

The Canadian Music Teacher

LE PROFESSEUR DE MUSIQUE CANADIEN

CFMFTA



FCAPM

SPRING EDITION

2000

FROM THE PRESIDENT'S DESK

MARILYN KING

The Canadian Music Teacher

LE PROFESSEUR DE MUSIQUE CANADIEN

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CFMFTA is 65 years young and still going strong as a professional music organization. What an opening to our new Millennium – the year 2000!

As a musician, one becomes engrossed in his or her area of musical activity, be it in teaching or performance. It's rejuvenating to receive stimulus from colleagues through discussions, workshops and performances during provincial and national gatherings. Have you marked your calendars for these upcoming events?

1. **ISME**, the International Society of Music Education Association, is presenting a **global smorgasbord** of performances, lectures, displays and much more in Edmonton, **July 17 – 22, 2000**. Could this become a part of your summer holiday this year?

2. We appreciate the **countless hours of preparation** involved in planning and presenting a **CFMFTA Convention**. The Musical Odyssey hosted by British Columbia is pleased to invite you to Kelowna, **July 4 – 7, 2001**. Be sure to check **Convention 2001** specifics in this edition of *The Canadian Music Teacher*.

Our Canadian Federation of Music Teachers, encompassing membership from coast to coast, appreciates the fact that communication is a vital link. When we have occasion to meet annually, or even less frequently, communication in-between-time is of utmost importance. Thank you for sharing your bouquets and concerns. Provincial newsletters

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PUBLICATION INFORMATION

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All other materials - November 1

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Advertising specifications and costs are printed on the inside back cover

President...cont'd from page 1

are appreciated as they provide an important vehicle in establishing those links of communication.

The art of music embraces many forms. Often we become immersed in preparation for student festivals, examinations and/or one's own performance – the ongoing reality of a musician's dedication! Music composition is a product of laborious hours of creativity. Please remember to **honour the composers' and publishers' livelihood** by adhering to our **Canadian Copyright Laws**.

Thank you for your kind invitations to meet colleagues

at provincial conventions. This is a positive way to build professional linkages! It has been a special privilege to share in the meetings of Alberta, Ontario and New Brunswick during my first year in office.

May you experience wonderful festivals, successful exams and thereafter the opportunity to enjoy a well deserved summer change of pace. Remember, "Laughter is the music of life!" (Sir William Osler).

"Where words leave off, music begins." (H. Heine).

Canada bids farewell to several of her composers during the first months of the year 2000

LOUIS APPLEBAUM

1918-2000

(credit: Canadian Music Centre)

Louis Applebaum, O.C., L.L.D., was born and educated in Toronto, with the exception of one year spent in New York with Roy Harris and Bernard Wagenaar. His career in films began in 1941, composing scores for the National Film Board of Canada and shortly thereafter he became its Music Director. Among his over 200 film scores for producers in Canada, Hollywood and New York are many award winners, including a nomination for the Academy Award, the Canadian Film Award, the Wilderness, Anik Awards and others. Since the Stratford Festival's inception, he has served as Music Director and composer for over 50 of its plays. He founded, and for many years operated, its music festivals, conducting operas in Stratford and on tours. His fanfares have introduced every Festival Theatre performance since opening night in 1953.

His several hundred scores for radio and television series and



specials have been written for dramas and documentaries on the CBC, BBC, CBS, NBC, United Nations Radio and others. Many of these were innovative and have been awarded a number of prizes.

Applebaum's concert works have been written for ensembles ranging from solos to symphony orchestras, from songs to oratorios, from ballet companies to musical comedies. They have been performed throughout the world and for such ceremonial occasions as the opening of the National Arts Centre, the inauguration of two Governors-General, the opening of Expo '67, visits by the Queen and other notables.

In 1971 he became the Executive Director of the Ontario Arts Council, resigning in 1979 to become chairman of the Federal Cultural Policy Review Committee (called the Applebaum-Hébert Committee) which submitted its Report to the Federal Government in the Fall of 1982. He was appointed an Officer of the Order of Canada in 1976, made an Honorary LLD, York University in 1979, was awarded the first Hon. ARCT by the Royal Conservatory of Music in 1980, made an Honorary Fellow of the Ontario College of Art in 1981, Honorary Fellow of the Ontario Institute for Studies in Education in 1987, and was awarded the first Silver Ticket Award by the Toronto Theatre Alliance, 1980.

VIOLET ARCHER

1913 - 2000

GLADYS ODEGARD

If you suggested a marvelous new idea to Violet, her immediate response was, "Why not?" This laconic response may not seem monumental, however, it implies an openness to new ideas, confidence in one's judgment, an ability to look beyond the moment to implications which may change thinking and musical tastes and ideals. A visit with Violet could last an hour on the phone or several hours over a bowl of soup at a local favourite restaurant. Time was never a factor when she had an opportunity to tell you about her latest projects or she became captivated with your new ideas.



Living alone, outside of her feline company, Violet maintained an extensive network of friends nationally and internationally. Her correspondence file was immense; former students asking her to recommend them for scholarships; queries about possible new compositions for orchestras, singers, pianists; attendance at premieres of her works or attendance at yet another festival of her music continually filled her mailbox requiring the need of a personal secretary.

Somehow Violet always found the energy to be present. Her devotion to her art and teaching those who had the desire to learn were her most endearing and profound gifts to us. She devoted her later years to creating works for young people for all instruments. She believed that if young ears don't hear and understand the contemporary idiom they will never embrace it when they are older.

Her legacy of compositions will last through time and be the

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

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



Archer... cont'd from page 3

cornerstones upon which contemporary music will enfold young minds and hearts to explore, experiment, investigate the sounds of our world and accept the beauty of the unknown.

It is impossible for me to imagine the world at the birth of Violet Archer and understand how she was chosen to receive the gifts of remarkable resilience, tenacity beyond belief, musical insight and rare generosity of spirit.

We salute Violet Archer and know that our lives have been immeasurably enriched by her life among us.

JEAN COULTHARD

1908 - 2000

JEAN ETHRIDGE

On Sunday April 16, friends and family came together to celebrate the life of Jean Coulthard. The setting was perfect. The event took place at Tim Brock's home on Eagle Island, accessible only by boat or barge. Tim, Jean's nephew, welcomed us all warmly, inviting us to stay as long as we liked afterwards, but, he added, "The last barge goes at quarter past eight!" Humour runs in the family. Those who are old enough remember Dave Brock, Tim's father, husband of Jean's sister Babs, who kept the world entertained with his incredible stories. Tim proceeded to read an excerpt from Dave Brock's diary which related to Jean Coulthard. Such hilarity reminded me of Jean Coulthard's sense of humour. In public she was reserved and dignified, but with friends and family she was exuberant and entertaining, joyful, and a lot of fun. In contrast to these light and entertaining speeches, the music was serious and compelling. The whooshing waves and gentle breezes accompanied the musical offerings which soared heavenward in the beautifully landscaped garden. We were treated to the voices of a young women's choir performing several selections. It was announced that Jean's grandniece was a choir member. A very profound moment came when Brian Mix performed Jean's last composition, the slow movement from her Sonata for unaccompanied Cello, written in 1997. Ending quietly with short musical fragments that seemed to disappear into the sounds of nature, it was a poignant and magical performance. Soon, the guests returned to the house where they enjoyed fine food and much reminiscing with old friends. The choir sang to close the celebration. The last barge left at 8:15, and I was on it.



BARBARA PENTLAND

1912 - 2000

The following sources for this article are acknowledged: 1. the biography of Pentland by David Duke which is published in the Canadian Music Centre's Directory of Associate Composers; 2. an article which appeared on Thursday March 2, 2000 in the National Post.



Barbara Pentland was born in Winnipeg in 1912, and began to write music at the age of nine, an activity which was met with strong parental disapproval. She nevertheless continued to write and was eventually "allowed" to study composition while a student in Paris. On her return to Canada, parental indifference and ill health continued to frustrate Pentland's progress as a composer until 1936 when she received a fellowship enabling her to continue studies at the Juilliard Graduate School in New York, where her teachers included Frederick Jacobi and Bernard Wagenaar; and the Berkshire Music Center, where she worked with Aaron Copland. In 1943, Pentland was an instructor at the Royal Conservatory of Music of Toronto and in 1949, she was invited by Harry Adaskin to join the music department of the University of British Columbia, where she taught until 1963.

Better known in the United States and Europe than she was in Canada, Pentland's music was, however, criticized here. Newspaper articles in the late 1940's referred to it as "radical" and "left", which she was. One of her compositions, *News*, was a protest against the media's acceptance of violence in their coverage of the Vietnam War.

Having retired from teaching, she continued to compose and perform into her late 70s, producing her last work in 1991.

~fine~

Remembering...

