

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



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NOTICE OF ANNUAL GENERAL MEETING 2002

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

**Best Western Hotel,
Charlottetown, PEI
on Sunday, July 14, 2002 at
08:30am.**

Business to be conducted
includes to:

- *Receive and consider the Financial Statements of the period ending.*
- *Receive and relate the Provincial Reports.*
- *Appoint Auditors*
- *Transact such other business as may properly come before the meeting.*

**The Executive Meeting will be held on
Saturday, July 13, 2002 at 08:30am
at the Best Western Hotel,
Charlottetown, PEI.**

By order of: Barbara Clarke, President
Beryl Wiebe, Secretary/Treasurer
Dated at Surrey, British Columbia,
this 1st day of November 2001.

GREETINGS FROM CFMTA

The CFMTA is an organization of over 3000 members - teachers striving to achieve similar goals. Often we attempt to pursue these in the isolation of a private studio. Yet we are fortunate to have Provincial Associations and their branches to offer support to each member. This is the core of our organization, and it is here that ideas can be shared, encouragement offered through professional development, and opportunities given to our students to enhance their learning. The benefits to all are directly proportional to the investments made by the membership, even if these are modest.



It is evident from reading the Provincial Reports in each publication of The Canadian Music Teacher that exciting events are taking place in the music communities of our country. This is due in large measure to the efforts of dedicated members who time and again champion new projects and bring them to fruition. While it is not always possible for each one of us to take such an active role, our support in a small way is often appreciated.

I applaud the fine work and extraordinary efforts made by all those involved in Contemporary Showcases, Canada Music Week™ projects, and conferences in the past few months. It was my great pleasure to attend the Alberta Music Conference which was so professionally organized, and which offered many opportunities for growth and renewal through a variety of workshops.

The events of this Fall have shocked us and have left us feeling uncertain about our world. We, as musicians and teachers of music, would concur with the words of Moliere : “.... were all men to learn music, would not this be the means of agreement between them and of seeing universal peace reign all over the world?”

Sincerely,

Barbara Clarke, President - CFMTA

MEET BARBARA CLARKE, THE NEW CFMTA PRESIDENT

BEGINNINGS

I was born in St. John's, Newfoundland into a family of five children and attended a convent school where music was an integral part of every day. Private music lessons were taught in the school, and I was fortunate to have 2 lessons a week with a very good teacher, Sister Bernadine, whom I loved. School and Church choirs were an important part of those years, and at the end of high school I studied with a well respected teacher, Andreas Barban. The lasting impression about music in my home was Saturday Afternoon at the Opera , the Texaco broadcast from the Met carried on CBC. It could be heard from the basement to the second story on several radios, for my Mother didn't want to miss a favorite aria.

DAILY ROUTINE

One day is never like another, but when possible I like to practise in the morning (often in my bathrobe) when no one is around, and again late at night. This is rather telling - yes, I am a night owl, and have been known to write e-mails at 1:00 a.m. and communicate with CFMTA executive in B.C. at odd hours ! My studio is busy for 6 days of the week but Sundays are reserved for hikes, family dinners and solving crossword puzzles. Two mornings a week I teach the music component of the Early Childhood Education Diploma course at the College of the North Atlantic.

FAVORITE ACTIVITIES

We are so fortunate to have many walking trails within our city and accessible hiking trails that extend for miles through varied terrain. It is possible to explore a different area each weekend from late Spring to the Fall, which my husband and I try to do when there are not other commitments. Gardening is also a pleasure when the weeds are under control. Despite our temperate weather conditions, we have enjoyed cultivating several varieties of tomatoes. These of course can then be used, along with a selection of our herbs, in preparing a new recipe. Obviously these activities are enjoyed when the weather is good and there is plenty of free time.

FAVORITE COMPOSERS

This is almost as absurd as attempting to pick your favorite child! I do remember learning my first piece by Bach - his Invention in C major - and how terrific it felt under the fingers. I have never ceased to be in awe of his genius. Chopin's music had such appeal for me as a piano student that I now too want to share this with my students. Mozart can fill the bill whatever the mood or occasion, and in recent years I have been totally drawn to Wagner's operas. But then there is I think I had better leave this subject for another time.

The email directory will no longer be included in this publication. Email addresses in the executive directory only will be listed with their addresses at the back.

BEST MEMORIES

In a lifetime there are many precious moments that become etched in one's memory, and they are savored but not revealed. However there are others that can be shared, like the first time one succeeds in a festival, or the joys of living in Norway and England. A special memory for me is the next door neighbor who realized how important music was to me, so she bought a piano and invited me to practise in her home whenever I wished. How wonderful this was for a child who did not have a piano of her own.

THRILLING MOMENTS

Three occasions come to mind quickly that afforded a thrill for me. The first was the terrific sense of accomplishment when I reached the top of Gros Morne and took in the spectacular view below. The second was attending my first opera at the Metropolitan Opera in New York - a Saturday afternoon, as it happens. The third was the day a six foot grand piano was delivered to my home.

FUTURE PROJECTS

I always feel that my garden is going to really develop into something special when I have the time to truly devote to it. Therefore this can always qualify as a "future project". I am also a lover of poetry and in the past few years have made feeble attempts at writing a few lines while relaxing on my annual vacation in Gros Morne National Park. This is something I would like to pursue in the future.

PHILOSOPHY OF TEACHING

This is a broad topic that can be discussed from many points of view. What I feel is very important is that I share my passion for music with my students, that I am able to help them develop their particular skills, and that I encourage them to continue their learning so that they will have the ability to enjoy playing in years to come. This hopefully will ensure that they in turn will support the performance of live music.

~ A WORD OF THANKS ~

It is always a bit sad to say au revoir to a colleague, but we cannot let Sue Wilson retire as Editor of the Newsletter without a sincere and heartfelt thank you for her untiring efforts on behalf of CFMTA. All of us who have worked with her will miss her cheerful willingness to undertake much more than her job description - printing of stationery and brochures, address labels, the membership lists all fell into her capable hands. Her creativity transformed The Canadian Music Teacher. We must have sorely tried her patience with missed deadlines and impossible requests, but she never let on - we can only hope that she has trained us well for the future. Sue, we know that your energies will continue to lend support to Alberta; unfortunately our loss will be their gain, but we will think of it as support in a different way. Thank you for all you have done to raise the profile and professionalism of CFMTA across the country.

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AN INTERVIEW WITH ROBIN WOOD AND WINIFRED SCOTT WOOD

Lore Ruschiensky conducted the following interview which took place on July 8, 2001 at the CFMTA National Convention held in Kelowna.

Dr. Robin Wood

Dr. Robin Wood was born in Victoria, BC. Scholarships took him to the Royal Academy of Music in London, England, where he later served as Professor of Piano. He appeared as soloist and chamber music player on the concert stage in Britain, as well as playing two-piano recitals with his wife, Winifred Scott Wood. He is now Principal Emeritus of the Victoria Conservatory of Music and Professor Emeritus of Piano at the University of Victoria. Dr. Wood has adjudicated and examined piano throughout Britain, the Far East, Canada and the United States. His students have been the recipients of many provincial and national awards

Winifred Scott Wood

A distinguished Canadian pianist, Winifred Scott Wood began her studies in Winnipeg with later scholarship studies in New York, London and Paris. Her contribution to music in England was recognized with the honorary degree of Associate of the Royal Academy. Mrs. Wood established the Teacher Training diploma program at the Victoria Conservatory of Music where she is Vice-Principal Emerita. She is noted for her practical, analytical approach to teaching in which all aspects of the art of teaching are thoroughly explored. In 1995 she and her husband, Robin Wood, were made Honorary Life Members of BCRMTA in acknowledgment of their contribution to the students and teachers of BC.

LR Tell me about your beginnings.

RW I come from Esquimalt BC, which is on Vancouver Island and Winifred comes from Winnipeg. We didn't know each other at all as kids. We both had good teachers. The way I got to have a good teacher was quite fortuitous. I had a succession of teachers from the time I was three. When I was about seven the depression kicked in and I didn't have any lessons really except from my sister and brother's boyfriends and girlfriends. Later I happened to play at a little musical art club and someone heard me and gave me a scholarship to study with the best teacher in town who was very good. His name was Stanley Shale and thanks to him I learned a lot. He was a very quiet and shy person and very handsome. I think all his girl students were in love with him.

I went into the Associated Board Exams and I got a scholarship to the Royal Academy of Music in London. Winifred and I met on the train going across the country. Then on the Aquitania from Halifax to Southampton we were both trying to get the same piano to practice on. We were both at the same institution but studied with different teachers. We went out together with different partners but what got us together was



her teachers interest in piano ensemble repertoire and so we tried playing some two piano duets and that leads almost inevitably to some kind of understanding (or breakup!).

WW I started playing when I was 2 1/2 years old I am told. I learned to play my siblings' pieces by ear, much to their chagrin, and finally my parents got a teacher for me. I was handed from one teacher to another as they couldn't quite cope with me. (Not that I was obnoxious). Then I finally landed with Glenda Owen-Davies who was a very fine teacher and whose initials were GOD and did I ever live in fear and trembling! But she did teach me well.

I took the Associated Board exam, L.R.S.M. and got the highest mark in Canada. I expected to get a scholarship but because my theory papers had

been mislaid, they thought I didn't have my theory completed and I wasn't given the scholarship. I would have gone to England if I had won that scholarship. Instead I went to New York where I had a wonderful teacher, Frank Mannheimer who loosened me up and taught me a lot about physical ease in playing. After I had two years in New York my theory papers were found and I was told I had the scholarship so I went to London.

When I have students who are very disappointed about something I tell them that story. I was very disappointed in that situation but if it hadn't happened I wouldn't have met the wonderful teacher in New York, who had such a profound effect on my life and I would not have met my husband.

