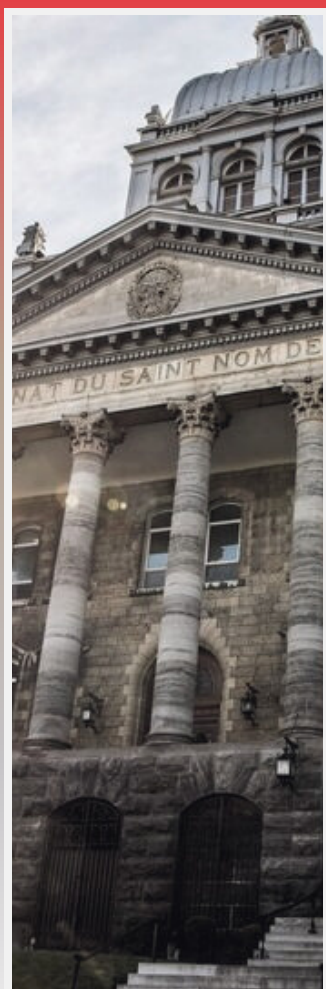




Congrès national de la **FCAPM/CFMTA** National Conference

Montréal, Québec
3-5 juillet | July 2025

*Un rendez-vous de cultures musicales
A meeting of musical cultures*



Cartes et plans
Maps and floor plans
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Horaire complet
Complete schedule
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Piano competition
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FCAPM-CFMTA 2025
Montréal
www.montreal2025.ca



École de musique
Vincent-d'Indy

Easter Sonata
for piano

BA11853



FANNY
HENSEL
IS NIGHT-BLUE



Bärenreiter Urtext

Piano Sonata
in B minor op. 58

BA11828



CHOPIN
IS PINK



Bärenreiter Urtext

Complete Sonatas
for Piano I-III

BA10889



SCHUBERT
IS YELLOW



Bärenreiter Urtext

Complete Sonatas
for Pianoforte I-III

BA11840



BEETHOVEN
IS BURGUNDY



Bärenreiter Urtext



*Bienvenue à
Welcome to*
Montréal



FCAPM-CFMTA 2025
Montréal
www.montreal2025.ca



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FCAPM-CFMTA 2025
Montréal
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MESSAGE DU PREMIER MINISTRE

Je souhaite la bienvenue à tous les professeurs et professeures de musique du Canada ! Le Québec est très fier d'accueillir des mélomanes de talent qui n'hésitent pas à enseigner leur savoir-faire à la relève.

La musique est l'une des formes d'art les plus accessibles et universelles : toute personne peut se sentir touchée et transportée par quelques notes. On a toutes et tous des mélodies favorites, qui nous donnent le sourire et qui nous font oublier les tracas de la vie quotidienne. C'est une grande richesse de partager ce bonheur en jouant d'un instrument, et vous avez un rôle de premier plan pour transmettre ce talent aux plus jeunes.

Les artistes qui parviennent à communiquer des sentiments par la mélodie ont toute mon admiration. Je vous remercie de faire vivre la culture à travers vos instruments et d'insuffler à d'autres votre passion. Enfants ou adultes, ils sont chanceux de pouvoir compter sur vous pour comprendre comment savourer la musique et pour pouvoir, à leur tour, faire naître des émotions.

Continuez à utiliser votre amour de l'harmonie pour former de futurs musiciens et musiciennes.

Qui sait, un jour, l'un d'entre eux sera peut-être un grand virtuose.

Bon congrès !

François Legault

I would like to extend a warm welcome to all music teachers from across Canada! Québec is very proud to host such talented music lovers who generously share their expertise with the next generation.

Music is one of the most accessible and universal art form ; just a few notes can move us deeply and transport us elsewhere. We all have our favourite tunes, the ones that lift our spirits and help us forget life's everyday worries. There is something truly special about spreading joy through playing an instrument, and you are key in giving that gift to young people.

I have deep admiration for artists who can express so much feeling through music. Thank you for bringing culture to life through your instruments and for sharing your passion with others. Young or old, your students are lucky to have you guiding them as they learn to appreciate music and, in turn, use their talent to move others.

Keep sharing your love of harmony to help shape the musicians of tomorrow. Who knows? One of them may go on to become a great virtuoso.

Enjoy the conference!

Votre
gouvernement

Québec



Gain recognition for your work— take your students to the next level!



GLOBAL FEDERATION OF INTERNATIONAL MUSIC COMPETITIONS



Appassionato Youth Music Festival
Application deadline: 15 July 2025



Global International Music Competition
Application deadline: 24 July 2025



Grand Maestro International Music Competition
Preliminary Round Deadline: 5 October 2025
Final Round: 22 October 2025



Trinity International Music Competition
Preliminary Round Deadline: 20 Nov 2025
Final round: 10 Dec 2025



Canadian International Music Competition
Application deadline: 19 Dec 2025



Euro Elite International Music Competition
Preliminary Round Deadline: 23 Jan 2026
Final round: 6 Feb 2026



US-Canadian International Music Competition
Preliminary round: 17 February 2026
Final Round: 29 February 2026



Grand Metropolitan International Music Competition
Preliminary round: 15 March 2026
Final round: 28 March 2026



Nobel-Artist International Music Competition
Preliminary round: 26 April 2026
Final Round: 16 May 2026



Quebec Music Competition (International)
Application deadline: 25 May 2026



North American Virtuoso International Music Competition
Preliminary round: 31 May 2026
Final round: 19 June 2026

EMAIL INQUIRIES: globalfedmusiccompetition@gmail.com

WEBSITE: <https://tinyurl.com/Globalfederationcompetition>





J'ai l'immense plaisir de vous souhaiter la bienvenue au congrès national 2025 de la Fédération canadienne des associations de professeurs de musique !

Ce congrès est une occasion extraordinaire d'enrichir vos connaissances, de faire mille et une découvertes, d'échanger avec passion et d'élargir votre réseau dans le cadre enchanteur qu'est la Ville de Montréal. Nous sommes fiers de vous accueillir dans notre ville inspirante qui vibre au rythme de ses quartiers et qui, je l'espère, saura vous inspirer. Je tiens à remercier l'Association des professeurs de musique du Québec d'organiser cet événement de grande envergure dans la métropole. J'en profite également pour vous remercier, chers professeurs et chères professeures, de transmettre votre talent et votre savoir-faire aux jeunes et moins jeunes musiciennes et musiciens qui sauront, à leur tour, nous éblouir.

Merci aux organisatrices et organisateurs ainsi qu'aux bénévoles qui, grâce à leur travail sans relâche, rendent cet événement possible.

Je vous souhaite un congrès enrichissant et passionnant !

Valérie Plante
Mairesse de Montréal



It gives me great pleasure to welcome you to the 2025 National Conference of the Canadian Federation of Music Teachers' Associations!

This conference is an extraordinary opportunity to enrich your knowledge, make a multitude of discoveries, share your passion and expand your network in the enchanting setting of the city of Montréal. We are proud to welcome you to our inspiring city, which moves to the rhythm of its neighborhoods and which, I hope, will inspire you. I would like to thank the Association des professeurs de musique du Québec for organizing this large-scale event in the metropolis. I would also like to take this opportunity to thank you, dear teachers, for passing on your talent and know-how to the young and not-so-young musicians who will, in turn, dazzle us.

Thank you to the organizers and volunteers whose tireless work makes this event possible.

I wish you an enriching and exciting congress!

Valérie Plante
Mayor of Montreal

Chers membres de la FCAPM et participants(es),

Au nom du comité organisateur et de l'Association des professeurs de musique du Québec, c'est avec grand plaisir que je vous souhaite la bienvenue à ce Congrès national qui a pour thème "Un rendez-vous de cultures musicales."

Nous souhaitons que tous et toutes seront enchanté(e)s par la qualité des présentations et la variété des activités offertes au cours de ces trois journées. Quelle occasion merveilleuse de pouvoir échanger des idées avec vos collègues, et d'enrichir votre pédagogie musicale!

Je tiens à remercier très sincèrement la direction et le personnel de l'École de musique Vincent-d'Indy pour son accueil. Nous sommes privilégiés de pouvoir vous offrir des espaces d'une grande qualité où se rencontrent l'architecture contemporaine et la richesse patrimoniale.

Merci également à tous ceux et celles qui ont collaboré volontairement pour assurer le succès de cette rencontre. J'ai eu le plaisir de travailler avec une équipe impressionnante de professeurs et bénévoles qui ont œuvré avec passion et générosité. Nous leur devons notre grande reconnaissance et une bonne main d'applaudissement.

Bon congrès et au plaisir de vous revoir en Nouvelle-Écosse pour le Congrès FCAPM 2027 !

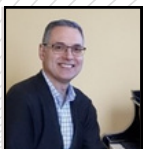


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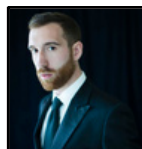
David Côté



Président, APMQMTA
Coordonnateur, Congrès national de la FCAPM 2025



David Côté
Coordonnateur
Chairman



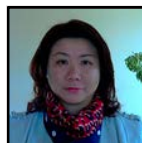
David Potvin
Coordonnateur adjoint
Assistant Chairman



Danielle Langevin
Secrétaire-registraire
Secretary-Registrar



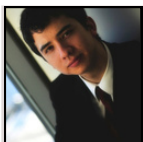
Alexandra Delgado
Publicité et
salon commercial
*Advertising and
Trade Show*



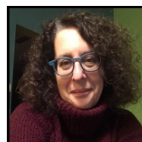
Renée Chan
Hébergement
Hospitality



Patrycia Meunier
Trésorière
Treasurer



Benjamin Chapman
Trésorier adjoint
Assistant Treasurer



Lynne Gagné
Coordonnatrice du Concours
de piano de la FCAPM
*CFMTA National Piano
Competition Coordinator*



Gayle Colebrook
Conception programme
et Réseaux sociaux
*Program Design and
Social Media*



Line Prévost
Coordonnatrice des
bénévoles
Volunteer Coordinator



Carolyn Garritano
Liaison FCAPM
CFMTA Coordinator



Lee-Ann Brodeur
Liaison-adjointe FCAPM
*CFMTA Assistant
Coordinator*

Salutations et bienvenue au congrès 2025 de la FCAPM à Montréal : « Un rendez-vous de cultures musicales ».

Ce rendez-vous est une belle occasion de plonger au cœur de notre vocation : assister au concours de piano, découvrir les nouveautés proposées par les éditeurs, explorer des idées inspirantes lors des ateliers et des conférences. Le comité a préparé une programmation riche et diversifiée, allant de la danse baroque à la neuropsychologie en passant par la pédagogie musicale.

Mais un congrès, c'est aussi le plaisir de retrouver des visages familiers, de tisser de nouveaux liens avec des collègues venus des quatre coins du pays. Et bien sûr, ne manquez pas le salon commercial : l'endroit tout désigné pour enrichir votre répertoire ou dénicher de précieuses trouvailles pour l'enseignement.

Que ce congrès vous inspire, et que votre séjour à Montréal soit des plus agréables.

Marlaine Osgood

Présidente de la FCAPM



Chères participantes, chers participants,

C'est avec un immense plaisir que nous vous accueillons à l'École de musique Vincent-d'Indy à l'occasion du Congrès de la FCAPM.

Notre établissement, riche d'une longue tradition d'excellence en enseignement musical, est honoré de recevoir dans ses murs des professionnelles et professionnels passionnés, engagés dans le rayonnement et l'évolution de l'enseignement de la musique à travers le pays. Ce congrès représente un moment privilégié d'échange, de réflexion et d'inspiration, et nous sommes ravis que notre école puisse en être le cadre cette année.

Nous espérons que votre expérience de congrès sera empreinte de découvertes enrichissantes, de rencontres stimulantes et d'un véritable sentiment de communauté. Que ce congrès soit, pour chacune et chacun d'entre vous, une source renouvelée d'enthousiasme pour notre mission commune : faire vivre et transmettre la musique.

Au nom de toute l'équipe de l'École de musique Vincent-d'Indy, je vous souhaite un excellent congrès.

Antonella Picillo

Directrice générale de l'École de musique Vincent-d'Indy



École de musique
Vincent-d'Indy

Dear CFMTA members and participants,

On behalf of the organizing committee and the Quebec Music Teachers' Association, it is with great pleasure that I welcome you all to this National Conference, whose theme is "A Meeting of Musical Cultures."

We hope that everyone will be delighted with the quality of the presentations and the variety of activities offered over the next three days. What a wonderful opportunity to exchange ideas with your colleagues and enrich your pedagogical horizons!

