by a string ensemble and tone chimes. This was followed by a hearty piano duet rendition of We Wish you a Merry Christmas. Everyone was then treated to punch and goodies served by the SCRMT.

East Central Branch, celebrated Canada Music Week with "Powerpoint, Pictures and Performances." Thirty five young Canadian students gathered to perform mainly Canadian works for a "pre" Canada Music Week® recital on November 19. In preparation for the Recital, each student drew, painted, or searched the internet for an image that depicted their piece, or the way it made them feel. At the same time, their teacher, Allison Sarauer, prepared a Powerpoint

presentation of images the pieces brought to HER mind. The performers' "gallery" was displayed in the refreshment hall, and the Powerpoint slides were shown as each player came forward to perform.

The winning composition from the Canada Music Week® "Call for Compositions" Sarah Konecsni's "A Canadian Portrait" was performed to open the program following Sheila Shinkewski's arrangement of "O Canada". Linda Niamath pieces seemed to be the favourite this year with five students choosing her works. Other composers represented included: Christine Donkin, Tanner Greenwald, Julian Pattison as well as many more. The pianists ranged in age from 5 years old to nearly 50 and every student's name was entered to win door prizes such as Canadian car flags, pencils, Olympic maple leaf gum, and a music dictionary. It was a colourful celebration with students dressed in red and white and Canadian flags hung to adorn Westminster United Church in Humboldt.

The Saskatoon Branch once again hosted their annual Canada Music Week Recital® - with performances of many Canadian composers including Peacock, Niamath, Berlin, and Schmidt among many others!

The Yorkton Registered Music Teachers held Contemporary Showcase featuring David McIntyre as their guest clinician on November 27 & 28. All students prepared pieces (piano or vocal) composed by Canadian composers. On Friday morning, David worked with Senior students in a Masterclass session. That evening, David gave a concert presentation of his works. Saturday consisted of more Masterclasses followed by an informal teachers workshop on things that David observed throughout the sessions and question/answer time.





QRMTA REPORT ON CANADA MUSIC WEEK® 2009

submitted by Mélina Claude

Cette année, la semaine de la musique canadienne à Montréal a permis à une centaine de jeunes musiciens âgés de 5 à 22 ans, élèves de 21 professeurs, de se produire en concert. Le regain de vie qu'a connu l'événement en 2008 est toujours actuel. Cinq récitals ont eu lieu au Collège Regina Assumpta toute la journée du 22 novembre. Les œuvres d'une palette variée de compositeurs canadiens ont pu être entendues et appréciées. L'auditoire a également eu la chance d'entendre quelques nouvelles œuvres qui n'avaient jamais été jouées auparavant. Des certificats et des cadeaux de participation ont été remis à tous les interprètes lors de cette journée de récitals.

Le concert gala clôturant la semaine de musique canadienne, le 28 novembre, fut acclamé vivement. Les œuvres de 20 compositeurs différents y ont été brillamment interprétées. Quelques-uns de ces compositeurs ont d'ailleurs été heureux d'assister au concert. Il s'agit de David Côté, Lû nik, Denis Gougeon et Mélina Claude. Nous aimerions également souligner la prestation éblouissante de la pianiste Isabelle David, gagnante du concours de la FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE, également récipiendaire du prix pour l'artiste la plus prometteuse. Isabelle David a magnifiquement interprété Fastforward d'Alexina Louie.

Des partitions, des cd et des revues musicales, généreusement offerts par le centre de musique canadienne à Montréal, ont été remis aux 31 interprètes. Cette année encore, chaque participant a reçu une petite bourse offerte par l'APMQ. La juge Monique Chabot a charitablement remis une bourse à une élève méritante, puisée à même son cachet.

Grâce à l'implication dédiée de nos jeunes musiciens et de leurs professeurs, la semaine de la musique canadienne a été haute en couleur et a su mettre brillamment en valeur la richesse de notre répertoire. L'intérêt général connaît une tendance à la hausse et à peine l'événement est-il terminé que l'on a hâte à l'an prochain afin de revivre intensément cet événement attendu et très apprécié.

This year, the Canada Music Week was held in Montreal and had performing in concert over a hundred talented young musicians of all ages, between 5 to 22 years-old. The regained vitality that this event established last year is still very strong this year. Five different recitals were held at Regina Assumpta College all day on November 22nd. Pieces from various Canadian composers were appreciated by the audience. Some new pieces never heard before were also played for the first time. Certificates and gifts were given to all participants.

The acclaimed closing gala concert was held on November the 28th. Nothing less than forty pieces, from twenty different composers, were brilliantly performed that night. Some of these composers were very proud and privileged to be present. They were: David Côté, Lû nik, Denis Gougeon and Mélina Claude. The concert ended with the incredible performance of pianist's Isabelle David, winner of the Canadian Federation of Music Teachers' Associations contest. She also received the prize for the most promising artist this year. She beautifully performed Fast Forward from Alexina Louie.