ERNESTO LEJANO

1934 - 2000

ARMTA Edmonton Branch has been saddened by the death of one of its members. Ernesto Lejano was a teacher of champions; however, he always found time to share his deep knowledge and understanding of communicating the language of the piano with his colleagues through workshops, master classes and individual coaching sessions. Professor Alexandra Munn remembers him with great affection and humour – “Here was a man who (under pressure) was a good cook, did not drive a car and could only remember addresses and telephone numbers by linking them to Opus numbers (!) – a phenomenal memory!”

The following article by Bob Gilmour, Journal Staff Writer, appeared in The Edmonton Journal, Saturday February 19, 2000.

Ernesto Lejano, a retired professor of music at the University of Alberta who helped turn Edmonton into a city of pianistic champions, has died.

A well loved and much respected member of Edmonton's cultural community, he was 66.

Lejano helped shape a long line of piano talents and sent a steady stream of students to study in Vienna and at the Juilliard Conservatory of Music in New York. His students consistently won international, national and provincial awards.

Born in the Philippines in 1933, he began piano studies at age nine in Manila and

became the first person from his country to earn a doctorate of music while a Fulbright Scholar at the prestigious Eastman School of Music in Rochester, NY.

In 1967, he joined the U of A Department of Music. A concert pianist who played with orchestras in the US, Canada and the Philippines, he achieved success as a composer too, writing cadenzas to some of Mozart's piano concertos.

But Lejano was best known as an outstanding piano teacher – some say the finest and most successful in Western Canada. In the late 1980s, Menachem Pressler, a teacher at the prestigious Indiana University School of Music, called him one of the most important piano teachers in North America. William Moore, chair of the University of Regina Department of Music, called him “the best piano teacher I know in Canada or the US”.

The smiling, soft-spoken professor was renowned as a sensitive teacher to piano prodigies. He taught university students, but one of his greatest gifts was his ability to connect with very young players, shape their talents and send them on for further study. “I'm a father to them,” he once said. “They're my best friends, my children.”

Among his more famous former students are Angela Cheng, Joachim Segger, Marnie Giesbrecht-Segger and Micah Yui, who made her concert debut at age 12 with the Victoria Symphony Orchestra.

Cheng, one of his most successful students, went on to win a dozen national and international competitions.

She once said he gave her the inspiration to become a professional musician. “He gave me an excitement and enthusiasm for making music. He opened my ears.”

Ernesto

*“My” muse of music died
And all lies still,
I weep for the loss of my friend,
My mentor ... a great man.*

*If only we could speak just once
more
If only you would say “SING”
Whilst pacing round the black
beast,
Reinventing for me that magical
beauty that only you could
weave.*

*Your life was music, given freely
And oh, how we loved you for it
You believed in me when I did not
You said, “Play with courage,”
and so I did!
We rejoiced in the success that
was ours not mine.*

*Your music lives on in the hearts
of those privileged to have
known you
And the angels will sing ever so
sweetly now that you are
gone.*

CARMEN GORGICHUK
February 17, 2000
In loving memory of Dr.
Ernesto Lejano (1934 – 2000)

LISE REGIMBAL

RON SPADAFORA

Lise Regimbal was ORMTA NOTES co-editor for several years, with David Parisi. She lost her battle with cancer on Wednesday afternoon, April 19, and will be greatly missed by her friends in Timmins, and throughout Ontario. We pray for her husband, Mike, and her two children, André and Melanie.



An outside panel of judges will review all submissions and select pieces based on a variety of levels of difficulty and styles.

The criteria for submissions is as follows:

1. Composers must be current residents of, or born in Newfoundland, Prince Edward Island, New Brunswick, or Nova Scotia.

2. Composers may submit more than one piece.

3. Include with the submission your name, complete mailing address, phone/fax/email address. Also state suggested grade level of the composition. (The length of the piece should be appropriate for the level.)

4. The deadline for entries is June 30, 2000.

5. Send three (3) copies of all submissions to:

Jacqueline Sorensen, 168 Weymouth Street, Charlottetown PE C1A 4Z3.

Scores will not be returned unless accompanied with a self-addressed, self-stamped envelope.

All composers who have had their piece selected for publication may be asked for some biographical information as well as comments on the piece. Composers will have the opportunity to proof the final copy before going to print. Composers will be paid royalties or a percentage of the book sales. Composers will own the copyright to their own piece, and the publisher will own the copyright to the book itself. Each represented composer will receive a complimentary book.

A percentage of all book sales will be donated to the PEI Centre of the ACNMP.

I hope you will participate in this worthwhile project. If

you would like more information, please contact Jacqueline Sorensen at the address above or by telephone (902) 892-1809 or email jsorensen@upeji.ca.

~fine~

experience in the field.

Organized by stylistic period, the book concentrates on the extensive literature for intermediate piano that provides the step to the advanced works for the piano. In addition to the Baroque, Classical, Romantic and Contemporary (including Twentieth Century Literature: Pedagogical Composers – Dennis Alexander, Linda Niamath), sections on Impressionism, Jazz, Holiday (solo and one piano—four hands), Ensemble (one piano—four hands, two piano—four hands, two pianos—eight hands and multiple pianos—multiple performers) and Materials for Adult Instruction.

New to the fourth edition are sections on Concerti for Young Pianists by James B. Lyke and Music Instruction Software by G. David Peters, Cathy Albergo and Reid Alexander. This latter section is prefaced by an informed discussion, including sections on both the advantages and limitations of software materials.

In addition to providing a comprehensive list of repertoire for the intermediate student (and some for the advanced), grading of relative difficulty and suggested teaching order within collections is often indicated, as well as highly recommended “faves”. There is much useful information introducing each of the sections, a page explaining composer catalogue numbers, and a table summarizing the characteristic form, technique, rhythm, harmony and style of the major periods.

Authors Reid Alexander and Cathy Albergo have listed many more of the

Publication Review

SUSAN WILSON

INTERMEDIATE PIANO REPERTOIRE A Guide For Teaching Fourth Edition

Authors:
Cathy Albergo & Reid Alexander

Publisher: Frederick Harris Music Co. Ltd.

ISBN 0-88797-716-2

Teachers familiar with previous editions of this publication will welcome this fourth edition. Teachers encountering it for the first time will be impressed.

Intermediate Piano Repertoire, A Guide For Teaching is indispensable to those beginning in the profession seeking solid and reliable advice based on wide research and a wealth of



GREETINGS FROM ACROSS THE COUNTRY

BRITISH
COLUMBIA*ERNST SCHNEIDER*

After a relatively easy winter with above normal temperatures, spring here in BC is just around the corner. Spring of course also means festival time. Most of our members are busy preparing their students for these events. Although most festivals are organized by committees and backed by service organizations like the Kiwanis, Rotary or Lyons Clubs, some festivals in our province are actually administered by a branch of our association. This of course means a great deal of extra work on the part of the branch members - not only do they have to work hard with their students but they also have to expand much energy in organizing and then run a festival that may take several days. We certainly admire the members of these branches and wish them well.

As always, Canada Music Week™ was celebrated in many different ways by all the branches of our association. While many branches may host a single CMW recital, others sponsor several events promoting Canadian composers and performing artists. Our own Penticton Branch CMW recital was a standing room only event and we will no doubt host this year's recital in one of our larger theatres.

The Provincial Association has once again awarded a \$500 bursary to the candidate with the highest mark for the

Royal Conservatory ARCT Teachers' examination for the year 1999. The recipient is 21 year old Evonne Krell of Campbell River. At present, Evonne combines piano teaching with church ministries and she is continuing her musical studies in classical guitar. Her other interests include rugby, squash and skiing. Her future plans will include further studies in fine arts.

Now that we have passed into the year 2000 - and have done so with computers behaving extremely well - the 2001 CFMTA convention in Kelowna seems a lot closer. Convenor Carol Shinkewski is extremely busy looking at many possibilities to make the event a most enjoyable and beneficial one for all who attend. Carol will be in Kelowna during the spring break and will take a good look at the Grand Okanagan Hotel and all the facilities available to her. It is a beautiful hotel in a spectacular location - and that's hard to admit for someone living in Penticton - but it really is. Carol has already provided you with information on many of the workshops and various events that you will be able to enjoy and yes, we will have cherries for you.

ALBERTA

ANNETTE POIRIER-BRADLEY

Greetings from sunny Alberta! Perhaps some of the most exciting news that our association is pleased about is that after years and months of paper work and meetings,

we have finally received our charitable donation number! What a feat! This was achieved by joining with the Alberta Band and Choral associations to form an umbrella group called the Alberta Music Education Foundation (AMEF). Congratulations to all those involved in establishing this!

While some members were holding monthly meetings in their homes, others were meeting for workshops, monthly special interest groups (i.e., Etudes), master classes, concerts, and of course, fun and fellowship. Some workshops topics that were attended by membership, students and the general public in various branches were: "Brain Gym - educational kinesiology" (Robert English), "Baroque Improvisation & Harpsichord Technique" (Alison Kranias), "Duet Playing & Repertoire and Rudiments and Harmony" (Dorothy Buckley), "20th Century Music - movements within it" (Clint Martin), and "The Art of Practicing" (Dr. Milton Schlosser) Both Edmonton & Calgary's student-teachers affiliate groups are meeting on a regular basis as well.