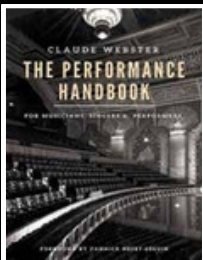
I would like to offer my sincere thanks to the Directors and staff of École de musique Vincent-d'Indy for their warm welcome. We are fortunate to be able to hold our conference in high-quality meeting spaces which blend contemporary design and architectural heritage.

Thank you also to all those who contributed their time and energy to ensure the success of this event. I had the pleasure of working with an impressive team of teachers and volunteers who worked with passion and generosity. We owe them our deepest gratitude and a huge round of applause.

Enjoy the events as we look forward to seeing you in Nova Scotia for the CFMTA 2027 Conference!



David Côté
President, APMQMTA
Chairman, CFMTA 2025 National Conference



DÎNER DU CONFÉRENCIER INVITÉ KEYNOTE SPEAKER LUNCHEON

Apprenez à gérer la pression et améliorer vos performances
Stress Management and Mental Preparation for Performers

Apprenez à gérer la pression et améliorez vos performances de façon remarquable avec Claude Webster, coach de préparation à la performance et auteur du livre *Atteindre sa zone d'excellence*. Devenez maître dans l'art du "mind game" pour non seulement vous rendre justice en situation de pression, mais aussi pour vous dépasser.

This lecture with Claude Webster, author of "The Performance Handbook," offers concrete tools to help musicians, as well as anyone experiencing stress, prepare for the psychological aspects of a performance. It will help them understand the why, how, and when of such preparation.

Samedi 5 juillet | Saturday, July 5
Hôtel Delta | Delta Hotel
12:30

Greetings and welcome to the Montreal 2025 CFMTA Conference “A Meeting of Musical Cultures.”

Conferences provide a time for us to immerse ourselves in our career, whether it be attending the piano competition, hearing from publishers as they discuss new music books, or learning about new concepts at workshops and sessions. The Conference Committee has selected a variety of session topics ranging from Baroque dance to neuropsychology and pedagogy.

A favourite part of any conference is the chance to reconnect with old friends and meet new colleagues from across the country. And don't forget the trade show, the perfect place to update your musical library or find something new in the teaching world.

I hope you enjoy the conference and beautiful Montreal.

Marlaine Osgood

CFMTA President



Dear participants,

It is with great pleasure that we welcome you to École de musique Vincent-d'Indy for the CFMTA Conference.

Our institution, with its long-standing tradition of excellence in music education, is honoured to host dedicated and passionate professionals who are committed to the advancement and vitality of music education across our country. This conference offers a unique opportunity for exchange, reflection, and inspiration, and we are delighted that our school can serve as its setting this year.

We hope your experience at the conference will be filled with meaningful discoveries, stimulating encounters, and a true sense of community. May this gathering be, for each and every one of you, a renewed source of enthusiasm for our shared mission: to keep music alive and pass it on to future generations.

On behalf of the entire team at École de musique Vincent-d'Indy, I wish you a wonderful conference.

Antonella Picillo

General Director, École de musique Vincent-d'Indy



École de musique
Vincent-d'Indy

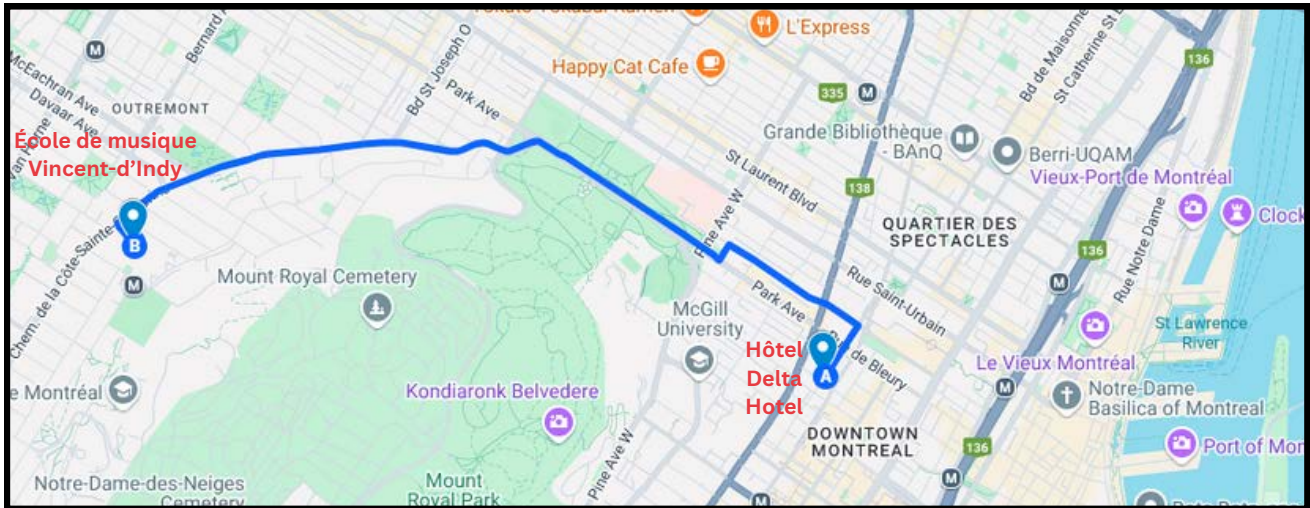


Cartes et indications routières

entre l'hôtel Delta et l'École Vincent-d'Indy

Maps and Directions

between the Delta Hotel and École Vincent-d'Indy



Hôtel Delta Hotel

475 Av. du Président-Kennedy, Montreal, Québec H3A 1J7

École de musique Vincent-d'Indy

628, chemin de la Côte-Sainte-Catherine, Outremont, Québec H2V 2C5



15 minutes

Navettes:

Départs de l'hôtel Delta (jeudi et vendredi): 7h45 et 8h15

Départs de Vincent-d'Indy: jeudi 17h15, 17h30; vendredi 21h15, 21h30



Shuttles:

Departures from Delta Hotel (Thursday and Friday): 7:45 and 8:15 am

Departures from Vincent-d'Indy: Thursday 5:15, 5:30 pm; Friday 9:15, 9:30 pm



25 minutes

Transport en commun: Autobus #129

Public Transportation: Bus #129



20 minutes (4.1 km)

Via le chemin Olmstead

Via Olmstead Trail



60 minutes (3.9 km)

Via avenue du Parc et Chemin de la Côte-Sainte-Catherine

Via Park Avenue and Chemin Côte-Sainte-Catherine

Événements à l'hôtel Delta

Jeudi 3 juillet: Heure du cocktail 18:00-19:30

Terrasse Sherbrooke, Niveau Plaza

Samedi 5 juillet: Tournée en autobus 9:45

Samedi 5 juillet: Dîner-conférence

Salle Concerto, Niveau Mezzanine



Delta Hotel Events

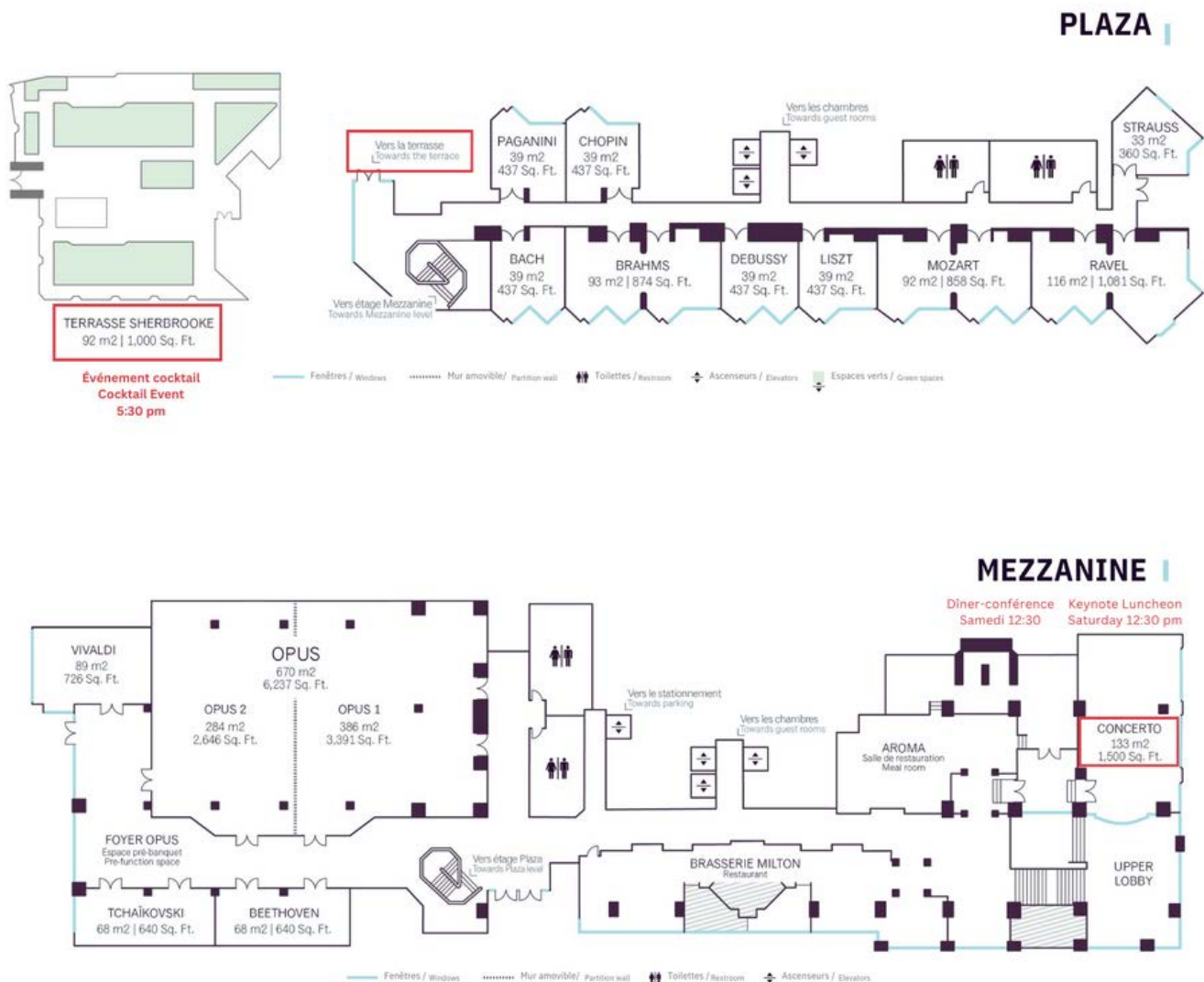
Thursday July 3: Cocktail Hour 18:00-19:30