RW In England we had very different roles to some extent. I did a lot of performing and played on the BBC, performing chamber music with Sydney Humphreys, a Canadian violinist who also studied at the Academy, and a cellist, Norman Jones. That along with the teaching was very rewarding. Playing and teaching go together so well because one helps the other. When you get up to perform you realize what the student goes through. When you teach is when you



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really begin to learn and listen. As a teacher you have to stop and think, "How do I do this? Why do I do this?"

LR *How did you get to Victoria from London?*

WW We returned to Canada in 1965. We spent 19 years in England so we were very established and living a very good life. Our two children were born there and we got an invitation to come back to Robin's home town. We were very leary about it so we said we would come for two years. We left all our stuff there and we have been here ever since.

We did a tour right across Canada playing two pianos. We took our pianos with us to all these little places. I remember playing in a small town that was a nuclear power station. Most of the people were from England and everyone in the town came out for the concert because they were so starved for music. Things like that offered many exciting adventures.

We were very happy in London and we had wonderful students and when we came back to Victoria there wasn't very much in Victoria. But if you have a desire to build up, you attract people. It was such fun with the Victoria Conservatory. They had, I think, 40 students when we came and now there are 2500 students.

We had the freedom to develop things which we hadn't had in England.

Things have really grown in Victoria where there were just a few good players years ago. This past year there were 30 competitors in the Senior Open Class in the music festival.

LR *How did you get started teaching?*

RW Depends on what you mean by teaching? My first job, I was living in England at the time, was in a girl's convent school. This would have been 1949 and I was still a student at the Royal Academy in London. After I had finished at the Academy in 1950 I went to France for a year and then Switzerland. While I was in France and Switzerland I studied a bit with Nadia Boulanger and Edmund Fisher and they invited me back as a substitute teacher.

The transition from student to teacher is a bit daunting at first but it all worked out. I taught at the Royal Academy two days a week and did a lot

of performing and in those days you could do a lot as there were music clubs all over the country and broadcasting on the BBC. I did a lot of solos and chamber music so that was great.

In 1954 they invited me to be a professor there so all in all I have been teaching for about 50 years.

I think I gradually got hooked on teaching. I always liked giving out information. Once I got students who really wanted to learn it helped me a great deal. If a student trusts you to look after a part of their musical education it is an honor and a privilege and I need to give everything I have. I empathize with the student and I treat them in the way I would hopefully be treated by my own teacher. When you teach you learn more about how to play and when you play you learn more about how to teach. They work together that way.

WW I started teaching when I was eleven actually. I had no business doing it but I didn't know any better. This was in Winnipeg and I preferred it to baby-sitting which was another way of making money. So I have been teaching since then which is many many years.

LR *How do you feel piano teaching has changed over the years?*

WW I think for me it hasn't changed all that much but the type of teaching has changed and certainly the kids have changed. Kids are kids whatever generation they are but I find them more satisfying than I would if they were like what I was when I was having lessons.

RW In a way the kids are far more sophisticated but they are still kids. They know a lot more than we did and they have had far more contact with CD's and visiting artists than we did. When I was teaching in England the audio tape recorder was coming in. Now students can tape themselves and listen to themselves and listen to all the great artists and how they play. Life goes on at a much faster pace - things keep coming at you like television commercials where you see a split second of everything and the camera is constantly moving. Their lives are also like a kaleidoscope and they have many, many things to interest them. When you think of Mozart when he was young there was no radio or television

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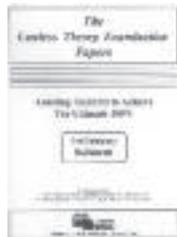
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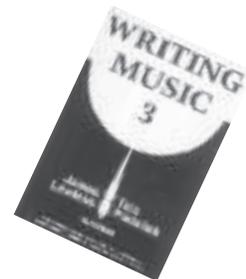
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– nothing to listen to that was not live, so listening to music was always an occasion in those days. When I was young it was still an occasion. Artur Rubinstein came to Victoria a couple of times and various other celebrated people came and performed and those were very big occasions for us. Now we hear so many different people and it has to be something very special to attract our attention.

WW Also, I think kids have a lot more opportunities now. On the other hand there is a lot more competition. They have scholarships to go here, there and everywhere. We got scholarships, both of us, to go to the Royal Academy but there were very few of them and you had to have the highest marks and all that sort of thing.

LR *How would you say your teaching styles have changed in response to the changes to student's lives?*

RW I think my teaching has changed a lot. I think I am wiser than I was when I started off teaching in the girl's convent school. I had no idea how to teach really. Had I attended my wife's present teacher training classes I would have known something but as it was I just hoped for the best; I didn't know what repertoire to choose. The Associated Board had exams in England very much like the exams here of course but somehow I didn't make use of them. Once I got teaching at the Academy things were different because I had students who really wanted to learn. The convent school kiddies were more interested in horses, Wimbledon and rounders, probably in that order I was much better at teaching the advanced repertoire because that is what I knew. I didn't know the kiddie repertoire because I hadn't done it for a long time.

WW I think we had to learn from our teachers and we pass a lot of that on. I had very good teachers and found my way by hook or by crook. When I first taught at the Royal Academy a lot of my students were in the gifted program. They were very special kids. But I also taught at a school in east London where there were very humble families as well as refugee families from Europe including Hasidic Jews. These wonderful kids did very well but the

conditions under which I taught were just dismal. I had the choice, at this particular school that had very high standards, of teaching in a map cupboard which is the size of a small bathroom and had no ventilation. I used to wave the door back and forth between pupils. Or I could teach on another upright piano in the waiting room to the secretary. So you had parents sitting and chatting away. They didn't mind that you were trying to teach a lesson. The secretary's door was open so you had all the telephone calls and conversations. So many distractions but I learned a lot from that. Also I learned to make the best of my time. The lessons were paid for by London County Council. They were allowed 20 minutes up to Grade 6 and then two 20 minutes at the higher level. They came in one after the other so you learn in the worst of circumstances to make the best of it. Even so the students did very well. Several of the students got scholarships to the Royal Academy. Whenever anyone complains to me about a studio I think of that. Not that I am advocating poor studios but you can do a lot even in less than perfect situations.

LR *What levels do you both teach at?*

WW I teach all levels. I love teaching young ones and actually all levels. I am so interested in pedagogy I teach all shapes and sizes. Very gifted ones and just ordinary kids and it is my job to make them love music. So when I am talking about that I know what I am talking about. Of course it is easy to confine yourself just to the very, very gifted and you can fill up your class in no time. (I like to take these others too) I like to take all shapes and sizes and I particularly like to teach teachers.

RW I teach only advanced levels. My youngest student is 14 and she is doing ARCT material. I teach at the University where I teach 13 students this year and I also teach at the Conservatory.

LR *What advice do you have for reluctant students at various ages and stages?*

WW I think the word stages is important. It is just like children - you don't give up on a student because they don't conform and that sort of

thing. You look at the large picture. Don't judge by one lesson or two lessons. You need to see what is happening. Sometimes they are learning when you don't think they are learning. It comes out later. You don't consciously build their character but you see this happening. I had one little boy who was very scattered. He couldn't concentrate. I don't think he ever left a lesson without leaving something behind so that I had to chase after him. But he learned to be

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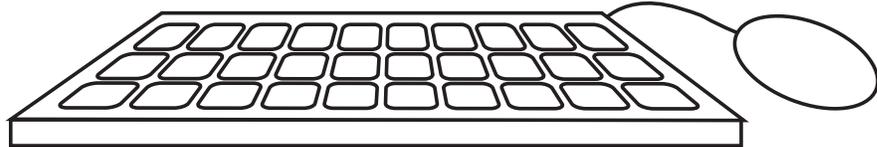
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really focused. Now he concentrates marvelously and loves his lesson. One day I said to him that I had a cancellation and I could give him extra time. When his father picked him up he told him he could have an extra lesson. His father pointed out that he had swimming at that time. He said "Do I have to go to that?" His attitude has changed so much.

LR *What do you do with a student who comes to you with unrealistic expectations of what they will be able to accomplish?*

RW Most of my students are dedicated to playing before they come to me and I don't teach anyone who hasn't asked for me so I know that they want to study with me. Of course they want to study and they want to learn. They of course are not always in the same mood. Sometimes they are overworked with their academics or they are overtired or whatever but I try to remind them that life is like a sine curve. You have your ups and downs and when you are down it will come up again. Not every one of these will carry on in the profession. I had one student who had a wonderful graduating recital and had decided all along she wanted to be a doctor.

It is unrealistic to expect to make a living out of solo performing although there are exceptions.

WW You combine it with all other aspects of music. They now play in chamber groups, they accompany, they teach. Being only a concert pianist is very rare.

RW Some hope to have a concert career and I have had several who have gone into the profession. When I lived in England I had a student that became head of the keyboard department at the Royal Academy and he is still doing that and so it does happen. You have to be versatile.

A student may come from a small centre and they will have a shock of reality for a bit but they get over it. It is nice to have people around you who are better than you are. If you have something to strive for it makes you work harder. From the start you have to be realistic and say that you have to be able to do a number of things and see where life will lead you. Most of them, even the very

best of them are going to teach at least some. Think of Jackie Parker who is a fabulous player. He is still making a career as a performer but he is going to teach at Rice University in Houston. And that is a great thing for him as it gives him a base and he can influence the people coming along. That is one of our duties - to give back to the students who are coming along what we have had the privilege of having ourselves.

WW I have lots of pupils who do not become musicians while lots of them do. For instance I had as a student, a very fine player, who became a doctor. She and other doctors play chamber music together and that is wonderful.

RW I think those who aspire to be soloists must remember that they can do more for the musical community by being in a small place where they are known and can really influence what is going on around them.

As time goes on we don't know what will happen but I have confidence that the repertoire and the love of music will go on. In my experience there are more people playing the piano than ever before at very high levels. The standard seems to go up every year.

