

# The Canadian Music Teacher

## LE PROFESSEUR DE MUSIQUE CANADIEN

00/01

# CFMTA



# FCAPM

WINTER EDITION

2000 - 2001

## FROM THE PRESIDENT'S DESK

MARILYN KING

*The Canadian Music Teacher*  
*LE PROFESSEUR DE MUSIQUE CANADIEN*

OFFICIAL JOURNAL OF  
THE CANADIAN FEDERATION  
OF MUSIC TEACHERS'  
ASSOCIATIONS

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Dear Colleagues,

It's hard to believe that the first year of this millennium is near completion! Let's take time to reflect on the following inventory of this year as it moves forward into the up-coming New Year:

**C** - elebrate our positive accomplishments!

Communicate in cooperation with each other to maintain our national

**pro F** - essional profile and standard of excellence

**M** - usical motivation to inspire students  
maintain respect for our colleagues

**T** - eachers: our identity is visible in our communi-  
ties

**A** - chieve common goals and objectives  
appreciate CFMTA's professional and  
personal support.

On a scale of 1 – 10, how does CFMTA rate?

One of CFMTA's accomplishments that is visible in our communities is the "Young Artist Tour" designed to provide the opportunity for aspiring young artists to experience the reality of becoming a concert artist. Our Western Young Artist, Shane

*see page 3... President*

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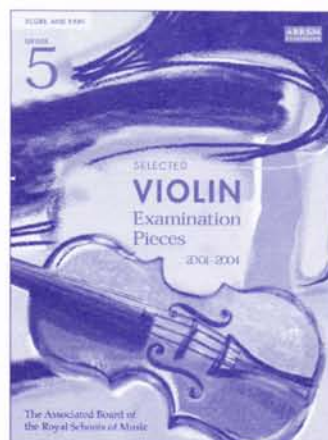
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*President ... cont'd from page 1*

Levesque, pianist, studying in Brandon, Manitoba has completed his tour cycle in Manitoba and Saskatchewan presenting high calibre performances. A bouquet is extended to teachers who encourage, prepare and present such professional standards through their students.

Canada Music Week™ provides another opportunity for community imprint. Does this create a positive learning experience that in turn is shared in your locale?

Musical creativity can be challenged by CFMTA's melody writing competition. Is this incorporated into your teaching as a worthwhile learning experience? Congratulations to students and teachers who become involved in and support this learning adventure.

The opportunity for motivation, i.e. re-charging our own musical batteries can come through collegiality in our branch and provincial organizations as well as by attending music conventions tailor-made to suit our needs. Such an event is soon to be. It will be worthwhile to save your shekels and mark your calendar to attend.:

**A MUSICAL ODYSSEY – July 4 - 7, 2001 in Kelowna, BC.**

More information about this event can be found in this Newsletter. I look forward to meeting you in Kelowna!

"We live in a world of increasing awareness and interdependence, and I believe that music can act as a magnet to draw people together...Only be sure not to let cynicism get in the way, promise?" (cellist Yo Yo Ma, October, 2000).

Let us remember the key factors:

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May the year 2001 be CFMTA's best year ...ever!

Sincerely, Marilyn King

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  - ... You long for the good old days of moveable C-clefs.
  - ... You dream in four parts.
- ... You train your pets to jump through a flaming circle of fifths.

## PUBLICATION INFORMATION

*The Canadian Music Teacher*  
publishes **three editions yearly**

### 1. Winter Edition

Publication - December 15

#### Deadlines:

Camera ready advertising &  
displays - November 15

All other materials - November 1

### 2. Spring Edition

Publication - April 15

#### Deadlines:

Camera ready advertising &  
displays - March 15

All other materials - March 1

#### Send material to:

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(780) 449-4508

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(240) 266-5369 (Note: this is an  
eFax number; hence the unusual  
area code)

wilsonsus@compusmart.ab.ca

### 3. Canada Music Week™ Edition

Publication - September 15

**Deadline:** August 1

#### Send material to:

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Canada Music Week™

94 Green Meadow Road

Regina SK S4V 0A8

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(306) 789-8414

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lore\_rusch@accesscomm.ca

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contact information**





## Greetings from across the Country

### BRITISH COLUMBIA

ERNST SCHNEIDER

BCRMTA's Young Artists' Competition was held at the Terry Fox Theatre in Port Coquitlam on Saturday, September 16, 2000. The adjudicator was Peter Turner and seven branches were represented:

Victoria, Stephen Runge; South Fraser, Lisa Tahara; East Kootenay, Tim J. Plait; Prince George, Susu Robin; Vancouver, Edison Shieh; Richmond, Nina Jeon; and Coquitlam/Maple Ridge, King-Hong Leung. Stephen Runge was the first place winner and received \$800, King-Hong Leung placed second and received \$450, and Lisa Tahara was the third place winner and received \$250. The awards were provided by our association from its Award Fund. Stephen Runge will represent BCRMTA at the National Piano Competition during A Musical Odyssey in Kelowna in 2001.

Our thanks to Ely Chan, his committee, and the members of the Coquitlam/Maple Ridge Branch for hosting the event. Our branches continue to present clinicians in a variety of workshops, hold numerous recitals, sponsor music festivals, etc. As always, branches presented special recitals and other events during Canada Music Week. This year, several branches included premier performances of new works written by BC composers for the Canadian Music Centre's Centennial Project New Music for Young Musicians. Gloria Venning and members of the Nanaimo

Branch are already busy preparing for the 2002 Provincial Convention to be held in Nanaimo.

The Video Library, chaired by Gloria Venning, continues to add new titles to its inventory. The Professional Development Committee, chaired by Karin Andrews, will assist branches in outlying areas with the travel expense of workshop clinicians. Carol Schlosar of the Salmon Arm Branch continues to work on our web site which features many items of interest.

Our provincial association is very concerned with the possibility of a law suite and will look into the possibility of obtaining Directors Insurance.

Needless to say, Carol Shinkewski and her committee are the hardest working members of our provincial association. The CFMTA National Convention program is completed and all venues booked, Ogoogo has been asked to make an appearance sometime between July 4 and 7, sunshine and a temperature of a pleasant 85 degrees have been ordered and the cherries will be just perfect. Come and enjoy 2001: A Musical Odyssey-don't miss it!

### ALBERTA

ANNETTE POIRIER-BRADLEY

Hello from Amazing Alberta. Whether our membership in our local branches is many or few, it is wonderful to see the pot pourri of ideas and events going on throughout the province each year. With each local branch ranging from 10 members to almost 200, each

group works hard to maintain a professional profile in its community.

Salutations are due to our former provincial administrator, Sharlie Adams, who has recently relocated to British Columbia. She was the "glue" of our organization for many years and will be sadly missed.

The city of Edmonton was proud to host the International Society of Music Educators (ISME) Music of the Spheres 2000 Conference and Festival. This conference was well attended with over 1200 delegates from around the world, including a great number of CFMTA members. What a smorgasbord of events!!

Almost all of the branches are actively presenting scholarships to their commendable students and are finding creative means to raising such funds. Lethbridge distributed \$1420.00 alone, to their students. Some unique fundraising ideas have been "Used-Music Sales", "Practice-A Thons", benefit concerts, recitals and the sort. A few outstanding donations (raised by their respective branches) went towards various community groups such as the Lloydminster Regional Theater Foundation, The Children's Festival, the Galt Museum (a special antique piano exhibit) and local Kiwanis Music Festivals.

Fort McMurray will have hosted a Piano Six Recital with Bernadette Blaha from UCLA in October while events such as Calgary's C3 2000 Concerto competition was a success in March. Much work and



anticipation has gone on for the Esther Honens Piano Competition coming up in November. Calgary's Summer Music Camps and Musicamrose were successful and were well attended.

The Calgary Branch has recently completed a new brochure which has been distributed throughout music stores in the city to better inform and educate the public about the organization and the importance of acquiring qualified music instruction. The overall sense throughout the province is that we must continue to promote public awareness, whether by brochures, recitals, workshops, masterclasses or by Inner-city School Projects (like in Edmonton).

Each branch has managed to increase it's membership somewhat. While some branches meet in member's homes on a monthly basis, others meet for a "Meet, Gab and Eat" at a local restaurant, while still, other meet with their special interest groups at various planned venues on any given day.

A special "thank you" goes to the Edmonton Branch for

their wonderful hospitality shown to the CFMTA delegates on the first evening of the annual meetings in July, 2000. The Alberta Beef and Turkey dinner was delicious!

## SASKATCHEWAN

LORE RUSCHIENSKY

Regina Branch was busy this fall with preparations for our Biennial Convention which was held at the West Harvest Inn in Regina on the weekend of September 15-17. The weekend included a voice recital given by Peter Groom, baritone, accompanied by David McIntyre on Friday evening and a piano recital by Deanne Mohr on Saturday evening. The roster of clinicians for the weekend were Dr. Steven McClatchie speaking on "Why Have There Been No Great Women Composers?", Cherith Alexander on "The Good, The Bad and The Exceptional", Greg Chase on "Keeping the Momentum and Excitement at the Intermediate Level", Peter Groom "An Honest Tale Speeds Best Being Plainly Told" and Deanne Mohr on "Analytically Speaking – the

value of analysis from a pedagogical standpoint". Along with those informative sessions we put into practice the quote from Richard Baker "Making music, is in fact the very best way of learning about music". In a combination of planning and spontaneity, teachers played duets and two-piano works at the two pianos that we had available. This provided a lot of fun and entertainment for all.

This year's winners of the Lyell Gustin Memorial Scholarship are Jonathon Lee of Saskatoon, a student of Bonnie Nicholson, in first place and Naomi Piggot of Prince Albert, a student of Lorna Gibson in second place. The winners of the Florence Bowes competition were, in Performance, Augustine Gonzales of Saskatoon, a student of Kathleen Solose and in Pedagogy, Michael Longlois of Prince Albert, a student of Marilyn Lohrenz. This year's winner of the Dorothy Bee Scholarship is Sarah Konescni of Regina. She will be using this award to study composition with Elizabeth Raum.