Terrasse Sherbrooke, Plaza Level

Saturday July 5: Bus tour 9:45

Saturday July 5: Keynote Speaker Luncheon

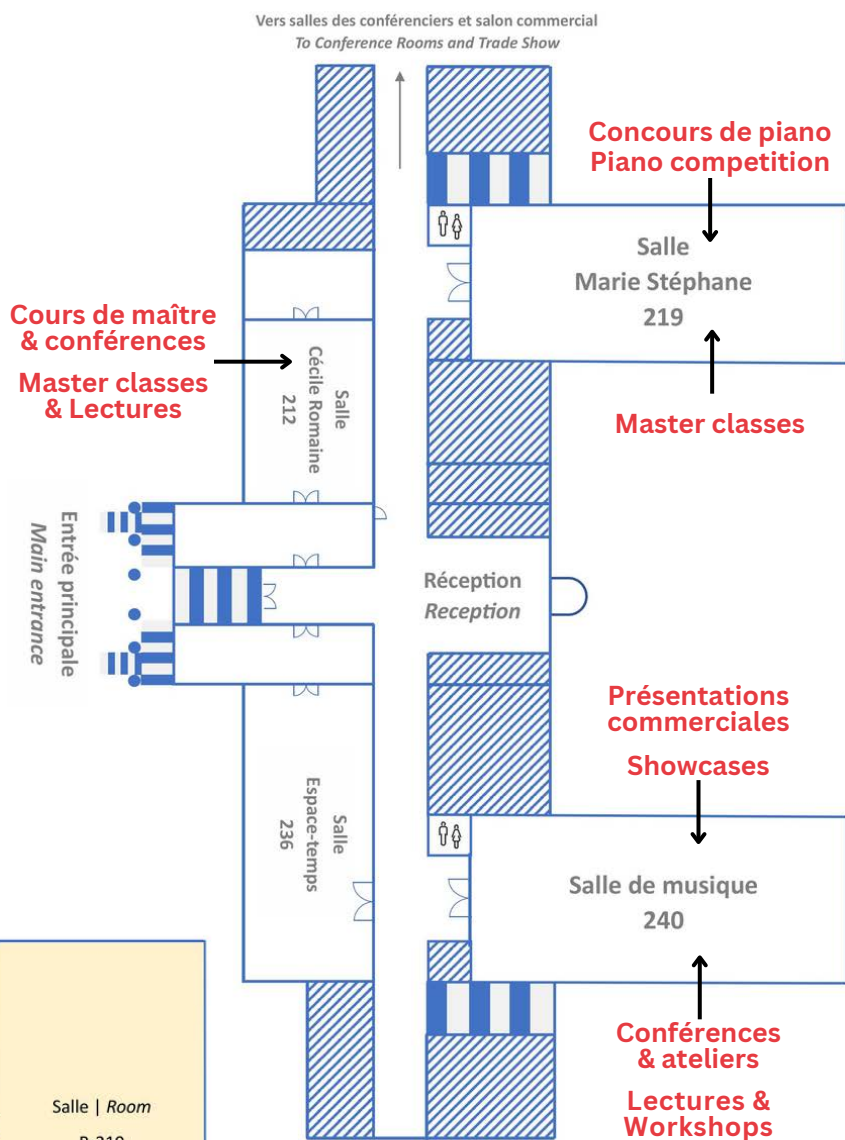
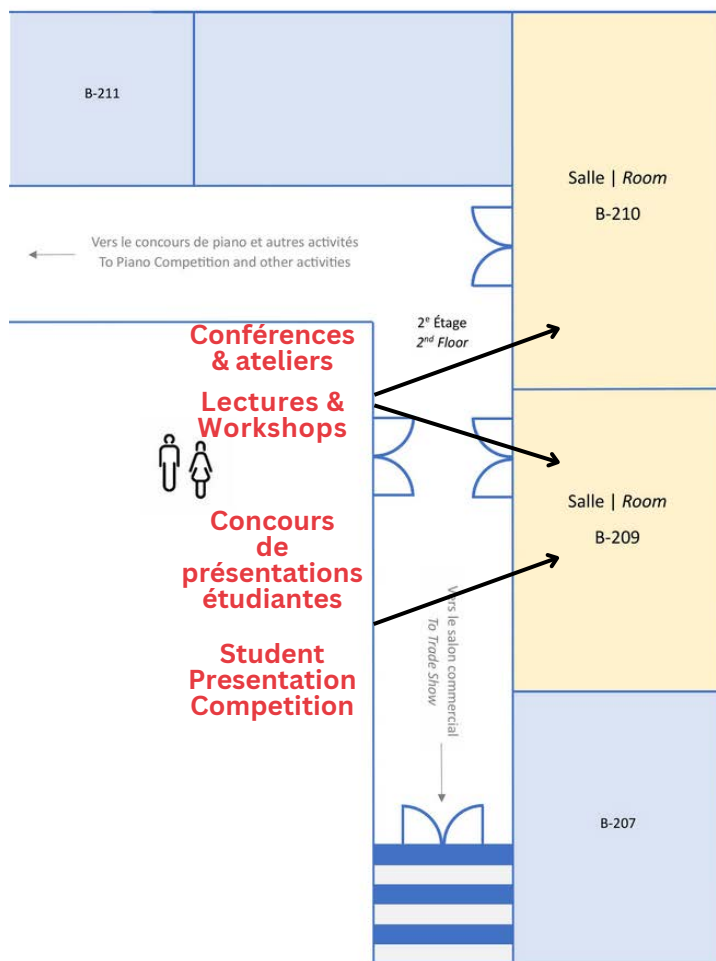
Concerto Room, Mezzanine Level





Événements à Vincent-d'Indy

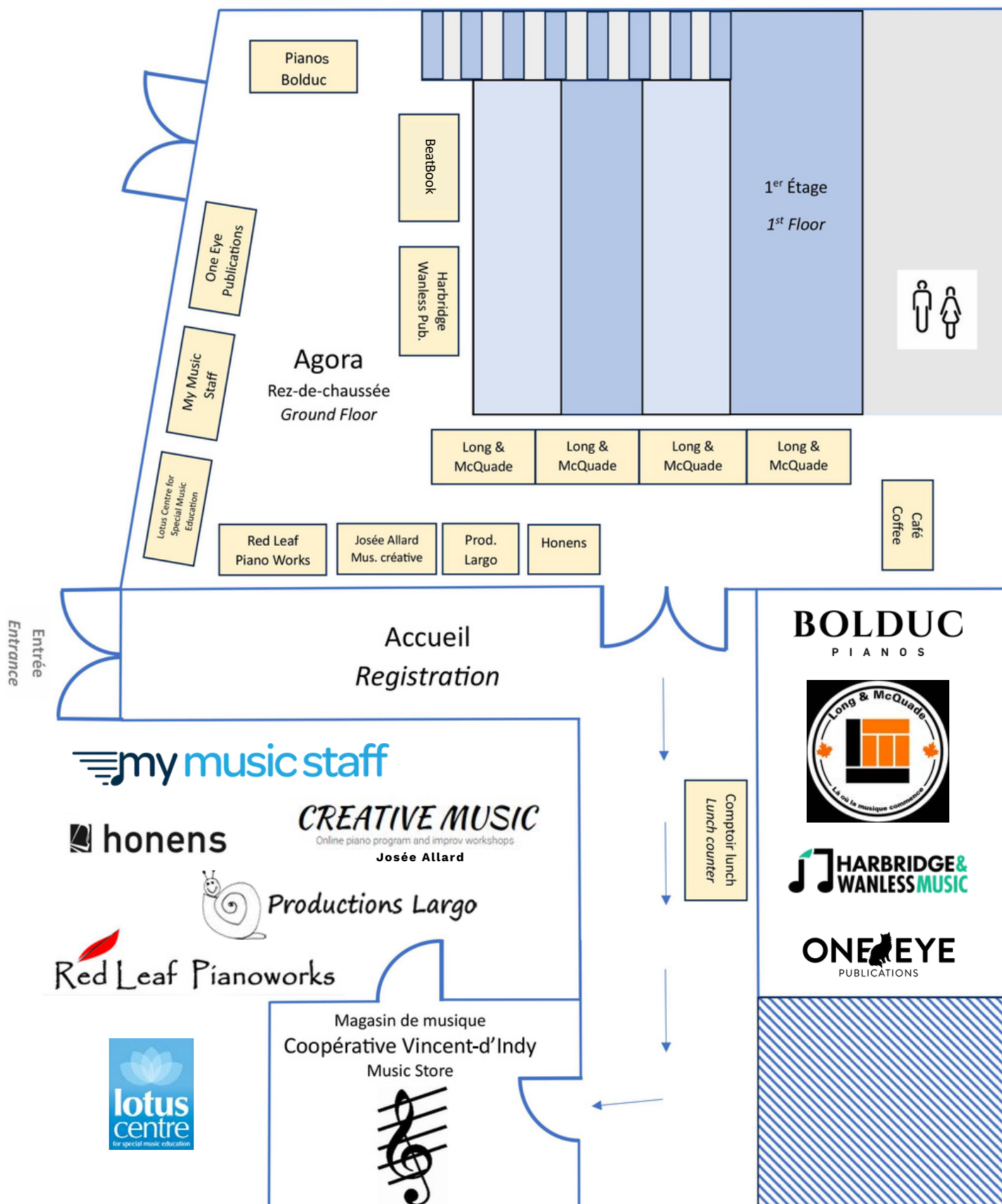
- Conférences et ateliers**
Salles B-209, B-210
Salle Cécile-Romaine
Salle de musique
- Concours de présentations étudiantes**
Salle B-210
- Présentations commerciales**
Salle de musique
- Salon professionnel**
Agora
- Cours de maître**
Salle Cécile-Romaine
- Concours national de piano**
Salle Marie-Stéphane



Events at Vincent-d'Indy

- Lectures and workshops**
Rooms B-209, B-210
Salle Cécile-Romaine
Salle de musique
- Student Presentation Competition**
Room B-210
- Showcases**
Salle de musique
- Trade Show**
Agora
- Master Classes**
Salle Cécile-Romaine
Salle Marie-Stéphane
- National Piano Competition**
Salle Marie-Stéphane

Salon professionnel Trade Show





COUP D'OEIL SUR L'HORAIRE SCHEDULE AT A GLANCE

ÉCOLE DE MUSIQUE VINCENT D'INDY					Salle de Musique		Agora	Salle Marie-Stéphane
JEUDI / THURSDAY					Salle Cécile-Romaine			
B-210					B-209			
INSCRIPTION À L'ENTRÉE / REGISTRATION AT ENTRANCE								
9:00-9:30								
9:30-10:00								
10:00-10:30	Julio Gonzalo The École de Musique Vincent D'Indy Examination Program	Midori Koga & Jess Johnson The Elephant and the Blind Wisemen: Creating Sound through Multi-Sensory, Whole-Body Processes						
10:30-11:00								
11:00-11:30								
11:30-12:00	Lois Svard Might Music Lessons be the "Fountain of Youth" For Older Adults?	Francis Dubé Jouer pour apprendre: Jeux éducatifs pour la pédagogie musicale extrascolaire						
12:00-12:30								
13:00-14:00								
14:00-14:30								
14:30-15:00	Cindy Thong Exploring Cultural Perspectives on Musical Learning: Integrating Neuropsychology and Pedagogy	Francisco Luis Reyes A Bailar La Bomba						
15:00-15:30								
15:30-16:00								
16:00-16:30		Ana Ortuzar & Rama Xicam Exploring Konnakoli: South India's Rhythmic Artform In Music Education						
16:30-17:00								
18:00-19:30								
L'HEURE DU COCKTAIL À L'HÔTEL DELTA / COCKTAIL HOUR AT THE DELTA HOTEL								

La langue du titre indique la langue de la session / The language of the title indicates the language of the session

COUP D'OEIL SUR L'HORAIRE SCHEDULE AT A GLANCE

Vendredi
Friday

V E N D R E D I / F R I D A Y					
B-209	B-210	Salle Cécile-Romaine	Salle de Musique	Agora	Salle Marie-Stéphane
I N S C R I P T I O N À L' E N T R É E / R E G I S T R A T I O N A T E N T R A N C E					
8:30-9:00			SHOWCASE The RCM Certificate Program	SALON COMMERCIAL TRADE SHOW	COURS DE MAÎTRE PIANO PIANO MASTER CLASSES
9:00-9:30					
9:30-10:00	Natasha Finlay Travels across Europe: Baroque Dance for Musicians Voyage à travers l'Europe: La danse Baroque pour musiciens (Bilingual/Bilingue)	Jacques Després "Mon Plaisir:" Les Preludes du 1er livre de Debussy Debussy's Preludes, book 1 (Bilingual/Bilingue)			
10:00-10:30					
10:30-11:00	CAFÉ / COFFEE				
11:00-11:30	Thomas Green La carrière d'une pédagogue extraordinaire: Yvonne Hubert à Paris et à Montréal	Asher Armstrong & Sandra Joy Friesen Exploring the "Invisible": Interbellum, Intercultural Piano Works by Women	SHOWCASE One Eye Publications		
11:30-12:00					
12:00-13:00	DÎNER / LUNCH				
13:00-13:30	PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATIONS Steven Zhai: Anime Piano Music Olivia Adams: Models of Assessment for Neurodivergent Musicians Megan Dufirat: Collaboration for Solo Pianists		Nicolas Namoradz <i>Neurorecital:</i> A New Frontier in Music and Science		CONCOURS DE PIANO RÉPÉTITIONS FINALES (Fermé au public) PIANO COMPETITION FINAL REHEARSALS (Closed to the public)
13:30-14:00		Isabelle Héroux L'Enseignement instrumental: Harmoniser rigueur musicale et liberté artistique de l'élève (Bilingue/Bilingual)			
14:00-14:30					
14:30-15:00	CAFÉ / COFFEE			SALON COMMERCIAL TRADE SHOW	
15:00-15:30	PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATIONS Anna Boyes: Solo Vocal Works by Reena Esmail, Kamala Sankaram, and Nareesh Sohal Changchun Du: Nurturing Musical Expressiveness through Chinese Piano Music Dane Ko: Revisiting Childhood Chinese Music as a Classical Pianist	Nita Pelletier & Joyce Janzen Musicianship for All: Building Independent Musicians Through the Study of Keyboard Harmony	Jarred Dunn Chopin According to Chopin		
15:30-16:00					
16:00-16:30		Pei-Chen Chen & Méline Dalaire Off the Bench, Sing and Play! Dalcroze-Inspired Piano Lessons Jouez et chantez! Des cours de piano inspirés par Dalcroze (Bilingual/bilingue)	Iris Hung From Feet to Fingertips: Exploring a Touch-Based Approach to Piano Pedagogy		
16:30-17:00					
17:00-19:00	L'HEURE DU COCKTAIL À L'ÉCOLE DE MUSIQUE VINCENT D'INDY COCKTAIL HOUR AT ÉCOLE DE MUSIQUE VINCENT D'INDY				
19:00-21:00					FINALES DU CONCOURS DE PIANO PIANO COMPETITION FINALS
La langue du titre indique la langue de la session / The language of the title indicates the language of the session					



COUP D'OEIL SUR L'HORAIRE SCHEDULE AT A GLANCE

HÔTEL DELTA / DELTA HOTEL	
SAMEDI / SATURDAY	
9:45-12:00	Tournée en autobus part de l'hôtel Delta Bus tour leaves from Delta Hotel
12:00-12:30	Retour de la tournée en autobus Return from bus tour
12:30-16:00	Dîner du conférencier invité Claude Webster Keynote Speaker Luncheon Discours de clôture Closing speeches

Présentations commerciales Showcases

École de musique Vincent-d'Indy
Salle de musique

(présentées en anglais seulement)

Judi 4 juillet | Thursday, July 4



9:30 - 10:30
Red Leaf Pianoworks

14:00 - 15:00
**The Pianist's Guide
to the Universe**
Martha Hill Duncan and Dr. Martin Duncan



Vendredi 5 juillet | Friday, July 5



9:00 - 10:00
The RCM Certificate Program
Janet Lopinski

11:00 - 12:00
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Les sessions seront enregistrées et mises à votre disposition suite à la clôture de la conférence. Les détails vous seront envoyés à l'adresse électronique fournie lors de l'inscription.