LR *How do you teach students to continue to want to make music all their lives even if they do not make it their career choice?*

WW I feel that technique does not interfere with the love of music. One must be careful not to make the student feel that whatever they do they are not good enough. The better they are the more you discover that they could do more. As a teacher you have to be very careful about that. You don't want a lesson that is just about a bunch of mistakes. You are always correcting, correcting, correcting. I think if you yourself love music and are not just interested in making a student into an advertisement for your studio it will come across to the student. I dislike that kind of thing where teachers will only accept the very best students for then you are really living your life through your students. You are not living your life yourself. That is using students, not just teaching them.

LR *Do you assume that your students will carry on?*

WW I think that is very important because it imbues everything you say and everything you do. Even if a student doesn't seem to be all that interested you don't give up on them. You assume that they will learn to love music and you take them. I like to talk to them about the future when they also might be able to teach.

RW The student and the teacher are both travelers on the road to serve music and love music. I think my students know that I don't know everything. I am still trying to improve and learn as I go along and I try to help them in the process as well. Both teacher and student need to have a blend of confidence, that in your heart you know you are worthwhile, and humility - to take advice and learn from everyone. You may learn what not to do sometimes. You learn from your teacher and you learn from your peers, by listening to great artists. We are all on that same journey trying to achieve the musical nirvana, although we never do.

The life of a concert pianist is not so glamorous really. It is OK for some people. It is very hard to settle down. It is nice to have a place where you can contribute where you can serve the community and the students. I am very idealistic about this. I think that is what all teachers do. They are serving the community. It is not just having great students - if you have them that is great. That is a responsibility - you have to expect the very best of your students and the ones that are not so great you can hope to influence their lives in ways not just musical. I have the pleasure of watching my students mostly from the ages of 17 to 24 and their lives change a lot in that time and I have a feeling that they are better people because they are surrounded by students of their own interests.

I keep plugging away. I can't produce miracles. Some seem to be able to do that but if I am not satisfied I study the piece some more. I have the student take some extra lessons to help them to find different ways to help them. Sometimes things may not be going very well and you wonder what you are going to do to help this student and then you just keep plugging away and there is a breakthrough.

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LR *When I have observed you adjudicate and give lectures I have always gotten the sense that when you work with students it is like teamwork.*

RW As a teacher it is your job to make yourself dispensable. Students who have just finished their Bachelor of Music or whatever degree may find it difficult at first. That is when you start to learn because you have to figure out how you do things yourself. They have to think for themselves and you try to prepare your students for that as time goes by, giving them options and asking if they are really listening to chords etc.

One of the first pieces I played as a student at the Academy was the Chopin Sonata in b minor. One thing that struck me was that my teacher taught it to me in a certain way and I went out to Wigmore Hall and heard another artist play it and it was totally different. And that taught me the big lesson that there are many ways to do things.

It is a dialogue when you teach. I want the student to have his or her own ideas and to discuss with me how they want to do it. That does not mean that I abdicate my responsibility. Far from it - I need to guide them.

WW I treat all students the same. I don't give a second rate lesson to someone because they don't have as much talent as someone else. I expect the best from them. I work with them and try to involve them by asking a lot of questions, not just telling them "do it this way". I want them to have an inquiring attitude and make them be their own teachers as much as possible.

L.R. *What advice would you give to young teachers?*

RW First of all you have to get students. Once you have a nucleus of kids the word gets around if you really look after them. If you do it conscientiously with every student something will go in. Your students are your best advertisement.

Teachers need to keep learning. If you don't keep improving you start to slide back. If at all possible people should get together with their friends and have some kind of nucleus of teachers who can play for each other.

WW Getting teachers to play is such an art because they are so afraid

of criticism. It is so important that they continue learning. Once you get your ARCT or any "final" degree that is just the beginning. To even preserve it at that level is difficult. So many people get it and think that is the end. They have reached the heights and they let it go. They think they have arrived but we never really arrive in music.

At the Conservatory in Victoria we have classes for external students and teachers. Teachers bring their students in and you have the contact with them and you try to help and inspire them. I think it does make a difference. I think it is far better than just setting up shop. So many of my students are teachers who go on learning all their lives.

RW I have a class of teachers in Vancouver that gets together three times a year and they play for each other and we discuss the music. They are very courageous people. Anyone can put up a shingle to teach, but amongst ourselves and as an association we must continue to encourage people to go on learning and to perform as much as they can in the interest of becoming better teachers.

In a way teachers may think that they are rivals because the exam or festival results may determine how many students they have next year but they can learn so much more if they put aside that thought and learn from each other and each other's experiences. It takes a lot of courage to do that. Remember that you do not own your students - you "rent" them. They are their own entities. So you love them and they will leave you when the time comes. I had six or seven students graduate this year and I am going to miss them but they will keep in touch with e-mail.

LR *How do you as a teacher find your level of satisfaction in a lesson or with a particular student?*

RW You can't try to do everything at once. Someone once said to me, "Don't try to teach everything you know in the first lesson." Every lesson is different because every student is at a different stage. Suppose the student comes along with something that is new. Sometimes I let them play it all the

way through and sometimes it is "detail day" and I stop at every corner and try to work at details. I spend a lot of time on sound and voicing and shaping of phrases and that becomes a very important part of the sound they produce. One of the things you notice about a great artist is that they have wonderful sound whether they are pianists or singers.

Every relationship is different. Some students I get to know very well and with some it is more of a professional relationship. I like to know what the students are about - I don't need to know about the student's personal life although sometimes they tell me. I care about them as people and I care about their well being which may be their musical well being or sometimes other things.

WW Of course we all like to see students improve. That does not necessarily go from lesson to lesson. They may have a plateau as all learning does and then they have a breakthrough. I get great satisfaction from seeing how music affects them as a person. For instance I have one student who is or was quite spoiled and lazy and thought he knew everything. In about six months there was a total change and he is working so hard and he loves it. He is now taking responsibility for himself, which is something you have to teach them. You don't spoon feed them. He is just a different person. I don't think that would have happened without what music did for him.

LR *Have there been any issues that have arisen with both of you being piano teachers?*

WW We have such very different interests in music that it seems to work out. I know that people say - "I am not going to marry a musician because there is a rivalry." But that is silly. It obviously has not been that way for us. I admire my husband a lot - I think he is a wonderful musician and I learn from him. I don't believe in the idea that if someone else is good it should be bad for you. You are yourself and you make your own way and I am quite independent in that way.

RW I have the most wonderful job in the world.

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GIFTED YOUNG VIOLINIST PRESENTS ATLANTIC YOUNG ARTIST TOUR

The 2001 Atlantic Young Artist Tour became a family affair as 18-year-old violinist Marc Djokic toured the Atlantic Provinces with his mother, pianist Lynn Stodola. Marc's father, violinist Philippe Djokic, was also part of the act as he chauffeured the performers around various points in the Maritimes.

Marc is the winner of the Atlantic Young Artist Competition, held at the Sir James Dunn Theatre of Dalhousie University in April, 2001. A native of Halifax, Marc Djokic began his violin studies at the age of six with his father. He is currently in his second year of the Bachelor of Music Program at the Cleveland Institute of Music, where he is studying with Mr. Donald Weilerstein. Marc has been the recipient of many awards and scholarships including the Kiwanis Festival of Music Rose Bowl Prize, the Hudson Community Scholarship, the Martha Holden Jennings Foundation Scholarship Award, and several Nova Scotia Talent Trust Awards. In March 2000, he was the first recipient of the Royal Bank of Canada's Award for Musical Excellence. Last December he was presented with the Governor General's Millennium Award. This past summer, Marc was one of a select number of students chosen to participate in a chamber Music Workshop in Japan and in July he performed in the Ottawa Chamber Music Festival.

Lynn Stodola acted as Marc's accompanist throughout the Young Artist Tour. Ms. Stodola was born in Chicago where she received her early musical training at the American Conservatory of Music. She completed graduate studies at Juilliard as a scholarship student of Mme. Adele Marcus. While in New York she assisted as official accompanist in the Master Classes of Leonard Rose, Nathan Milsten, Ivan Galamian, and Henryk Szeryng, gaining wide recognition as a chamber musician, recitalist, and soloist. As a soloist, Ms. Stodola has appeared with Symphony Nova Scotia under Georg Tintner and with orchestras and at festivals in Canada and the U.S. She is currently Associate Professor and Chair of the Department of Music at Dalhousie University and Director of the "Chamber Music at Dalhousie" series.

In a four day whirlwind tour scheduled between Friday, October 19 and Monday, October 22, Lynn and Marc gave concerts in Halifax, NS (co-sponsored by the St. Cecilia Concert Series), Saint John, NB, Charlottetown, PEI, and St. John's, NF. They presented a demanding programme of music for the violin, including Sonata in D Major Op. 12, No.1 (Beethoven), Sonata for Solo Violin Op. 27, No.6 (Ysaye), Poeme for Violin and Piano Op.25 (Chausson) and Sonata No. 1 in D Minor Op.75 (Saint-Saens). Audience members were unanimous in praising the musicianship and professionalism of both the Young Artist and accompanist. In a review published in The Saint John's Evening Telegram, St. John's Branch member Sally Rowsell indicated that "the highlight of the evening was without a doubt Sonata no. 1 in d minor, op. 75, by Saint-Saens. This lush and colourful performance brought us touches of gorgeous lyricism, most prominent in the adagio. Violinist and pianist nimbly tossed off the whirlwind sixteenths of the third and final movements. The duo's [sic] luxuriant forte tone was tasteful and larger than life, filling the hall with excitement for a truly climactic finale.

Atlantic Canada is fortunate to produce such outstanding home-grown talent.

Certainly, Marc Djokic is a player whose growth is worth watching.

(Sally Rowsell, "Young violinist's picture perfect performance wows Cook Hall audience," The St. John's Evening Telegram, 24 Oct., 2001, p. B5)

The entire Djokic family felt that Marc's participation in the Atlantic Young Artist Series has given him an excellent opportunity to experience the "real world" of concert preparation and touring. We trust that our concert series will be the first of many in Marc's professional career as a concert performer.