Our Young Artist this year is Shane Levesque, a pianist

*cont'd over...*



# INTERNATIONAL WORKSHOPS

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from Manitoba. He is presently a student at Brandon University, completing his Bachelor of Music as a double performance major in piano and organ. He performed concerts in Yorkton, Saskatoon, Prince Albert, North Battleford, Biggar, Swift Current and Regina. His programme included works Dohnanyi, Bartok, Mozart, Liszt Debussy Carabre. . It was a compelling programme that displayed originality, facile technique and mature musicianship.

### MANITOBA

NANCY NOWOSAD

Greetings from Manitoba! Another busy season of music activities and events is in full swing for MRMTA.

The Young Artist Series was very successful, with pianist Shane Levesque giving recitals in Winnipeg, Brandon, Dauphin, and Winkler.

Originally from Dauphin, Shane is finishing his performance degree at the Brandon University, and plans to pursue further studies.

Winnipeg Branch launched its 2000 – 2001 program with the annual Breakfast Meeting in September, entitled “A Millennium Salute to Past Presidents”. Several past presidents of the branch were present and honoured for their contributions over the years, including 95-year-old Irene Rowlin, one of the founding members of MRMTA and president of Winnipeg Branch from 1958–1960. President Lisa Hunchak was MC and guest speaker Peter Sarmatiuk gave a presentation on “The Quest for Attaining Repertoire for a Diverse Musical Library”. Winnipeg Branch member Morna June Morrow was a featured clinician at TEMPO 2000, the annual conference

sponsored by the Manitoba Music Educators’ Association in October. A handbell specialist, Morna June presented two workshops entitled “A’pealing Bells for Your Pleasure” and “Ring dem Golden Bells”. The holiday breakfast will be held in December, with the theme “A Celtic Christmas”.

Canada Music Week™ will be celebrated with concerts sponsored by both Winnipeg and Brandon branches. Brandon has recently elected Judy Kehler Siebert as their new president.

Southern Manitoba was very pleased with the response received from the surrounding communities for the Young Artist Concert, and hopes to be able to again sponsor this concert in the future.

Best wishes to our colleagues in BC as the Convention 2001 draws ever



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## Concertino Publications

### Harmony: *a Practical Approach*

by Barbara Mackin

Part I (for Harmony III)

Part II (for Harmony IV)

Available January 2001:

Part III (for Harmony V)



### Rudiments: *a Foundation in Music*

by Barbara Mackin

Part I (for Preliminary Rudiments)

Part II (for Grade I Rudiments)

*We have found the series Harmony: a Practical Approach to be an invaluable resource and excellent instructional tool. We highly recommend this series to all teachers and students who desire a complete knowledge of harmony.*

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closer. We have lots of recent memories! Looking forward to seeing you there.

## QUEBEC

KATHARINE NOTKIN

Our entry in the Spring Edition of *The Canadian Music Teacher* informed you of our plans to take over Montreal's popular "Classical Musical Festival" I am happy to report that it was a highlight of the year, attracting more than 250 pianists, string players, flutists and singers. Close to a total of \$10,000 in gifts, bursaries, trophies and cash prizes were distributed among the winners. Every participant received a \$10 gift certificate from a local music store. Plan's are already underway for next may's Festival.

Gayle Colebrooke, who stepped in temporarily to replace Claude Walker last year, has graciously agreed to become our new Secretary-Treasurer. With the assistance of Marie-Claude Gaudreau, she is redesigning our Quebec chapter Newsletter. They are actively seeking articles of interest from our members.

Gayle, with the help of her

husband, is also responsible for our new QMTA website, officially launched on November 12, 2000. You may visit our website at [www.apmqmta.org](http://www.apmqmta.org).

The year 2000-2001 is off to an excellent start with our first ever "Introduction to Composition" pilot project for students and their teachers. Our composer, new QMTA member Allan Crossman, Concordia University professor and affiliated with CMC, is equally comfortable composing for orchestra, solo instruments, voice and theatre. We feel very fortunate to have him with us.

The following is a summary of some of the year's projected activities: in November, convention "Contacts 2000", a day of workshops in collaboration with École Vincent d'Indy and the Quebec Musical Education Foundation; Canada Music Week™; a day of recitals followed by a gala concert a week later; in February, the Foundation "Performathon"; the Spring Recital in April; the "Classical Music Festival" in May; the Annual Banquet in June.

Our Quebec chapter is also participating in a nationwide project with the CMC. Composers are being commissioned to write compositions with the collaboration of interested teachers and their students in three categories: piano, voice and strings. It is a novel and exciting idea that should be an inspiration to everyone. More about this in the Spring edition.

Continuing and ever popular senior and under eight-year-old students performance clubs will again meet in members' home for music, fun and food. A new string players club is being formed this year by our string coordinator, Pavel Feldman, where students may play informally and be critiqued by each other's teachers.

Congratulations to Roxanne and Zachary Allat, Olivier and Aude St. Pierre (piano) and André-Anne LaFerrière-Doane (voice) who were among last year's "Classical Music Festival" winners and who were selected by well-known Montreal violinist Angèle Dubeau, artistic director, to perform at Mont Tremblant, Quebec's "Music Fest" last September.

*Cont'd over...*



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On a sad note, we want to mention the passing of Montrealer Jean Papineau-Couture (1916-2000), highly respected composer and teacher of composers Jacques Hétu, François Morel and André Prévost. He was also one of the founding members of the Canadian Music Centre (CMC) and received many honours throughout his professional career. His last work, a piano trio dedicated to his late brother, Gilles, was completed and performed recently at the Orford Music Centre, Quebec.

We also want to bring to your attention that the late Dr. Violet Archer, so well known and loved across Canada, was born right here in Montreal. Students enjoy playing her vividly descriptive "Habitant Sketches": "Gig", "Church Scene" and "Christmas in Quebec".

Traduction française  
HÉLÈNE LEMOINE

Chers amis des autres provinces canadiennes. Dans l'édition du printemps 2000 du journal <<Le professeur de musique canadien>>, nous faisons part de notre intention de prendre la responsabilité du très populaire <<Festival de musique classique de Montréal>>. Et bien, ce fut un grand succès, un des événements marquants de notre année. 250 élèves – pianistes, violonistes, violoncellistes, flutistes, chanteurs et chanteuses – s'y étaient inscrits. 10 000\$ ont été remis aux gagnants sous forme de prix, bourses, trophées, argent; chaque participant a reçu un certificat-cadeau de 10\$ d'un magasin de musique. Les préparatifs pour le prochain festival de mai 2001 sont déjà en route.

Gayle Colebrook qui avait accepté de remplacer Claude Walker comme trésorière l'année dernière, est maintenant

titulaire du poste de secrétaire-trésorière. Avec l'aide de Marie-Claude Gaudreau, elle a transformé la lettre circulaire en un journal attrayant pour lequel elles sont à la recherche d'articles intéressants.

Gayle, avec l'aide de son mari, est aussi responsable du site Internet de l'APMQ qui sera lancé officiellement le 12 novembre, lors du colloque <<Contacts 2000>>. Vous pourrez nous visiter au: [www.apmqmta.org](http://www.apmqmta.org).

L'année 2000-2001 a débuté d'excellente manière avec l'atelier <<Introduction à la composition>>, destiné aux élèves et leurs professeurs. Cet atelier est donné par le compositeur Allan Crossman, affilié au Centre de Musique Canadienne et professeur à L'Université Concordia. Allan Crossman compose pour orchestre, instruments soloistes, pour la voix et pour le théâtre. Nous apprécions



## Examination Dates and Deadlines 2000-2001

Winter Session  
14-28 February 2001  
Deadline for Applications:  
6 December 2000

Spring session  
1-30 June 2001  
Deadline for Applications:  
21 March 2001

Winter Session  
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Deadline for Application:  
22 November 2000

Spring Session  
12 May 2001  
Deadline for Application:  
7 March 2001

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Deadline for Application:  
4 July 2001

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## NOTICE OF ANNUAL GENERAL MEETING 2001



Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the Grand Okanagan Resort, Kelowna BC on Friday July 6, 2001 at 12:00 noon.

Business to be conducted includes to:

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

The Executive Meeting will be held on Tuesday July 3, 2001 at 8:30 am at the Grand Okanagan Hotel, Kelowna BC.

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

Dated at Surrey British Columbia, this 1<sup>st</sup> day of November, 2000.

grandement se présence parmi nous.

Les activités à venir sont, en résumé, les suivantes: En novembre, <<Contact 2000>>, journée de conférences et ateliers en collaboration avec l'École Vincent d'Indy et la Fondation Québécoise pour l'éducation musicale, la Semaine de la Musique canadienne que nous célébrons par une journée de récitals suivie d'un gala la semaine suivante. En février 2000, ce sera le <<Performathon>> de la Fondation; en avril, le Récital du printemps; en mai, le <<Festival de musique classique>>; en juin, le banquet annuel.

Nous avons déjà entamé notre participation au projet <<Nouvelle musique pour jeunes musiciens>> en collaboration avec le Centre de musique canadienne. Des compositeurs écrivent, avec la collaboration de professeurs et leurs élèves, des oeuvres pour piano, cordes, voix. C'est une idée originale qui devrait être source de motivation pour tous. Notre prochain texte fournira plus de renseignements à ce sujet.

Les clubs pour adultes tiendront leurs rencontres habituelles avec le plaisir de la musique et des échanges autour d'un délicieux goûter; et les petits (huit ans et moins) auront leur rencontre en musique avec Père Noël et gâteries. Un nouveau Club pour cordes est en voie de formation – initiative de Pavel Feldman, responsable des cordes. Dans ces rencontres, les professeurs pourront commenter les interprétations des élèves des uns et des autres.

Félicitations à Roxanne et

Zachary Allat, qui se sont distingués en piano duo, à Aude et Olivier St-Pierre en piano solo, et André-Anne Laferrière-Doane en chant. Ces jeunes musiciens, parmi les gagnants du dernier <<Festival de musique classique>>, ont été choisis pour se produire à la <<Fête de la musique>> qui se tenait au Mont Tremblant en septembre, événement où la réputée violoniste Angèle Dubeau est la directrice artistique.