Partitions, Cd's and music magazines were generously given to the 31 artists by the Canadian music center of Montreal. This year again, each artist received a monetary reward from the APMQ (Quebec Music Teachers' Association). Judge Monique Chabot also charitably gave a recompense taken from her own pay.

Because of the lively implication of our young musicians and their teachers, Canada Music Week® was very colorful and able to brightly bear out the richness of our repertoire. The general interest of the audience is rising and everyone is looking forward to attend next year's event, as the 2010 Canada Music Week can only be a continuity of this success story.





ARMTA REPORT ON CANADA MUSIC WEEK® 2009

submitted by Karen Macdonald

Contemporary Showcase ran in Edmonton from November 13-15, 2009 with our Gala Concert on November 27, 2009. We had 116 entries in total, 20 in voice, 2 in brass/winds, and 94 in piano. This year we featured composers Joyce Pinckney and Clifford Crawley of which there were 4 piano entries in the Featured Composer Class. We invited as our clinicians Leanne Regehr for piano, Chenoa Anderson for brass/winds, and Melanie Cherniwchan for voice.

The Gala Concert was comprised of voice, french horn, and piano students as well 3 participants from the Young Composers Program, as selected by the clinicians. The program was compiled to provide a balanced and entertaining concert.

The Lethbridge Branch of ARMTA held a Canada Music Week Recital and Annual Awards Presentation on Saturday, Nov. 28th at 2:30 p.m. at McKillop United Church. The recital began with the singing of our National Anthem. Twenty-three students performed a varied program featuring Canadian composers from Boris Berlin to Oscar Peterson. An awards ceremony followed the conclusion of the recital in which over \$1400 in prizes were presented. The presentation began with the Alberta Music Education Foundation (AMEF)

Achievement awards for the Lethbridge Region which are sponsored by AMEF and the Alberta Foundation for the Arts. The ceremony continued with local branch awards which recognize the top first-class honors exam marks of members' students. To fund these awards over the last few years, the branch has raised money through sponsoring a family scavenger hunt activity, practice-a-thons, and holding recitals featuring members of our branch and local performers. The branch has also received in previous years, grants from the Lethbridge Community Foundation and 1st Choice Savings and Credit Union Ltd., as well as many private donations from parents, students, and teachers.

The awards ceremony concluded with the presentation of prizes for the Practise-a-thon which our branch held in October. Prizes, including gift certificates and concert tickets, were awarded to students raising the most money and practising the most hours. A silver collection was taken at the door to help support our awards program. The recital was sponsored by a Canada Music Week® grant from the Alberta Music Education Foundation.

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MISSION:

This Award has been established to honour 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 Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects Co-ordinator

WHO CAN APPLY:

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 Advanced or Conservatory Canada. 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).

HOW TO APPLY:

Anyone completing the requirements from January 2008 to January 2010 will be eligible to apply.

Along with an official transcript of the Pedagogy Examination mark, the application will be required to submit a summary of musical training and interim teaching which will be considered in the case of a tie.

The closing date for applications to be received by the Convenor will be February 15th of the non-convention year.

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD

Application Form

1. Applicant's information

NAME: _____

Address: _____

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Province: _____ Postal Code _____

Telephone: _____ Fax: _____

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2. Eligibility

Date of Teacher's Written Exam: _____

Institution (RCM or CC): _____

Name of Teacher: _____

Teacher's Signature: _____

RMT Branch: _____

Address: _____

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Please include:

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

Please send the application to: CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD

c/o Heather Blakley, Special Project Convenor

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The syllabi listed above and shown here at right are available free of charge on our website. Just click on SYLLABI on the home page under NEW! and download.



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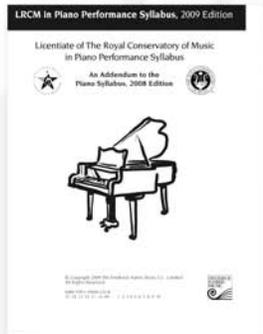
The new *THEORY SYLLABUS, 2009 EDITION* is now available at music retailers across Canada. A one-year crossover with the previous edition began September 1, 2009 and will end August 31, 2010.



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- *PIANO SYLLABUS, 2008 EDITION*
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At the conclusion of each video, we ask for your opinion in a brief questionnaire. Please help us to continually improve by taking a few moments to complete our survey.

MEMORY MARKS

Reminder: If you're a piano teacher, don't forget that memory marks for Grades 8 to 10 are now included in the overall repertoire mark, and are no longer a separate category on the marking form.