The success of the 2001 Atlantic Young Artist Series is largely due to the work of our dedicated volunteers throughout the region: the branch members, the local representatives, the provincial convenors, and the past Atlantic Young Artist Co-ordinator, Lorna Wanzel. Thanks also go to

Hugheen Ferguson and Marilyn King, who endured innumerable questions regarding tour details. We now look forward to our next Atlantic Young Artist Competition and Tour in 2003!

Margaret Ann (Peggy) Craig

WESTERN YOUNG ARTIST 2001 SARAH VARDY, SOPRANO (WARMAN, SK.)



The 2001 Western Young Artist was Sarah Vardy, soprano, accompanied by Kathleen Lohrenz Gable, pianist. A former student of Marilyn Whitehead of Saskatoon, Sarah currently

studies with Dr. Garry Gable at the University of Saskatchewan working for her Bachelor of Music in Performance. She has studied with Barbara Collier, Margaret George-Hahle and Victor Martens of Wilfred Laurier University. Her stage credits include the Sandman in Humperdinck's "Hansel and Gretel", the second boy in Saskatoon Opera's production of "Die Zauberflöte", the wife in Thomas Pasatieri's "The Women" and other parts in the University of Saskatchewan Music Theatre Ensemble. Ms. Vardy has been the recipient of numerous scholarships and awards at music festivals, RCM examinations and other competitions. This last June she participated in the NUOVA Summer Opera Program in Edmonton where she participated in the professionally-staged opera "Don Giovanni" and as Sister Dolcina in "Suor Angelica".

The Young Artist tour took her to seven centers in Saskatchewan and two in Manitoba. Both she and her distinguished accompanist received comments such as "Polished performance" and "It was a wonderful evening".

Walter Thiessen



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Fully 25% of the 2001 B.C Provincial Festival entrants, winners at their regional festivals, were past Victoria Piano Summer School participants. Students have come from all around BC, many Alberta centres, and across Canada; also from the U.S. and overseas. They can gain months of 'equivalent experience' in the three weeks intense weeks of Victoria Piano Summer School.

Victoria Piano Summer School presents the Piano Teachers' Week, a full program of lectures and workshops for teachers new and experienced that runs alongside Victoria Piano Summer School. The Jean Coulthard Composing Competition, a traditional Victoria Piano Summer School feature, has recognized and encouraged hundreds of composers young and old. The annual Composers' Day, to be held on July 14 this year, brings a living Canadian composer to meet young musicians and work with them.

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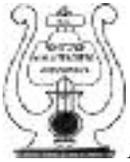
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FROM THE PROVINCES



BRITISH COLUMBIA

ERNST SCHNEIDER

The 2001 CFMTA Convention "A Musical Odyssey" is now history and much of the hard work performed in planning and executing the event by our convenor Carol and all of her committee members has almost been forgotten. What is still very vivid in our memory however is the tremendous support we enjoyed from all across Canada and the excitement of those few days in July. On behalf of all of us here in British Columbia – thank you for coming – your attendance helped make "A Musical Odyssey" the success that it was.

Now that we are well into the new teaching year, branches are busy preparing for the 2001 Canada Music Week recitals and related activities as well as organizing a variety of workshops or masterclasses.

Our Mid-Island Branch is especially busy planning the next Provincial Convention for September 20-21, 2002 in Nanaimo, on Vancouver Island. The clinician engaged for the event is pianist Nelita True. The convention opens with a piano recital by Miss True on Friday evening. The Saturday schedule includes *Please don't play in time*: guiding students to achieve rhythmic flexibility in their playing without compromising the pulse, A Masterclass featuring repertoire from various style periods, *An Introduction to Debussy's Easier Preludes*: identifying Debussy's style characteristics and then determining how they effect performance, another Masterclass: Debussy repertoire. The convention will close with a gala banquet followed by the Young Artists Competition.

At its last meeting, the Provincial Council accepted a recommendation proposed by the Victoria Branch to make available a *Musical Community Service Award*. The purpose is to encourage students to take their music out into the community. Students of any age or level of music study, studying with a B.C. Registered Music Teacher are eligible. A

student wishing to apply for the award will have to complete a Record Sheet & Application listing all events that he or she participated in. The Bronze Certificate requires 10 hours of service, the Silver Certificate 35 hours and the Gold Certificate will be decided by the Provincial Council at its spring meeting.

ALBERTA

ANNETTE BRADLEY

When I am questioned as to what "good" is ARMTA doing for our community, students, and teachers, I only have to read through the various branch reports to see that a "buzz" of musical energy is being released into our province. One cannot say that ARMTA is just a bunch of music teachers who sit around and have little business meetings! We are making a difference!

Since March 2001, preparations for music festivals and examinations are apparent through the various "Jitterbug" recitals that are held in various venues, workshops such as "Relaxation Techniques" with Dr. Ted Isenor in Red Deer, "Jazz Piano" with Herb Hicks in Lethbridge, the annual piano pedagogy seminar with Dr. Willard Schultz and Lillian Livingston in Calgary, a lecture demonstration of some early Beethoven Sonatas with Nelita True in Edmonton, to name a few, are viable and important for our teachers and students.

The summer Intermediate Piano Music Camp at "Musicamrose" continues to be an excellent program for piano students age 12-16 and in Grade VI, VII, VIII or IX piano. Thirty students benefited from this camp this summer with 11 of them being boys. Cameron Watson was the head clinician this year. And the Calgary Arts Summer School, (CASSIA) including piano camps, musical theater workshops and the annual piano pedagogy seminar proved to be, once again, successful. Enrollment was higher than ever.

Both Calgary's and Edmonton's Student Teacher Affiliate Groups are vibrant and well attended. Calgary has 17 members, and Edmonton group

(STAFF) included in their windup activities in May, a "Technique Olympics".

The Alberta Music Education Foundation (AMEF) continues to strive to lay a financially secure path for ARMTA and its programs through Music Alberta. We are grateful for the benefits that this umbrella has provided and find that the Music Alberta Magazine has been advantageous in keeping in touch with the rest of the province's musical encounters and advertisements. The branch of Lethbridge has been able to display three wooden sign boards with brass nameplates listing their members in three of the major music stores in their city. Exposure to the public through magazines, pamphlets, newspapers and signs contribute to continued growth.

The City of Red Deer finally changed their licensing bylaw for private studio teachers to a more appropriate fee and with more realistic specifications. Thank you to all who helped support Teresa Allred in this endeavor. In September, Edmonton held their Membership Appreciation Night to publicly thank those who help the Edmonton branch exist!!

Most branches are preparing for their special Canada Music week recitals and awards ceremonies in November and the Fort McMurray branch is busy preparing for their city-wide Music Conference for the Fall of 2002 for which they received \$12,000.00 of Lottery Grant money to host such an event. It is wonderful to see the ingenuity in raising support for scholarships through the province ranging from "Practise-A-Thons", (Lethbridge raised \$1703.96 this year), to corporate letters going out to local businesses (Red Deer), to special ARMTA teacher recitals and a family scavenger hunt.

Thank you to our provincial president Janice Dalberg for her heart-felt effort over the past two years. Best wishes for our new president Teresa Allred who began her term at the Alberta Music Conference (ARMTA's provincial annual conference) in Edmonton on November 1-3, 2001. I thoroughly enjoyed meeting

so many of you and getting “reacquainted” with members at the wonderful CFMTA conference in Kelowna this past July



SASKATCHEWAN

PEGGY L'HOIR

Progress is alive and well in Saskatchewan. Our membership has increased, our newsletter is published in conjunction with the Saskatchewan Music Festival Association and has been very well received and we are presently reviewing the Registered Music Teachers' Act with the Saskatchewan government.

Our annual meeting was held in Biggar, hosted by the West Central Branch. Registrants were treated to an amazing concert by the Calgary Girls Choir under the direction of Elaine Quilichini. Also included on this fine weekend was a workshop with the Calgary Girls Choir on choral conducting as well as Mary Lou Dawes sharing her abundant knowledge of Beethoven piano sonatas.

Saskatchewan is fortunate to have three prestigious piano competitions hosted by our membership. This year's winner of the Florence Bowes Competition was Celeste Bernakavitch for the pedagogy portion. Erin Frachia received an honorable mention in the performance category. Jacqueline Woods won the inaugural Gordon C. Wallis Competition. Winning first place in the 13th Annual Lyell Gustin Memorial Piano Scholarship competition was Tenley Bower. Second place went to Stephen Pomedì while third place was awarded to Naomi Piggot.

The Young Artist this year was Sarah Vardy. She currently studies with Garry Gable in the Bachelor of Music program at the University of Saskatchewan. She also is coached and is accompanied by Kathleen Lohrenz Gable. Their performances included nine Saskatchewan centres!

MANITOBA

NANCY NOWOSAD

Congratulations to BCRMTA on a very successful CFMTA Convention in Kelowna this past July. Those of us who attended from Manitoba enjoyed the

opportunity to interact with our colleagues from across Canada, and came away inspired and refreshed by the enthusiasm of the clinicians and the performers. We look forward to Newfoundland in 2003!

Winnipeg Branch began their season with the annual September Breakfast Meeting. This year's event included an interactive discussion on “Getting Started: Ideas for a Successful Teaching Year”. October's workshop was on the new RCM Piano Syllabus with clinician Heather Laliberte, a former MRMTA member now living in Ontario. November will feature a workshop on composition given by Heather Schmidt, winner of the 2001 Eckhardt-Gramatte National Music competition. December's Holiday Breakfast will have entertainment by “Renaissance Music”. Upcoming workshops in the new year will include Keyboard Harmony and Advanced Theory, an interactive discussion on How to Make Practice Fun, and Solfege - the Basics and How to Adapt into Lessons.

The Young Artist Concert was held in Winnipeg the end of September, featuring vocalist Sarah Vardy and accompanist Kathleen Lohrenz Gable from Saskatchewan.