Our recipient for the 1999 ARMTA Recognition Award was Thelma O'Neill. She received this award at our annual conference called the Alberta Music Conference, (AMC) in October. We are so proud of her!

All seven branches held a Canadian Music Week™ Recital and did various activities in its honor ranging



from presentations of scholarships and awards to Young Composers workshops and School Outreach Programs.

Some innovative ideas happening in local branches to promote visibility in communities and amongst membership include installation of websites for the internet, a "Member Appreciation Night", a "Sponsor-A-Key" Scholarship Program, and a "Practise-A-Thon". All branches are endeavoring to provide performance opportunities for students as often as deems suitable. Some

popular venues include concert halls, churches, shopping malls, public libraries and even coffee shops! The Kiwanis Music Festivals will be supported throughout Alberta from March through May, and competitions of top calibre such as the C3 2000 Calgary Concerto Competition were held in March and the Concerto Competition for Piano & Voice was held in January in Edmonton. We hope to meet and reacquaint with many of you this summer in Edmonton at ISME.

SASKATCHEWAN

LORE RUSCIENSKY

We are experiencing an incredibly mild winter here on the prairies. Local branches are busy with workshops and recitals to continue to offer the continuing education and professional development that is so important for every one of us. The **West Central Branch** enjoyed a program on Bach interpretation by Marylou Dawes, as well as a workshop and master class on Grade 9 and 10 repertoire with Kathleen Solose of the University of Saskatchewan

as clinician. **Lloydminster Branch** hosted a workshop with Dorothy Buckley of Edmonton on piano duet repertoire and "Achieving Excellence in Rudiments and Harmony. They are also presenting "The Life and Music of Chopin" with students and teachers as featured performers. **Swift Current Branch** held a vocal workshop and master class with Lisa Hornung of North Battleford. **Yorkton Branch** enjoyed a concert and master class presented by Robin Harrison, a presentation on Kindermuzik given by Laurel Teichrob, and again held their very successful annual mall recital. The **Prince Albert Branch** had Monica Gustafson, one of their teachers speak on method of teaching music using the Internet. **East Central Branch** held a Teachers' Gala Concert to the delight of the community and the concert was very well attended. The program included a variety of performances from ensembles which included 2 piano 8 hand selections as well as a 4 keyboard ensemble, and guitar piano and vocal solos. Other events included a presentation on the Suzuki method, and a workshop given by Sheila Shinkewski of Saskatoon. **Saskatoon Branch** had Kathleen Solose discuss some of her thoughts regarding the basis of a solid piano technique. They also presented an excellent recital and workshop by Milton Schlosser of Augustana College. The workshop was entitled "The Art of Practicing" and was based on a wonderful book by the same name by Madeline Bruser. The **Regina Branch** held their second Annual Mall Recital/

Used Music Sale which is becoming very popular with students who come all day to perform. A study session on using computer programs to aid in teaching ear training, theory, history and other musical elements will be presented by Karen Klassen.

The Young Artist Series - Saskatchewan Audition was held in Saskatoon on February 12. The winner was Laurien Gibson of Saskatoon, a student of Gary Gable. She will go on to compete at the interprovincial Young Artist Audition in Winnipeg.

MANITOBA

NANCY NOWOSAD

As was reported by several provinces, the 1999 Convention was a success and appeared to be enjoyed by those who attended all or part of it. On behalf of the Convention Committee and MRMTA, thank you for coming and making it such a success. It was great to see familiar faces from across the country and to meet new colleagues as well. We look forward to seeing you all again in Kelowna in 2001.

Winnipeg Branch has had a busy season with its traditional September Breakfast meeting, Canada Music Week Concert in November, and Holiday Breakfast in December. Workshops included members Jane Petroni with "An Engaging Look at Piano Repertoire" and Joan Passey on "The Wit and Diversity of the Haydn Piano Sonatas". An upcoming workshop will feature Dr. Karen Jensen from the University of Manitoba on "Voice in the Millennium: A New CD Rom Interactive Programme". The Annual



Meeting will be held in a couple of weeks, with Scholarship Series Semi-Final and Final Concerts scheduled for April. The Spring Luncheon will be held in June.

Brandon Branch held a Canada Music Week Recital in November.

In October, MRMTA sponsored in conjunction with the Manitoba Music Educators' Association (MMEA), two master classes and a recital by Michel Franck. Anyone who attended the Montreal Convention in 1997 will remember his workshop there on Romantic Music.

The 11th Annual Pianothon/Musicthon was held in February. Again over 300 students and 50 teachers participated in the 4 day event, raising over \$9,000.00 for the Variety Club of Manitoba Special Arts Music Programs. Since its beginning in September 1990, the Pianothon/Musicthon has raised over \$82,000.00 for these programs, which at present include the "Music Horizons" program for 15 subsidized day cares in the city and Music Therapy group sessions for children with special needs at a local school.

The Annual meeting will be held on Sunday April 30. At this time we will be saying good bye to President Judith Snowdon, who is moving to Moncton, New Brunswick where she and her husband have accepted a joint assignment with the Mennonite Central Committee. We wish them both the very best. Thank you, Judith, for all your hard work on the MRMTA Provincial Executive. We will miss you, as will

all of your students. Our loss is Moncton's gain.

It is Music Festival season, which is a busy time for all of us. Sometimes we wonder how we keep up with our schedules, and often why we let ourselves get so busy in the first place. However, a little plaque given to me by a student last year tends to sum it up for me: it says "Teaching is a Work of Heart." From all your colleagues of MRMTA, all the best with your "work of heart".

QUEBEC

KATHARINE NOTKIN

Hello again to our friends from across Canada.

There are so many events taking place of interest to the music teacher living in Montreal that it can be hard to find a time to schedule an event that doesn't conflict with some other event. November 14, 1999 was that time, and we were fortunate to have Tristan Lauber demonstrate and speak to us on how to teach selected works by Chopin. Mr. Lauber is the son of the well known Quebec composer, Anne Lauber. He has, in addition to teaching piano, performed widely in Asia and recorded works by his mother and the violist and composer Otto Joachim.

We always look forward to Canada Music Week™, and this year was no exception. As usual, we heard wonderfully prepared students playing a wide variety of music. The gala concert held the following weekend was deemed by some to be even better than that of the preceding year.

After the holidays, a group of teachers met at the home of

QMTA member Naomi Kronish to hear about and discuss the results of her research on motivation and how it contributes to success in music. The study she made of six gifted piano students and their teacher over a period of eight weeks was done as partial fulfillment of requirements of a Masters degree in Educational Psychology at McGill University.

The big news from our Quebec Chapter for the year 2000 is that the QMTA and QMEF have taken over Montreal's very popular Classical Music Festival which folded two years ago when its founder-directors retired. This event is open to any music student residing in Quebec and will replace our Spring Festival. It will take place from May 19-22, 2000 with a closing gala concert on May 27, 2000. For those who may not want to be restricted to a given repertoire or age level, there is still the annual Spring Recital; for this event, there are no judges.

Our well attended intermediate and advanced Senior Performance Clubs continue to offer informal recitals in members' homes. The six to nine year old beginners' club met for their Christmas concert and Santa, as usual, was in attendance with gifts.

In closing, I want to thank Claude Walker, who is retiring as Treasurer of the Montreal Chapter, for all her indispensable work during the very busy and sometimes difficult last few years. As a long-time friend of our late and greatly missed past president Rita Barg, Claude devoted herself wholeheartedly to what was to become a demanding and



emotionally charged duty.

Gayle Colebrook, active on the RCM Alumni Association of Montreal and member of QMTA, has come forth to replace Mrs. Walker until our annual meeting, when elections for a new treasurer will be held.

Our year-end general meeting and annual banquet will take place on Wednesday June 21, 2000. We hope to see as many of our members as possible. A learning-filled and healthy remaining school year to everyone.

*Traduction française –
HÉLÈNE LEMOINE*

Une autre fois, salutations du Québec à nos amis des autres provinces canadiennes.

Montréal offre une telle variété offre une telle variété d'événements intéressants des professeurs de musique qu'il est difficile de planifier une activité qui ne soit concomitante d'une autre. Le 14 novembre 1999 étant l'une de ces dates à choix multiple, nous avons eu la chance d'entendre le pianiste Tristan Lauber, dans une conférence concernant l'enseignement des oeuvres de Chopin.

Ses démonstrations et explications portaient sur des oeuvres choisies dans le programme d'étude de l'École de musique Vincent d'Indy. Tristan Lauber détient un Doctorat en musique (interprétation) de l'Université de Montréal et remporté plusieurs prix; il enseigne et a aussi effectué deux tournées importantes en Orient. Sa discographie inclut la <<Fantasie sur un thème connu>> du compositeur Anne Lauber ainsi que les <<Twelve Tone Pieces>> d'Otto Joachim.