Avec tristesse, nous mentionnons le décès de Jean Papineau-Couture (1916-2000), compositeur montréalais de grand réputation, professeur des compositeurs Jacques Hétu, François Morel, et André Prévost. Jean Papineau-Couture fut l'un des membres-fondateurs du Centre de Musique canadienne et a reçu plusieurs distinctions au cours de sa carrière. Sa dernière oeuvre, un trio avec piano dédié à son frère Gille (décédé), a été joué récemment, au centre musical Orford.

Nous aimerons aussi mentionner que feu Dr. Violet Archer, compositrice connue et admirée dans tout le Canada, était originaire de Montréal. Les jeunes pianistes adorent jouer ses <<Habitant Sketches>>: Gigue, Scène d'église et Noël au Québec.

## NEW BRUNSWICK

CAROLINE BRITTEN

Greetings from The New Brunswick Registered Music Teachers. We are all well underway with our busy schedules which will no doubt become more hectic as we approach Christmas recitals and January exams.

Our annual meeting was held June 9 and 10 at the Rothesay Baptist Church,





hosted by the Saint John Branch. We celebrated the beginning of the 21st Century as well as our 50th Anniversary. We were very pleased to have Marilyn King with us for the weekend. She did a workshop entitled "Ensemble Work-The Ultimate Partnership", and she also spoke to us on the "Advantage of being a member" (of CFMTA). Other Clinicians included Janet Hammock from Mt. Allison University who did a continuation of "Sonic Explorations" which she started at last years annual meeting; Louise Milota from San Francisco (a former member of the Saint John Branch and NBRMTA) who gave us lots of excellent ideas on "Challenging the 21st Century Music Student"; and Stephanie Bourgoyne from Rothesay who gave us an enjoyable time with "Hands on with Hand Chimes. On Friday evening we enjoyed each others' company at a wonderful reception and gala dinner held at the Shadow Lawn Inn in Rothesay followed by a Concert of present and past music students as well as a Women's Choir directed by one of our members, Giselle Roy. It was truly a most wonderful evening. Everyone seemed most delighted to have come for the weekend and left on Saturday with glowing remarks about what a great time they had.

Canada Music Week is being celebrated this month with branch recitals taking place to showcase our many talented Canadian Composers. The Saint John Branch prepared Volume II of their Canadian Composers folder, once again highlighting three women and three men. These

folders were available for sale at our Annual Meeting in June and also at the fall Council meeting. They contain a picture and a biography of each composer and lots of teachers have been using them as reference in their studios. Christmas is fast approaching and so are the Christmas concerts. Many of our students will be performing at their schools, in churches, on TV, in the malls and in our own student recitals. It is a wonderful time of the year yet a very busy time. We hope everyone has a happy holiday season and we wish you continued success in your music making in 2001.

#### NOVASCOTIA

LORNA WANZEL

Greetings from Nova Scotia. We're off to a good start in our province, busy teaching and preparing our students for the upcoming examinations, festivals and recitals.

Our Dartmouth Chapter has a membership of 25 now and they are all proud of Peggy Harrison who completed her ARCT this year. Congratulations Peggy! They welcomed our Provincial President, Christine McClearn, who visited their group in October and spoke to them briefly about the Association.

The search has been going on for a suitable piano to be used by their music students and also the local community theatre. After another successful book sale in November, they have accumulated enough funds to bring this ten year project to a close and are expecting delivery within the next few weeks of a five foot two inch Yamaha grand. They are excited about owning a first class

instrument with a beautiful facility to house it in.

This year they have decided to spend at least twenty minutes of each meeting time discussing common problems encountered in the profession. Memory and memorizing was on the agenda for November, and every teacher was given a chance to exchange ideas.

The Valley Chapter held a recital in celebration of Canada Music Week at Denton Hall, Acadia University in which 30 of their students performed. Funds were raised to support the Kings County Music Festival. They are also in the process of compiling a book of their students' compositions, poems, and artwork. They continue to share ideas, and experiences of teaching and new materials. Our Provincial Convention was hosted by the Valley Chapter this year in June.. Many thanks to Marilyn Manzer, President, for a job well done.

The Halifax Chapter now has 52 members. At their first meeting of the season, members were asked to suggest discussion topics for the October and March meetings.

Resulting from these ideas, the October meeting took the form of a round table discussion, in which ideas were shared by all present: ways of learning, variety and imagination, definition of "fun" in learning, expansion of repertoire, ways of teaching technique, sight reading and ear training, the importance of early exposure to music and its effect at all stages of life - obviously a wide gamut.

Those present appreciated the re-inforcement of their own methods and ideas, as well as the new and useful





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*Nova Scotia...cont'd from page 10*

suggestions. Teaching on a one-to-one basis can be an isolating experience, and those present appreciated the opportunity to discuss topics of common concern and interest.

So much so, there was a follow-up meeting on November 17th, the theme this time being Canadian Music - most appropriate for Canada Music Week™ (CMW) As was clearly demonstrated, there is a wealth of carefully crafted material of musical merit, useful for specific teaching purposes. There is no lack of Canadian Music!

This was exemplified on Saturday, November 18th at the Maritime Conservatory of Performing Arts, when the annual CMW recital took place, involving many pianists, a violinist, a singer and a guitarist. Included in the program were the winning compositions of the NSRMTA annual student Music Writing Competition.

Our thanks to Nancy Carr who convened this recital. In addition, two video-taped students recitals were aired on our local cable television channel 10, on November 19th and 26th. Our thanks to Rafael Alcolado for organizing and making these arrangements.

Our new Provincial Executive this year includes, Christine

*see NOVA SCOTIA, page ... 21*

### Prince Edward Island celebrates 5th year in CFMTA



*Left to right: Jane Naylor, Board Member; Suzanne Campbell, Vice-President; Jacqueline Sorensen, President; and members Helen Holman and Ruth Simon*

## Happy Anniversary!

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## Upcoming Reviews...

Watch for reviews on the following in coming editions:

The Verdery Guitar Series  
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Frederick Harris Music Co.

Six Duettos for Two Violins  
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*Dr. Paul Rice, editor*  
Partridgeberry Press

The Music Teacher's  
Companion - International  
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The Lawless Theory Series  
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Various piano and string  
music  
*Frances Balodis*

### *National Piano Concerto Competition*

**Toronto, May 5-6, 2001**

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## What about those missed lessons?

LORE RUSCHIENSKY

When I do my studio scheduling in the spring, I ask students and parents to give me three options for lesson times, beginning with the one that would be absolutely perfect for them. Many of our music students are very bright and energetic young people who are involved in many things. It is important to schedule lessons to best meet the schedule of the student. Somehow it always seems to work out that everybody gets pretty close to what they wish. But then of course the schools do have musicals, awards nights, flu season hits ..... In everyone's life there are extenuating circumstances that mean that a lesson must be missed. Students do get sick and there are family crises from time to time.

My policy states: "Fees are not reduced for missed lessons unless the teacher is responsible for the absence. If a student misses a lesson due to sickness the lesson may be made up if a lesson time becomes available at a convenient time for the student in the near future". And, "Students are expected to be on time for lessons. No extension of lesson time will be granted to those who are late."

When I instituted this strict policy – one from which I do not waver – my absences dropped dramatically (people do not like to pay for what they don't get) and I do believe that the quality of my students' work improved greatly as well.

When I have an interview with a new student, I give them your business policy and the

parent proceeds to read it. A common issue for parents to comment on is the policy on missed lessons. After many times of spouting off the typical response about how the ballet class does not reschedule for the individual student that misses a lesson, the hockey schedule is not revised etc. etc., it finally came to me that this is not a reason for a strict policy, but rather, a justification for it.

As a music teacher, it is my main goal to teach my students to be good musicians. As musicians ourselves we know that this only comes from regular disciplined work and study. We all remember how hard it was to keep the motivation going if a lesson was missed for whatever reason. Bad habits can unknowingly be repeated for too long a time, making them that much harder to correct. Problems can remain too long unsolved in the learning of a new piece, and interest wanes. The main reason for the policy, then, is to avoid these inevitable pitfalls. When lessons are missed, we are not able to achieve our goal. Regular weekly lessons are absolutely essential in order for a student to make progress. If lessons are missed for minor issues and then major events happen, students will almost surely become discouraged because they are not making progress.

In the spirit of the goal, I will make every effort to make sure that the student does get a lesson if at all possible. Students are free to change lessons with other students, and they do so quite happily.

This makes it possible for students and their families to get to know each other which, in a big city, is a good thing. I often get phone calls from students asking for the number of potential students that could switch with them. Any who ask me to change usually get a list of phone numbers they can call. If they are at first reluctant about doing this they soon find out that it works. And if they have been called by someone else they know they can ask the favour in return. Many of the students realize that it will be in their best interest to be accommodating in exchange for the time when they may need the lessons switched. During flu season there are always several students sick at a time. Students who have had to miss due to illness are asked to call me when they are better. They can be offered the lesson times of others who are ill.

It is truly not my wish to be paid for time when I am not teaching. I have found that by working this way, I am happy and do not feel as if I am being taken advantage of by students missing lessons and not paying for the time that I have reserved specifically for them. The students are happy because they are making progress in their musical studies, and know that, if missing a lesson is unavoidable, it is their own responsibility to make arrangements.

~ fine ~





## Publication Reviews

### The Keyboard Accompaniment Course™

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### Distant Voices – Memoirs of My Youth

**Rémi Bouchard**

Black Cat

Productions #72

MARY ANN SINGLETON

ISME 2000 was hosted in Edmonton, Alberta in July. The week was full of insightful discussions, music from around the world, and a chance to meet with colleagues and to share new ideas and resources. I was pleased to see that one such new resource, The Keyboard Accompaniment Course, was available for perusal and purchase at the trade fair.

I have used these books with a student over the past several months and have discovered them to be useful, well laid out and well paced. The covers are brightly coloured, and each level contains a good variety of melodic styles. As the student progressed, she became more adventurous with rhythm and felt more free to elaborate on scores of arranged music. Her sight reading facility has become more fluent, particularly her ability to read ahead, and she has gradually been adding an expanded knowledge of chord symbols to her musical vocabulary.

Books 1 and 2 deal with tonic, dominant and V7 chords in three major and three minor keys. Book 1 deals with right hand chording and Book 2, left hand chording. Book 3 combines right and left hand chording, extends chord use to I7, V9 and IV, and adds another major and minor key. Book 4, the current level of my student, adds II, II7 and VI, and works in keys up to and including four sharps and four flats.