The Dorothy and Phyllis Holtby Scholarships were awarded to pianist Marc Weiser and vocalist Jocelyne Baribeau, in the amount of \$2000.00 each. We wish these young performers from Winnipeg all the best in their future studies.

Two other young performers, recent graduates from the Brandon School of Music, won first place at the National Music Festival in Calgary in August. Shane Levesque, originally from Dauphin, MB won in the piano category and Janelle Wiebe, originally from Niverville, MB in the brass category. MRMTA congratulates Shane and Janelle and wishes them every success as they pursue graduate studies in the United States this fall.

Brandon Branch will be sponsoring a Canada Music Week Recital. Winnipeg Branch decided not to hold a recital this year in favour of encouraging attendance at Heather Schmidt's recital and workshop which is being held at the beginning of Canada Music Week.

Southern Manitoba Branch is small and not very active as a branch, but we know their members are very busy with full studios and a great sense of commitment to the students they teach. The same holds true for our many Independent members who because of their geographical location do not have easy access to one of our three branches. MRMTA would like to acknowledge them this fall and thank them for all their dedication and hard work to bring music to the lives of so many students in rural Manitoba.

Ontario Registered Music Teachers' Association



ONTARIO

VICTORIA WARWICK

Well, no snow yet (November 15) but it is strangely warm which makes me suspicious that there's some sort of major snowstorm on its way. But, snow or no snow, ORMTA continues to “chug” along.

I believe a major point of interest to all our friends across the country would be the letter we recently sent to the Ministry of Education. We have asked for direction for changing the existing qualifications for credit in our province. Presently a student receives credit for grade 9 practical (with accompanying theory) as a grade 12 credit and grade 8 practical (with accompanying theory) as a “non-grade 12” credit. After some research, we discover we are the only province whose ministry continues to demand such high standards. ORMTA hopes to take steps toward uniformity of standards across the country.

We look forward to our upcoming convention in Timmins in July. Clinicians are in place and plans are moving ahead according to schedule. Sessions planned include workshops by Kevin MacMillan, Stephane Lemelin, Frances Balodis and Paul Gilchrist (Ontario Guild of Piano Technicians). You might like to check our website for more details.

We have had a shift in personnel in the past few months. We must say goodbye to two Council members: Heather Laliberte and Audrey Marshall. Heather and Audrey are not able (for personal

reasons) to complete their terms on Council. We thank them both for their expertise and enthusiasm in their respective portfolios and wish them all the best.

But, happily we welcome two new Council members: Paule Kerluke and Doranne Cooper and look forward to reaping the benefits of their many skills.

We also have accepted the resignation of our Past President, Marina Smith. Marina has resigned due to health reasons. Council wishes to thank her for her years of dedication, particularly for the hours of work spent on the re-writing of our by-laws; a truly awesome task!

Our Young Artist, Kati Gleiser, has two more concerts to complete her Ontario tour. Kati has been thrilled with the warmth and hospitality shown her as she travels across the province and audiences, in turn, have been treated to some "pretty fine piano playing"!

And as Kati travels the province, her journey seems to resemble our own life paths as we struggle with and conquer life's obstacles.

"It helps, I think, to consider ourselves on a very long journey: the main thing is to keep to the path, to endure, to help each other when we stumble or tire, to weep and press on. Perhaps if I had a coat of arms, this would be my motto: Weep and begin again."

M. C. Richards



KATHERINE NOTKIN

Hello again, to all our fellow music teachers across Canada. Sorry I missed the deadline for the Spring issue of Canadian Music Teacher.

Our Quebec chapter is again organizing a series of composition workshops: four two-hour sessions for teachers and four two-hour sessions for students in October and November 2001. The composer Paul Frehner will lead these sessions.

We are also participating in a "Canadian Music Project" in collaboration with the Canadian Music Centre and the composers Anne Lauber and Jose Evangeljsta. These composers have been commissioned to write works for our students for piano, voice and small string ensemble. Teachers and students have met with the composers to hear the new works and exchange ideas. These new works will be premiered by our students at the end of Canada Music Week at our Gala Concert in Nov. 2001.

One of the highlights of the past year was a day-long convention which we held in collaboration with the Vincent d'Indy School of Music and the Quebec Musical Education Foundation. Some topics covered in the workshops were: 'Studio Management'; 'Do You Pay Too Much Income Tax?'; 'Music and the Internet'; 'Towards a Deeper Understanding of the Polyphony in Bach's Keyboard Works'.

Our student performance clubs continued to be a very popular way to perform for each other in private homes.

Our Spring Recital continued to attract students who want to perform but not compete.

Our second biannual Foundation Performathon took place at Pianos Prestige, the Steinway representative for the eastern provinces. The students raised \$2,600 by canvassing their families, friends and teachers. These funds contributed to the prizes for the Classical Music Festival in May 2001.

The Classical Music Festival with over 400 piano, voice and string contestants was an even greater success than the previous year's event, with almost double the attendance.

We are very proud of Jacynthe Riverin, student of QMTA teacher Francis Dube at Laval University who represented Quebec, for winning the CFMTA convention's national competition in Kelowna (B.C.) this past summer. She also won the first prize in the Group A category of the Montreal Symphony Orchestra competitions and will be performing again this November under the baton of our conductor Charles Dutoit. Felicitations Jacynthe !

Our Montreal chapter continues to be enriched by a membership which is about half Francophone and half Anglophone with a small number of members representing other parts of the world. Our executive meetings function in the two main languages, with most of us being able to switch back and forth from one language to the other. With music as our common language~ strong friendships have been built between us.

If you are intending to come to Montreal, you may want to visit our website at www.apmqmta.org for a list of upcoming events and dates.

Looking forward to seeing you here!

APMQMTA

Salutations à tous nos confrères et consoeurs professeurs de musique du Canada, avec mes regrets d'avoir raté le numéro du printemps du «Professeur de musique canadien».

Encore une fois cette année (octobre et novembre 2001), nous organisons une série d'ateliers de composition: quatre sessions de deux heures destinées aux professeurs, quatre sessions de deux heures pour les élèves. Ces ateliers sont dirigés par le compositeur Paul Frehner.

Le projet «Nouvelle musique pour jeunes musiciens», en collaboration avec le Centre de musique canadienne est maintenant complété.

Les compositeurs Anne Lauber et José Evangelista ont écrit des oeuvres pour piano, voix et petit ensemble à corde, destinées à des élèves. Compositeurs, professeurs et élèves se sont ensuite rencontrés pour entendre les pièces, échanger et discuter. Ces oeuvres seront données en première audition (par des élèves) lors du concert gala clôturant la semaine de la musique canadienne (novembre 2001).

Un des événements les plus marquants de notre année fut le colloque «Contacts 2000» en collaboration avec l'École de musique Vincent d'Indy et la Fondation québécoise pour l'éducation musicale. Une journée complète d'ateliers où furent traités les sujets suivants ; Gestion d'un studio, Internet et la musique, Les techniques pianistique et le rythme naturel du corps, Payez-vous trop d'impôt?, Prévention des troubles

musculo-squelettique liés à la pratique instrumentale, le style polyphonique dans l'œuvre de Bach, la place des jeunes professeurs dans notre profession musicale.

Les divers clubs permettent toujours aux élèves qui le désirent de se produire dans l'atmosphère chaleureuse de maisons privées, et le récital du printemps, lui, permet de se produire dans une salle de concert, mais sans l'esprit de compétition d'un concours.

Avec la collaboration de Pianos Prestige, représentant de Steinway pour les provinces de l'est, et dans leurs locaux, nous avons tenu la deuxième Performance de la Fondation québécoise pour l'éducation musicale. Les élèves ont récolté 2 600\$ auprès de leurs familles, amis, professeurs. Ces fonds ont été remis en récompenses et prix lors du Festival de musique classique de Montréal en mai 2001 ; Festival qui fut un grand succès avec plus de 400 inscriptions (presque le double de l'année précédente)

Nous sommes très fiers de Jacynthe Riverin qui a remporté le premier prix lors du Concours national de la FCAPM à Kelowna (C.B.), juillet 2001. Jacynthe qui est élève de Francis Dubé à l'Université Laval, avait aussi remporté le premier prix du concours de l'OSM, catégorie 'A', en 2000. Elle se produit en novembre 2001 avec l'OSM sous la direction de Charles Dutoit. Toutes nos félicitations, Jacynthe.

La majorité de nos membres sont francophones ou anglophones dans une proportion de moitié-moitié. Une bonne minorité sont originaires de diverses parties du monde. Nos réunions de comités se tiennent dans les deux langues (français, anglais), chacun de nous pouvant facilement passer de l'une à l'autre. Ayant la musique comme

langue commune, de forts liens d'amitié se sont développés entre nous,

Si vous avez l'intention de venir à Montréal, vous pouvez nous visiter au www.apmqmta.org pour connaître le détail de nos activités.

Au plaisir de vous rencontrer.

Québec - traduction française: Hélène Lemoine

NEW BRUNSWICK

KILBY HUME

Maritime greetings from New Brunswick! After a lovely east coast summer, New Brunswick music teachers are now back in studios/classrooms sharing the love of music.

We are pleased to welcome four new members to NBRMTA. One of the smaller provinces, we are always delighted when our numbers grow!

On the other hand, we were saddened to hear of the death of RMT Francis Gower from Moncton. Elizabeth Armour, a long time friend and colleague, wrote a beautiful tribute to her, which has been reprinted in this issue.

The fall brings our Atlantic Young Artist concert series. This year, the concert was held in Saint John on Saturday, October 20th. The artist was eighteen year old violinist, Mark Djokic

from Halifax, Nova Scotia. He was accompanied by his mother, Lynn Stodola.

Various events are planned for Canada Music Week throughout the province. At Mount Allison University in Sackville on Sunday, November 18th, a concert will be given by Helen Pridmore, soprano; James Mark, clarinet; and Penelope Mark, piano. On Monday, November 19th, a Canada Music Week Collegium involving the students in the Department of Music will take place. On Wednesday, November 21st, the music of Robert Fleming will be heard performed by students of the Department of Music. Dr. Berkeley Fleming will speak about his father's life and work.