2011: YEAR OF COLLABORATIVE MUSIC:

Making Music Together

By Jennifer Snow

As a Canadian pianist and teacher who now resides south of the border, I am delighted and honoured to be a member of the MTNA Year of Collaborative Music Steering Committee. This wonderful group of collaborative pianists is chaired by Janice Wenger from the University of Missouri, Columbia, and also includes Jean Barr from Eastman, Gail Berenson from Ohio University, Andrew Campbell from the University of Arizona, Anne Epperson from the University of Texas in Austin, and Alexandra Nguyen from the University of Colorado. As a passionate collaborative musician, I am thrilled that MTNA has designated 2011 as the Year Of Collaborative Music and is encouraging all of us worldwide to get involved.

Collaboration is central to everything we do as teachers and musicians. Everyday we are connecting with our students, communities, and colleagues in the wonders and joys of making music. Collaborative performance also reaches across all disciplines and genres of music. We make our careers as collaborative musicians and strive as teachers to instill a life long love of collaborative music making in our students.

It is in this spirit that MTNA is embarking on a yearlong celebration focused on collaborative music making - the Year of Collaborative Music (YCM). It will launch at the March 2010 MTNA National Conference in Albuquerque, New Mexico, and will culminate at the March 2011 MTNA National Conference Opening Session in Milwaukee, Saturday, March 26, 2011.

The mission statement, which is on the MTNA website, gives the best description:

"The Year of Collaborative Music will celebrate the importance of collaborative music making in society and in the profession worldwide. Begun by collaborative pianists within MTNA and led by significant national and international music associations, YCM will promote the diversity of ensemble playing opportunities available to musicians of all ages and skill levels."

As part of the yearlong celebration, there is also the International Day of Collaborative Music (IDCM) on January 22, 2011, which is designated as one special day devoted to collaborative music making throughout the world. This is an excellent opportunity for all of us to plan events and activities for this specific date.

The Year of Collaborative Music inspires us to reach out and work more with our colleagues and other musicians in our communities. As teachers, we often focus on solo repertoire, exam and festival preparation, competitions, and term recitals. There are many opportunities to embrace collaborative music making in our own teaching.

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2011: YEAR OF COLLABORATIVE MUSIC

Making Music Together
continued

Projects can be larger or smaller in scope with a wide range of musical experiences. Consider possibilities to start collaborations with teachers of other instruments and voice. Students love to work with other musicians on various ensemble repertoire and it expands both their personal and musical development.

Other ideas could include creating collaborative piano recitals for your students or community performances for the International Day of Collaborative Music. The MTNA website has a comprehensive list of repertoire for intermediate level students. As well, many beginner and intermediate level works for instrumental and vocal with piano are very balanced. Collaborative performance motivates students to connect with others and enhances and expands all of their musical skills. Perhaps even more valuable are the social and humanistic aspects of collaborative performance. Learning how to work with others and communicate your ideas successfully are important lifetime skills.

As well as joining forces with Canadian teachers, MTNA is reaching organizations around the world to promote and celebrate the value and joys of collaborative music. Everyone is invited to share any ideas and projects. Hosting simultaneous performances around the world will clearly bring attention to the importance of making music together.

MTNA invites everyone to visit the website for information, updates, partners, and events:

[http://www.mtna.org/Programs/
YearofCollaborativeMusic](http://www.mtna.org/Programs/YearofCollaborativeMusic)

The energy and enthusiasm behind this wonderful initiative will only further support our mission as music teachers. As Canadians, we have many exciting collaborative events already happening and the Year of Collaborative Music encourages everyone to continue to inspire, create, motivate, and most importantly, celebrate all the joys of making music together!

Dr. Jennifer Snow serves as Co-Chair of Keyboard Studies at the UCLA Herb Alpert School of Music where she teaches piano, collaborative piano, and pedagogy. She has been an invited presenter at a range of national and international conferences including MTNA, CMS, NCKP, EPTA, ATMI, and WPPC. In addition, she has written articles for Clavier Companion and RCM Music Matters. Jennifer serves on the MTNA National Committee for Collaborative Performance and the CMS National Committee for Music in Higher Education. She is a member of the Canadian Adjudicator's Association, a senior examiner and consultant for the Royal Conservatory of Music and the National Music Certificate Program, and is a clinician for Frederick Harris Publishing. An accomplished performer she has appeared as a collaborative pianist throughout North America, Asia, and Europe. Jennifer has recorded for Marquis, Amberola and Phoenix Records. A passionate teacher, Jennifer is committed to innovative curriculum design in teacher education, entrepreneurship, and technology. She is involved with integrating groundbreaking video technology and pedagogical innovation. A native of Corner Brook, Newfoundland she now lives in Los Angeles, California.

Submissions Wanted

Do you have an article about music in Canada or around the world and wish to publish it in the "Canadian Music Teacher"?

Please send your article to
thecanadianmusicteacher@cfmta.org

It will be reviewed and if it meets the criteria, we would be happy to publish it.

The Family

by Winifred Scott Wood

Music teachers are so fortunate in that they always have a family - a family that grows over the years and leaves home but still keeps in touch - a family that is replenished with new, young members as the older ones leave. Having both raised a family and taught music for many years I am often struck by the similarities in skills, judgment, adaptability, and honest and clear communication.