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CONFÉRENCES ET ATELIERS LECTURES AND WORKSHOPS

Jeudi
Thursday **AM**



JULIO GONZALO

Séance d'information sur le programme de l'École de musique Vincent-d'Indy
Ecole de Musique Vincent-d'Indy Program Information Session

B-209

BIL

Un aperçu du programme et du système d'examens qui sont administrés depuis plus de 50 ans. Ces programmes prestigieux offrent une éducation artistique complète et structurée aux enseignants en instrument, avec une forte accentuation sur une approche globale de la pédagogie musicale.

Julio Gonzalo est le directeur adjoint de l'École de musique Vincent-d'Indy.

An overview of the syllabus and examination programs which have been administered for over 50 years. These prestigious programs offer a comprehensive and structured artistic education for instrumental teachers, with a strong emphasis on a holistic approach to music pedagogy.

Julio Gonzalo is the Associate Director of the École de musique Vincent-d'Indy.



MIDORI KOGA & JESS JOHNSON

The Elephant and the Blind Wisemen: Creating Sound Through Multi-Sensory, Whole-Body Processes (Lecture presentation)

B-210

EN

While there are fundamental biomechanical principles that form a coordinated technique, it is through freedom of experimentation and exploration that our students can find their voices. Through an integration of multi-sensory, whole-body processes, we encourage our students to discover their own ways of expressing the music that they hear in their inner ear. This workshop will demonstrate through video footage and interactive activities the different ways that we have "played with playing" with examples of our work with children, adults and college-level university students.

Pianist and recording artist Jess Johnson serves as professor of piano and pedagogy at the University of Wisconsin-Madison and is a member of the NCKP wellness committee.

Pianist Midori Koga has been featured as a chamber musician and conference presenter throughout the world. She currently serves as a Professor of piano and pedagogy at the University of Toronto.



LOIS SVARD

Might Music Lessons be the "Fountain of Youth" for Older Adults? (Lecture presentation)

B-209

EN

Conductor Herbert Blomstedt still has a busy conducting schedule at the age of 97. French pianist Colette Maze released her seventh album at the age of 108 before she died a year later. It has long been thought that conductors and pianists live long lives because their arm movements (particularly those of conductors) are good cardiovascular exercise. But more recent research shows that it may have more to do with the brain. In a recent study in Germany and Switzerland, people in their 60s and 70s who had no previous musical training began studying the piano. After a year of study, brain scans showed significant neuroplastic changes in the areas of working memory, cognitive reserve, and the ability to hear speech in noise, all of which contribute to more positive aging. Discover how new research shows that we may be able to train the brain to delay the aging process by learning to play the piano.

Lois Svard, NCTM, author of "The Musical Brain: What Students, Teachers, and Performers Need to Know," is the winner of the 2024 ASCAP Deems Taylor/Virgil Thomson book award. She has lectured extensively in the US and Europe on brain science for musicians and is Professor Emerita of Music, Bucknell University.



FRANCIS DUBÉ, PhD

Jouer pour apprendre : Jeux éducatifs pour la pédagogie musicale parascolaire (Atelier)
Play to Learn: Educational Games for Extracurricular Music Pedagogy (Workshop)

B-210

BIL

Cet atelier interactif propose aux éducateurs musicaux travaillant dans des contextes parascolaires une immersion dans trois types de jeux éducatifs développés par l'Université des Jeunes Musiciens (UJM), basés sur les approches Guided-Play, Serious-Play et Instrumental-Play. Spécifiquement conçus pour les jeunes apprenants âgés de 6 à 12 ans, ils visent à stimuler leur créativité, engagement et compréhension musicale.

Francis Dubé, Ph.D. est professeur titulaire en pédagogie instrumentale parascolaire à l'Université Laval.

This interactive workshop offers music educators working in extracurricular contexts an immersion into three types of educational games developed by the University of Youth Music Play(ers) (UJM), based on Guided-Play, Serious-Play, and Instrumental-Play approaches. Specifically designed for young learners aged 6 to 12, these aim to stimulate creativity, engagement, and musical understanding.

Francis Dubé, Ph.D., is a full professor of extracurricular instrumental pedagogy at Université Laval.



PM

Jeudi
ThursdayCONFÉRENCES ET ATELIERS
LECTURES AND WORKSHOPSPour plus de détails
For more details

FRANCISCO LUIS REYES

A Bailar la Bomba (Workshop)



Combining playing, dancing, and singing from Puerto Rico, this bomba workshop will offer a holistic understanding of the music. Attendees will be provided with practical experiences and material they can employ in their practice. On the musical side, we will engage with the five basic styles of bomba and how to play them in both bomba drums (the subidor, and buleador), the cuás, and the maracas. The repertoire will be a mix of centuries-old songs as well as contemporary compositions and situate participants in the origins of bomba across Puerto Rico, teaching them how to build a soberao—the setting where the music is played—and the basic steps of each of the styles.

B-210

EN

Dr. Francisco Luis Reyes is an Assistant Professor of Music Education at the University of Washington. Born in Puerto Rico, Francisco holds a B.Mus in Jazz and Caribbean music from the Conservatorio de Música de Puerto Rico, an M.A. in Music Education from the Universidad de Granada, and a Ph.D. in Music Education from McGill University. Dr. Reyes is a Latin-Grammy nominated artist and has internationally-known teacher and presenter.



CINDY THONG

Exploring Cultural Perspectives on Musical Learning:
Integrating Neuropsychology and Pedagogy (Lecture presentation)



This presentation explores the neuropsychology of learning and its applications to optimizing musical practice. Drawing on scientific research, it will examine how cognitive processes influence musical skill development and how these principles can be applied in practice. In particular, the talk will integrate anecdotal evidence from the speaker's diverse educational experiences in various musical environments and cultures, and close work with pedagogues from metropolitan centers such as London, Berlin, Rome, Seoul, Moscow, New York, Montréal, and Geneva, amongst others.

B-209

EN

Canadian pianist Dr. Cindy Thong leads a polyvalent career as a pedagogue, researcher and performer. She has performed throughout Canada and Europe and holds degrees from the Université de Montréal and Haute École de Musique de Genève. She is currently on faculty at Acadia University and the Maritime Conservatory of Performing Arts.



DIANA DUMLAVWALLA & KA MAN "MELODY" NG

Harmony Through Diversity: The Role of Piano Repertoire in Cultural Understanding (Lecture presentation)



This presentation explores how piano repertoire, especially lesser-known works, can promote cultural understanding and unity. By highlighting how piano repertoire from different cultures can foster an appreciation of diverse backgrounds, we aim to bridge cultural gaps and enhance teaching methods. Teachers can use music to connect students with their heritage, encouraging meaningful dialogues and research assignments.

SALLE
CÉCILE-
ROMAINE

Diana DuMLavwalla, NCTM, is on the faculty at Florida State University's College of Music as associate professor of piano pedagogy. She serves as an examiner for the Royal Conservatory, and has performed across three continents.

EN

Ka Man "Melody" Ng, NCTM, is associate professor/artist-teacher of piano at The University of Alabama in Huntsville. An award-winning pianist, she is an active conference presenter and clinician for remote Disklavier learning and performing.

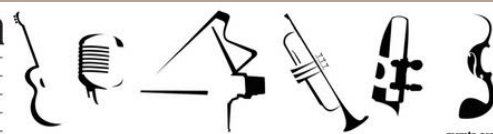
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CONFÉRENCES ET ATELIERS LECTURES AND WORKSHOPS

Jeudi
Thursday **PM**



ANA ORTUZAR & RAMA X'ICAM

Explore Konnakkol, South India's Ancient Rhythmic Art Form in Music Education (Workshop)

B-210

EN

Konnakkol, the ancient rhythmic art form of South India, is an oral tradition that combines syllabic vocalization with complex rhythmic structures, offering musicians a profound understanding of rhythm and timing. In this session, participants will experience Konnakkol through an engaging 5-minute performance, followed by an introduction to its core principles and its many benefits for musicians and educators alike.

Ana is a member of NSRMTA, a certified Konnakkol teacher, and a music educator specializing in world music pedagogies. With a background in music therapy, pedagogy, and performance, she integrates global traditions into innovative teaching methods, using storytelling and imagination as powerful tools to inspire and educate.

Rafael Marcelino, known artistically as Rama X'icam, is a Mexican multi-instrumentalist, composer, arranger, and producer. His deep study of Konnakkol (Carnatic vocal percussion) under Shri Vidwan Somashekar Jois led to his certification as both a performer and educator in this intricate rhythmic tradition.



SIRIUS PIANO DUO: PEI-CHEN CHENG & MENGJIE XIONG

Echoes of Affection: Asian Cultural Expressions in Contemporary Piano Duets (Lecture Recital)

**SALLE
CÉCILE-
ROMAINE**

EN

This lecture-recital explores how contemporary piano duo music can convey deep Asian cultural and emotional connections, particularly within family relationships. Featuring Parting Child (2023) by Kento Stratford and Nostalgia (2011) by Ching-Yu Hsiau, the recital focuses on the profound theme of the mother-child relationship and the reserved emotional expression typical in Asian cultures. This lecture-recital aims to demonstrate the fusion of tradition and innovation in piano duets, emphasizing the cultural richness and emotional depth that Asian heritage brings to contemporary music.

Founded by pianists Pei-Chen Chen and Mengjie Xiong, the Sirius Piano Duo connects Canadian and Chinese cultures through music, blending classical and diverse genres. Recent performance highlights include the 2024 Australasian Piano Pedagogy Conference and the 2025 University of Toronto New Music Festival.



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For more details

CONFÉRENCES ET ATELIERS LECTURES AND WORKSHOPS

Vendredi
Friday **AM**



NATASHA FINLAY

Voyage à travers l'Europe – La danse baroque pour les musiciens (Atelier) *Travels Across Europe: Baroque Dance for Musicians (Workshop)*

Donnez vie à la danse baroque en explorant son contexte historique. Reliez les pas de danse baroque aux phrases musicales, et les motifs chorégraphiques à la structure des compositions. Découvrez le lien entre les gestes physiques, le contrepoint et la modulation.

Natasha Frid Finlay, ARCT, est notatrice de danse et conférencière d'avant-spectacle pour le Ballet national du Canada. Elle est examinatrice de piano et deux fois médaillée d'or en pédagogie pianistique au Conservatoire royal de musique.

Bring the purpose of Baroque Dance to life with historical context. Connect Baroque dance steps to musical phrases, and choreographic patterns to compositional form. Discover the link between physical gestures to counterpoint and modulation.

Natasha Frid Finlay, ARCT, is a dance notator and pre-show talk host for The National Ballet of Canada. She is a piano examiner and two-time Royal Conservatory of Music Gold Medallist for Piano Pedagogy.



B-210

BIL



JACQUES DESPRÉS

“Mon Plaisir” (Conférence | Lecture Presentation)

Dans cette présentation, nous explorerons la rencontre des cultures dans le premier volume des Préludes de Claude Debussy. Tandis que les nations présentaient leurs cultures respectives de manière inédite à Paris en 1899 et 1900, Debussy n'a pas seulement assimilé ces univers parfois véritablement étrangers ; il en a saisi l'essence et l'a traduite dans son écriture sans jamais trahir son héritage français. Il a entendu le monde, et c'est maintenant à notre tour d'en goûter le plaisir.