La Semaine de la musique canadienne est toujours un poste important de nos activités. Cette année encore, nous avons entendu des élèves très bien préparés, dans une grande variété d'oeuvres. Selon certains observateurs, le concert-gala (qui se tenait le samedi suivant) surpassait en qualité celui de l'année dernière.

Après la période des fêtes, un groupe de professeurs nous sommes réunis chez Naomi Kronish, membre de notre association. Elle nous a fait part des résultats de sa recherche sur la motivation, et cette motivation comme

source de réussite en musique. Naomi a suivi six élèves ainsi que leurs professeurs pendant huit semaines. Ce travail s'effectuait dans le cadre de l'obtention d'une Maîtrise en psychologie (enseignement) à l'Université McGill. La deuxième partie de notre rencontre de professeurs consistait en échanges et discussions.

La <<manchette>> en ce qui concerne la section de Montréal pour l'année 2000, est la suivante: le très populaire <<Festival de musique classique de Montréal>>, reprendra ses activités cette année sous la direction de l'APMQ (Association des professeurs de musique du Québec) et de la FQEM (Fondation québécoise pour l'éducation musicale). Le Festival de musique classique de Montréal avait cessé ses activités il y a deux ans suite à la retraite de ses directeurs-fondateurs. Ce concours qui s'adresse à tout étudiant résidant au Québec remplace donc notre Festival du printemps. Cet événement se tiendra du 19 au 22 mai 2000,

cont'd over...



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se terminant par un concert-gala, le 27 mai 2000. Pour ceux qui ne désirent pas se plier aux règlements d'un concours, il y aura le Récital du printemps, sans juge.

Nos Clubs d'adultes (avancés ou de niveaux moyens) continuent à se réunir dans des maisons privées. Le Club des tout-petits a eu, comme chaque année, son concert de Noël, avec Père Noël et cadeaux.

En terminant, nous aimerions remercier Claude Walker pour le travail essentiel qu'elle a accompli à titre de trésorière de l'APMQ (section Montréal) et de la Fondation au cours de ces dernières années chargées et difficiles. Claude, amie personnelle de longue date de notre regrettée collègue et ex-présidents Rita Barg, s'est impliquée généreusement dans l'Association et nous lui sommes reconnaissants des nombreux services qu'elle nous a rendus.

Suite à sa démission, la fonction de trésorière sera remplie par Gayle Colebrook (active au sein de l'Association des diplômés du Conservatoire Royal de Musique, section Montréal) jusqu'aux élections qui auront lieu lors de la réunion générale le mercredi, 21 juin 2000.

Nous comptons sur la présence de plusieurs de nos membres à cette réunion générale et au diner annuel, et vous souhaitons une fin d'année scolaire enrichissante.

NEW BRUNSWICK

KILBY HUME

Greetings from the province of New Brunswick. It's been a busy few months here, having just wound up music festival month, and with exams following. It's a stressful and rewarding time of year for students and teachers alike!

Our province remains small

in numbers with only 53 registering this year, although there are some 300 teaching in the province. We would certainly like to entice them to join us!

We keep working on getting our high school credit for independent music students. It's an uphill battle with very little progress. We are now the only province in Canada that does not have this credit. Any help we can get from the other provinces vis-à-vis how you were able to convince your governments to give you this credit would be gladly accepted by us. Just e-mail me at gmkhume@hotmail.com.

Our Young Artists, violinist Lynn Kuo and Thomas Yee, collaborative artist, gave marvelous concerts. The playing was sensitive, exciting and very enjoyable. Unfortunately, the concerts were not well attended and we are in the process of addressing this at

busy lining up workshops, master classes, a concert & gala reception and dinner. Marilyn King, our National President will attend. We are excited that she is going to be with us.

Until July in Edmonton and ISME....

NOVA SCOTIA

CAROLYN BRUCE

Branches throughout the province have had a busy and productive winter. RMT's in Kentville held a "KEYBOARD DAY" taking students on a tour of various keyboards. All in attendance enjoyed a concert given by pianist Heather Reagan. Local teachers are holding a composition contest and will be compiling all entries into a book. Teachers enjoyed a Kindermusik presentation by Catherine Williams. Deborah Day will be giving a workshop on performance anxiety.

Halifax chapter of RMT's held a fun filled evening potluck and penny auction. In February students performed on piano, recorder and violin at the MCPA in a student winter recital.

Teachers enjoyed a workshop on the teaching of sight-reading and technique presentation by Marilyn Harrison.

Dartmouth chapter is looking forward to the raffle and dessert party planned for the spring at the new Eastern Front Theatre. Dartmouth's Piano 2000 Project is coming to a close. Home for The Piano will be at Dartmouth's very own Eastern Front Theater.

Many Teachers throughout the province have been carefully preparing students for the annual Kiwanis Music

Festival. GOOD LUCK EVERYONE!

The MCPA voice department presents a vocal workshop by soprano Lorna MacDonald. This workshop was on recitative style and oratorio.

With the National Music Festival taking place in Halifax this year, RMT's have been busy planning and fund raising. Halifax chapter of the NSRMTA will hold a fundraiser sponsored by the MCPA, Dalhousie University Faculty of Music, Symphony Nova Scotia Musicians. This concert will feature both students and teachers.

NEWFOUNDLAND

CATHY FRECKER

The Newfoundland Registered Music Teachers' Association continues to be active and involved in the music scene as the following report will show.

At the Winnipeg Convention in July 1999, violinist Lynn Kuo received second prize in the string competition and Danette Dickinson received third prize in the piano competition. Lynn is now in her first year of a Master's program at the University of Toronto and Danette is doing a Bachelor of Music degree at Memorial University in St. John's. Lynn also had a seven concert tour of the Atlantic provinces as winner of the Atlantic Young Artist Competition.

Also at the National Convention in Winnipeg, Barbara Clarke, former president and active member of our association, was voted First Vice President of CFMTA! Barbara, along with Cathy Frecker (President, NRMTA) and Kathleen

Parsons (Board Member) attended the July 99 Convention. We congratulate Barbara and feel her expertise and experience will make an invaluable contribution to the national body.

Barbara was also coordinator of our Canada Music Week™ activities. These included a student recital and local radio coverage of many of the performances as well as interviews of the performers.

In December 99, we had a weekend marathon of recital students. Admission was a Food Bank donation. This was the brainchild of Past President, Margie Murray-Reed and, in its second year, it was very successful and seems to be an event which will be continued.

Convention 2003 is a "Go" for Newfoundland... in July 2003! It is hoped this event can be combined with Festival 500 which takes place at the same time. Our General Meeting on March 15 was a brainstorming session, with fundraising for Convention 2003 the main focus. We already have some ideas, but input from the full membership is needed in order for this undertaking to work.

Cantus Vocum is an adult chamber choir under the direction of NRMTA member Chad Stride. This choir will be doing a ten day tour of Europe in July, 2000. This group has established a reputation as a choral group of high calibre and fine musical accomplishment.

Martha Couch, an active member of our association, has, along with her husband and family, taken up permanent residence in England. We thanked Martha for her work and dedication on behalf of the association and



A music learning vacation?

Yes, indeed. A hilltop in Margaree, Cape Breton, is where you will find beauty, warmth, hospitality, serenity, and music! Harrison Hill is the home of well-known concert pianist ROBIN HARRISON and music teacher MARILYN HARRISON. From Sunday, June 18, 2000 to Sunday, June 25, 2000, the Harrisons extend an invitation to those who may be interested in a week of classical piano tuition. Private piano lessons as well as Master classes in piano and pedagogy will be available to the guests. Robin Harrison will perform a 1-½ hour recital on the final evening.

British born pianist, Robin HARRISON, was head of piano University of Saskatchewan, from 1970 until his retirement in 1994. Well



known throughout Canada as a featured performer with symphony orchestras, in CBC broadcasts, and as a solo recitalist, Robin continues to explore his love of music through composition, concert tours, and research. Robin is a respected adjudicator of national and international festivals.

Marilyn HARRISON returned to Cape Breton after a varied career in music as a piano teacher, lecturer, clinician, adjudicator and involvement as

artistic director of Saskatoon Opera Association, president of Saskatoon Music Teachers Association and Radio Host. Her music education took place at the Maritime Conservatory of Music, Victoria Conservatory of Music and Trinity College of Music (London, England). Mrs. Harrison is founder of Harrison Hill Players in Margaree. She is active as an adjudicator in music festivals across Canada.

Harrison Hill offers a unique experience in an elegant, romantic, old world charm setting. There will be opportunity for music appreciation in listening sessions and conversation. During their free time, guests

may explore the Cape Trail, walking the trails, relaxing on the beaches, or attending local dances and concerts in the Celtic belt of Canada. The cost of the weekend is \$500.00 per person, all-inclusive. Interested persons are asked to please register by May 24, 2000. Contact Harrisons at (902) 248-2226 (by telephone or fax).