I look forward to continued use of this series in my studio as a tool to developing sound musical knowledge and keyboard facility, and awareness and appreciation of the art of accompanying.

ANNA MADRIGAL

A particularly enjoyable item of my summer reading (alas – too quickly over!) was Rémi Bouchard's *Distant Voices*. I first met M. Bouchard at a workshop in 1996 during the release of his collection of piano music, *Sounds Delicious*. We were all taken with his jovial manner as he shared reminiscences about his musical past and related them to his compositions. I was delighted to find that he has produced a collection of these memories in written form.

*Distant Voices* details the story of a young Rémi, born in a small town northwest of Winnipeg, his early musical experiences, training and teaching. He introduces us to his family, some friends and teachers along the way, describing how they have all had an effect on him. He relates to us how the distant voices of his memory bring each person back to him through their actions and words, and how music always brings back fond memories of times and places. Interspersed with the writing are quotes evoking memories of the past, often pleasant, but sometimes painful and heavy with sorrow. In each instance, however, they help to bring to life for us the man and how events and people have shaped who he is today. The volume concludes with a collection of photos of family and friends, providing additional insight and interest.

~ fine ~





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## ~ In Memoriam ~ ~ Hommage ~

MONIK GRENIER

Quebec has recently lost three giants in the field of music. Baritone **Louis Quilico** passed away on July 15, 2000, composer **Jean Papineau-Couture** on August 11, and producer and co-editor **Gilles Potvin** on September 4.

This is a tremendous loss internationally, and especially for us in the province of Quebec, where these musicians were a part of our daily life. Their contribution to music education will remain part of the musical heritage of Canada and the world.

On behalf of the Provincial Council of QMTA and personally, I extend most sincere sympathy to the families, friends and colleagues of Louis Quilico, Jean Papineau-Couture and Gilles Potvin.

Le Québec perd trois <<géants>> du domaine musical. En effet, le baryton Louis Quilico nous quittait le 15 juillet 2000, puis le compositeur Jean Papineau-Couture le 11 août, suivi de près par le réalisateur et co-directeur Gilles Potvin, le 4 septembre dernier.

Il s'agit d'un très grand deuil pour l'univers musical et principalement pour nous du Québec. Ces trois musiciens faisaient partie de notre vie quotidienne. Leur apport dans l'éducation musicale restera un héritage vivant à travers le monde entier.

Au nom des membres du Conseil provincial de l'APMQ et en mon nom personnel, nos plus sincères condoléances aux familles Quilico, Papineau-Couture et Potvin, ainsi qu'à leurs amis et collègues.

### LOUIS QUILICO

January 14, 1925

July 15, 2000

MONIK GRENIER

At the Della Pergola Voice Competition during the CFMTA Convention 1997 held at Pollack Hall of McGill University in Montreal, everyone had the privilege of knowing baritone Louis Quilico as a member of the jury, and especially as a teacher at the master class given to Ontario's young tenor competitor. You must all remember his "boxing" sportive approach to face the public and to attack high and difficult notes.

Although he was an internationally known artist, Louis had a sense of humour that made everyone feel at ease with him. My husband, Roland Gosselin, enjoyed singing at his side in many opera productions; as well, I was pleased to stand in for his wife, pianist Lina Pizzolongo, when she could not come to Montreal.

In Louis Quilico, we lost not only a musical colleague, but also a dear friend.

Par le truchement du concours de chant Della Pergola dans le cadre du Congrès 1997 de la Fédération Canadienne des Associations de Professeurs de Musique tenu à la Salle Pollack





de l'Université à Montréal, le baryton verdien Louis Quilico s'est fait connaître par nos membres et l'auditoire présent, sous la forme de << juge >> et particulièrement comme professeur lors du cours de maître auprès d'un jeune ténor concurrent de l'Ontario. Qui ne se souvient pas de cette approche sportive de << boxe >> quant à faire face au public et à l'attaque de notes difficiles. Rory s'en rappelle certainement!

C'est avec ce sens de l'humour que mon mari, la basse Roland Gosselin, et moi-même connaissons Louis. Humble, malgré sa renommée internationale, il savait mettre tout le monde à l'aise. Roland a maintes fois chanté à ses côtés dans les productions d'opéras. Personnellement, lorsque Louis obtint le 1er Prix du Concours de Radio-Canada Tv << Nos futures étoiles >> section chant en 1953, je remportais également le 1er Prix de ce même concours, section piano. Ainsi, depuis ce temps, quand son épouse la pianiste Lina Pizzolongo ne pouvait l'accompagner à Montréal, c'est à moi qu'il demandait d'être au piano.

Nous connaissons bien aussi sa deuxième femme Christina, également pianiste et son fils Gino. Avec le décès de Louis Quilico, nous avons perdu un bon fidèle.

### JEAN PAPINEAU-COUTURE

*November 12, 1926  
August 11, 2000*

MONIK GRENIER

In 1948, at the end of my first year of the Bachelor's degree at École de Musique Vincent-d'Indy and at the University of

Montreal, Jean was a member of the jury. Playing for a known composer was quite an honour, and I was very much impressed.

Two months later, he asked me to do the rehearsals at the piano for Micheline Legendre, first marionnettist in the Province of Quebec, for whom he had composed the music. I was thrilled. Later, he judged my piano interpretation at Radio-Canada's audition as a professional pianist on my return from Europe with my diploma of the Conservatoire National de Musique de Paris, where I had also studied with Nadia Boulanger. From then, a relationship began based on the sharing of musical ideas. I continue to enjoy playing Jean's compositions as well as teaching them to my students in both piano and accompaniment classes. His advice was always welcome.

It is amazing that this composer could be so structural in his architectural form, and yet show so much liberty in his creative singing melody.

For so many beautiful moments with you, your wife and your children, thank you Jean. I shall always remember you.

Étudiant en 1<sup>ère</sup> année de Baccalauréat à l'École de Musique Vincent-d'Indy et à l'Université de Montréal, j'ai eu l'honneur d'avoir le compositeur Jean Papineau-Couture parmi les membres du jury de mes examens.

Très impressionnée, j'ai été encore plus étonnée de recevoir son appel téléphonique me demandant de jouer sa musique composée

spécialement pour Micheline Legendre, 1<sup>ère</sup> marionnettiste de la province de Québec. Celle-ci montait des spectacles pour les Jeunesses musicales et la télévision, et Jean écrivait la musique de scène pour << Le plus rusé des hommes... c'est sa femme >> et << Les voleurs volés >> (1948), << Marianne s'en va-t'au moulin >> et << Sous la grande tente >> (1952), et << Le rossignol >> (1962). C'est avec une créativité de cœur d'enfant qu'il enchantait son jeune auditoire.

Par la suite, au retour de mes études au Conservatoire National de Musique de Paris, je retrouve Jean encore comme membre du jury, cette fois à Radio-Canada pour mon audition non plus en tant qu'étudiante, mais pour saut dans le monde musical en tant que pianiste professionnelle.

D'ores et déjà, la complicité sur le plan musical s'installe, et notre amitié n'a cessé depuis.

Comme pianiste, j'aime interpréter les œuvres de ce compositeur à la structure architecturale de la forme et, quel savant dilemme, à la liberté totale de la ligne mélodique. Vos conseils, Jean, me sont toujours précieux. Comme professeure de piano, d'accompagnement et de musique de chambre, mes étudiantes et étudiants ont appris Eglogues pour voix d'alto, flûte et piano, Suite: Prélude et Bagatelle #1, Aria et Bagatelle #2, Rondo pour piano, Mouvement perpétuel pour piano, Étude en Si<sup>b</sup> pour piano, Rondo pour piano 4 mains, Quatrain pour soprano et piano, Aria pour piano, Contraste pour voix et orchestre.

Pour toutes ces belles heures de musique, merci Jean, merci à Isabelle et à leurs



enfants. Ce sont des souvenirs que je conjugue au présent.

## A TRIBUTE TO JEAN PAPINEAU-COUTURE

MIREILLE GAGNÉ, DIRECTOR,  
CMC QUEBEC

English revision by Gayle Colbrooke

Jean Papineau-Couture received his Bachelor of Music degree from the Conservatory of New England in 1941 after basic training in Quebec; he studied piano, harmony and music history with Françoise D'Amour, counterpoint with Gabriel Cusson, and later, piano with Léo-Pol Morin. His studies with Nadia Boulanger from 1941 to 1943 in Cambridge, Massachusetts gave him the opportunity for in-depth analysis of major works of the twentieth century. When he returned to Montreal in 1945, he dedicated himself to teaching, first at the Conservatoire de musique du Québec in Montreal, then as a member of the Faculty of Music at the University of Montreal. He was involved in composition and served on the boards of several music organizations. He was co-founder of many institutions such as the Canadian League of Composers, the national and Quebec offices of the Canadian Music Centre and the Société de musique contemporaine du Québec. He received many awards in honour of his excellence in music and his strong involvement in the musical community of Quebec and Canada. About composition, he once stated:

"For me, inspiration means getting to work," said Stravinsky. I have realized that if one is not listening attentively to spontaneous ideas, nothing comes of them

as they are immediately forgotten. My philosophy has evolved from this basic notion.

At the beginning of my career as a composer, I was inspired by impressionism. I have retained this attitude especially with regard to my vocal compositions.

Later, I wrote works based on a bimodal approach which could even be called plurimodal. A sole tonic can bring about overlapping modes. Of course, I am talking here about gregorian or exotic modes.

This compositional progression finally resulted in the use of total chromaticism. There is an absence of tonic and the twelve semitones are presented in various successions. I have never used microtones because I do not believe that a listener, even a very good one, can notice the difference between these fractal intervals. These elements suffice to keep me composing; for me, composing is a vital need."

In conclusion, I would like to add this personal homage:

Dear Jean,

Your energy, your persistence and your tenacity are so very inspiring. How can one not be astonished, astounded and impassioned by your decades of musical accomplishments? What an example to all. Beyond the pedagogy, the creativity and the administrative activity, your musical legacy propels us into a dimension that transcends time and space. The musical research you conducted on timbre, structure, thematic and esthetic treatment, and the solving of technique problems has created a world of sound that delights the ear and enhances

our listening pleasure. It is for this reason that your works have the power to touch our hearts and minds.