Després est titulaire d'un Doctorat en Arts Musicaux (DMA) de l'Université de Stony Brook, d'une Maîtrise de la Juilliard School of Music, d'un Premier Prix à l'unanimité du Conservatoire de Québec et d'un Diplôme d'Artiste avec haute distinction de l'Université de l'Indiana.

In this presentation, we will explore a meeting of cultures in Vol. 1 of Claude Debussy's Préludes. As nations presented their respective cultures in an unprecedented manner in Paris in 1899 and 1900, Debussy not only assimilated these sometimes truly foreign worlds but captured their essences in his writing in a fashion that never betrayed his French lineage.

Després holds a DMA from Stony Brook University, a Masters degree from the Juilliard School of Music, a Unanimous First Prize from the Quebec Conservatory, and the Artist Diploma with High Distinction from Indiana University.



SALLE
CÉCILE-
ROMAINE

BIL



THOMAS GREEN

La carrière de concert d'une pédagogue exceptionnelle : Yvonne Hubert à Paris et à Montréal (Conférence)

Yvonne Hubert est justement célébrée comme l'extraordinaire pédagogue qui a représenté l'école française de pianisme à Montréal et a été mentor pour d'innombrables étudiants en piano au Québec des années 1920 aux années 1970. Cette présentation se concentrera non pas sur les aspects de la pédagogie d'Yvonne Hubert, mais plutôt sur sa carrière de pianiste. Premièrement, nous examinerons sa carrière en France, entre sa graduation du Conservatoire de Paris en 1911 et son départ définitif pour Montréal au milieu des années 1920. Ensuite, nous étudierons ses prestations en solo au Canada, depuis le milieu des années 1920 jusqu'à la fin des années 1940. Notre troisième point sera sa carrière en tant que pianiste collaboratrice, notamment avec son frère cadet, le violoncelliste Marcel Hubert.

Thomas Green est examinateur en chef émérite au Conservatoire royal de musique. Il dirige un studio à Windsor, en Ontario, et enseigne l'histoire de la musique à l'Université de Windsor. Il a complété un doctorat en Histoire de la musique à l'Université Brandeis, avec une thèse sur le processus de composition de Rameau.



B-210

FR



ASHER ARMSTRONG & SANDRA JOY FRIESEN

Exploring the “Invisible”: Interbellum, Intercultural Piano Works by Women (Lecture Recital)

The interbellum Twentieth century offers one of the most fascinating ecosystems of piano music, yet it is dominated by works by composers like Berg, Prokofiev, and Barber—established repertoire, heard every season. This lecture-recital explores an “alternative” cross-section of repertoire—rarely-heard “outcast” works written by women between the two World Wars from different parts of the world—arguing that these are just as worthy contributions to a more equitable, inclusive piano literature.

Pianist and scholar Asher Armstrong is on the Piano Faculty of the University of Toronto where he is a Lecturer of Piano and Chamber Music. Asher serves as an adjudicator and masterclass clinician throughout North America, and internationally, and is also a member of the RCM's College of Examiners.

Sandra Joy Friesen plays a broad range of repertoire from traditional to contemporary, to interpretation of pictorial scores and interdisciplinary collaboration, and actively promotes the music of Canadian composers. Sandra Joy lives in Calgary and she teaches from her Sound Reflections Music Studio.



SALLE
CÉCILE-
ROMAINE

EN





CONCOURS DE PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATION COMPETITION

B-209

13:00 Steven Zhai

Anime Piano Music: An Introductory Look

EN

13:35 Olivia Adams

Accessible Assessment: Creating Accessible Models of Assessment for Neurodivergent Musicians

14:10 Megan Dufrat

The More the Merrier: Collaboration for Solo Pianists

Voir les pages 31-34 pour plus d'information sur les présentateurs et leurs sujets respectifs.

See pages 31-34 or more details regarding the student biographies and presentations.



NICOLAS NAMORADZE

Neurorecital: A New Frontier in Music and Science (sponsored by Honens)

**SALLE
DE
MUSIQUE**

EN

What happens inside a musician's brain during performance? In this session, pianist and composer Nicolas Namoradze introduces *Neurorecital*—a pioneering project that blends live piano performance with neural imaging. Through musical excerpts and brain visualizations generated with Glass Brain technology, Namoradze shares the creative and scientific process behind this innovative format. Exploring topics such as neuroplasticity, memory, and mindfulness, this presentation invites you to discover how neuroscience can deepen our understanding of music's profound effects on the mind and body.

Pianist and composer Nicolas Namoradze, winner of the 2018 Honens International Piano Competition, is celebrated as a BBC Music Magazine Rising Star and Critics' Circle Pianist of the Year. A Juilliard graduate, he performs globally, composes acclaimed works, and teaches at Juilliard and CUNY, blending artistry with cognitive science.



ISABELLE HÉROUX

L'enseignement instrumental : harmoniser rigueur musicale et liberté artistique de l'élève (Atelier)
Instrumental Teaching: Balancing Musical Discipline and Students' Artistic Freedom (Workshop)

B-210

BIL

Comment enseigner un instrument tout en respectant les « règles de l'art », mais en laissant place à l'expression individuelle et à la créativité des élèves? Cet atelier propose des outils concrets pour enrichir l'enseignement de l'interprétation musicale. Les participants y découvriront des stratégies et des outils pratiques visant à développer le potentiel expressif et créatif de leurs élèves, tout en conciliant rigueur technique et liberté artistique.

Isabelle Héroux est professeure titulaire de pédagogie musicale et de guitare classique à l'UQAM.

How can we teach an instrument while respecting the "rules of the art" yet allowing space for students' individual expression and creativity? This workshop offers concrete tools to enrich the teaching of musical interpretation. Participants will explore practical strategies and tools designed to develop their students' expressive and creative potential while balancing technical rigor with artistic freedom.

Isabelle Héroux is a full professor of music pedagogy and classical guitar at UQAM.



NITA PELLETIER & JOYCE JANZEN

Musicianship for All: Building Independent Musicians Through the Study of Keyboard Harmony (Workshop)

B-210

EN

Joyce Janzen and Nita Pelletier introduce concepts of keyboard harmony for levels 9 and up: Melody creation, reading figured bass, lead sheets, improvisation, and analysis. Also, how to prepare students in the earlier grades for the study of harmony and why keyboard harmony is the best choice for your students.

Nita Pelletier has been a member of BCRMTA since 1988 and currently serves as chair of the Board of Examiners. Nita teaches piano, theory, keyboard harmony, history, and analysis and is active as a teacher and pianist.

Joyce has been a member of BCRMTA since 1983 and currently serves as its registrar. She teaches piano, theory, history, written and keyboard harmony, and analysis. In addition to scoring and editing the Keyboard Harmony workbooks, Joyce has developed self-study workbooks for history courses.



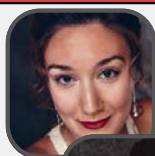


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CONFÉRENCES ET ATELIERS LECTURES AND WORKSHOPS

Vendredi
Friday **PM**

COMPÉTITION DE PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATION COMPETITION



15:00 Anna Boyes

A Pedagogical Exploration of Selected Solo Vocal Works by Reena Esmail, Kamala Sankaram, and Naresh Sohal

B-209

EN



15:35 Changchun Du

Awakening the Soul of Music: Nurturing Musical Expressiveness in Children through Chinese Piano Music



16:10 Dane Ko

A Journey Home: Revisiting Childhood Chinese Music as a Classical Pianist

Voir les pages 31-34 pour plus d'information sur les présentateurs et leurs sujets respectifs.
See pages 31-34 for more details regarding the student biographies and presentations.



JARRED DUNN

Chopin According to Chopin (Workshop)



Chopin's fingerings reveal that his approach to piano playing vastly differs from how it appears in many editions of his music. Demonstration at the piano will compare Chopin fingerings with editors' fingerings, leading to broader questions of editorial fidelity to Chopin's style and the best editions to teach Chopin. Teachers can expect to learn about the relationship between Chopin's Etudes and his more significant works, the filiation of editions, and best practices for teaching fingerings in Chopin's music. Participants are welcome to bring passages with complex fingering or technical problems, and Dr. Dunn will offer a solution.

**SALLE
DE
MUSIQUE**

EN

Dr. Jarred Dunn (Tonebase Artist, Yamaha Artist) teaches at McGill University and has been a Guest Lecturer at Juilliard, Mannes, SMU, Peabody, and many other institutions worldwide. As an authority on Chopin, he recorded the complete Chopin Mazurkas (Lexicon Classics) and performed numerous recitals in the United States, Canada, and Europe.



Pei-Chen Chen & Mélina Dalaire

Jouez et chantez! Des cours de piano inspirés par Dalcroze (Atelier) Off the Bench, Sing and Play! Dalcroze-Inspired Piano Lessons (Workshop)



Cet atelier montre comment les activités inspirées de Dalcroze peuvent transformer les cours de piano en expériences plus engageantes et expressives, renforçant la connexion des élèves à la musique tout en améliorant leurs compétences techniques.

B-210

BIL

Pei-Chen Chen, DMA, est conférencière à l'Université de Toronto. Elle présente ses travaux à l'international, est juge pour le RCM, membre du comité NCKP et rédactrice en chef du journal Being Music. Mélina Dalaire, professeure de piano et enseignante certifiée Dalcroze, est spécialisée en musique et mouvement pour les enfants et les aînés.



This workshop demonstrates how Dalcroze-inspired activities can transform piano lessons into more engaging and expressive experiences that deepen their connection to music while advancing their technical skills.

Pei-Chen Chen, DMA, is a lecturer at the University of Toronto. She presents internationally, serves as an RCM adjudicator, NCKP Committee member, and lead editor of Being Music journal. Mélina Dalaire, piano teacher and certified Dalcroze teacher, specializes in music and movement for children and seniors.



IRIS HUNG

From Feet to Fingertips: Exploring a Touch-Based Approach to Piano Pedagogy (Workshop)



An overview of the tactile system's role in piano playing, drawing on research in kinesiology and the principles of Dispokinesis. Demonstration, through video recordings and live performance, of select exercises from the work of van der Klashorst and Julia Tom, a certified Dispokinesis instructor. Demonstration of several piano-specific exercises designed for students. These exercises target various challenges, including posture and stability, arm weight, voicing and balance, and articulation.

**SALLE
DE
MUSIQUE**

EN

Iris Hung (BMus UVic, MMus UofT) is the founder of Pano Piano Music School and a faculty member of the University of Toronto Piano Pedagogy. Her work on practical applications of touch and Dispokinesis has influenced students and educators across Canada and the US, redefining piano pedagogy with mindful, effective methods.

**Samedi
Saturday**

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Stress Management and Mental Preparation for Performers

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CONCOURS DE PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATION COMPETITION

ÉCOLE DE MUSIQUE VINCENT-D'INDY

Juillet/July 4 | Salle/Room B-209

13:00 Steven Zhai | Anime Piano Music: An Introductory Look

13:35 Olivia Adams | Accessible Assessment: Creating Accessible Models of Assessment for Neurodivergent Musicians

14:10 Megan Dufurat | The More the Merrier: Collaboration for Solo Pianists

14:45 – 15:00 | Break

15:00 Anna Boyes | A Pedagogical Exploration of Selected Solo Vocal Works by Reena Esmail, Kamala Sankaram, and Naresh Sohal

15:35 Changchun Du | Awakening the Soul of Music: Nurturing Musical Expressiveness in Children through Chinese Piano Music

16:10 Dane Ko | A Journey Home: Revisiting Childhood Chinese Music as a Classical Pianist

Les étudiants présenteront une conférence ou un atelier de 30 minutes avec jusqu'à 5 minutes pour répondre aux questions. Le gagnant sera annoncé à la clôture des séances de vendredi ainsi qu'au dîner-conférence du 5 juillet. Tous les concurrents ont reçu une entrée gratuite aux ateliers du congrès ainsi qu'au salon commercial, et le gagnant recevra une bourse de 300 \$ offerte par l'Association des professeurs de musique du Québec.

Each student will present a 30-minute lecture or workshop with up to 5 minutes for questions. The winner will be announced at the end of the session on Friday and at the closing luncheon on July 5. All competitors received free entrance to attend the conference workshops and trade show, and the winner will receive a prize of \$300 from the Quebec Music Teachers' Association.

présentations en anglais

JURY/JUDGES

Lois Svard, NCTM, author of *The Musical Brain: What Students, Teachers, and Performers Need to Know*, is the winner of the 2024 ASCAP Deems Taylor/Virgil Thomson book award. She has lectured extensively in the US and Europe on brain science for musicians and is Professor Emerita of Music, Bucknell University.



Thomas Green is Chief Examiner Emeritus at The Royal Conservatory. He maintains a flourishing studio of elementary-through-advanced piano students in Windsor, Ontario and teaches music history at The University of Windsor. He completed a Ph.D. in Music History at Brandeis University with a dissertation on the compositional process of Rameau.