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... cont'd from page 14

honored her with lunch at a favorite local restaurant. We wish Martha well in this new phase of her life.

Our annual Kiwanis Festival – the 49th – has been completed. All our members are actively involved in this week-and-a-half-long event. The Festival has proven to be the single most influential body which has brought the level of music in this province to unsurpassed heights. Many successful Newfoundland musicians attribute their musical beginnings to their participation in the Kiwanis Music Festival.

Heather Kao, student of NRMATA member Dr. Nancy Dahn, won the Senior Rose Bowl. Heather is a second year violin student at Memorial University Music School and was voted unanimously by nine adjudicators.

Now that the Festival is over, we can get back to planning for our Spring Recital, a dress-up recital and our Scholarship Recital, for which Timothy Steeves, a faculty member at MUN, will adjudicate, as well as our own Teachers' Recital in late May – always a good fund-raiser!

~fine~

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Review ... cont'd from page 7

features in their preface to the fourth edition:

- Annotations and commentary on especially significant editions
- Updated contemporary music literature
- Annotation of selected holiday music volumes
- Summary of style characteristics for each period as well as a list of multi-period collections
- Update of suggested teaching orders
- Designation of works deemed (by the authors) most important to the basic teaching literature, and found most successful (by the authors)
- Updated list of one piano—four hand, two piano—four hand and two piano—eight hand literature
- Addition of MIDI disk symbols to indicate repertoire with supplementary disks
- Addition of recently published materials

This publication would be a useful (if not indispensable) addition to any piano teacher's library; however, particularly so for inexperienced teachers. It is well indexed with headers, footers and sidebars for ease of navigation and sturdily bound (paperback). Highly recommended by this reviewer.

~fine~

UPCOMING EDITIONS

The Canadian Music Teacher,
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krusch@cableregina.com

The Canadian Music Teacher, Winter Edition

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NOTICE OF
ANNUAL
GENERAL
MEETING
2000



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

Business to be conducted includes to:

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

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

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

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

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Ear Training Tips

CAROL SCHLOSAR

Examination time is fast approaching, and teachers are evaluating and reviewing their student's progress (or lack of it). One area that can often be a problem for students, is ear training. Ear training is a perpetual 'guilt trip' for many teachers- too little time to get everything done in a lesson. However, the benefits of ear training and its value in expanding overall musical capabilities are undeniable.

Confidence is a big issue in ear training, so carefully evaluate students abilities and limitations. Students often have preconceived ideas about their abilities (ask them how they feel) and this should be taken into consideration. Progress at a manageable rate, working at ear training in bite-sized pieces. Build steadily and solidly over a period of time making ear training part and parcel of everything that comes up in the course of the lesson. If the student believes they can succeed, they will!

With exams, auditions and festivals just around the corner, here are some practical tips to make ear training more manageable and effective.

Melody Playback

1. Most important is to retain a "visual memory" of the note movement. Ask these questions as the passage is being played. Which direction do the notes move? Do the notes move by step or larger intervals? Are the notes repeated? What are the rhythmic patterns?

2. To reinforce the concept of shapes in music, have the student listen and use their hand to indicate changes in pitch. Once they are



... cont'd from page 17

comfortable with this, have them draw the picture of the changes as they listen.

3. Singing the melody helps to reinforce the "memory" required to play back a tune successfully.

4. Pay special attention to any new elements added for each grade level. For example: Grade 5 Royal Conservatory adds the upper tonic note to the first five notes of the scale so introduce this concept early in the year.

5. In 2 part melody playback exercises, when the upper voice must be played back, start by playing the upper voice with chordal accompaniment. When both parts must be played back, listen for parallel and contrary movement of parts and reinforce that the basic rules of harmony apply (cadence at end, use of common progressions, etc.)

Rhythm Clapback

1. The student needs a firm grasp of note values and their relationships. Start with sight reading blank rhythms first and then move to primary rhythmic dictation.

2. Often melodic-rhythmic passages (such as those given at exams) have too many elements to analyze at one time and the student is overwhelmed. Break the concepts into smaller parts—start by clapping rhythms to students (they clap back), then move to rhythm played on single note (they clap back) and finally to the rhythmic exercise with a melody (they clap back).

3. New rhythmic elements are introduced at different grade levels. Special attention should be paid to ensure the student has theoretical

understanding of these rhythmic concepts before starting the clapbacks. For example the Royal Conservatory introduces at Grade 4, sixteenth notes in 6/8 time, at Grade 5, dotted eighth notes and sixteenth rhythms, at Grade 6, sixteenth and eighth combinations in 3/4 and 4/4 time, and at Grade 7, triplet eighth notes.

Interval Identification

1. Although singing is not required for many exams (the Royal Conservatory offers the option of singing or identifying the intervals) singing or humming the intervals promotes "active listening".

2. Visualize the written distance and the spatial distance when singing the intervals. This helps the relationships between sight and sound. Conversely when working on a piece of music identify the intervals by size and quality and relate to the sound of the interval.

3. Start by singing all the required intervals above or below the same note. Once this is comfortable then change the starting note with each interval.

4. Knowledge of intervals should be based on a foundation of scales and chords but these familiar tunes may help to reinforce interval memory:

Intervals Above

Minor 2: The Entertainer, chromatic scales, Stormy Weather
Major 2: Frere Jacques, major scale, Silent Night
Minor 3: O Canada, Greensleeves, To Dream the Impossible Dream
Major 3: When the Saints Go Marching In, Kum Ba Yah,

From the Halls of Montezuma

Perfect 4: Amazing Grace, Here Comes the Bride, O Christmas Tree

Diminished 5: Maria (West Side Story), The Simpsons
Perfect 5: Twinkle, Twinkle, Little Star, Do you Hear What I Hear, Star Wars Theme

Minor 6: The Entertainer, Chopin Waltz in C#

Major 6: My Bonnie, the NBC Theme

Minor 7: There's a Place For Us (Somewhere), top of the Dominant 7th chord

Major 7: Superman Theme

Perfect 8: Somewhere Over the Rainbow, Annie Laurie

Intervals Below

Minor 2: Joy to the World, Für Elise, All Through the Night

Major 2: Mary Had a Little Lamb, Three Blind Mice, The First Noel

Minor 3: Star Spangled Banner, This Old Man, Hey Jude

Major 3: Good Night Ladies, Beethoven's 5th, Summer Time and Livin' is Easy

Perfect 4: Old McDonald, Mickey Mouse Club Theme, Baseball Chant

Perfect 5: Flintstones, Bach Minuet In G

Minor 6: Love Story Theme, Music of the Night

Major 6: Nobody Knows the Trouble I've Seen, Over There

Minor 7: None But the Lonely Heart

Major 7: Down an octave and up 1 semitone

Perfect 8: There's No Business Like Show Business, Hot Cross Buns

One of the most important keys to learning is **repetition** and this is where home study

is invaluable. Ear training is like a muscle that needs exercise—the more you use it the stronger you are! Parents can work with their children using exercises from books. Quality CDs, cassettes and SMF computer disks with prerecorded exercises are available at music stores making ear training interactive and stress free, as each student works at their own pace.

If you would like more tips on ear training—cadences, chord identification, chord progressions, etc., plus information about the *Comprehensive Ear Training* series (recently approved as reference material by the Royal Conservatory of Music and will be included in the upcoming RCM syllabus), please:

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~fine~

Jon Kimura Parker's Tribute to Marek Jablonski a Resounding Success

SUSAN WILSON

The Chopin Gala – Benefit Recital performed by pianist Jon Kimura Parker on January 27, 2000 at the Winspear Centre, Edmonton, was a resounding success, both musically and financially.

The audience at the Winspear was treated to an extraordinary program presented by one of Canada's

finest pianists and communicators. As we knew he would, Jon Kimura Parker, who presented this program without fee, established an immediate rapport with those in attendance, ensuring that everyone felt a connection with Marek Jablonski. All present that evening were keenly aware that they were a part of something unique and meaningful. Recorded by the CBC, the program has been shared with national audiences on Radio Two – on *Take Five* with Shelagh Rogers (March 2, 2000) and *In Performance*, hosted by Eric Friesen (May 9, 2000)

This event was the most ambitious fundraising project ever undertaken by the Edmonton Branch members of ARMTA. The Marek Jablonski Prize for Chopin Endowment has been firmly established and will comfortably provide the \$500 scholarship for a gifted young Canadian piano student at the biennial National Piano Competition held by the Canadian Federation of Music Teachers' Associations (CFMTA).

In addition, it has been possible to establish a \$500 award to be presented in the alternate years to a piano student in the Department of Music, University of Alberta. Announced on March 10, 2000, this prize will be presented for the first time at the end of this academic year.