A thousand thanks, Jean, for all the joys you have brought us. With these few words, I hope to show my profound appreciation which surely reflects the thoughts of many others.

Jean Papineau-Couture obtint son diplôme de bachelier en musique du New England Conservatory en 1941 après avoir suivi une formation musicale de base, au Québec, après de Françoise D'Amour (piano, harmonie, histoire de la musique), de Gabriel Cusson (contrepoint), plus tard de Léo-Pol Morin (piano). Son passage prolongé auprès de Nadia Boulanger, de 1941 à 1943 (Cambridge, Mass.), lui a permis d'approfondir des oeuvres majeures du Xxe siècle. De retour à Montréal en 1945, il s'est impliqué sans relâche dans l'enseignement de la musique au Conservatoire de musique du Québec à Montréal, à la Faculté de Musique de l'Université de Montréal, dans la composition musicale, dans la participation à différents conseils d'administration d'organismes musicaux. Il fait d'ailleurs partie des comités fondateurs de plusieurs de ces organismes dont la Ligue canadienne de compositeurs, le Centre de musique canadienne (Bureaux du National et du Régional Québec), la Société de musique contemporaine du Québec. Enfin, il a reçu différents prix qui ont souligné l'excellence de son travail musical et l'ardeur de son implication dans le milieu musical québécois et canadien.

De la composition, il en

*cont'd over*





parlait ainsi:

<<Pour moi, l'inspiration ça consiste à me mettre au travail, disait Stravinsky. Et bien sûr, j'ai constaté que si on n'est pas attentif à toute idée qui peut surgir inopinément, rien ne découle de cette idée sitôt oubliée. À partir de cette attitude, voici comment j'ai évolué.

D'abord, une approche impressionniste a marqué le début de ma production comme compositeur. Il reste toujours une certaine attitude impressionniste chaque fois que j'écris une oeuvre avec des paroles.

Ensuite, j'ai écrit des oeuvres où il y avait une attitude bimodale, on pourrait même dire plurimodale. Une même tonique amène plusieurs modes superposés. Évidemment, il s'agit de modes grégoriens ou de modes exotiques.

Et tout cela a abouti au total-chromatique. Il n'y a plus de tonique et les douze demi-tons se succèdent dans des ordres divers. Je n'ai jamais employé de tiers de tons ou de quarts de tons: je ne crois pas qu'un auditeur, même très attentif, puisse saisir de si petits intervalles. Cela me suffit pour continuer de composer, et pour moi composer est un besoin vital.>> (J. Papineau-Couture, 1999)

En conclusion, j'aimerais laisser cet hommage personnel:

Cher Jean,

Comme votre énergie, votre persévérance et votre ténacité sont inspirantes. Comment ne pas être ébahie, abasourdie et exaltée devant toutes vos réalisations musicales et d'autre nature. Quel bel exemple pour tout le monde.

Au delà de l'action pédagogique, de l'activité

créatrice, de l'action administrative, votre oeuvre musicale nous transporte dans une dimension qui transcende le temps et l'espace. La recherche de timbres, le travail structurel, le traitement thématique et esthétique, la résolution de problèmes techniques concourent à créer un monde sonore merveilleux et sans que l'écoute des oeuvres en soit encombrée. C'est en cela que votre musique est capable de toucher à la fois les coeurs et les esprits.

Grâce à la magie des musiciens, à leur talent et surtout à leur implication dans la création d'oeuvres, ces explorations sonores, ces messages musicaux viennent à nous tout simplement. Il suffit d'ouvrir les oreilles sans oublier le coeur et l'esprit.

Cher Jean, mille fois merci pour tous ces bonheurs. Pour ma part, assurément et il en est ainsi de toutes et tous, j'en suis convaincue.

## GILLES POTVIN

October 23, 1923

September 4, 2000

MONIK GRENIER

Cellist, music critic, administrator, impresario, translator, music consultant – it is due to Gilles that all Canadian musicians are named in the Encyclopedia of Music in Canada, of which he was co-editor, specifically in charge of the French language edition. What a monumental memory he had; what a musical expert he was in his professional judgement as an artist.

There is not one day around the world in the musical field that someone doesn't have to consult this voluminous collection to which Gilles

Potvin devoted himself for the benefit of his colleagues. With humility, Gilles was always ready to help, answering any question asked about a musician. He knew everything!

The loss of Gilles Potvin for those of us in music is enormous, but for his wife, soprano Micheline Tessier and two daughters, violinist Nathalie and cellist Véronique, the loss of their beloved and brilliant husband and father is out of this world. Please know that we are with you to support you in your grief.

Quel homme érudit que notre bon ami Gilles Potvin. Violoncelliste, réalisateur, critique musical, administrateur, impresario, conseiller musical, traducteur, c'est à lui que tous les musiciens canadiens doivent l'édition de l'Encyclopédie de la Musique au Canada en tant que codirecteur, et plus particulièrement responsable de l'édition en langue française. Quelle monumentale mémoire vivante que possédait Gilles, et quelle expertise musicale sur laquelle s'appuyait son jugement d'artiste professionnel! À travers le monde entier, il ne se passe pas une journée sans que quelqu'un du milieu musical ne consulte cette volumineuse collection sur les musiciens canadiens à laquelle Gilles Potvin a contribué pour faire connaître ses collègues. Nous vous serons éternellement reconnaissants pour votre colossale contribution à la vie culturelle du Canada.

Ayant rédigé un article sur Ethel Stark lors de la rédaction d'un livre sur femmes pionnières de Montréal depuis la fondation de Ville-Marie en



*Nova Scotia...cont'd from page 12*

1660, je demande à Gilles si Ethel Stark vivait toujours. <<Non seulement elle est toujours vivante, mais elle habite sur telle rue, tel numéro, et voici son numéro de téléphone! Je vais lui téléphoner auparavant, parce qu'elle ne répond pas à tout le monde: elle se méfie vu son âge>>.

Voici un petit exemple de la générosité de Gilles, son désir de toujours rendre service. À Radio-Canada, j'ai bénéficié de plusieurs de ses recommandations, lesquelles étaient toujours prises au sérieux. J'ai eu le plaisir de travailler avec sa femme Micheline Tessier, soprano, ses filles Nathalie et Véronique, violoniste et violoncelliste. Dans leur très grande épreuve, nous sommes de tout cœur avec elles.

~ fine ~

McCleary, President, Janet Atwood, Vice President/Registrar, Carolyn Bird, Corresponding Secretary, Helen Murray, Recording Secretary, Heather Selig, Treasurer (ex-officio) and Sandra Britten, Susan Diepeveen, Michal King, Carol von Syberg and Lorna Wanzel.

Nova Scotia hosted the National Music Festival this year, many thanks to those members of the Halifax Chapter who helped with the fund raising and running of that event. It was a first for our Province and even though it was a lot of work, it was a wonderful opportunity to hear such talent in our city.

Lorna Wanzel is the new Atlantic Young Artist Coordinator. The competition will be held in Halifax next year at Dalhousie University, Sir James Dunn auditorium. We would like to extend our appreciation to Stella Goud for all the hard work she has done in the past few years to organize this event. Lorna will be working with a committee: Jacqueline Sorensen from Prince Edward Island, Gail Carleton from New Brunswick and Katherine Parsons from Newfoundland to see that this continues to be a successful event.

We wish all the CFMTA members a happy holiday season and much success in the new year. We look forward to seeing some of you in BC at the next National Convention.

~fine~

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by Gwen Greenway  
& Shelley Gardner



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Publication: April 15

Submission Deadline:

March 15, 2001

#### *Send material to:*

Susan Wilson, Editor  
*The Canadian Music Teacher*  
517 Estate Drive  
Sherwood Park AB T8B 1M2

Phone (780) 449-4508

Fax (240) 266-5369

[wilsonsu@compusmart.ab.ca](mailto:wilsonsu@compusmart.ab.ca)

### *The Canadian Music Teacher, Canada Music Week™ Edition*

Publication: September 15

Submission Deadline

August 1, 2001

#### *Send to:*

Lore Ruschensky, Editor  
Canada Music Week™ Edition  
94 Green Meadow Road  
Regina SK S4V 0A8

Phone (306) 789-8414

Fax (306) 751-4883

[lore\\_rusch@accesscomm.ca](mailto:lore_rusch@accesscomm.ca)

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Rates on page 21





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## YOU ARE INVITED

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

**WHEN: JULY 4 - 7, 2001**

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

Enclosed with this issue of the Canadian Music Teacher you will find two brochures — one is about the luxurious Grand Okanagan Hotel and the other is entitled **2001: A Musical Odyssey**. This brochure contains exciting information about the next CFMTA convention to be held in Kelowna in July, 2001. In this brochure you will read the schedule of events, biographies about all our clinicians, information about registering at the hotel, information on what we have planned for your spouse and family while you are busy at the convention and the registration form itself along with the convention package and individual ticket prices.

CFMTA is very excited about hosting this convention and would like to give you further information about the various workshops, recitals and meals at the convention.

**SEE WHAT IS BEING OFFERED AT 2001: A MUSICAL ODYSSEY**

### LILA GAILLING

We are pleased to present BC's own LILA GAILLING in **recital on Thursday, July 5** at the Kelowna Community Theatre. Lila is a graduate of the Victoria Conservatory, Eastman School and the



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

Royal Academy of Music. You will be given the opportunity to meet her at a reception following the recital.

On **Friday, July 6** from 9 am - 12 noon, Ms. Gailling will work with five very fortunate students from BC in a Master Class at the Kelowna Community Theatre as they perform Romantic Music.

From 4 - 6 pm, Ms. Gailling will enthral us with her **Teachers' Workshop titled "CHOPIN'S CENTURY: TEACHING CHOPIN IN CONTEXT."** Presenting a piece to students in its historical context is always important but, with the time limits of a lesson, it's easily forgotten. However, it can motivate them to practise! Join in this discussion of Chopin's piano music in its wider social context, and get tips to speedily giving pupils a more complete picture of the origins of these pieces. Pick up cool facts for students on Chopin's playing, his piano, and the situations in which the pieces would have been played. Get a pianist's perspective on the cultural

climate of his time and how it differs from modern society in the 21st century.