Cindy Thong leads a polyvalent career as a pedagogue, researcher and performer. She has performed throughout Canada and Europe and holds degrees from the Université de Montréal and Haute École de Musique de Genève. She is currently on faculty at Acadia University and the Maritime Conservatory of Performing Arts.



CONCOURS DE PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATION COMPETITION



Steven Zhai is a Master of Piano Performance and Pedagogy student at the University of Toronto. He also holds a Bachelor of Music Education and a Certificate in Piano Pedagogy at the same institution. Steven is passionate about Anime Piano Music, having previously conducted extensive research on the topic during his undergraduate studies.

Steven Zhai | Anime Piano Music: An Introductory Look

Anime and Anime Music have become mainstream as their popularity continues to soar. As a result, fans want to play their favourite Anime songs on the piano resulting in numerous piano transcriptions and arrangements thus leading to the birth of Anime Piano Music.

One famous arranger goes by the alias, Animenz, who is a German/Chinese Classically trained pianist who blends Classical and Anime music aesthetics. This blending of different textures and aesthetics appeals to many pianists, including young amateur pianists interested in playing the piano. It is likely that Animenz's repertoire is the most commonly encountered by piano teachers.

There is a notion that popular piano music is for amateurs and is relatively easy to play. However, anime piano music, specifically the arrangements of Animenz breaks this conception as they feature virtuosic passages, polyphony, compound melodies, and other difficult techniques. The closest point of comparison would be the transcriptions and arrangements of Franz Liszt. The implication of this is that students would still be able to develop their piano technique while playing something that is familiar to them.

My current graduate-level research investigates possible performance practices associated with Anime Piano Music and Animenz from a piano pedagogy perspective. Some of the possible performance practices draw from my classical piano training, creative experimentation, and non-musical elements such as animations, lyrics and storytelling. By bringing awareness to this topic, more students will be able to find the joy of piano playing through Anime Piano Music.



Olivia Adams is a pianist, researcher, and Director of Education at the Lotus Centre for Special Music Education based in Ottawa. She is a Ph.D. candidate at the University of Ottawa in Interdisciplinary Music Research. Olivia holds an Adaptive Music Education certification and enjoys speaking, adjudicating, and examining across Canada.

Olivia Adams | Accessible Assessment: Creating Accessible Models of Assessment for Neurodivergent Musicians

Piano pedagogy has historically focused on teaching neuro-typical pianists (Dumlavwalla & Bugaj, 2020; Maritros & Hanley Maxwell, 2013; Tracia, 2016). There is a lack of peer-reviewed academic textbooks that provide pedagogical approaches for the neurodivergent or exceptional piano student. As a result, many formal music assessment models were designed without the neurodivergent student in mind, and teachers are unaware of adaptations available for their students in examinations, adjudicated music festivals, or other performance scenarios. Academic accommodations, while normalized in all government-regulated education institutions, are not regulated within private music sectors such as community music festivals, conservatory examinations, and private music studios.

This workshop will present comparative data on different solo performer music assessment models from recognized conservatories and models of adaptations and accommodations used globally in formal music assessment. With these assessment models in mind, the second half of the workshop will unpack how to create accessible assessment models, through a review of different diagnostic profiles and possible adaptations for them. Through discussion of appropriate academic accommodations, teachers will feel more equipped to advocate for accommodations for their neurodivergent students. In doing so, they will provide adjudicators and examiners with informed adaptive approaches in their music assessments, so that all students, regardless of diagnosis, can grow in expertise and autonomy at the instrument. This workshop is designed with teachers, examiners, adjudicators, and accessibility advocates in mind!



CONCOURS DE PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATION COMPETITION

Megan Dufrat | The More the Merrier: Collaboration for Solo Pianists

How can piano teachers broaden their student's musical and technical foundation through teaching collaboration skills? When young piano students engage in collaborative music-making experiences, they gain a valuable set of skills including highly sophisticated and refined listening skills, the ability to react and respond to other musicians, musical independence and accountability; all skills that are transferable to their development as solo pianists and musicians. Additionally, when students engage in collaborative music experiences, they learn how to work in teams, a skill required not only in music, but in their everyday life. Pedagogically, collaboration only enhances the work students are doing in their solo piano studies and is an essential tool in developing well-rounded, versatile pianists. Despite the wide-ranging benefits of introducing collaborative music-making to young pianists, these opportunities are often absent from a young pianists training. Through the presentation, a brief history and introduction to the role of the pianist in ensemble settings will be provided. The pedagogical benefits of ensemble training will be outlined, and attendees will be provided with specific repertoire examples and resources for all levels and ages for integrating collaboration into the solo piano curriculum. Ideas for working with other studios will be shared as well as practical information for organizing chamber music recitals and workshops for students. Participants will gain practical ways to implement collaboration into their piano pedagogy curriculums and will leave the session ready to inspire the next generation of collaborative pianists in their studios.



Megan Dufrat is based in Winnipeg, Manitoba, where she works at the Desautels Faculty of Music as a vocal coach, collaborative pianist, and theory instructor. Outside of her work as a musician, Megan is currently completing a degree in Psychology and enjoys exploring the connections between music and psychology.

Anna Boyes | A Pedagogical Exploration of Selected Solo Vocal Works by Reena Esmail, Kamala Sankaram, and Naresh Sohail

The compositional style of combining Western and North Indian (or Hindustani) traditions is well represented by Reena Esmail (b.1983), Kamala Sankaram (b.1978), and Naresh Sohail (1939-2018). Their diverse works resonate with a global community. This session will explain and demonstrate features of Hindustani vocal music and pedagogically explore solo vocal works suitable for singers in university or independent studios, categorized as Elementary, Moderate, and Advanced, to match the repertoire's difficulty with the student's abilities.

In the Elementary category, Esmail's *Dhire Dhire* (2022), features Hindustani ornamentation, Hindi poetry, and is based on Raga Megh. The Moderate category includes Sankaram's *The Far Shore* (2014), which uses Meera Bai's poetry and a tonality based upon Raga Purvi and Megh Malhar. Sankaram's advanced aria "Thumbprint" (2014) from the opera *Thumbprint* tells the story of Mukhtar Mai, a Pakistani advocate for women's literacy, incorporating Hindustani musical elements. Esmail's *Chuti Hui Jagah* (2015) is an advanced song cycle of three Hindi poems inspired by Hindustani vocal techniques. Sohail's *Poems of Tagore 1* (1970) and *Poems of Tagore 4* (2010) are advanced pieces that reflect his connection to Rabindranath Tagore's philosophy.

As the Western canon broadens, these vocal works may interest singers who wish to gain insight into Hindustani vocal and cultural traditions. This session aims to inspire voice teachers to recognize the artistic, cultural, and pedagogical merit of these diverse compositions.



Anna Boyes is a doctoral candidate in Vocal Pedagogy at the University of Toronto under the supervision of Lorna MacDonald. Anna is passionate about teaching and performing. She maintains an active private studio in her home in Port Perry. Anna holds vocal performance degrees from Western University and McGill University.

CONCOURS DE PRÉSENTATIONS ÉTUDIANTES STUDENT PRESENTATION COMPETITION



Chinese pianist Changchun Du is pursuing a Doctorate in Piano Performance at McGill University's Schulich School of Music under Prof. Hashimoto. He earned his Master's at the Manhattan School of Music and his Bachelor's at Zhejiang Conservatory, following early studies at Wuhan Conservatory. He has won awards, including first prize in the Shanghai International Piano Competition, and has worked with renowned pianists like Robert Levin and Boris Slutsky. He is active in ensembles and chamber music at McGill and has extensive teaching experience. His recent essay on cultivating musical expressiveness in children won first prize in the 2024 CFMTA competition.

Changchun Du | Awakening the Soul of Music: Nurturing Musical Expressiveness in Children through Chinese Piano Music

This presentation explores a critical yet under-emphasized facet of music education: teaching musical expressiveness to children, with a focus on the rich repertoire of Chinese piano music. While technical proficiency often dominates music pedagogy, the ability to convey emotion, imagery, and storytelling in performance is equally vital but less frequently addressed. This project aims to bridge this gap by utilizing Chinese piano music as a tool for fostering emotional connection and creativity in young learners.

Through a culturally responsive approach, the project highlights how Chinese repertoire can engage diverse students. For Chinese students, this repertoire deepens cultural identity and connection to their heritage. For non-Chinese students, it fosters cross-cultural understanding, expanding their creativity and imaginative potential.

The presentation will include an in-depth analysis of Chinese piano music revealing works inspired by cultural traditions and folk melodies that effectively nurture expressiveness in young performers.

From the presentation, attendees will gain practical strategies for integrating expressiveness into their teaching, as well as a deeper appreciation for the cultural richness of Chinese music. By reshaping music education to emphasize emotional depth alongside technical skills, this project aspires to inspire the next generation of musicians to develop their artistic identities while embracing global cultural perspectives.



Prize winner of the 2024 Prix Ravel at Fontainebleau, Hong Kong-born Canadian pianist Dane Ko is an active recitalist, chamber musician and educator on international stages. Dane is pursuing doctoral studies at McGill University Schulich School of Music as a winner of the Canada Graduate Scholarship from the Social Science and Humanities Research Council of Canada.

Dane Ko | A Journey Home: Revisiting Childhood Chinese Music as a Classical Pianist

As a concert pianist, educator and academic steeped in the traditions and training of Western Classical Music, it could come as a surprise that Chinese music was in fact the sound of my childhood. Growing up in Hong Kong with a father who was active in the Chinese traditional music scene as conductor, erhu and guzheng teacher, my earliest and most vivid recollections of music were colouristically and expressively kaleidoscopic tribal songs and dances, all with titles more poetic than can be aptly translated.

After immigrating to Canada at age 11, I began a total immersion into European art music with a language that departed from almost every element of theoretical parameter and performance practice. It was not until 10 years later that I was given the incentive to revisit and confront my relationship with the sounds of my childhood by receiving opportunities to collaborate with Chinese musicians, including in duo with Erhu virtuoso George Gao (visiting professor of the China Conservatory of Music, soloist with TSO, NACO and others) and as soloist in the Yellow River Concert on the Hong Kong City Hall Concert Hall in 2020, which was full circle moment in my musical journey.

Drawing from my unique background and performance experience such as those mentioned, this presentation will explore the artistic results and learning process of a musician who straddles the two traditions, offering reflections and insights on the ongoing meeting of my two musical cultures.



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Opening Hours

Monday to Friday: 9:30 to 6:00
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CONCOURS NATIONAL DE PIANO DE LA FCAPM

2025

CFMTA NATIONAL PIANO COMPETITION



ÉCOLE DE MUSIQUE VINCENT-D'INDY
Salle Marie-Stéphane

DEMI-FINALES | SEMI-FINALS

Jeudi | Thursday

9:00 - 12:30

14:00 - 17:00

FINALES | FINALS

Vendredi | Friday

19:00 - 21:00

Répétitions finales (fermées au public)

Final rehearsals (closed to public)

Vendredi | Friday 13:00 - 17:00

PRIX | PRIZES

1er Prix | 1st Prize: \$5000

2e Prix | 2nd Prize: \$3000

3e Prix | 3rd Prize: \$2000

Autres prix | Other awards:

Ernst Schneider Canadian Music Award (\$1000)

pour la meilleure prestation d'une œuvre canadienne
for the best performance of a Canadian Composition

The Canadian Chopin Society Award (\$500)

pour la meilleure prestation d'une œuvre de Chopin
for the best performance of a Chopin Composition

Prix de la Fondation québécoise pour l'éducation musicale

Quebec Musical Education Foundation Award (\$1000)

pour l'artiste le plus prometteur
for the most promising artist





Zijia (Jaydon) Zhuang
Alberta



Né à Edmonton, Jaydon débute le piano à l'âge de cinq ans et étudie auprès de professeurs de renom dont Rosemarie Horne (Alberta). Il est présentement l'élève de Wolfram Linnebach.

Tout au long de ses études musicales, il se distingue lors de plusieurs concours et festivals en se méritant des prix prestigieux. Il remporte le Grand Prix au « Canadian Music Competition » dans la catégorie 11-14 ans (2023), 2^e place au « Canada West Performing Art Festival » (2023), 1^{ère} place dans les deux catégories « piano solo » et « concerto » dans la classe 14 ans et moins lors du « Alberta Provincial Music Festival » (2023) ainsi que plusieurs 1^{er} prix et bourses au « Edmonton Music and Speech Arts Festival ». De plus, il obtient la médaille d'or dans la jeune catégorie du « Pacific Rim International Music Festival ».