This does not mean that unless you have had children you cannot become a good teacher (!) but rather the qualities of a good teacher are very similar to those of a good parent.

Take the idea of responsibility. This is an idea that is at the core of a healthy community. It is so important to make the areas of responsibility clear. Parents are responsible for seeing that their children attend lessons regularly, have a well-maintained instrument, and the opportunity and encouragement to practice regularly. They should keep in touch with the students' progress and discuss plans and problems with their teachers.

Teachers have the responsibility of being well prepared for the lesson both by honing their own performing skills and by continual learning of their craft. They should know how the physical body works in relation to the piano, so they can teach how to achieve the desired sound as well as why. They should plan the year's work in consultation with student and parents and space it out in a well-ordered manner. They should learn to be imaginative and creative so the lessons are a stimulant and joy.

"It's so important to make the areas of responsibility clear."

Students are responsible for listening at the lesson, asking questions when they don't understand and practicing regularly and as intelligently as they can. Just as in a family, all students should be clear about what is expected of them but this does not mean that they all need the same treatment. It is part of a teacher's skill to be as sensitive to the differing personalities and needs of their students as they are to their differing ages.

A young student responds to humor and imaginative analogies. All should be given the best of your teaching - talented and so called less talented alike and in turn all should be expected to give to their best level.

As in life no sooner is one level of skills achieved then new skills are needed as they move on to more difficult pieces. Also with advanced students as they move on in the study of major works more and more refining becomes necessary. Students can find this discouraging unless they are taught to compare themselves not with others but with their former selves and helped to realize what progress they have made (tapes of old performances can be useful in this regard). Progress can also be observed in the qualities of strong character that the perseverance in the learning of an instrument produces.

I find it a great help to give guidelines to help students decide for themselves as many musical matters as possible. As in so many good teaching practices this takes more time but saves time in the long run. Thus the shaping of a melody can be decided by students if they are taught that they must consider pitch, duration, pulse and harmony. Pitch - ascending notes usually crescendo and descending vice versa. Duration - the long notes are usually more important than shorter ones. And on a piano long notes fade so the remaining sound must be matched by the following note. Pulse - notes on strong beats are usually louder than notes on weak beats. Harmony - discords are stronger (and sometimes held longer) than concords or resolutions. These all affect horizontal lines. Vertical balancing affects decisions as to the relative importance of any one point in time.

The bass line gives the harmonic structure and needs consideration. A resolving chord is weaker than its previous chord. (e.g. V to I).

When students are taught why as well as how and when they are taught to make their own informed decisions they are much less likely to forget and, more importantly, they are becoming musicians not just learning to play an instrument.

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The Family

continued

As in a family good parenting involves the children in decisions appropriate to their age, with the parents giving guidelines gained from their experience so in the studio the teachers can give of their skills and pass on the reason affecting the many musical decisions that must be made. Both parents and teachers should keep in mind that we do not own our students but that they are on loan to us for a limited time and as partners with their parents we have the inestimable privilege of enriching their lives into old age with the life long gift of music making.

Winnifred Scott Wood has been a leading force in music education in British Columbia for many years. She and her late husband Robin Wood began the Victoria Conservatory with only several students. It is now a center of musical studies with a large faculty teaching all instruments at all levels, at a beautiful campus in downtown Victoria, B.C. She has developed a two-year music teacher training course, an outstanding resource for music teachers of all ages to hone their teaching practices and raise the level of the teaching for the benefit of all students.

Mrs. Wood is a renown pianist, teacher, examiner, adjudicator and clinician. She is a life member of BCRMTA and in 2009, was awarded the Hughleen Ferguson Award for her distinguished contribution to the art of teaching.



Winnifred Scott Woods

Honens's International Piano Competition 2009

by Lore Ruschiensky

As I write this article I am listening to Georgy Tchaidze's performance in the Quarterfinals at the Honens International Piano Competition on "In Concert" on CBC Radio on November 8. This 21-year old Russian is the First Laureate of the Sixth Honens International Piano Competition that took place in Calgary October 22 – November 6, 2009.

We had just returned from the wonderful opportunity to take in this great musical event. Having once attended Honens, it is hard to stay away. After taking in parts of the Competition a number of times over the years, our plan this time was to attend the Semifinals and the Finals.

By the time we arrived for the Competition, 19 pianists, representing 12 countries had competed in the Quarterfinals. Each pianist performed 50-minute solo recitals, including "Leaps of Faith" Piano Piece No. 3, a newly commissioned work by composer Brian Current, and a recital of chamber music with violinist Tereza Stanislav. Twelve pianists moved on to the Semifinals.