### CFMTA NATIONAL PIANO COMPETITION

Come and hear some of Canada's finest young pianists compete for national recognition in this competition held every two years at the CFMTA convention.

Up to ten students will be performing in the **semi-finals** held on **Wednesday, July 4** at the Okanagan Grand Hotel starting at 2 pm and continuing until finished in the evening (with a dinner break of course). At the end of the evening, the three finalists will be announced as well as the winner of the Commissioned Work prize. This work was composed by BC's **STEVEN HO**. The **finals** will be held on **Friday, July 6** at the Kelowna Community Theatre beginning at 8 pm. At this time we will hear the three finalists perform their programs, the winner of the Commissioned Work prize will perform this piece and the winner of the Chopin prize will be announced. We will be given an opportunity to meet all the pianists in this competition at a **reception** following the finals.



## RCM NEW SYLLABUS AND REPERTOIRE BOOKS WORKSHOP

On **Thursday, July 5** we will be treated to a **buffet luncheon** sponsored by **FREDERICK HARRIS MUSIC CO.** followed by the **FIRST IN-DEPTH PEDAGOGICAL OVERVIEW** of the new RCM Syllabus and material of the Celebration Series. We invite you to come and hear the new repertoire!

## WINIFRED SCOTT WOOD WORKSHOP

Join **Winifred Scott Wood**, Vice-Principal Emerita of the Victoria Conservatory of Music and one of Canada's leading pedagogues as she shares her experiences and ideas on **"TEACHING OUR STUDENTS TO BE THEIR OWN TEACHER"** on **Saturday, July 7**. She will give us an exciting new outlook on teaching that stimulates the imagination, engages the intellect, and produces a profound change in the student-teacher relationship.

## DR. ANTHONY DAWSON PRESENTATION

Musicologist, **Dr. Anthony Dawson** of Toronto, Ont. will present **"THE GREAT COMPOSERS AS TEACHERS"** on **Thursday, July 5**. How did Haydn teach his pupil, Beethoven? What did young Thomas Attwood hope to learn from his teacher, Mozart? How did Bach's pupils view their famous teacher? A surprising number of manuscripts showing what went on in these lessons has survived, and Dr. Dawson will use these in an attempt to show how

some of the great composers taught their pupils, what they taught them and what we can learn from them.

## THE GRAND FORUM

Come and hear a stimulating and thought-provoking **panel discussion** with panelists **Lila Gailling, Winifred Scott Wood, Dr. Robin Wood, Dr. Anthony Dawson** and others on **"THE FUTURE OF THE PRIVATE MUSIC TEACHER IN THE 21ST CENTURY"** at the last session of the convention on **Saturday, July 7**. It will be fun to hear their predictions!

## CONSERVATORY CANADA WORKSHOP

Presenters **Gayle Dunsmoor** and **Jennifer Floris** invite you to attend their workshop titled **"DEVELOPING CREATIVE KEYBOARD SKILLS: A GUIDE FOR TEACHERS"** on **Wednesday, July 4**. This workshop will include a brief overview of the Keyboard Skills requirements for the Conservatory Canada piano examinations (grade 5 through Associate) as well as creative ways and ideas for teachers to introduce keyboard skills as an integral part of the music lesson.

## CHILD PSYCHOLOGY WORKSHOP

Child psychologist, **Dr. Heather McEachern** of Kelowna, BC will present **"THE PSYCHOLOGY OF BEING A TEACHER"** on **Wednesday, July 4** to emphasize behavioural strategies for lesson time and beyond. This discussion will provide a problem-solving plan for teaching dilemmas and set your students up for success.

## STRESS MANAGEMENT WORKSHOP

Psychologist, **Dr. John Carmichael** of Kamloops, BC will present **"TRICKS TO MANAGING STRESS"** on **Wednesday, July 4**. This will include a discussion on what stress is, false beliefs, how you look at it and a bagful of tricks.

## MUSIC THERAPY WORKSHOP

Music therapist, **Tara Green** of Strathmore, Alberta will present **"THE MAGIC OF MUSIC THERAPY"** on **Thursday, July 5**. Hear a practising music therapist's views on the benefits of music therapy and how you can encourage your students to explore this fulfilling career in sharing their musical talents with others. Be prepared to participate in some music therapy activities and experience the wonders of music therapy yourself!

## COMPUTERS IN YOUR STUDIO WORKSHOP

**Steve Martin** of Long & McQuade will show us the latest in computer software for use in our studios during lunch on **Wednesday, July 4**.

## BEANSTALK SERIES PRESENTATION

Canadian Beanstalk's Series composers **Cheryl Finn** and **Eamonn Morris** will be featured in this presentation sponsored by Willis Music Company on **Saturday, July 7**.

## MUSIC FOR YOUNG CHILDREN WORKSHOP

Hear **Frances Balodis** demonstrate and speak about **"THE YOUNG COMPOSERS"**

*Cont'd over...*





**NOTEBOOK**—a book on compositions and composing for young students (6 -12 yrs) sponsored by Frederick Harris Music Co. on **Thursday, July 5.**

**OGOPOGO'S  
GALA BANQUET  
"GRAPE EXPECTATIONS"**

After "Ogopogo's Preview" Cocktail Hour, come join us for a wonderful feast in the ballroom of the Okanagan Grand Hotel. Our featured guest speaker is

**Alvin Law**, one of Canada's most respected professional speakers, whose topic will be **"THERE'S NO SUCH WORD AS CAN'T"** on **Saturday, July 7.**

**CONTINENTAL  
BREAKFASTS**

These will be offered every morning in the foyer outside the Trade Show room.

**TRADE SHOW**

This officially opens **Wednesday morning, July 4** at 8 am and runs until **Saturday, July 7** at 1 pm. Come prepared to see what's new and to shop!

**LUNCHES**

Because lunch time in Kelowna in July is a very

busy time, we have decided to offer three lunches.

1. **BACH'S LUNCH:** On **Wednesday, July 4** a box lunch will be provided. You may enjoy your lunch at the beach, by the pool, in the gardens or at the computer workshop.

2. **BUFFET LUNCH SPONSORED BY FREDERICK HARRIS MUSIC CO:** On **Thursday, July 5** enjoy this lunch followed by the RCM new books

and syllabus workshop.

3. **"CHERRY-FEST" LUNCHEON:** A sit-down lunch on **Friday, July 6** followed by the CFMTA **ANNUAL MEETING.**

**"TIE-ONE-ON RECEPTION"**

What kind of crazy tie will you wear to this reception on Thursday, July 5? Join in the fun at this no-host bar reception before dinner.

**ADDITIONAL  
ACCOMMODATION**

There are many lower-priced hotels, motels and campgrounds in Kelowna and surrounding areas. A detailed list may be obtained from:

Tourism Kelowna  
Telephone: (250) 861-1515,

Fax: (250) 861-3624  
e-mail:  
tourism@kelownachamber.org  
www.kelownachamber.org

**PACKAGE AND  
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These prices are all contained in the brochure on the back side of the registration form. For additional tickets or registration forms, please contact:

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Fax: (250) 493-9130  
e-mail:  
ernst\_schneider@telus.net

We are looking forward to an exciting, educational and fun-filled four days in Kelowna, BC and hope that you will be able to join us.

**BE SURE TO CHECK OUR  
WEBSITE:**

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

**BC IS THE PLACE TO BE IN 2001!**



**Regulations Governing  
the  
CFMTA PIANO COMPETITION  
KELOWNA, BRITISH COLUMBIA  
July 4 – 7, 2001**

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

*Time limit: minimum 30 minutes, maximum 45 minutes.*

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

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

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

**1<sup>st</sup> Prize: \$3,000 ~ 2<sup>nd</sup> Prize: \$2,000 ~ 3<sup>rd</sup> Prize: \$1,000**

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

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







**CFMTA PIANO COMPETITION  
KELOWNA CONVENTION, JULY 4 – 7, 2001  
APPLICATION FORM**

page 1 of 2

A copy of this Application Form will be sent to each Provincial President

**1. PROVINCIAL ASSOCIATION** \_\_\_\_\_

**Provincial Representative**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_

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

**2. COMPETITOR**

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_

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

**3. ELIGIBILITY**

**Competitor's Date of Birth:** Day \_\_\_\_\_ Month \_\_\_\_\_ Year \_\_\_\_\_

**Teacher**

Name \_\_\_\_\_

Signature \_\_\_\_\_

RMT Branch \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_

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

**Length of time of study with student – refer to Rule 4 of the Regulations** \_\_\_\_\_



CFMTA Piano Competition 2001: Application Form – page 2 of 2

4. Please include a BRIEF resume.

5. PROGRAM (at the Senior Concert Level)

- a) National Semi-Final Competition: Canadian commissioned work by Steven Ho, one Solo composition from the Classical or Baroque period, and a variety of works to complete a program. Time limit: minimum 30 minutes, maximum 45 minutes.
- b) National Final Competition: the three finalists may repeat one selection from the semi-final round. The commissioned Canadian work **cannot** be repeated. Time limit: minimum 30 minutes, maximum 45 minutes.

6. Applications must be received by the Special Projects Convenor on or before May 1, 2001. Late entries will NOT be accepted under any circumstances.

The registration fee of \$65.00, paid by each province, is payable to CFMTA. Please send the completed application form and cheque to:

**Rosalyn Martin**  
**Special Projects Convenor**  
**144 Hawkwood Drive NW**  
**Calgary AB T3G 2V8**  
**(403) 239-5847**



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**NATIONAL SEMI-FINAL REPERTOIRE**

- 1. Canadian – commissioned work by Steven Ho: **The Flight of Lady Cheng-Er**
- 2. Classical or Baroque

- 3. Other works: (To be eligible for the Marek Jablonski Prize, the program must include a work by Chopin)

**NATIONAL FINAL REPERTOIRE**

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_

ORDER OF PERFORMANCE - Repertoire will be confirmed later.



## Turning Double Trouble Into Twice As Nice

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Saturday October 14, 2000*



A REVIEW BY BETTIJO SMITH

The professional expertise brought to this workshop by two such distinguished performers was only surpassed by their charm and humour. The myriad of honours and accomplishments possessed by the brothers was only a background for their down-to-earth approach to playing duets and duos. Their suggestions were very 'user friendly' for all in attendance.