Saint John is planning a Canada Music Week recital again. A guest choir will perform and many students will again take us on a journey across Canada as they perform Canadian Music selections. CBC is to tape this concert and will play various performances during the week on the local morning show.

A former student from the Saint John region who has gone on to a career in composing and performing in the popular genre, returned to the city to give a performance at the Imperial Theatre early in November. Jordan Zed currently resides, studies and works in



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New York City. One of his roommates was killed in the World Trade Centre tragedy of September 11th. Jordan came back to his home town to present a concert - all of the proceeds to go to the WTC Relief fund. We are proud of him - not just because of his accomplishments, but also because of his compassion.

I'm sure by this time teachers are in the process of planning Christmas events as well. The fall does seem to slip by!! We would like to wish our colleagues from all over Canada a blessed Christmas and New Year with family and friends. Until 2002

NEWFOUNDLAND

CATHERINE CORNICK

Greetings from the Newfoundland Registered Music Teachers' Association, here in the far Atlantic East. As I write this evening, we are having our first significant snow fall after a few flurries on Hallowe'en. Our year began with an early September meeting (and Potluck) to finalize recital and meeting dates and this year's projects. On Oct 22nd, we hosted this year's Young Artist Atlantic Tour winner Mark Djokic and his accompanist, (and Mom) Lynn Stodolo at a recital in the D. F. Cook Recital Hall at the Memorial University School of Music. Mark is going to be one of Canada's exciting and virtuosic violinists. The concert was wonderful and he is showing great talent already at the age of 18.

Our meeting in November focused on a second hand music sale and some "Tidbits" of information about teaching. I asked the members to bring something to share, that they might think is insignificant but that could be of great help to other teachers. Amidst a torrential downpour and last minute change of venue, we had four new members come out to join us. We discussed many problems and ideas with lots of laughter about common antics of students and funny situations.

Last May, Marilyn King visited us to adjudicate at our Annual Scholarship Recital. We gave out \$750.00 in scholarships in three levels: Senior, Intermediate and Junior. This is an

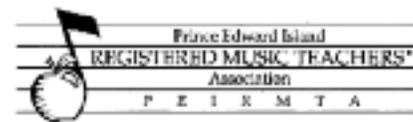
auditioned recital and the talent among our teachers' students is evident. Marilyn had a wonderful time here in St. John's and hopes to visit us again in July of 2003 for the CFMTA Bi-annual Convention. Joan Woodrow, our President Elect, and Barbara Clarke attended this year's convention in Kelowna, bringing greetings to all. We are very proud of Barbara in her new position as President of the CFMTA, the first from Newfoundland.

Over the summer we spent much time in selling tickets on a Baby Grand Piano, setting it up in Malls and coercing all our friends, relatives and students to buy tickets. We raised approximately \$5500.00 as a fund raiser for Convention 2003. The draw was November 8th, and our winner was Alma Singleton, a school teacher and singer. She and her husband and two boys are very excited about winning as they were thinking of buying a piano this year, but had to do extensive repairs to their house after flooding in October during hurricane Gabrielle.

With Christmas coming upon us, everyone is busy preparing for various concerts and we are planning, again this year, our annual Food Bank Christmas Recital on the weekend of December 21st, 22nd, 23rd. Last year they needed a truck to take away all the food donated over the three days of recitals by students and teachers at the MUN School of Music.

We have a very close relationship with the Music School here in Newfoundland. They provide space for concerts, assistance in funding, and we have four faculty members in our Association. "Come to the Sea in 2003", the Convention in July 2003 will be held at the school and the National Piano Competition in the D. F. Cook Recital Hall, a wonderful space to perform with good acoustics.

Let me invite members of the CFMTA from across Canada to join us in July of 2003. Catch some of the internationally renowned Choral Festival 500: Sharing the Voices; hear Angela Cheng in Recital; stay a while to take in our culture, scenery and friendly people and come hear the Song of the Sea.



PRINCE EDWARD ISLAND

Since its annual general meeting in June, the PEIRMTA has been busy planning activities for its members, students and the community at large.

Members elected to vacant positions were: secretary - Claire Caseley; vice president - Suzanne Campbell; council member - Carl Mathis; membership chair - Fran Gray. The following members are completing their 2 year terms: president - Jacqueline Sorensen; treasurer - Valerie MacKenzie; Public Relations - Connie O'Brien; council member - Jane Naylo

On Saturday, September 8, we cosponsored a piano pedagogy workshop featuring Maria Case - of the RCM examinations department. She presented a look at some of the repertoire in the new Piano Odyssey Series.

Later in September, to start the new teaching year off, we had a lunch for members at a local restaurant.

October 20 was the date of the first Young Musician's Recital for this year. These recitals are planned throughout the year as performance practice opportunities for our students. An adult student recital get together was held October 13.

On Sunday, October 21 we sponsored the Atlantic Young Artist Concert featuring Marc Djokic, violin, and Lynn Stodola, piano. Marc was the winner of the Young Atlantic Artist Competition held last spring, sponsored by the CFMTA and the four Atlantic RMT Associations. November has been a busy month for all with preparation for Canada Music Week, the Canada Music Week competition, recital and the Contemporary Showcase of Canadian Music. A report of these activities will appear in the Canada Music Week newsletter.

SIMULTANEOUS LEARNING – TEACHING PUPILS TO THINK MUSICALLY.

Paul Harris gives an insight into his teaching philosophy explaining how to make lessons more effective by adopting a 'joined up' approach to learning and enabling pupils to make musical connections.

As an examiner I always find it disappointing when candidates play their pieces tolerably or even very well and then fall down, sometimes dismally, on the other stuff. I hear the cry of 'but how can you possibly devote quality time to technique, scales, sight-reading, aural, memory, improvisation, theory, composition (the list seems endless) in a normal lesson span? There are simply not enough minutes.' Perhaps those precious minutes that go to make up a lesson or practice session are not being used as effectively as they could be.

Let's deviate for a moment, and ponder the question, 'Why are some people more musical than others?' The answer, to a degree, lies in their genetic inheritance and therefore, literally, in the way their brains are connected. However, nature must be supported by nurture. Those who, by virtue of sensitive, caring and imaginative parents, have had an early upbringing rich in creative activities (anything, for example, from singing and dancing, drawing and painting to playing with building bricks or jigsaw puzzles) will be in a very much more advantaged position than those subjected to an early life empty or starved of such activities. Through such activities, strong connections are formed in the brain, and with the aid of sensitive and aware teaching which will further strengthen them, the type of connections that lead to musical thinking are developed.

So, what is musical thinking?

The answer is to be found in the way musicians make intuitive and instinctive connections between all the various elements that go to make up music. When musicians read music they hear it in their musical ear, they understand key and rhythm, they

perceive balance and sonority, structure and meaning. When they hear music, they instantly know about it. This knowing is similar, if somewhat more complex and multi-layered, to the way we might know, say, a grape or a plum - it is a kind of holistic knowing. In an instant we know what a grape is (whether we have one in our hand or not) - we know what it looks like, feels like, and tastes like, and what its constituent parts are. Anecdotal evidence tells of Mozart's excitement when a composition became fully formed in his mind - he was able to 'see' the entire work in an instant - the ultimate in holistic thinking. This kind of musical thinking can only operate to its fullest when the whole brain is being accessed. For a very small number, who are genetically set up with an unusually generous number of neural connections, this will happen more naturally; for others - the majority - effective teaching can help to cause the pupil to make the necessary mental connections and relationships to help bring about development of true musical thinking.

So how can the teacher help? What is the teacher's job? It is not simply to teach pieces. It certainly ought not to be a process of correcting pupil's mistakes - a form of passive (or reactive) teaching that is boring and demotivating for both teacher and pupil alike. It should be to teach pupils to become better musicians - and this can come from a process I call simultaneous learning.

Many lessons are taught in a rather compartmentalised way. Lots of work on pieces, and then, if time permits, a scale or two, possibly some sight-reading, and, if the next pupil is late, there may be just a few moments to

sneak in a quick aural test. But this is far from ideal, and pupils are not being taught to become independent musical thinkers.

To get into the spirit of simultaneous learning, write down all the activities you feel ought to be part of a lesson and begin to make two or three connections between them. For example, sight-reading and scales (many patterns in sight-reading are simply different scale patterns); then find connections between scales and aural, aural and pieces, pieces and memory, memory and improvisation . . . the more you think, the more connections you will begin to make. In fact, the number and kinds of connections between the various activities are virtually infinite - it just takes a bit of effort to kick-start the mental process. Once you are thinking along these lines lessons begin to take on a new lease of life. Teachers are no longer reacting to (often) poorly prepared work, but are setting the agenda. One idea leads to another in a much more musical way. The process of teaching becomes much more imaginative - a lesson becomes a voyage of discovery - and both pupil and teacher become positively motivated, fired up with a real excitement for learning.

Most pupils find learning and playing pieces the most obviously enjoyable part of their work. So pieces must remain the central focus of the lesson. But it is how the pieces are taught that really counts. All good teaching will have had at least some preparation. In preparing to teach a particular piece it is important to identify the musical ingredients: scale, arpeggio and other melodic and rhythmic patterns for example, markings and other instructions. And it is important to know the piece. We

then begin to teach not the piece, but the ingredients. We are continually making connections into aural, technical work (including development of key sense through scales), memory, sight-reading, improvisation, composition and theory. In this way the skills, related knowledge and subsequent musical understanding become linked and a much more powerful and effective form of education has taken place. We are teaching the language, we are teaching our pupils to see and understand; to hear and understand. We are teaching them music.