U of A's Department of Music has generously supported this project, and ARMTA Edmonton Branch is indebted to Dr. Fordyce Pier, Chair, and to Stella Chooi. Their encouragement in many areas is enormously appreciated, as is their making available to us the archival recordings of Marek's Convocation Hall recitals, from which the

compact disc *Marek Jablonski, The Edmonton Years, Part 1* was created. The CD has practically sold out – only a few copies are still available. *Part 2* is on the drawing board, with an anticipated release date in the fall of 2000.

We are excited that recordings of Marek Jablonski's performances of Chopin in particular will be widely and readily available



Jackie and Marek's partner, violinist Erika Raum, relax at the party following the benefit recital.

both to those who have long wished for this, and to those who will now have the opportunity to become acquainted with the interpretations of an internationally acknowledged expert in the field. Piano teachers are already looking to this collection as a valued resource for themselves and their students.



Jon Kimura Parker and THE MAREK JABLONSKI PRIZE FOR CHOPIN Committee

YOU ARE INVITED

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

WHEN: JULY 4 -7, 2001

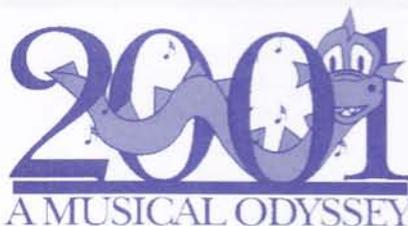
WHERE: The Grand Okanagan Hotel, Kelowna, B.C.

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

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

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

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



Kelowna BC, July 4 - 7, 2001, CFMTA - FCAPM

well as work with a few very fortunate students in a master class setting.

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

d) A teacher workshop will be given by Mrs. Winnifred Wood, a life-time member of BCRMTA and one of BC's finest pedagogues.

e) Various workshops and clinics on Music Therapy, Stress and Anxiety, Child Psychology, Computers in the Studio.

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

g) Outstanding entertainment at the final banquet

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

i) Many other entertaining events — fresh cherries, winery tours, and surprises which are being dreamt up by our entertainment committee!

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

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

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

Check the **CFMTA website** at www.cfmta.org and the **BCRMTA website** at www.bcrmta.bc.ca

Carol Shinkewski
Convenor

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



20

BC IS THE PLACE TO BE IN 2001!

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

1. Competitors in the national semi-final competition must present a program consisting of the following:
 - a) One Canadian Solo Composition – a commissioned work **available June, 2000*****
 - b) One solo composition from the classical or Baroque period
 - c) A variety of shorter solo works to form a well-balanced program.

Time limit: minimum 30 minutes, maximum 45 minutes.

At the provincial level, it is highly recommended to follow these guidelines. **The Canadian commissioned work may not be used to select the provincial candidate or in any other public performance prior to July, 2001.** If a Canadian work is required at the provincial level, a work **other than that referred to in 1(a) above** must be used. If you wish to be eligible for the Marek Jablonski Prize, your program must include a work by Chopin.

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

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

1st Prize: \$3,000 ~ 2nd Prize: \$2,000 ~ 3rd Prize: \$1,000

**The Dorothy Buckley Prize
for the best performance of a Canadian composition: \$500**

**The Marek Jablonski Prize For Chopin
for the best performance of a Chopin composition: \$500**

Doors opened for special needs student

JUNE YAMASHITA

An extraordinary milestone has been reached in the development of services that music teachers can provide. My daughter Melina, who has Downs Syndrome with an IQ of 50, recently completed her Grade Two Royal Conservatory of Music Examination. This opportunity was initiated by Mrs. Joyce Jackson of North Vancouver, BC, a devoted piano teacher who believes in Melina's abilities. It was our good fortune that Mrs. Jackson was able to talk with Ms Jennifer Guillén, Manager of Academic Services for the Royal Conservatory. Ms Guillén was very receptive to the idea and was willing to make any necessary special arrangements for a Downs Syndrome student. We are very appreciative of the extra time and effort which resulted in Melina being treated as a typical child who was ready to take her examination. This experience has made Melina feel very proud, and further adds to her developing confidence to meet challenges and to her enthusiasm for music. By opening these doors for my daughter, these two music professionals, Mrs. Joyce Jackson and Ms Jennifer Guillén, have established themselves as outstanding role models for Canadian music teachers.

~fine~

Canadian Teachers to Retrace the Footsteps of J.S. Bach

DIANNE GLOBE

In the dawn of a new millennium, the life and legacy of Johann Sebastian Bach remain as important as ever. On July 28, 2000 we will remember the death, 250 years ago, of this giant, the father of western music.

By means of a travel program into eastern Germany, and one carefully designed for music teachers, the life and music of Bach will be recalled and celebrated (July 20 – August 5). Already, a number of teachers in British Columbia, Alberta, Saskatchewan and Ontario have registered for this special trip. Many are avid composer-tour enthusiasts, having traveled in the past years in celebration of Mozart (1991 or on encores in '93 and '94), Schubert (1997 – two trips), and the Strauss Family (1999).

While the tour will indeed focus on Bach, it has been planned to appeal to those who enjoy beautiful scenery, pretty towns, superb art and architecture, and of course history from the Middle Ages to the 1990's. (Let's not forget lots of good food and fun too!) The tour will start in Eisenach (via Frankfurt), moving on to Ohrdruf, Arnstadt, Muhlhausen, to Wimar, Halle, and eventually to Leipzig, Dresden, Luebeck, Hamburg and Berlin. Special visits and concerts have been arranged (five concerts are included, with possibly additional ones available at the time) in all the appropriate places. The provinces of Thuringia and Saxony, especially, have prepared marvellous year long tributes which we will take in. Of course, this is Martin Luther country too, and suitable visits will be arranged. We are privileged to be in Leipzig during the Bach Festival, July 21-30, commemorating Bach's death in this city. Well known interpreters of Bach from Germany and abroad (including the St. Thomas' Boys Choir) will perform JSB's major works in historical venues, such as the St. Nicholas' Church and the Gewandhaus. (We plan to attend three festival concerts.)

For a full itinerary and more general information on this special program, contact Dianne Globe as per the advertisement, as this (and the other composer-music tours) is her 'brain child'. Dianne is a former member of Vancouver Branch, a piano and theory teacher for 15 years before giving it up to full time effort on behalf of the RCM. The travel bug bit years ago, and the association with Ship's School Educational Tours has provided an opportunity to undertake music tours. Since 1994, special interest travel ('for my friends') has become a full time job! The expertise of Dr. Jacques Pauwels, Lecturer in European History and European Specialist par excellence has contributed greatly to the success of the music tours. For several years now too, the involvement of Canadian born (Richmond, BC) musicologist and Vienna resident Dr. Rita Steblin (former piano teacher and president of Vancouver Branch), has delightfully enhanced the academic side of the programs.

On the costs side, please contact Dianne. As the Canadian dollar is doing well against the German Mark, we are very pleased to be able to offer this tour at the same price as the Mozart trip in 1991!!!!.

A great deal is included in these trips. I sincerely hope that you will be able to join this special tribute to J.S.BACH.

~fine~

Bach YEAR 2000



J.S. BACH, 1685 – 1750

250 years after the great composer's death, his music lives on, and enjoys a broader appeal than ever throughout the world.

Germany is poised to launch a year long celebration of the life and music of J.S. BACH through concerts, exhibitions, visits and special events.

A special 17-day Itinerary, July 20 to August 5, 2000, will feature the insights and perspective of Canadian born (Richmond, BC) musicologist, and Bach scholar, Dr. Rita Steblin (former President, Vancouver Branch, BCRMTA).

Tour planning and promotion are being handled by Dianne Globe, IATM, (who will escort the tour throughout), in association with Pauwels Travel/Ship's School Educational Tours. For more information, please contact

Dianne Globe, 4650 Garden Grove Drive, Burnaby, BC V5G 3V3
Tel./Fax 604-434-0857 E-mail: nldglobe@attcanada.net

Banner Month for Cambodia Group

ARNE SAHLEN

The East Kootenay-based Cambodia Support Group has enjoyed an intense month of fund-raising, with more than \$5,500.00 earned between January 30 and February 27. Not since the mid-1980's, when sponsor groups and pledges opened the way to freedom for 204 Cambodian refugees, has support flowed so readily with the active participation of so many groups and organizations.

The Cambodia Dinner and Slide Show in Kimberley, with the Slide Show repeated in Cranbrook, raised nearly \$2,200 in total. The slide shows highlighted photographer Brian Clarkson's story of his recent Cambodia trip, and helped to focus on the direct aid provided by CSG.