Although as twins they differ only a quarter inch in height, they still play at different bench heights and strongly recommend that players not share a bench. They feel that all players much prefer their own comfortable height. This also makes angling possible, so that positioning is ideal. When practicing, always play in position, whether with or without your partner.

The great advantage in this kind of performance is the absolute necessity of listening to another player. Hearing is a passive process and listening is an active process. Alvin quoted Cal Ripkin Jr., "You have to know what you want to do

before you can do it." Creation of an atmosphere of chamber music at the piano and two players striving toward a single musical idea is their goal. Two players with a single musical vision bring forth all the two instruments can conjure.

When first choosing selections, they sight read them together, a process which can address many problems right from the beginning. They try both parts to decide which player will play which part. Changing fingerings to accommodate four hands on one piano is often necessary. The left hand of the primo and the right of the secondo will have to use 3 4 5 more often than they may like. Often, one hand must play forward towards the fall board, while the partner plays on the edge of the keys to avoid bumping or allows a hand to reach underneath. Where long rests occur, the partner's notes should be written in. It is easy to hide weaknesses in four hand playing, so that strong technique and good practice habits are essential individually. Alvin advises; "Practise scales and arpeggios without a metronome at an mf or mp level." Teachers can choose which part their students are going to play, based on whether to explore weaknesses or exploit strengths.

Pedaling is a major component of the performance. Individual practice is done about 75% of the time, using pedal regardless of which player will do so in performance. As such, during rehearsal, each will have a strong ideal as to how their

parts should sound. Although there is no hard and fast rule on who should pedal, in most cases, the person most adept at pedaling should probably use it. However, the harmonic underpinning is so important and more evident in the secondo. Also, the angle required to reach the pedal is sometimes easier for the secondo. However, during solo passages, pedaling duties can be traded off, so that the player with the melody can have control of the pedal. Much to consider!

Two pianos and four strong hands can be quite overwhelming. Adjusting for the hall is essential. The creation of sympathetic vibrations between instruments must be considered as well. In four hand work, the two outer hands (right of the primo and left of the secondo) must be brought out, as the texture produced by two heavy inner hands can become too thick. Extreme voicing must be used in bringing the melody out as it must compete with three other hands. Rule of thumb: the melody should always be two dynamic levels higher.

Cues are a personal matter. The Chows often tap the finger on a key to begin. Alvin has been playing with his brother Alan since they were eight years old and they naturally have a good musical understanding, which was totally evident when they played together.

Alvin's parting advice: "Concentration is the backbone of performance. Repetition is a valuable tool, you must PLAN, PLAY and JUDGE."

~ fine ~



## ACNMP/ CONTEMPORARY SHOWCASE 2000

JEAN COLLINS

HEADLINE NEWS! Here's the scoop. WE HAVE A WEBSITE – [www.acnmp.ca](http://www.acnmp.ca) – providing access to information on ACNMP and Contemporary Showcase, application forms for membership and Showcase entries. The syllabus, valid for the next five years, will be on the website in 2001. AND –

WE HAVE A NEW CENTRE – Welcome to REGINA!

For the new syllabus, compositions were requested from the Canadian League of Composers and from Associate Composers of the Canadian Music Centre (CMC). A great many new compositions, including some from Canadians abroad, have been submitted and are being assessed. Many composers became members and sent donations. The syllabus will also be available in French. A truly festive promotion will launch the syllabus on May 6, 2001 in the Hall at Edwards Gardens in Toronto.

CALGARY held Showcase November 10-11 for their participants, in St. Andrews United Church. The 84 piano entries and one composition were adjudicated by Helve Sastok (of Edmonton); adjudication of the 66 vocal entries was by Heather Bedford-Clooney; the seven string entries by Diana Nuttall (of Edmonton); the guitar by Dale Ketcheson (of Lethbridge). A Benefit Concert by the Vivace Quartet of Edmonton was given Saturday evening November 11 in St. Andrews Church; adjudicator Diana Nuttall is a member of the quartet. The Gala Concert concluding Contemporary Showcase was Friday

November 17, also at St. Andrews.

CAMBRIDGE – no report was available at press time.

CHARLOTTETOWN held their Showcase on Friday November 24 in St. Paul's Anglican Church, with the exceptional acoustics enhancing the performance. Adjudications were given by Alasdair MacLean, Composer-in-Residence with Symphony Nova Scotia and an Associate Composer of the Canadian Music Centre.

EDMONTON held Showcase November 24-26, with the Gala Concert on December 1. Featured composer and piano clinician was Lorna Paterson. A special class with performances of her works was held November 24, with the outstanding performer being presented with an award in memory of Violet Archer. The instrumental clinician was Diane New of the Edmonton Symphony Orchestra and vocal clinician was Michele Whitehead, principal vocalist with Now Age Orchestra. In the Young Composers program, 16 students under Jan Randall, music director/composer for the 2001 World Games, created both pop and classical works performed in concert on November 25.

The Alberta Composers Project of Edmonton's Showcase is receiving scores from Alberta composers, available to performers through the Music Alberta office, and a new Alberta Composers class has been added to Showcase 2000. A benefit Showcase Concert featuring "Wind, Women and Song" concluded this year's Showcase. Elsie Hepburn, Edmonton chair, met with representatives from Grande Prairie and Regina in the summer, to discuss how a

Showcase could work in their communities.

LONDON held their Showcase in Mount St. Joseph Recital Hall, Windermere Road, November 13-17. They had 80 participants adjudicated by John Hess, Henry Meredith, Vicky St. Pierre and Cathryn Rappaport.

MISSISSAUGA held their Showcase in Noel Ryan Auditorium and the Eleanor Calbes Voice Studio on November 18 and 19. Numbers of entries are comparable to those in Showcase 99. Vocal entries were adjudicated by Peg Evans, and piano participants by Susan Hamblin.

NIAGARA REGION has a vigorous committee that is working on a number of projects. They are building a resource library with donations solicited from local music stores and Canadian publishers. In addition, they are involved in mailing kits with entry forms, posters and ad forms for programs to area teachers, and seeking volunteers and corporate sponsorship for their Showcase. Adjudications for the 100 entries were held in Knox Presbyterian Church, St. Catharines, November 22-24. Piano classes were adjudicated by Marc Widner and vocal classes by Gwenlynn Little. The Gala Awards Concert took place November 25, also in Knox Presbyterian Church.

NORTH BAY held its Showcase on Friday November 24 at Brava Music Studios. Mary Gardiner adjudicated participants, all of whom received Canada Music Week buttons with their comments and certificates.

REGINA held its **first Contemporary Showcase** on November 25 at Wesley United Church. Coordinator Lore Ruschensky reports about 60

*cont'd over...*





*Contemporary Showcase... cont'd from page 31*

entries, representing eight teachers, in voice and piano. Heather Blakley of Saskatoon adjudicated piano participants in solo classes from 101 – 110, and voice adjudicator was Robert Ursen of Regina.

TORONTO had an early beginning to their Showcase events. The Young Composers Workshop had eight young people guided by clinicians Carol Ann Weaver and Peter Ware, preparing compositions that were premiered in a concert

on November 19. Piano entries were adjudicated by Elaine Kruse, vocal entries by Gwenlynn Little, guitar by Alan Torok, strings by Joan Barratt and flute by Jennifer Waring. The Contemporary Showcase Concert was held Sunday December 3 in the Ettore Mazzoleni Hall at the Royal Conservatory of Music, with a selection of outstanding performers including some from nearby centres. A Choral

Workshop is in the planning stages for May 11, 2001, a more suitable time of year for interested choirs.

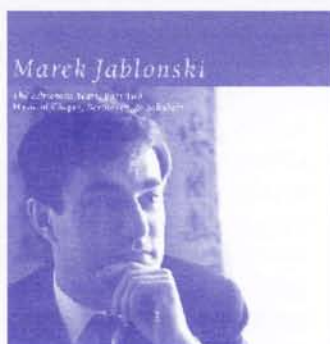
**Need help in planning a Contemporary Showcase in your community?** Kits and information are available from:

ACNMP  
20 St. Joseph Street  
Toronto ON M4Y 1J9  
(416) 963-5937  
[acnmptor@ica.net](mailto:acnmptor@ica.net)  
[www.acnmp.ca](http://www.acnmp.ca)

~ fine ~



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Marek Jablonski

the Edmonton Years, Part Two  
Marek Jablonski, 1993-1999

*Released October 2000*

**MAREK JABLONSKI: THE EDMONTON YEARS PART TWO** continues the presentation of his work while a Faculty member of the Department of Music at the University of Alberta from 1993 until his death. The selections have been taken from the programs of his recitals at Convocation Hall where he performed to deeply appreciative audiences. **THE EDMONTON YEARS PART ONE** (sold out) celebrates Marek's first passion - the music of Chopin. **PART TWO**, while paying further tribute to his beloved Chopin, also includes some of his performances of other great composers, revealing an aspect of his imagination and insight perhaps not as widely known.

This limited edition CD is available by prepaid order, payable to: CFMTA - Marek Jablonski Fund. The cost is \$20.00 per CD + \$4.50 shipping for up to 3 CDs. Please send your cheque and shipping information to: Jennifer Bossé, 14111 - 52 Avenue, Edmonton AB T6H 0P9.

**All proceeds to  
THE MAREK JABLONSKI PRIZE FOR CHOPIN ENDOWMENT**

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# Hands across the border

**ORMTA Sarnia Branch combines with Michigan organizations for Bluewater Piano Teachers' Workshop, Recital and Cruise**

EDITE MOGENSEN

ORMTA Sarnia Branch, in association with the Port Huron Music Teachers' Association and the St. Clair County Community College of Port Huron, Michigan, presented the BLUEWATER PIANO TEACHERS' WORKSHOP, RECITAL AND CRUISE on July 21, 2000. This first such international event, a one-day program, took place at the St. Clair Community College of Port Huron, Michigan. The first of two workshops "Some Aspects of Russian Piano Pedagogy, Philosophy, History and Technique", was presented by Olga Tcherniak, Sarnia, a Professor at St. Clair College. The second, by Helen Marlais of Grand Valley State University in Michigan, was entitled "Creativity, Improvisation, Composition, Practice Habits and Technique". These presentations were followed by a Boat Cruise and Dinner on the St. Clair River, enjoyed very much by everyone. An evening Recital was presented by pianist RALPH VOTAPEK. Artist in residence at Michigan State University, he was grand prize winner of the first Van Cliburn Piano Competition. This most outstanding pianist presented a program of music by Mozart, Brahms, Granados, and concluded with the Grand Fantasy on Themes from "Porgy and Bess" by George Gershwin, arranged by Earl Wild. The next such international workshop is being planned for 2002.