There were seven jurors from all over the world evaluating the Quarterfinals, Semifinals and Finals. Canada was represented by the Jury Chairman, William Aide and Jane Coop. As stated in the jury guidelines "Honens International Piano Competition is a wonderfully different kind of music competition. Honens looks for artists whose interpretations grow from a wide cultural context and keen imagination, whose performances are informed yet flavoured by a fascination for life outside the practice studio, and whose talent inspires the heart and engages the intellect. Honens is dedicated to "Discovering the Complete Artist" – 21st century musicians for 21st century audiences."

The concerts at the Rosza centre at the University of Calgary were well attended with appreciative audiences. On stage were two concert grand pianos; a Hamburg Steinway and a New York Steinway. The pianists could select on which piano they wanted to perform on.

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Honen's International Piano Competition 2009

continued

The twelve Semifinalists performed 65-minute recitals, including performances with Canadian contralto, Marie-Nicole Lemieux, in lieder by Mahler, Schumann or Debussy and Hahn.

Choice of repertory at each of stage of competition is very important. We heard a great variety including Bach, Beethoven, Brahms, Schumann, Schubert, Bartok, Prokofiev, Mussorgsky, Chopin and Rachmaninov, Messiaen, Debussy, Ravel. With two pianists playing in each of the six sessions it was a wonderful three days. Natacha Kudritskaya from the Ukraine surprised us in her choice of very casual attire for her performance. She gave a captivating performance of Ravel's Gaspard de la nuit with incredible control in her exquisite soft playing. The youthful 21-year old Georgy Tchaidze from Russia performed the Schubert Klavierstucke and Mussorgsky's Pictures at an Exhibition. Gilles Vonsattel of Switzerland, who also holds a degree in political science and economics, was a very sensitive accompanist and physically very comfortable pianist.

It was exciting to be amongst the other music lovers to share thoughts and impressions of each of the pianists. As the semifinals progressed, lists were being made of ones personal favourites. In the end there was an overwhelming feeling that the jury had chosen well and any of the five Finalists was worthy of the top prize.

The Semifinals were followed by three days off to give the Finalists time to prepare for their concerto performance with the Calgary Philharmonic Orchestra. Preceding the Finals on Wednesday night was a special concert of improvisation with Gabriela Montero, the pianist who played at Barack Obama's inauguration. Having been completely discouraged from improvising at one point in her life, a meeting with Martha Argerich in Montreal got Gabriela back on her musical track. The concert was hosted by Eric Friesen with themes such as "Scotland the Brave" to "Sweet Caroline" and "O Canada" provided by the audience on which she would improvise. It was a fascinating evening that showed a musical skill that has for the most part been lost in the field of classical music. Gabriela shared stories and insights into her life and talents as well as her incredible improvisational talent in many different musical styles.

The Five Finalists performed their concerto performances with the Calgary Philharmonic Orchestra on November 5 and 6 at The Jack Singer Hall. The Finalists were from Eastern Europe and one from Switzerland. The concertos played were three Prokofiev, one Bartok and one Ravel. Great performances to sell out crowds were given by all the pianists and there was a general feeling that however the judges chose it would be a fine result. In the end Georgy Tchaidze from Russia, one of the youngest competitors in the whole competition and the youngest in the finals, who performed Piano Concerto No. 3 by Prokofiev was named the First Laureate. The other Russian, Evgeny Starodubtsev, who played Prokofiev's Piano Concerto No. 2, became the Second Laureate and Gilles Vonsattel from Switzerland was awarded the Third Laureate prize with the Bartok Piano Concerto No. 2 as well as the award for the best performance of a collaborative work. Comments were heard that the performances had converted many people into lovers of Prokofiev's music!

Hats off to Stephen McHolm and his wonderful team that include Po Yeh, the CFMTA Canada Music Week coordinator for making the 2009 Honens Competition a great international success.

**Mark your calendar for
October 18 - November 3, 2012
for the next Competition.**



Left to Right: Gilles Vonsattel (Switzerland), Georgy Tchaidze (Russia) and Evgeny Starodubtsev (Russia).

Celebrating Chopin in 2010

by Janet Lopinski

Fryderyk Chopin (1810-49) is universally recognized as a highly significant and influential composer. It is rare to find a piano teacher whose list of favorite teaching pieces does not include Preludes, Waltzes and Nocturnes by Chopin, and even less likely to find a concert pianist whose repertoire does not include at least a few of his works.

Chopin's original approach to writing for the piano, combining poetic lyricism with seemingly effortless virtuosity, gives his music a distinct flavor. Two hundred years after his birth, Chopin's harmonies, textures and figurations still seem vital and fresh, captivating audiences and challenging performers today as they did in his lifetime.

The son of a Polish mother and French father, Chopin was born at Zelazowa Wola, not far from Warsaw. He spent only the first twenty years of his short life in Poland during troubled times in the nation's history. Nonetheless he was profoundly influenced by the country of his birth in the development of both his personality and his music. For his countrymen in Poland and abroad, the music of Chopin remains a symbol of national pride and patriotism.