Au cours de sa jeune carrière, Jaydon a participé à de nombreux cours de maître avec les pianistes Angela Cheng, Katherine Chi, Stéphane Lemelin, Benedetto Lupo, Charles Richard-Hamelin, Henry Kramer, Ian Parker, Ilya Poletaev, et Shai Wosner. Au-delà de ses études pianistiques, il a co-fondé la société « Music Semplice » à buts non lucratif avec lequel il a organisé la tournée « Young Artists » (Edmonton) et il y participe régulièrement en temps qu'interprète.

Born in Edmonton, Jaydon started piano at age five and has studied with notable teachers in Alberta including Rosemarie Horne and, currently, Wolfram Linnebach.

His growing accolades include winning the Grand Prize of the 2023 Canadian Music Competition in the 11-14 years old category and subsequent concerto debut with the Calgary Civic Symphony, 2nd place in the Canada West Performing Art Festival of 2023, 1st place in both the piano solo and concerto 14 and under classes at the 2023 Alberta Provincial Music Festival, as well as multiple first prizes and scholarships in the Edmonton Music and Speech Arts Festival. Additionally, he won the Gold Award under the youth category of the Pacific Rim International Music Festival.

He has performed in masterclasses with pianists Angela Cheng, Katherine Chi, Stephane Lemelin, Benedetto Lupo, Charles Richard-Hamelin, Henry Kramer, Ian Parker, Ilya Poletaev, and Shai Wosner. Beyond his piano studies, he co-founded non-profit society Music Semplice, where he organizes Edmonton Young Artists and regularly performs young artist events for Edmonton's senior communities.



Hamilton Lau
*Colombie-Britannique
British Columbia*



Proclamé par la CBC (Canadian Broadcasting Corporation) comme « une des figures les plus prometteuses parmi les trente musiciens classiques âgés de moins de trente ans », Hamilton se distingue par son énergie et son implication dans la musique.

Natif de Vancouver, il débute ses études du piano à l'âge de quatre ans et il étudie présentement le piano à l'université de la Colombie-Britannique avec Corey Hamm. Il a remporté plusieurs récompenses de concours aux niveaux provincial, national et aussi international. Il a gagné aux « Canadian Music Competition » et « Performing Arts BC Provincial Festival », reçoit la médaille d'argent au « Vancouver International Music Competition » et a obtenu le 2^e prix au « Shean National Piano Competition ». Hamilton a donné plusieurs concerts soit comme soliste, concertiste et chambriste au Canada, aux États-Unis ainsi qu'en Europe. Il a assisté à des festivals d'été tels que le « Sarasota Music Festival » et le festival de musique d'Orford. En 2025, Hamilton débutera une tournée de récitals en Colombie-Britannique.

Named by the Canadian Broadcasting Corporation (CBC) as one of "30 Hot Canadian Classical Musicians Under 30," Hamilton Lau is establishing himself as a promising, energetic, and dedicated musician. Born and raised in Vancouver, British Columbia, he began his piano studies at the age of four, and he currently studies at the University of British Columbia with Corey Hamm.

He has achieved awards from numerous competitions at the international, national, and provincial levels. He won the Canadian Music Competition and the Performing Arts BC Provincial Festival, received the Silver Medal from the Vancouver International Music Competition, and earned Second Prize at the Shean National Piano Competition. Hamilton has performed concertos, solo recitals, and chamber concerts in Canada, the United States, and Europe, and has attended summer festivals such as the Sarasota Music Festival and Orford Musique. In 2025, he will embark on a solo recital tour of British Columbia, Canada.

CONCOURS NATIONAL DE PIANO NATIONAL PIANO COMPETITION



Timothy Luk
*Île-du-Prince-Édouard
Prince Edward Island*



Timothy Luk étudie présentement le piano à l'université de l'Île-du-Prince-Édouard. Il a participé à de nombreux concours où il a remporté le prix Chopin au *FCMF National Music Festival*, le 1^{er} prix au *Dr Frances Gray Performance Competition* et a fait le *Atlantic Young Artist Competition*.

La *Government House* de l'Île-du-Prince-Édouard l'a reçu lors d'un de ses nombreux concerts. Sous la direction de Margot Rejskind, Timothy a collaboré en tant que pianiste aux concerts d'ensembles vocaux *Island Choral Society* et *Luminos Ensemble*.

Timothy Luk is currently studying piano at the University of Prince Edward Island. He has participated in competitions including the FCMF National Music Festival, where he received the Chopin Award, the Dr. Frances Gray Performance Competition, where he was awarded the first prize, and the Atlantic Young Artist Competition.

Timothy performed in venues such as the Government House of Prince Edward Island. He has been collaborating and performing with the choral ensembles Island Choral Society and Luminos Ensemble, both directed by Margot Rejskind.



Bogdan Shunkov
Manitoba



Riche de cinq ans d'éducation musicale et de concerts autant en Russie qu'au Canada, Bogdan Shunkov est un jeune pianiste passionné et dévoué! Il a débuté le piano à l'âge de sept ans dans une école de musique de St-Petersbourg avant de continuer sa formation musicale à Winnipeg. Il participe activement à des concours locaux et internationaux tout en continuant de perfectionner sa technique et d'approfondir sa musicalité. Bogdan est dirigé par son amour profond pour la musique et un engagement à vie voué à son apprentissage en s'efforçant d'atteindre le but de devenir un pianiste professionnel.

Bogdan Shunkov is a passionate and dedicated young pianist with five years of music education and performance experience in both Russia and Canada. He began piano studies at the age of seven at a specialized music school in St. Petersburg before continuing training in Winnipeg. Bogdan actively participates in local and international competitions, continually developing technical skills and musical artistry. He is driven by a deep love for music and a commitment to lifelong learning, striving toward the goal of becoming a professional pianist.





Blake Shepherd
*Nouveau-Brunswick
New Brunswick*



Blake Shepherd est un pianiste et organiste natif du Cap Breton en Nouvelle-Écosse. Il étudie actuellement à l'université « Mount Allison » de Sackville au Nouveau-Brunswick où il perfectionne son talent en touchant à plusieurs instruments à clavier. Il participe activement au « Symphonic Band » de l'université démontrant ainsi sa versatilité en tant qu'interprète. En novembre 2024, Blake a gagné le « Mount Allison Concerto Competition » en interprétant le 1^{er} mouvement du *Concerto en la mineur* pour piano de Grieg.

Parallèlement à ses études universitaires, il se produit fréquemment dans des concours locaux et régionaux en jouant avec des ensembles variant du petit ensemble aux orchestres de jeunes. De plus, Blake collabore en tant que pianiste travaillant auprès de chanteurs et professeur à « Mount Allison ». Sa passion pour la musique brille dans chacune de ses prestations ! Il est enthousiaste à poursuivre ses études musicales et à communiquer la musique avec son auditoire.

Blake Shepherd is a performing musician from Cape Breton, Nova Scotia, specializing in organ and piano. Currently a Bachelor of Music student at Mount Allison University in Sackville, New Brunswick, Blake is dedicated to refining his abilities across multiple keyboard instruments. He actively participates in the university's Symphonic Band, demonstrating his versatility as a performer. In November of 2024, Blake won the Mount Allison Concerto Competition, performing the first movement of Grieg's Piano Concerto in A minor.

Beyond his academic studies, Blake frequently performs in both local and regional festival competitions, playing with a variety of ensembles, including community concert bands, orchestras and youth ensembles. Blake has also done a substantial amount of work as a collaborative pianist and teacher, working with singers and teaching piano at Mount Allison. Blake's passion shines through in every performance, and he is excited to further his studies and continue communicating with audiences through music.



Jenny Chen
*Nouvelle-Écosse
Nova Scotia*



Jenny Chen a débuté le piano en 2015 et, malgré son jeune âge (quatorze ans), elle a remporté plusieurs prix lors de concours dont le « Nova Scotia Talent Trust Scholarship », « Nova Scotia Registered Music Teacher Association Scholarship » et le « Royal Conservatory of Music Gold Medal ». Elle a été la gagnante du prix sénior lors du « Nova Scotia Provincial Finals » (2024) tout comme le prix junior (2022, 2023). Jenny fut récipiendaire du 1^{er} prix lorsqu'elle a été choisie pour représenter la Nouvelle-Écosse à la « Federation of Canadian Music Festival's National Competition » en 2023.

À l'âge de onze ans, gagnante du concours de concerto, Jenny a eu le privilège de jouer avec le « Chebucto Symphonie Orchestra ». Elle fut aussi la plus jeune pianiste à participer à l'académie de musique d'Orford en 2023 en tant que boursière. Cela lui a permis d'étudier avec André Laplante et John Perry, et aussi de pouvoir jouer dans la salle Gilles Lefebvre.

Fourteen-year-old Jenny Chen began studying the piano in 2015 and has been the recipient of many awards including the Nova Scotia Talent Trust Scholarship, the Nova Scotia Registered Music Teacher Association Scholarship, and the Royal Conservatory of Music Gold Medal in Piano. She was the Senior Piano prize winner at the Nova Scotia Provincial Finals in 2024, as well as the Junior Piano prize winner in 2022 and 2023. Jenny Chen was chosen to represent Nova Scotia at the 2023 Federation of Canadian Music Festival's National Competition where she was awarded the First Prize in the Developing Artist Stream.

At age 11, Jenny appeared as the soloist performing with Chebucto Symphony Orchestra as winner of their concerto competition. Jenny was the youngest pianist to be accepted as a scholarship student to the 2023 Orford Summer Music Academy where she studied with André Laplante and John Perry and was invited to perform at Gilles-Lefebvre Concert Hall.

CONCOURS NATIONAL DE PIANO NATIONAL PIANO COMPETITION



Adam Zheng
Ontario



Le pianiste Adam Zheng est natif d'Ottawa. Il débute le piano dès l'âge de six ans et il poursuivra son apprentissage jusqu'au grade 10 du « Merivale High School ». Il a réussi son diplôme « Licentiate Diploma » du RCM en interprétation piano et il étudie présentement avec Dr Chunson Park.

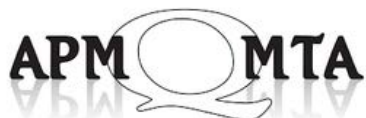
Depuis 2018, Adam a reçu plusieurs prix lors de concours régionaux et provinciaux. À l'âge de dix ans, il a fait ses débuts comme pianiste soliste avec le « Divertimento Orchestra », il a ensuite gagné le « International Henle Piano Competition » à douze ans et a reçu le « National Diploma Gold Medals » après avoir complété le niveau le plus élevé avec la plus haute note d'examen au Canada (2021-2022, 2023-2024). Il a obtenu la 1^{ère} place en Ontario au « Provincial Young Artist Competition » en 2024 lui permettant ainsi de faire une série de concerts à travers sa province grâce à l'activité « Young Artist ».

Adam se produit régulièrement sur des scènes lors d'événements musicaux publics comme soliste et chambriste.

Ottawa-born pianist Adam Zheng is a Grade 10 student at Merivale High School whose piano journey began at the age of six. Adam holds an RCM Licentiate Diploma (LRCM) in Piano Performance and is studying piano under Dr. Chunson Park.

Since 2018, Adam has received awards at multiple regional and provincial piano competitions. He has reached multiple milestones, such as debuting as a piano soloist with the Divertimento Orchestra at age ten, winning the International Henle Piano Competition at age twelve, and receiving the RCM National Diploma Gold Medals for achieving the highest LRCM and ARCT piano exam marks in Canada during 2023-24 and 2021-22. In Summer 2024, Adam received first place at ORMTA Provincial Young Artist Competition and has delivered a Young Artist piano concert tour across Ontario.

Adam regularly delivers piano performances in public music events. Beyond his solo career, Adam performs chamber music with violinists.



Julien Gagné
Québec



Élève de Richard Raymond au Conservatoire de musique de Montréal, Julien Gagné s'est illustré dans plusieurs concours. En effet, il obtient une première place à Cégeps en Concert, le grand prix 15-18 ans au concours Classival, le deuxième grand prix au Festival-concours de musique de Sherbrooke et deux premières places au Concours de musique du Canada. Il se produit également avec l'Orchestre symphonique des jeunes de Sherbrooke (2022), avec l'Orchestre de l'Université de Sherbrooke (2023) et avec la Sinfonia de Lanaudière (2024).

En 2023, au Concours de musique de la Capitale, il obtient une première place dans la classe Défi et en piano concerto, de même que le prix de la fondation des Violons du Roy qui lui a permis de se produire avec le célèbre orchestre en mars 2024. En outre, il a pu se perfectionner en classe de maître avec André Laplante, Benedetto Lupo, Charles Richard-Hamelin, Henry Kramer, Jean Saulnier et Éric Lesage. Il a également étudié auprès de Line Villeneuve et Tristan Longval-Gagné.