As a teacher, I used to become frustrated at having seemingly taught a pupil something and then finding that they could not then apply that same knowledge in a different context. For some reason, effective learning had not taken place. In a good simultaneous learning lesson there must be a good deal of dialogue - the asking of searching questions designed to encourage pupils to develop connections and think for themselves. Pupils must be encouraged to solve their own problems. Teachers guide and direct. This is how progress is really made and it will allow pupils to transfer knowledge and understanding much more readily.

So how might a simultaneous lesson unfold? There is an infinite variety of possibilities. You may base the lesson on an unseen piece of sight-reading; you may base it on improvisation or composition related to the piece being learnt. For now, let us assume we are dealing with a lowish grade pianist who has prepared a C major scale and the first half of a carefully chosen Allegretto in C. We begin by singing (there should always be singing in lessons) then performing the scale. The pupil is questioned: was it rhythmical? Was the tone even? Were there any technical faults? Any remedial work to be suggested by the pupil. Getting pupils to take ownership of their playing is essential if we are to produce independent musical thinkers. Next, some very simple improvisation in C major - free if you like, or perhaps based on a melodic

phrase from their piece (but keep the music out of sight!). Recalling the improvisation discuss the range of dynamics used. Now try a second improvisation but making use of a different or perhaps greater dynamic range. Discuss other interesting aspects of the improvisation. Could it be improved? How? Perhaps a technical point may have emerged which can now be explored through either more improvisation or some favourite exercise.

Next, move on to the piece - but still keep the music book shut. Can the rhythm of the first few bars be clapped? How much can actually be played from memory? Work at however much (or little) is memorised. Any particular feature (be it melodic, rhythmic, a particular marking or stylistic idea) can now be explored by talking about it and putting it into different contexts (still the music is out of sight). Perhaps play a melodic fragment in different keys, exaggerate or alter a marking, the variety of possibilities are only limited by the imagination.

Now finally open the music. Read the music through silently, in the head first, before playing it. Try singing the right-hand line and playing the left. Then (assuming there is nothing the pupil may really find difficult and again after silent reading) sight-read a further few bars. It doesn't matter if the silent reading was not a hundred per cent accurate at this stage. The very fact of trying will develop all sorts of musical skills. Again, talk about and work at the ingredients of the new section. Never simply teach the piece.

Now decide on what is to be the focus of the week's practice and talk about how practice is to be undertaken - simultaneous learning should be assimilated into practice just as it is in lessons. More work on C major - perhaps it is to be played at different dynamics or using particular rhythms found in the piece; beginning to think about composing their own Allegretto in C (perhaps they might improvise different ideas or work on the first few bars) and more work on their piece - with as

much memory work as possible. Pupils should keep a practice notebook, noting down the various different ideas they had during their sessions. Practice thus becomes a creative and imaginative experience - not a half-hearted, mindless twenty minutes that pupils would rather be spending doing something else!

So, in such a lesson (and its related practice sessions, which must be clearly connected in both spirit and content) we have included technical work, aural, improvisation, rhythm, composition, scales, memory work, sight-reading and the development of other aspects of musicianship. Music has been at the heart of the activity throughout with the piece acting as the point of departure.

Simultaneous learning is about making connections.

Once a teacher/pupil team embark on this kind of learning the horizons become increasingly wider. The imagination of both parties is being accessed - and that is where music really lives. A music lesson should have very little to do with correcting mistakes, with showing pupils how pieces 'go'. Simultaneous learning is about making connections. Through teaching pupils to make these connections, we are really developing their musical ability. It is certainly more of a long-term approach and it will take a bit of courage, but the rewards will be considerable. We are developing pupils' musical independence, the likelihood of them giving up is diminished and we are endowing them with a unique gift for life.

Paul Harris is a teacher, composer, writer, clarinettist, educationalist and examiner. The author of over 250 publications including The Music Teachers' Companion (ABRSM (Publishing) Limited) and the Improve Your Sight-Reading! Series (Faber Music) and many works ranging from short educational pieces to five concertos and a ballet.

This article first appeared in Libretto, the journal of the Associated Board of the Royal Schools of Music.



BOOK REVIEWS



PRACTICAL GUIDE TO HARMONY: 18TH AND 19TH CENTURY (PGH) GABOR FINTA

COLIN MACK

Having used various texts spanning more than 20 years, I can say without hesitation that Gabor Finta's Practical Guide to Harmony: 18th and 19th Century (PGH) is work of very high calibre. The logic and consistency of the writing is a pleasure to read. His personal comments are enlightening, as are the musical examples. There is an excellent balance in the text between "the rules" and actual practice.

PGH covers Common Practice Harmony in a concise manner that can be used with any Conservatory curriculum. It is written in five parts: 1) Diatonic Harmony; 2) Chromatic Harmony; 3) Harmonization; 4) Simple Musical Forms; and 5) Exercises based on the previous four parts. There is also a supplemental

answer book for Part 5 - a real time saver for teachers and an extra resource for students.

In Part One, voice leading is summarized in a few general principles. Both major and minor key progressions are introduced from the beginning. In preparing students for Grade III Harmony RCM exams, emphasis can be put on the major key material. In Grade IV, the same material can be reviewed, this time concentrating on the minor keys. Those of you that prefer to teach the cadential 6/4 chord as a second inversion tonic chord will be able to use this text. All non-chord tones are covered in one chapter after triad inversions, followed by three chapters on seventh chords: Root Position V7, Root Position Secondary Sevenths, and Seventh Inversions. To round things out is a thorough discussion of 9th, 11th (including II/11), and 13th chords.

Part Two covers Chromatic Harmony beginning with Secondary Dominants and Diminished Sevenths. There follows three chapters on standard altered chords and finally a chapter on Modulation - neatly

categorized in positive or negative single digits (progressively further away from the tonic key). Teachers may need to take a little time studying the chord spellings. For example: V of V is analysed as an altered II chord. Augmented sixth chords are analysed as altered chords as well. The elegance and clarity of this analysis makes it worthwhile however, and for convenience the standard RCM spellings are printed alongside in parentheses.

Part Three, Harmonization, carefully explains chord function in a chapter on "General Considerations", including a very interesting discussion of "authentic" versus "plagal" progression. This would be of particular interest to more advanced students. In the next chapter, "Chorale Harmonization", several increasingly difficult chorale melodies are harmonized in detail using the previous chapter as a guide.

Part Four deals with simple forms - Binary and Ternary, beginning with a complete analysis of periodic structure. Also included is a summary of the dance movements of the Baroque Suite.

Part Five contains a sensible number of exercises based on the previous four Parts. They are neatly arranged so as to facilitate their removal from the rest of the text. The supplemental Answer Book contains the complete realization of all questions, including S.A.T.B., melodies, harmonic and structural analysis and Bach Chorales.

Equal emphasis is given in the text to keyboard and choral harmony. The inclusion of the former is welcome and should be beneficial in helping students hear what they are writing and/or prepare for keyboard harmony exams. (It is also a very useful lifelong musical skill!). The sequence that the different 3-note, right hand chord patterns are presented is very clear, beginning with standard alternating I-IV-V-I triad inversions, gradually proceeding through exceptional doublings, chords spanning an octave, and seventh chords. Being able to listen to an expanding number of these keyboard harmony answers for free through www.fintastudios.com is a wonderful bonus. Worth mentioning as well on the website is a comprehensive set of Ear Training exercises: Preliminary - Grade X (and beyond). Their benefit in preparation for both practical and theory exams seems obvious.



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Some suggestions for improving the text are: further proofreading (No surprise here - I'm still finding errors in texts written 20 years ago!), more variety in the SATB exercises, inclusion of longer melodic modulating questions, more discussion of non-chord tones and more harmonic analysis. I like the idea of keeping structural analysis text to a minimum. This encourages students to find examples from their own music library (or add to it) rather than weigh down a text with numerous excerpts. For my taste this text would also benefit with some reference to 20th Century Harmony.

Practical Guide to Harmony contains several other features worth mentioning: 1) a concise list of Rules (with exceptions); 2) A Catalogue of Chords using tonic sol-fa system (as used in the Kodaly Concept); 3) A Chapter on Keyboard Harmonization - useful for understanding harmonic analysis of keyboard music as well as furthering keyboard skills; 4) A Chapter on Figured Bass; 5) an Index; 6) laminated covers; 7) A website (www.fintastudios.com) where corrections and additional exercises are being posted on an ongoing basis. Comments from users are welcome.

This text is a great addition to the market. Bravo!!!

Colin Mack trained as a pianist and composer, obtaining his M.Mus(comp.) at the Université de Montréal. His work includes solo, vocal, chamber, orchestral and film music and has been heard on CBC Radio, the NAC and NFB. Since 1978, he has taught music from his home studio. For the past 10 years he has taught at the University of Ottawa RCM Summer Theory and History School as well as at the Ottawa Youth Orchestra Academy.

LA LÉGENDE DU PREMIER LAPIN / THE LEGEND OF THE FIRST RABBIT

TARA WOHLBERG

Music by Mary Gardiner performed by Robert Cram, flute, Julian Armour, cello, Elaine Keillor, piano, and narration by Jim Bradford and Sylvain Landry, Producer: Gilles Comeau, Ottawa, www.studeamusica.com tel 613-869-0626

This 20 minute recording and handsomely illustrated booklet tell the Mi'kmaq nation legend of the First Rabbit in both official languages to original music by Mary Gardiner. The full-page illustrations by Lise Poirier are engaging, if naïve, and the music flawlessly recorded by engineer Justin Kurtz at the University of Ottawa's Tabaret Hall. Classic Canadiana, this recording would most appeal to the pre-school crowd given the aesthetics of the packaging, although the story of how rabbit got his different coats

of fur and short tail is an ageless and appealing theme.

Gardiner's music is fresh and unpredictable, effortlessly leaving the world of programmed pastiche behind. Robert Cram's virtuosic flutter tonguing is well-matched by Julian Armour's expert cello performance. The microtones and glissandi of the cello, gentle unifying drum beats and varied pianistic palette achieved by pianist Elaine Keillor make this recording a first rate introduction to the contemporary soundscape and first nations legend, whether as a storybook, or soothing recording, although the English narration by Jim Bradford is affected at times. This is an ambitious and winning collaboration between Studea Musica (the same folks who created the must-have 4 cd set Canadian Compositions for Young Pianists) and Galerie Jeannine Blais with generous assistance from Ann Southam and the University of Ottawa.