In 1830, having shown great promise as a pianist-composer, Chopin set off on what was planned as a European tour. He left Poland as a mature composer with a fully formed personal style and an impressive portfolio of compositions: works in the classical sonata and rondo forms, pieces exploring style brilliant and variation technique, national dances and songs characterized by their Polish flavor, two concertos for piano and orchestra and a dazzling set of etudes.

The remaining years of Chopin's life were spent in Paris. Here he became part of exclusive social circles that included illustrious musicians and artists, Franz Liszt, Eugene Delacroix, Heinrich Heine and Victor Hugo amongst them. Much has been written about Chopin's relationship with the colorful novelist Aurore Dudevant, better known as George Sand, which unfolded over a decade that witnessed the composition of some of his most admired works.

Chopin made frequent appearances in the most prestigious salons of Paris but, for a pianist of his stature, played in relatively few public concerts. Throughout his life he was

plagued with poor health, battling the tuberculosis that would lead to his death at the age of 39. Although buried at the Pere-Lachaise cemetery in Paris with an urn of Polish soil in his arms, his heart was brought back to his beloved homeland. To this day it lies in the Church of the Holy Cross in Warsaw where admirers from around the world come to pay homage.

Unlike most composers of his time, Chopin's creative work was focused almost exclusively on the piano. He composed neither symphonies nor operas, yet his music has had a profound influence on generations of future composers. His musical legacy is revealed in the elegance of the waltzes, lyricism of the nocturnes, poetry of the ballades, grandeur of the polonaises, subtlety of the mazurkas and brilliance of the etudes.

In the year ahead, music lovers all over world will celebrate the accomplishments of Chopin in honor of the 200th anniversary of his birth through musical events including concerts, festivals and competitions. The MTNA National Conference in Albuquerque, New Mexico will open on Saturday March 20 with Pedagogy Saturday: Rediscovering Chopin, devoted entirely to exploring the man and his music

Closer to home, The Canadian Chopin Festival held at the John Paul II Polish Cultural Centre in Mississauga from February 26 to March 7, 2010 will be one of the most significant events commemorating the anniversary of the birth of Fryderyk Chopin. The festival will include The Third Canadian Chopin Piano Competition, featuring talented young pianists from across the country as they prepare to compete in the prestigious 16th International F. Chopin Competition in Poland.



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Celebrating Chopin in 2010

continued

The Canadian Chopin Festival will present the opportunity for piano students, teachers and music lovers to immerse themselves in the music of Chopin through attending a special program of events designed to bring a deeper understanding of his music to all who attend. Highlights of the Festival include an Opening Concert featuring Li Wang and Avan Yu, First Prize Winners of the First and Second Canadian Chopin Piano Competitions, lectures by William Aide, Alan Walker and Janet Lopinski, and a nineteenth-century style Salon Recital featuring members of the competition jury and special guests. The culminating event of the Festival and Competition, a Gala Winners Concert will be held in The Royal Conservatory's spectacular Koerner Hall on Sunday March 6 with performances by the top prizewinners of both junior and senior division.

Of particular interest to piano teachers will be two days devoted to the genres encountered most frequently in our work: the salon music (Waltzes and Nocturnes) and the Polish dances (Polonaises and Mazurkas). These works will be explored through Performance Showcases and Master Classes "Celebrating the Stars of the Future". Clinicians include James Anagnoson, Krzysztof Jablonski, Kent McWilliams and Jennifer Snow, and the Polish Dance Ensemble Lechowia will present live performances of the Mazurka and Polonaise.

I invite you to join in celebrating the legacy of Chopin by participating in the Canadian Chopin Festival. For more information, please go to:

www.canadianchopinfestival2010.com

Janet Lopinski holds a Doctor of Musical Arts degree from the University of Cincinnati. She is on the faculty of The Royal Conservatory in Toronto where she teaches piano, piano pedagogy, music history, and theory. She served as Chief Examiner, Theoretical Subjects, for RCM Examinations from 1996 to 2002. Dr. Lopinski has presented workshops, master classes and lecture recitals throughout North America. She is the Artistic Director of the Canadian Chopin Festival 2010.