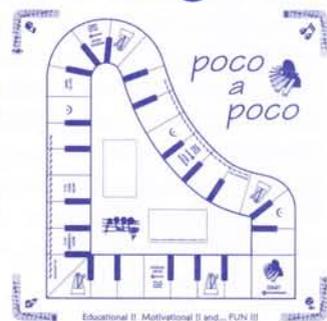
A 'Thank Goodness It's Friday (TGIF)' concert in Victoria, featuring Louise Rose, Arne Sahlen and Tim Plait, raised more than \$1,400. A piano recital hosted by the St. Albert (Alberta) Music Teachers' Association raised \$729, and four smaller events in Vancouver, Calgary and

Cont'd on page 25...Cambodia



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Establishment of the Shean Competition for Violin and Piano was made possible by a generous grant from Ranald and Vera Shean in 1996, to the Edmonton Community Foundation. Ranald Shean was a highly respected teacher of violin in Edmonton until his death in 1997. Vera continues to teach piano in the city. Both are honoured members of Edmonton's Cultural Hall of Fame. The Competition's inaugural year, 1996, featured strings. The first piano competition was in 1998.

The Competition is open to young amateur musicians, between the ages of 15 and 25 years of age who are residents of Western Canada currently studying here, or abroad; or, to non-resident students now studying in Manitoba, Saskatchewan, Alberta or British Columbia.

From tapes or discs submitted, six semifinalists will be selected. Semifinals and finals will be held at Muttart Hall, Alberta College Conservatory of Music, Edmonton, Alberta, May 13-15, 2001. Application deadline is December 8, 2000.

For more information please contact:

The Shean Violin Competition

Paul J. Bourret, Executive Director

Edmonton Kiwanis Music Festival

14205 – 109 Avenue

Edmonton AB T5N 1H5

Canada

Phone: (780) 488-3498

Fax: (780) 488-6925

Email: shean@edmontonkiwanis.com

Violinist

Lynn Kuo

received the second prize in the National String Competition held during the CFMTA Convention in Winnipeg, July 1999. She holds a Bachelor of Music degree in violin performance from the University of Toronto, where she studied with Lorand Fenyves. She has been a national finalist in the Canadian Music Competitions and CIBC national Music Festival for six consecutive years. She has been guest soloist with the Newfoundland Symphony Orchestra and was second prize winner in the Flora Matheson Goulden String Competition, Ottawa. In addition to her placement in Winnipeg, Lynn has recently won the Strings Trophy Final in the Toronto Kiwanis Music Festival, was a finalist in the Ontario Provincial Music Festival, and was the winner of the Atlantic Young Artists Competition.

The following article, submitted by Kathleen Parsons, was written by Stephen Pedersen and originally appeared on Tuesday, October 5, 1999 in the Halifax Chronicle-Herald.

Newfoundland violinist Lynn Kuo showed herself a sprightly musical talent with an exceptionally well-formed technique last night in St. Andrew's United Church.

As the 1999 winner of the biennial Atlantic Young Artist Competition sponsored by the Canadian Federation of Music Teachers' Associations and the four Atlantic provinces, Kuo was performing the second concert of her

prize-winning Atlantic tour, accompanied by pianist Thomas Yee, himself a former YA winner (1993).

Their program of works by Beethoven, Debussy, Wieniawsky, Sarasate and former Atlantic Symphony oboist Elizabeth Raum included a touchingly intense *In Memoriam* by Cornerbrook composer Michael Parker, which Kuo dedicated to the memory of Georg Tintner who died tragically in Halifax Saturday.

The ending, a series of long notes ascending to the highest pitches on the instrument, requires a steady hand, a good ear and nerves of flint, and Kuo, as cool as a bird on a wire, played it flawlessly.

She demonstrated throughout the recital an ability to draw rich draperies of tone from the lowest strings, surprising us with the roundness of her resonance, as well as an extraordinarily and meticulously clean technical command of everything Wieniawsky and Sarasate throw at the violinist in the Polonaise Brillante in A Major and the Zigeunerweisen. The Sarasate is a graduation comprehensive exam in cadenza playing, full of runs and specialized violinisms best not mentioned in public.

Her performance of these bravura turns had all the brilliance you could ask for, lacking only the weight and placement of key notes that determine what jazz players ambiguously call "the groove". Despite her impressive technique, there was a residual whiff of the metro-nome in her playing.

Her most successfully musical performance was

Beethoven's Sonata in A Minor, Opus 23. The elegant tunes, cheerful fugato in the second movement, and overall lightness of the work were realized with assurance and classical restraint.

Yee's accompaniment was sensitive and rhythmically alert. He was able to establish mood and character in only a few short bars of introduction before the violin entries, and he charged the beat in the second movement of the Beethoven in a way that generated a good momentum. Kuo was a shade politer with the beat, but not enough to cause any real disruption of the forward motion, though it took some of the sparkle out of it.

Throughout the recital, Kuo demonstrated the kind of confidence and control a soloist needs. Together with her formidable technical command of the violin, she lacks only what time will supply in the way of deepening maturity. She's got everything else.

~fine~

Cambodia...Cont'd from page 23

Edmonton earned nearly \$1,000 together. Funds are still coming in from CSG newsletters distributed at those events. "We are indebted to groups far and wide for their enthusiastic support", says CSG Director Ellen Plait. "We especially thank TGIF, the St. Albert Teachers, the event organizers and donors of space, and the many Cambodian-Canadians that backed the Vancouver and Victoria events so strongly." Presentation space was provided at no charge by BJ's Restaurant (Kimberley), the University of Victoria School of Music, St. Matthew's United Church (Calgary), West Point Grey United Church (Vancouver), Oliver Music (Edmonton), and Don's Piano Warehouse (St. Albert). Gordon Longmuir, the former Canadian Ambassador to Cambodia, spoke at a Vancouver event and continues to offer invaluable support to the CSG.

Cont'd on page 29...Cambodia



Celebrate the piano at the Esther Honens Competition and Festival in Calgary, Alberta ...

The piano takes centre stage in Calgary this fall during the Third Esther Honens Calgary International Piano Competition and Festival Nov. 9 - 25.

Gala concerts, jazz, new, world and pop music, film, and classical performances all celebrate music for the piano, while master classes, lectures and a symposium explore this versatile instrument in greater depth.

Twenty-seven of the world's finest young concert pianists take part in the Competition. They are chosen from among 95 pianists, from 29 countries, who performed Audition Recitals in Hamburg, Toronto, New York and Calgary. Videotapes of the Audition Recitals are reviewed by the First Jury (Chairman Isobel Moore Rolston, William Aide, Jean-Efflam Bavouzet, Lee Kum-Sing, Kolja Lessing, Edith Wiens and Barbara Yahr), which decides in June which pianists come to Calgary in November.

All 27 competitors perform two recitals in Stage One. The Competition Jury (Chairman John P.L. Roberts, Paul Badura-Skoda, Angela

cont'd over...

Cheng, Lukas Foss, Irena Grafenauer, Emanuel Krasovsky, Simon Streatfeild and Benita Valente) chooses the 10 Semifinalists. Solo recitals alternate with chamber music and lieder in the Semifinal Stage. Competitors perform their third recitals and chamber music and lieder with assisting artists, violinist Geoff Nuttall, cellist Shauna Rolston and soprano Ingrid Attrot. Five Finalists are chosen to perform concertos with the Calgary Philharmonic Orchestra, under the direction of Kazuyoshi Akiyama.

The Awards Gala is the grand finale, where the three 2000 Laureates, the pianist who gives the best performance of chamber music and the "artist of special promise" are announced by the Competition Jury.

Festival events add excitement throughout the 16 days. Concerts include new music by Lee Pui Ming, a recital by 1996 First Laureate Maxim Philippov (featuring the world premiere of a new work by composer Kelly-Marie Murphy), Copland 100 — Music and Imagination, a jazz concert by John Stetch, and Afro-Cuban Latin jazz by the Chucho Valdés Quartet. A symposium called Beethoven at the Piano, the Mastermind Series of master classes and lectures, the Piano Action education series, a film festival, community Promenade Concerts and a photo exhibit round out events.

Visitors from around the world will visit Calgary this fall to share the wonderful music-making and to hear the world's finest young concert pianists. Air Canada, official airline of the Esther Honens, offers flight discounts (call 1-800-361-7585 and quote event number CV436723). The Calgary Marriott Hotel, official hotel, offers preferred rates Nov. 1 - 30 (reservations must be made by Nov. 1, by calling 1-800-228-9290 and quoting code EHC).

More information about the Third Esther Honens Calgary International Piano Competition and Festival is available by calling 1-800-249-7574, faxing (403) 299-0137, e-mailing info@honens.com or on the Web at www.honens.com. Tickets are available at Ticketmaster (www.ticketmaster.ca).

~fine~

Victoria Piano Summer School

ARNE SAHLEN

Composers' Day at Victoria Piano Summer School will take place on Saturday July 15, 2000 at the School of Music, University of Victoria. Christopher Donison will serve as the Adjudicator and Commissioned Composer.

Christopher has composed choral, chamber and orchestral works, conducted more than 1,000 performances and created over a dozen scores for plays. He invented the Donison-Steinbuhler Keyboard for smaller hands, and was Music Director at the Shaw Festival for ten years. For the 1998 George Gershwin centenary, he completed an unfinished Gershwin musical for the Estate of George and Ira Gershwin.