A student of Richard Raymond at the Conservatoire de musique de Montréal, Julien Gagné has distinguished himself in several competitions. He received 1st place at "Cégeps en Concerts," the Grand Prize in the 15-18 years category at the Classival Competition, the 2nd Grand Prize at the "Festival-concours de musique de Sherbrooke" and two first-place results at the Canadian Music Competition. He also performed with the "Orchestre symphonique des jeunes de Sherbrooke" (2022), with the "Orchestre de l'Université de Sherbrooke" (2023) and the "Sinfonia de Lanaudière" (2024).

In 2023, at the "Concours de musique de la Capitale," he earned first place in the piano "classe Défi" and piano concerto categories. He also won the prize awarded by the "Violons du Roy" Foundation, which gave him the opportunity to perform with this well-known orchestra in March 2024. He has had the opportunity to perfect his craft by participating in master classes conducted by André Laplante, Benedetto Lupo, Charles Richard-Hamelin, Henry Kramer, Jean Saulnier, and Éric Lesage. He has also studied with Line Villeneuve and Tristan Longval-Gagné.

CONCOURS NATIONAL DE PIANO NATIONAL PIANO COMPETITION



Esther Zhu
Saskatchewan



Esther Zhu (ARCT, Piano Performance) est une jeune pianiste accomplie de dix-huit ans. Née à Saskatoon en Saskatchewan, elle étudie le piano avec Adrienne Bank, Michelle Aalders et Bonnie Nicholson. Elle poursuit présentement son parcours musical à l'université de Saskatchewan dans la classe de Kathleen Solose.

Depuis l'âge de trois ans, Esther se produit fréquemment sur les différentes scènes locales et provinciales ainsi que lors de festivals de musique. Elle a obtenu plusieurs prix prestigieux dont le « Senior Kinsmen Piano Award » à Saskatoon (2024), le « Garth Beckett/Gustin House Senior Piano » à Saskatoon (2024) et la 2^e place au « Can-West Multi-Provincial Competition » à Edmonton (2023). De plus, Esther a remporté plusieurs prix au « ACNMP National » (Alliance for Canadian New Music Projects) grâce à ses interprétations d'œuvres de Louie, Coulthard et David L. McIntyre (2022-2024).

Elle est aussi très impliquée dans la musique de chambre avec le « Saskatoon Strings Youth Orchestra » en plus d'enseigner le piano. Esther est fière de représenter sa province, la Saskatchewan, au concours de la FCAPM à Montréal.

Esther Zhu (ARCT, Piano Perf.) is an accomplished 18-year-old pianist from Saskatoon, Saskatchewan. Previously taught by Adrienne Bank, Michelle Aalders, and Bonnie Nicholson, Esther currently studies with Kathleen Solose at the University of Saskatchewan.

Since age 3, Esther has been a frequent performer and volunteer, locally and multi-provincially, in the music festival community. She has received prestigious competitive awards including the top Senior Kinsmen Piano Award in Saskatoon (2024), the Garth Beckett/Gustin House Senior Piano award in Saskatchewan (2024) and second place in the Can-West Multi-Provincial Competition (Edmonton, 2023). Esther has also won numerous ACNMP National awards for her performances of Canadian works by Louie, Coulthard and David L. McIntyre (2022-2024).

In Saskatoon, Esther accompanies the Saskatoon Strings Youth Orchestra, and is an active chamber musician and piano teacher. Esther gives the glory to God and is proud to represent Saskatchewan at the 2025 CFMTA Piano Competition.



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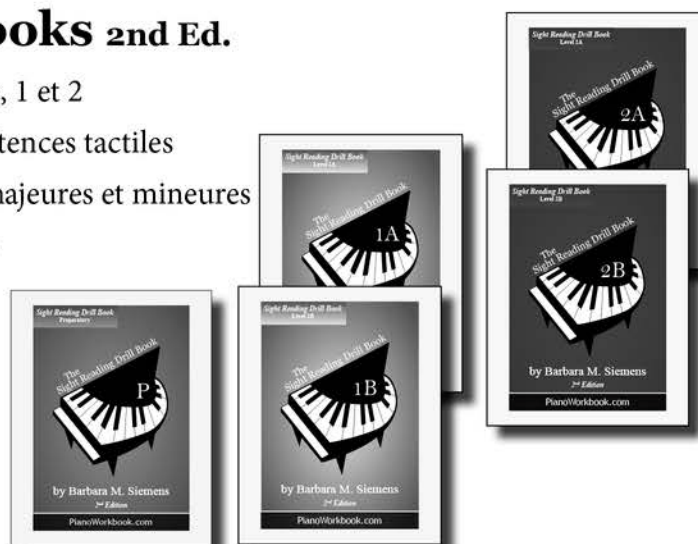
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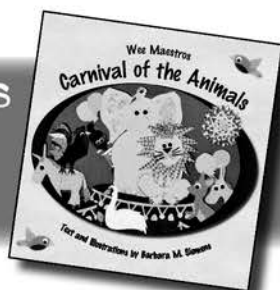
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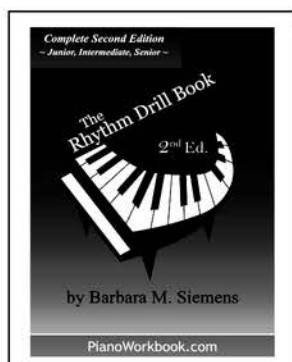
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Jimmy Brière



Reconnu comme un musicien authentique et polyvalent, Jimmy Brière mène une remarquable carrière de pianiste, pédagogue et compositeur. Il a été soliste avec l'Orchestre Symphonique de Montréal, l'Orchestre symphonique de Québec, l'Orchestre de Montréal, de même que plusieurs autres ensembles au Canada et à l'étranger. Ses concerts l'ont conduit dans de grandes salles aux États-Unis, en Italie, en Espagne, en Bulgarie, en Israël et en Chine. Lauréat de plusieurs concours internationaux et nationaux, il a aussi reçu le Prix Opus en 2018 conjointement avec le Nouvel ensemble moderne. De plus, il a enregistré sur étiquettes Analekta, Atma et XXI-21.

L'enseignement occupe une place importante dans les activités de Jimmy Brière. Professeur titulaire à la faculté de musique de l'Université de Montréal, il forme la prochaine génération de pianistes et de pédagogues. Un grand nombre de ses élèves se sont distingués dans des concours nationaux tandis que d'autres enseignent désormais dans des institutions d'enseignement supérieur au Canada et à l'étranger. Professeur à Orford Musique depuis presque 20 ans, il a aussi donné des cours de maître au Conservatoire national supérieur de Lyon, à la Guildhall School de Londres, à la Haute école de musique de Lausanne, à la Glenn Gould School de Toronto et au Mount Royal Conservatory à Calgary.

Ses œuvres ont été jouées en concert au Québec et en Ontario ainsi que dans des épreuves de prestigieux concours nationaux.

Recognized as an authentic and versatile musician, Jimmy Brière has built a remarkable career as a pianist, teacher, and composer. He has been a soloist with the Montreal Symphony Orchestra, the Quebec Symphony Orchestra, l'Orchestre de Montréal, and several other ensembles in Canada and abroad. He has performed in prominent venues worldwide, including in the United States, Italy, Spain, Bulgaria, Israel and China. Winner of several international and national competitions, he is also the joint recipient of an Opus Prize in 2018 (with the Nouvel Ensemble Moderne). In addition, his recordings have been released on the Analekta, Atma, and XXI-21 labels.

Teaching occupies an essential part of Jimmy Brière's activities. As a Full Professor of Piano at the Faculty of Music of the University of Montreal, he continues to train the next generation of pianists and teachers. Indeed, several of his students have distinguished themselves in national competitions, and many others now teach at higher education institutions in Canada and abroad. A guest professor at Orford Music for almost 20 years, he has also given master classes at the Conservatoire National Supérieur de Lyon, the Guildhall School in London, the Haute École de Musique de Lausanne, the Glenn Gould School in Toronto and the Mount Royal Conservatory in Calgary.

His works have been performed in concerts in Quebec and Ontario and major national competitions.



Michael Angelucci

Salué comme « un grand talent artistique » par la fondation A&B, le pianiste américain Michael Angelucci est lauréat du premier prix du concours international piano Bradshaw & Bueno, du premier prix de l'American Prize National Competition, ainsi que de la prestigieuse bourse de la fondation La Gesse. Son talent captivant l'a conduit dans des lieux célèbres à travers le monde, notamment la salle Carnegie-

Weill à New York, le festival Artown à Reno et l'historique auditorium Le Dôme, en France. Parmi les moments marquants des récentes saisons, on compte une tournée de deux semaines avec la Tahoe Symphony Orchestra.

Parallèlement à sa carrière de concertiste, Michael consacre une grande partie de son temps à l'enseignement auprès de musiciens universitaires et préuniversitaires. Il est actuellement membre du corps professoral de l'institut Peabody de l'université Johns-Hopkins, où il occupe des postes dans les divisions Conservatoire et Préparatoire.

Hailed as "a great artistic talent" by the A&B Foundation, American pianist Michael Angelucci holds First Prize in the Bradshaw and Bueno International Piano Competition, First Prize in the American Prize National Competition, and the coveted Foundation La Gesse fellowship. His compelling craft has brought him to exciting venues worldwide, such as Carnegie-Weill Hall in New York, the Artown Festival in Reno, and the historic Auditorium de la Salle du Dome in France. Highlights from recent seasons include a two-week tour with the Tahoe Symphony Orchestra.

Alongside his performance résumé, Michael also devotes considerable energy to teaching college and pre-college musicians. He is currently on faculty at the Peabody Institute of Johns Hopkins University, where he holds dual appointments in the Conservatory and Preparatory divisions. A prolific clinician, Dr. Angelucci has taught for Peabody Piano Week, the Ivy International Festival, and the William Knabe International Competition and Festival and is in frequent demand as a jurist nationally and abroad.

Michael earned his Bachelor's and Master's degrees in piano from the Peabody Conservatory and his Doctor of Musical Arts degree from the University of Maryland. He lives in Baltimore, where he enjoys a visible profile in the mid-Atlantic region's performance and pedagogical life.

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Janet Lopinski



Janet Lopinski a mené une carrière polyvalente en tant que pianiste, enseignante, juge, conférencière et auteure. Elle s'est produite à la fois comme soliste et pianiste accompagnatrice, tout en donnant des conférences, animant des ateliers et dirigeant des cours de maître au Canada, aux États-Unis, en Europe et en Corée. Elle a enseigné le piano, la pédagogie du piano, l'histoire de la musique et la théorie, et a jugé des examens, des festivals et des concours à travers toute l'Amérique du Nord.

Convaincue du pouvoir transformateur de la musique et des arts, Dre Lopinski a été une ardente promotrice de l'éducation musicale tout au long de son parcours professionnel. Elle a inspiré et guidé des étudiants et des enseignants d'un océan à l'autre, a occupé le poste d'examinatrice en chef au Conservatoire royal de musique (RCM), et occupe actuellement la fonction de directrice principale du Collège des examinateurs et des programmes académiques.

Dre Lopinski a évalué des milliers d'étudiants et a joué un rôle de leader dans l'élaboration du programme complet de certification du Conservatoire royal de musique (RCM). Elle a également été déterminante dans le développement du programme de certification des examinateurs, qu'elle continue de diriger au sein du Collège. Elle a rédigé et coécrit de nombreux articles et publications, dont les séries Celebrate Theory et Exploring Music History.

Janet Lopinski est la fondatrice et directrice artistique de la Canadian Chopin Society, une organisation dédiée à la célébration de l'héritage de Fryderyk Chopin et au soutien du développement des jeunes artistes.

Janet Lopinski has enjoyed a multifaceted career as a pianist, teacher, adjudicator, lecturer, and author. She has performed as a soloist and collaborative pianist and presented lectures, workshops, and master classes across Canada, the United States, Europe, and Korea. She has taught piano, piano pedagogy, music history, and theory and adjudicated examinations, festivals, and competitions throughout North America.

As a firm believer in the transformative power of music and the arts, Dr. Lopinski has been a passionate advocate for music education throughout her career. She has inspired and mentored students and teachers across Canada and has served as The Royal Conservatory's Chief Examiner, and currently as Senior Director of the College of Examiners & Academic Programs.

Dr. Lopinski has adjudicated thousands of students and has provided leadership in shaping The Royal Conservatory's comprehensive Certificate Program. She was instrumental in developing the Adjudicator Certification Program and continues to lead its College of Examiners. She has authored and co-authored many articles and publications, including the Celebrate Theory and Exploring Music History series.

Janet Lopinski is the Founder and Artistic Director of the Canadian Chopin Society, an organization dedicated to celebrating the legacy of Fryderyk Chopin and nurturing the development of young artists.

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