MRMTA HAS A CELEBRATION

*by Dorothy Lothar,
Committee Chairperson*

On October 4, 2009 MRMTA celebrated its 90 Anniversary at an elegant affair FESTIVE FALL FLING at the Victoria Inn in Winnipeg. The date coincided with our AGM; so our guests were entertained from 4:30 P.M. to 5:30 P.M. by the Urban Jazz Trio: Ingrid Toews, piano; Radovan Radulovic, bass; Ryan Woods, percussion. This cocktail hour was held in the beautifully-decorated Wellington A Room. In another room "at the Inn" the AGM was conducted efficiently and punctually by our capable president, Kerrine Wilson. At precisely 5:30 P.M. Executive and general members joined family, friends, and colleagues (over 90 people attended!) for a sumptuous feast. I should mention at this point that we were honoured to have Darlene Brigidear, the new president of CFMTA join us for our AGM

Now that we were all in the same locale, the social evening began. After opening remarks by Kerrine, Darlene brought greetings from the National body. She was cognizant of the fact that Manitoba's involvement encompasses 90 years, while CFMTA will celebrate 75 years in 2010. Many people from Manitoba were instrumental in giving the CFMTA its inauguration. Thank you, Darlene, for sharing your insight and presence with us. Knowing that you came all the way from B.C. on the same day as the dinner and reception, we want you to be aware that we appreciated your consideration to us!

Kerrine Wilson,
MRMTA President and
Dorothy Lothar,
Committee Chairperson
of MRMTA's 90th



MRMTA HAS A CELEBRATION

continued

Our Master of Ceremonies, Heida Sigfusson, took the stage to introduce activities throughout the evening. Between dinner and dessert she presented a musical program. Trish Reimer, vocalist, and Winnifred Sim, pianist, entertained us with songs ranging from classical to Broadway. Trish delivered a humorous dialogue in between songs, which endeared her to the audience! Manitoba's own Remi Bouchard, composer and teacher, wrote a work for the piano which was commissioned by MRMTA for the 90th Anniversary. The composition, entitled Piece de Concert Op. 569, was played brilliantly by Everett Hopfner of Brandon University. The artists were warmly received. Heida introduced Thelma Wilson, one of Manitoba's special music teachers, who graced the podium with her presentation of "Historical Highlights". She traced the history of MRMTA and its entry into CFMTA. Names of people who have contributed so much to the development of music teaching in Manitoba and Canada were brought to our attention. Thelma's contribution to the evening was indeed a highlight!

At the Gala evening, there were two Honourary Life Memberships presented to Virginia Heinrichs, piano teacher, of Winnipeg and to Dr. Kenneth Nichols, composer and teacher of Brandon, MB. Both of these teachers have contributed much time and effort to the MRMTA.

In the closing remarks at the end of a celebratory, satisfying evening, we were reminded of how important it is for us to come together. One of our objectives is "to provide for interaction and friendship among music teachers". Let's look forward to 2019, when we will celebrate our 100th Anniversary!

Thank you so much to the 90th Anniversary Committee: Joylynn Deeley, Lisa Doerksen, Heida Sigfusson, Winnifred Sim, Kerrine Wilson, and Dorothy Lothar.



Kerrine Wilson presents a honorary life membership to Winnipeg teacher and a past president of CFMTA, Virginia Heinrichs



Kerrine Wilson presents a honorary life membership to Dr. Kenneth Nichols of Brandon.



Kerrine Wilson with Manitoba composer Remi Bouchard whose original piano work was performed at the Gala Event



Thelma Wilson, a long time Winnipeg teacher and a past CFMTA president, presents the history of the MRMTA.

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BOOK REVIEWS

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The Ultimate Music Theory learning principles are evident in this series, giving teachers and students the tools they need to be successful.

Glory St. Germain's dedication and passion for teaching music theory shines through in this well prepared music theory series. ultimatemusictheory.com

Shelagh McKibbon teaches Piano, Theory, History and Harmony in Brockville, Ontario. She is a member of the Kingston ORMTA and is the Moderator of the RCM Piano Teachers Yahoo Group.

The Pianotekneek Notebox

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For more details go to: www.pianotechnique.com

Applications are being accepted for the position of the

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This is a salaried position which requires good public relations skills, advanced computer knowledge, and experience in the music and editorial industries. The successful candidate will be self-motivated and a team player. A detailed description of this position is as follows:

1. Publish three newsletters annually
2. Make the decision on the content for each issue
3. Determine the companies necessary to produce the CFMTA Magazine.
4. Enter the material as it arrives into a text file that can be sent to the design company or prepare the layout themselves.
5. Be responsible for procuring advertising from universities, music schools, and companies related to providing goods and services to music educators across Canada.
6. Arrange to have the magazine proofread by the President prior to publication.
7. Order about 100 extra copies of the magazine for new members, contributors, advertisers, and as promotional material.
8. Contact the CFMTA Secretary before each magazine publication date to receive the current CFMTA membership list.
9. Submit a budget for the next fiscal year for the Magazine production to the Finance Chairperson by May 1.
10. Attend the CFMTA Executive Committee and the Annual General meetings.
11. Provide a telephone with voicemail, a personal computer with internet connection and a printer, and a fax machine for conducting the business of “The Canadian Music Teacher” Magazine.
12. Be reimbursed for office supplies, long distance telephone calls, and postage upon submission of receipts.

This is a two year contract which has the possibility for renewal at the end of each two years

When submitting your resume and experience, please supply two character references and samples of your previous compilations.