Tara Wohlberg, a graduate of Brandon University and City University in London, UK, is an active studio teacher, adjudicator and music journalist living in Vancouver.

A CANADIAN PIANO ALBUM

Allen Reiser - pianist

SUSAN DEBURGH

Allen Reiser's recent CD release "A Canadian Piano Album" is a welcome addition to the resources that performers and teachers can draw upon for inspirations and guidance.

The CD features 23 works by 10 of Canada's most celebrated composers. Reiser's program has been planned as a cohesive recital, beginning with the noble opening chords of "Hommage" by Maurice Dela, and ending with a sparkling performance of "Scherzo" by Oscar Morawetz.

While some selections are a staple of music festivals and piano examination - "Music for Piano" by

ODE TO MUSIC

BY MARILYN WUIS

Music affects us in profound, inexplicable and unexpected ways. The scope of music soothes the troubled breast, Its power can sometimes tame the angry beast, Its melodious mixture opens small closed minds, Its throbbing cadence gives us primal beat. Batters, bashes, clobbers, clouts and pounds, Often soothes with slow and languid sounds. Occasionally mends the wounded, broken heart And fills a void that sets our life apart. Music fills our heart with joy and gladness, Heals the soul when overcome by sadness, Invades our spirit with its rapturous song, Songs are for the singing - singing is for songs. After being diagnosed with an incurable, degenerative muscle disorder, Marilyn is no longer able to actively participate in music. This poem depicts her feelings regarding music and the way it has affected her life.

Alexina Louie and “Deux Etudes de Sonorate” by Francois Morel, for example – other choices will be happy discoveries for many pianists.

Reiser’s glittering rendition of “V”, Valse Chromatique by Sophie-Carmen Eckhardt-Gramatte, is a special highlight for me. This perfect encore piece is delivered with charm and panache.

The inclusion of “Trois Pieces Pour la Legende Doree” by Clermont Pepin and “Deuxieme Suite Pour Piano” by Rhene Jaque in this recital provides an opportunity to compare the styles of these two wonderful talents. Both sets begin with a prelude and end with a Toccata. Pepin’s middle movement is “Interlude” while Jaquess is titled “Impressions: Reiser ably projects the driving rhythmical outer movements of the Pepin but he also creates subtle shadings in the middle movement which many pianists would miss. The Jaque gives Reiser a chance to display a kaleidoscope of tone colours and remarkably adept pedal effects.

Veteran piano teachers will be grateful for a convincing performance of “Strangeness of Heart” by Harry Somers, and after hearing the delightful “Ballerina” by Robert Fleming, will be making plans to teach this neglected

intermediate level gem. The emotional highlight of the CD is the “Six Preludes” by Violet Archer. While the third prelude plumbs the depths of Archer’s reaction to World War II, the first and last are full of verve and joy in the writing and the playing.

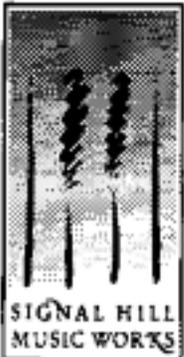
Reiser’s thorough preparation extends to the unusually interesting program notes: They include biographies of the composers, background information on the selections, and illuminating quotes from the composers themselves which sum up each musician’s approach to the craft of composition. Violet Archer is quoted as saying “no matter what you do, do it with integrity. In the way it is played written and performed the integrity will always come through.”

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PROVINCIAL HIGH SCHOOL ACCREDITATION

(As of 1 October 1999)

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Province	High School Grade	CONSERVATORY CANADA CREDIT	
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Alberta	10-level 20-level 30-level	Grade 6 Grade 7 Grade 8	Theory 2 Theory 3 Theory 4
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Manitoba	Grade 9 Grade 10 Grade 11 Grade 12	Grade 5 Grade 6 Grade 7 Grade 8	Theory 1 Theory 2 Theory 3 Theory 4
Ontario	Non-grade 12 Grade 12	Grade 8 Grade 9	Theory 4 Theory 5
Quebec	Not yet confirmed		
New Brunswick	New Brunswick does not grant conservatory credit, but has provision for students to Challenge For Credit.		
Prince Edward Island	Not yet confirmed		
Nova Scotia	Nova Scotia does not grant conservatory credit, but has provision for students to Challenge For Credit.		
Newfoundland	Music 2206 Music 3206	Grade 6 Grade 8	Theory 2 Theory 3

PLEASE NOTE: Students must pass both the Practical AND the Theory components as given above in order to receive high school credit.

Students are urged to check with their own school and/or provincial officials to confirm details and regulations for receiving credit.

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NEWS FLASH

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A STUDENT'S MUSIC LIBRARY

BY JACQUELINE SORENSEN

Have you ever loaned one of your most treasured books of music to a student only to have it returned complete with rips, coffee-stains, pages missing or covers completely gone? Or let's be honest. Have you ever searched frantically at the last minute before the Music Festival to find an extra copy of music for the adjudicator because your students didn't memorize their piece even though you were sure they would, and they just happen to be borrowing your only copy? Even worse, have you ever allowed your student to learn music from a photocopy? If you answered "yes" to any of these questions, then you need to keep reading.

As teachers, it seems logical and necessary for us to have a good library of current music books, recordings and resource materials. We thrive on having a wealth of information at our fingertips and keep ourselves up-to-date with the most current publications, teaching methods and good quality recordings. Building our own library is just part of what we do as progressive teachers. So why not transfer these good habits to our students as well? Have your students build their own music library too.

Before students begin taking lessons with me, I give them a copy of my Studio Information and Policies which contains a paragraph stating that "The student is required to purchase his/her own books after lessons begin". In one year, a typical student would purchase the following: a Sight Reading book, Ear Training aids, a Technique book, Methods (Lesson, Technique, Theory) or Conservatory sets (Repertoire, Studies, Workbooks), two or more collections by Canadian Composers; and in the case with more advanced students, other repertoire books such as a Concerto, Bach Preludes and Fugues or Haydn Sonatas, etc. Of course, I also educate my senior students on the importance of using good-quality, reliable editions.

I also state in my Studio Policy that "The use of photocopied music is not accepted as it is illegal." If students ever argue that music is too expensive, simply tell them that it will be even more expensive if people keep "robbing" the composers and publishers of their livelihood by photocopying their work.

And besides, there is something truly gratifying for students about owning their own music books. I grew up being surrounded by all sorts of music books because my mother was my piano teacher, therefore I didn't need any books of my own. So I still distinctly remember how excited I was when she gave me my very own copy of Boris Berlin's "Our Animal Friends" and I got to write my own name on the inside cover!

Today, young students have the added benefits of owning such wonderful collections of music by such composers as Linda Niamath and Anne Crosby in the "Young Pianists' Repertoire Series" published by Frederick Harris which include pictures meant to be coloured by the student. These books become an invaluable keepsake from childhood. Another obvious advantage of students having lots of music on hand at home is that they will be more likely to hone their sightreading skills on a regular basis. As an adult, I have found it also very inspiring to go back to old scores of works I learned at various stages of my musical education and reflect on the things that I learned from my former teachers through the revealing markings all over the scores.

And for all those students who eventually move on to other academic pursuits, don't you think they will be more likely to keep playing music in the future if they have their own library of favorites?

If one of our goals as teachers is to inspire our students to love music, then let another goal be to make sure they have a library to enable them to truly experience this wonderful art form!

Jacqueline Sorensen operates an independent teaching studio in Charlottetown, Prince Edward Island where she teaches piano and pedagogy. She is the President of the PEIRMTA, Vice-President of the PEI Music Festival Association, founder and coordinator of the Contemporary Showcase Charlottetown Centre, and is an active music educator, administrator, and adjudicator.

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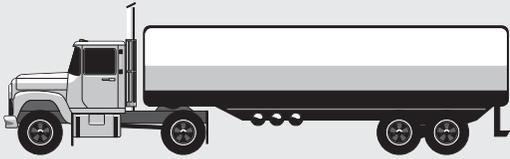
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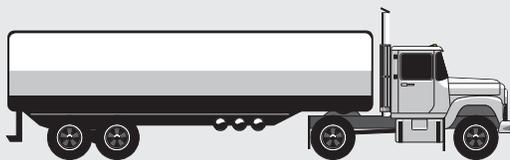
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Frances G. Gower

A Tribute

– by Elizabeth Armour

Frances G. Gower of Moncton passed away suddenly from a massive heart attack at the Moncton Hospital on April 24 2001.

She was born in Halifax, NS, the daughter of George and Nellie Allen.

She was a graduate of the Halifax Conservatory of Music in piano, and Dalhousie University (1941) B.A. (Music).

Frances was an Honorary member of the Moncton Music Teachers Association; an honorary member of the Canadian Federation of Music Teachers and a member of the New Brunswick Registered Music Teachers Association, and a past member of the Board of Directors of Community Concert Association. Frances was always proud of the fact that she was the very first competitor in the Halifax Music Festival.

She taught piano in Saint John before moving to Moncton in the mid 1960's. Grafton Gower, Frances' husband, was a dedicated lover of music and they enjoyed many musical activities and concerts together. We also joke that Grafton was an honorary member of both MMTA and NBRMTA as he was generous in driving us here and there to annual workshops.

Frances was Co-Editor of our provincial newsletter in the early 70's and served on the NBRMTA Council.

She was predeceased by a daughter, Elaine (1974) and husband Grafton (1993). She leaves a son Allen and daughter in law, Gail of Ottawa, ON, as well as three grandsons.

We have lost a dedicated musician and teacher, as well as a true friend.

NOTE: MMTA to award a memorial prize in piano at the 2002 Moncton Music Festival.





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