The Jean Coulthard Composing Competition, held in conjunction with Composers' Day, has received 70 entries – the most ever. Winners are commissioned to compose for future Summer



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For more information, or to register (\$20.00 for the day), please contact VPSS Registrar Stephanie Pearlman at 876 Transit Road, Victoria BC V8S 5A1, phone: (250) 598-7147, e-mail: registrar@vpss.ca.

Piano Teachers' Week

A new feature of the Victoria Piano Summer School is Piano Teachers' Week, July 17 – 21. To be held at the School of Music, University of Victoria.

The full and varied program includes:

Eighteen hours of demonstrations and lectures

Four lunchtime recitals or demonstrations

Auditing of master classes given by VPSS instructors

Two hours of private instruction

Admission to the VPSS Concerto and Ensemble Concerts

Admission to the two VPSS Showcases on Friday July 21 at 2:30 pm and 7:30 pm.

Registrants for Teachers' Week also receive complimentary admission to Composers' Day, Saturday July 15.

The lecture and discussion topics include Ear Training, Sight Reading, Keyboard Harmony, Grade 3 – 11 Concerto Repertoire, Sonatas and Sonatas, Duet Study and Performance, Rhythm Games for Young Children, Relaxation in Technique and Adventure-some Canadian Repertoire. Susan de Burgh, David Clenman, Bambi Maree Donison, Lorna Paterson, Michael Redshaw, Arne Sahlen and Linda Stobbe will serve as instructors. The course fee is \$375.00.

A No-host Luncheon for

Teachers' Week participants and VPSS Faculty will be held on Friday July 21.

For more information or to register, please contact VPSS Registrar Stephanie Pearlman at 876 Transit Road, Victoria BC V8S 5A1, phone: (250) 598-7147, e-mail: registrar@vpss.ca.

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Contemporary Showcase 99

JEAN COLLINS

Good news is such a pleasure to report! And it is good news – Contemporary Showcase participation was up by nearly 100, totalling 875 participants.

CALGARY, Alberta had a two-day Showcase for 123 entrants in piano composition, voice, strings and guitar classes. The Gala Award Concert featured 34 performers; awards and over \$1600 in scholarships were presented to 40 participants.

CAMBRIDGE, Ontario had a successful first year with 15 participants from three area cities for classes in piano adjudicated by Terrence Kroetsch, and in voice. Especially helpful was the master class style used by voice adjudicator Donna Gamer.

CHARLOTTETOWN, Prince Edward Island held their third Showcase, and again, in the Confederation Centre. Adjudication of 56 entrants was by Halifax pianist/composer Peter Allen, who gave a concert in the evening sponsored by the Showcase Centre. Five awards were presented to outstanding performers, Keith Bagole being awarded the ACNMP Scholarship. Co-ordinator Jacqueline Sorensen was a guest on the CBC radio program "Island Morning".

EDMONTON, Alberta began Showcase with classes for 18 young composers beginning in September and concluding with a November concert of piano, vocal, piano/string ensemble, cello and violin compositions. Contemporary Showcase had

155 entries from 40 studios in cello, flute, French horn, composition, piano, recorder, violin and voice. An award was provided for the feature composer class (Gerhard Wuensch, this year). The new co-ordinator is Elsie Hepburn; a big thank you to retiring co-ordinator Michèle Barry.

LONDON, Ontario had 86 entries from 26 studios for the four days of Showcase with classes in piano, voice, woodwinds and composition. A festival highlight was a master class given by voice adjudicator Keith Macmillan. A Gala Concert concluded the festival and CDs were presented as awards. The ACNMP scholarship was awarded to Adam Floris, a performer in the Toronto Showcase Concert.

MISSISSAUGA, Ontario had 81 entries from 15 studios in piano and voice in their third Showcase. Diligent fundraising provided scholarships and Canadian Composer calendars as awards. Diane Murell was awarded the ACNMP Scholarship and performed at the Toronto Showcase Concert. Cristina Pisani was awarded a Mary Gardiner Scholarship funded by Mississauga Showcase. Adjudicators were Lynda Rehder Kennedy for piano and Elizabeth Pomes in voice.

NIAGARA REGION, Ontario had 122 participants from 22 studios in this third year; 69 in piano (6 duet teams) adjudicated by Mary Kenedi and 53 in voice adjudicated by Elizabeth Pomes. Mary Kenedi performs worldwide and on CBC Arts National; Elizabeth Pomes is on the voice faculty of the Royal Conservatory of Music. At the Gala Concert, scholarship awards totalling

\$2300.00 were presented, as well as plaques. The ACNMP Scholarship was awarded to Catherine Flikkema.

NORTH BAY, Ontario celebrated a fifth Showcase, having 44 entrants from 11 studios in piano and composition, adjudicated by Janet Fothergill. Paul Charron was awarded the ACNMP Scholarship and performed in the Toronto Showcase Concert. North Bay Centre finds their lending library a great asset.

TORONTO, Ontario had 89 entries from 45 studios performing in piano, flute, oboe, voice, violin and cello; larger entries in flute and voice were encouraging. The third Student Composer Workshop, co-sponsored by the Canadian Music Centre and the Royal Conservatory of Music, provided four workshops for 15 young composers with the final one being a concert of their compositions, launching Canada Music Week and Contemporary Showcase 99. Clinicians Jeffrey Ryan and Allison Cameron were the inspiration for the young composers.

The second Choral Workshop created a warm-up performance and workshop for a junior choir from Elkhorn Elementary School, adjudicated by Linda Beaupre.

The Contemporary Showcase Concert highlighted outstanding performers from London, North Bay and Mississauga as well as Toronto. The ACNMP Scholarship was awarded to Christine Suh. There were 69 national and local scholarships presented. Composer Jeffrey Ryan paid tribute to the role played by ACNMP in promoting music by Canadian composers.



ACNMP reports a special festival of Canadian music as part of the Studea Musica Institute in Mount Orford, Quebec in the summer of 1999.

Studea Musica has compiled a selection of music representatives of all areas of Canada. ACNMP endorses the funding of the project to produce a boxed set of CDs of this music.

ACNMP is seeking submissions to be considered for inclusion in the Syllabus 2001. Calgary Centre is already planning Junior and Intermediate duet string commissions for the year 2000.

Welcome to Ann La Plante, the new General Manager of ACNMP and to new Board member, lawyer Catherine Currie.

~fine~

Cambodia...Cont'd from page 25

A major focus now is support of Handicap International (HI), a CSG partner agency working in Cambodia. HI representative Isabelle Plumet of Belgium will tour Canada next month, seeking government and corporate funding in co-operation with the CSG.

Louise Rose's TGIF group, which hosts monthly fund-raising concerts in Victoria, will present another CSG event next February. Many other activities are planned or under consideration as well. Phone 427-2159 or e-mail csg@cyberlink.bc.ca for more information or to request copies of CSG newsletters.

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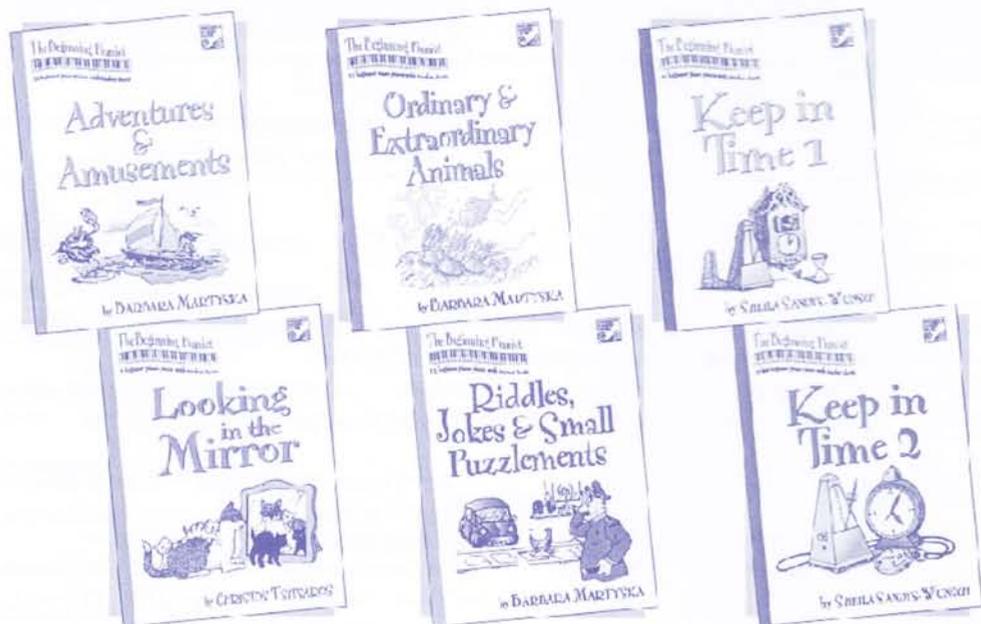
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