Please submit your application to the CFMTA office:
302 – 550 Berkshire Dr, London, ON N6J 3S2

Deadline for Application is June 1st 2010

For further information, please contact
Nominations Chair Peggy L'Hoir
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Fax (604) 531 - 8747, dbrigs@telus.net

Vice President - Lorna Wanzel, 6158 Lawrence St., Halifax, NS B3L 1J6. (902) 423-5231, lwanzel@eastlink.ca

Past President - Peggy L'Hoir, Box 727, Biggar, SK, S0K 0M0, (306) 948-523, Fax (306) 948 - 3967, rplhoir@sasktel.net

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Fax (519) 471- 9126, admin@cfmta.org

Conveners

Archives - Prisilla King, 25 Edgevalley, West NW. Calgary, AB, T3A 4X6, (403) 239 -8393, Fax: (403) 239 -2558,
kingtientak@gmail.com

By-Laws & Standing Rules - Lorna Wanzel, 6158 Lawrence St., Halifax, NS, B3L 1J6, (902) 423- 8908,
lwanzel@eastlink.ca

Canada Music Week® Co-ordinator - Po Yeh, 18 Strathlea Cres. SW, Calgary. AB, T3H 5A8, (403) 246 -3269,
yehp@shaw.ca

The Canadian Music Teacher Editor & Advertising Manager (Interim) - Bernadette Bullock,
302 - 550 Berkshire Dr., London, ON, N6J 3S2, (519) 471 - 6051, Fax (519) 471 - 9126, thecanadiamusicteacher@cfmta.org

Finance Chair - Lorna Wanzel, 6158 Lawrence St., Halifax, NS, B3L 1J6, (902) 423- 8908, lwanzel@eastlink.ca

Nominations & Elections - Peggy L'Hoir Box 727, Biggar, SK, S0K 0M0, (306) 948 - 523, Fax (306) 948 - 3987
rplhoir@sasktel.net

Special Projects Co-ordinator - Heather Blakley 611Addie Cres, Saskatoon, SK, S7N 3K6, (306) 249-3717,
hblakley@sasktel.net

Webmaster - Bernadette Bullock 302 - 550 Berkshire Dr., London, ON, N6J 3S2, (519) 471 -6051, Fax (519) 471 - 9126,
admin@cfmta.org

Public Relations & Marketing - Pat Frehlich 72 Manor Drive, Sherwood Park, AB, T8A 0S4, (780) 467 - 0779,
Fax (780) 417 - 3149, frehlich@shaw.ca

Research & Professional Development - Lorna Wanzel, 6158 Lawrence St., Halifax, NS, B3L 1J6, (902) 423- 8908,
lwanzel@eastlink.ca

Policies & Procedures - Lorna Wanzel, 6158 Lawrence St., Halifax, NS, B3L 1J6, (902) 423- 8908, lwanzel@eastlink.ca

Young Artist National Co-ordinator - Peggy L'Hoir, Box 727, Biggar, SK, S0K 0M0, (306) 948 - 5231,
Fax (306) 948 - 3987, rplhoir@sasktel.net

Young Artist Atlantic Tour - Lynn Johnson, Box 25164, Moncton, NB, E1C 9M9, (506) 756 - 2140, ljlw@nbnet.nb.ca

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ann_babin@rogers.com

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kschleppe@telus.net

Young Artist Alberta Tour - Rita Kennedy, 23 Altena Close, Red Deer, AB, T4R 3A8, (403) 352 - 2257,
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Manitoba
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Treasurer - Nancy Morgan, 31 Grenadier Dr., Dartmouth, NS, B2V 2L1, (902) 406 5150, morgansmart@eastlink.ca
Magazine Editor - Remi Lefebvre, 1 - 3170 Joseph Howe Dr, Halifax, NS, B3L 4G1, (902) 233 - 6422, le5.remi@gmail.com

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1st Delegate & President - Nancy Hughes, 260 First Ave. East, North Bay, ON, P1B 1J8, (705) 476-0439, nancynjh@onlink.net
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Secretary - Marie Lassonde, 505-800 Muir, Saint-Laurent, QC, H4L 5N5, (514) 495-3648, marielassonde@hotmail.com
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1st Delegate & President - Sandra Kerr, 45 Martin Street, Regina, SK, S4S 3W4, (306) 584-9547, shkerr@accesscomm.ca
Registrar, Secretary & Treasurer - Leanne Bowes, 229 Begg Crescent, Saskatoon, SK, S7H 4P1, (306) 373-5352, Fax: (306) 373-1390, srmta@sasktel.net
Magazine Editor - Gregory Chase, 2200 Halifax Street, Regina, SK, S4P 1V2 (306) 761-0277, g.kchase@sasktel.net

Design and Layout by
Bernadette Bullock

Return Address
CFMTA
302 - 550 Berkshire Dr.
London, ON N6J 3S2

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