**BRANDON  
UNIVERSITY**

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Brandon, Manitoba  
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[www.brandonu.ca](http://www.brandonu.ca)

## SCHOOL OF MUSIC WELCOMES FOUR NEW FACULTY MEMBERS

- **Violin/Viola:** *Guillaume Tardif, DMA (Eastman)* Tardif recently completed his doctoral studies at the Eastman School of Music in Rochester, New York.
- **Cello:** *Mark Rudoff, MMus (Julliard)* Rudoff has been principal cellist of the Calgary Philharmonic Orchestra and a freelance cellist in New York City.
- **Choral Music:** *Andrée Dagenais, DMA (Iowa)* Dagenais is a choral conductor and musical scholar who has been teaching at the Université de Montréal for the past six years.
- **Elementary:** *Sheila Scott, PhD (Alberta)* Scott has been Director of Research in Graduate Music Education at St. Thomas University in St. Paul, Minnesota.

Call the School of Music at (204) 727-9631 for further information about Brandon University's undergraduate and graduate programs in music.



CANADIAN FEDERATION OF MUSIC TEACHERS'  
ASSOCIATIONS  
CODE OF ETHICS  
and  
STANDARD OF CONDUCT POLICY

This Code of Ethics is a statement of the general principles governing the professional behaviour and conduct of members of the Federation in their relations with one another. It is to be applied in particular circumstances and cases as the conscience of the individual members shall dictate, having due regard for any current usage or practice of the particular province or branch. Professional conduct that is not, in good faith, consistent with such principles or that wilfully departs therefrom, is unethical.

The CFMTA promotes:

1. high musical and academic qualifications among its member teachers
2. progressive ideas on the teaching of music
3. workshops and lectures for the continuing education of teachers
4. attendance at Provincial and National Conventions
5. participation in cultural events throughout the community
6. awareness of Canadian contemporary music
7. formal tuition contracts between teacher and student

The CODE OF ETHICS expresses our commitment to:

1. the profession
2. the student
3. the community

The teaching of music is primarily a cultural activity, yet all business matters should be handled in a professional manner.

Music shall be taught with the object of improving its prestige as an art form and enhancing the status of music in the community.

The art of music teaching shall be regarded as a continual process of self-education and improvement to develop professional excellence and improve standards.

Pupils shall be treated with consideration and patience.

Fair and honorable business practices shall at all times be observed in dealings with pupils, their parents and other members of the Federation.

Members of the Federation may fairly compete with one another, but misrepresentation of one's own or disparagement of another member's professional standing or personal qualities is unethical conduct.

A fair and reasonable period of continuous instruction shall warrant a member's claiming a student as a pupil.

A member shall not undertake to give instruction to a student who has formerly received instruction from another member of the Association unless, before so doing, he is satisfied that the other member is notified of the termination of his/her services and the student is not in arrears of any fees.

MEMORIAL  
FOUNDATION  
DONATIONS  
INVITED

Donations to this Foundation give family, friends, students and colleagues opportunity to express appreciation and to honour deceased CFMTA/FCAPM members.

The first award from the CFMTA Memorial Pedagogy Scholarship Foundation is to be awarded at CFMTA Convention 2001 in Kelowna BC. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*.

CFMTA  
MEMORIAL  
PEDAGOGY  
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FOUNDATION

Donor Name

Address

City

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Area Code & Phone

In Memory of

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Please make donations payable to CFMTA

Send to:  
Beryl Wiebe,  
CFMTA Secretary/Treasurer  
#1-8560-162nd St.  
Surrey BC V4N 1B4



## STANDING RULES

The following Standing Rules are presently in effect (as at November 2000):

1. Portability of membership between provinces is now a fact. (1977 - Montreal)
2. No formal report is to be made to the provinces by the Vice-Presidents until minutes of the Executive meetings have been received. (1976 - London)
3. In addition to the names of the two delegates (one designated to be Vice-Presidents) each Provincial Association shall provide the Secretary with the name of an alternate delegate elected to attend an Executive meeting should a regular delegate be unable to attend. Should the delegate unable to attend be the elected Vice-President, the second elected delegate will act as Vice-President for that meeting only. (1989 - Edmonton)
4. Where a resolution has been circulated and discussed at the provincial level and delegates have been instructed how to vote, any province not able to attend a CFMTA Executive Committee Meeting shall forward these votes in writing to the CFMTA Secretary in a sealed envelope, clearly marked as to resolution number, to be opened and included with the meeting votes on that particular resolution. (1990 - Vancouver)
5. The chairs of By-Laws and Standing Rules (will) be amalgamated into one entity - "By-Laws and Standing Rules". (1992 - Regina)
6. All Committee Chairmen, excluding the Nominations Chairman and the Finance Chairman, shall be elected by the Executive Committee for a two year term at the Annual Executive Meeting in each non-Convention year. (1992 - Regina)
7. The First Vice-President shall serve as Finance Chairman and the Past President shall serve as Nominations Chairman. (1992 - Regina)
8. The President shall be elected by the Executive Committee for a two year term at the close of the Annual Executive Meeting in each convention year from among the Vice-Presidents (1995 - Saskatoon)
9. The First Vice-President shall be elected by the Executive Committee for a two year term at the close of the Annual Executive Meeting in each Convention year from among the Vice-Presidents and Delegates provided that person fits Article V, Section 4 of the By-Laws. (1995 - Saskatoon)
10. When the First Vice-President of CFMTA is elected from a province, the said province (will) be entitled to two Delegates, one being the Vice-President to CFMTA, and one replacing the elected Vice-President. Expenses for the First Vice-President will be assumed by CFMTA as for the Executive Committee. (1996 - Winnipeg)
11. The First Vice-President to CFMTA shall be entitled to vote as First Vice-President. (1997 - Montreal)
12. The title of Provincial Vice-President is changed to First Delegate, and that of Delegate is changed to Second Delegate. (1998 - Kingston)



### CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS EXECUTIVE AND 65<sup>th</sup> ANNUAL GENERAL MEETINGS

Crowne Plaza/Chateau Lacombe Hotel, Edmonton, Alberta  
July 15 & 16, 2000

#### Summary of Business conducted at these meetings

*BERYL WIEBE, CFMTA SECRETARY/TREASURER*

President Marilyn King welcomed all members of the Council and the Delegates and Executive introduced themselves. The Convenors of Canada Music Week™, Special Projects, National Young Artists and Newsletter Editor were also introduced and in attendance at all meetings.

The Agenda was accepted as amended. The Minutes of the meeting in Winnipeg, July 1999 and the Reports of the President, Secretary/Treasurer and Finance Chairman were accepted as read.

The Minutes of the meetings held in July, 2000 have been received by the Delegates, the Provincial Presidents and Provincial Secretaries. All Directives and Motions are included in the Minutes.

Correspondence was read by Beryl Wiebe and Marilyn King and discussed. Reports were given by the Committee Chairs and Convenors. Much discussion followed with motions and directives presented for



approval by the Delegates and Executive.

It is imperative that the membership list, including addresses, be accurately updated by each province and the correct list sent promptly to Susan Wilson, CFMTA Newsletter Editor, ensuring that this list corresponds to the membership fees paid by November 1.

Membership Criteria – Hugheen Ferguson has compiled the information submitted from the Provinces. Hugheen Ferguson and Heather Blakley formed a sub-committee to draft the Standard of Qualifications for CFMTA Membership. If there are errors in the membership criteria as submitted, please send corrections as soon as possible.

Clarke MacIntosh, RCM Director of Marketing, met with CFMTA President, First Vice-President, Past President and Secretary/Treasurer regarding the proposed Pedagogy enhancement and development plans. He also met with some of the Provincial Presidents who were attending the CFMTA meetings.

There is a write-up and donation form in *The Canadian Music Teacher*, Winter 1999-2000 edition for Memoriam Donations to CFMTA Awards (Pedagogy, Special Projects, etc.)

The update of web pages for each Province is to be submitted to Hugheen Ferguson. Convention 2001 information will be entered, and other festivals, competitions, etc., should be submitted to her (address in *The Canadian Music Teacher*).

Goals & Objectives – New for the Millennium! This involved ALL Delegates, Convenors and Executive in random groupings. For next year's meeting, a summary and proposed priorities will be compiled and presented. This was 20 minutes well spent at our July 15, 2000 meeting.

The meeting was adjourned at 6:15 pm.

The Annual General Meeting (65<sup>th</sup>) was held at 8:30 am on July 16, 2000.

President Marilyn King welcomed the Executive and other CFMTA members.

President Marilyn King declared a quorum with the members in attendance.

Secretary/Treasurer Beryl Wiebe gave a resumé from the Motions & Directives approved at the meeting on July 15, 2000.

Provincial Reports were read by the following: BC - Jean Grieve, AB - Rosalyn Martin, SK - Heather, Blakley, MB - Marilyn Wiebe, ON - Victoria Warwick, QC - Monik Grenier, NB - Kilby Hume, NS - Lorna Wanzel, PE - Jacqueline Sorensen, NF - Brenda Mooney.

The Executive Meeting was held immediately following the AGM, and was called to order at 10:00 am by President Marilyn King.

Pat Frehlich, ARMTA Edmonton Branch, had been working with ISME and spoke briefly to us about the upcoming week of activities.

Lore Ruschinsky had Canada Music Week™ supplies available for sale after the meeting.

Jean Grieve presented material on Convention 2001 and extended a welcome to all to come to this magnificent resort in Kelowna.

Barbara Clarke announced NFRMTA will host Convention 2003 for CFMTA – “Come to the Sea – 2003”.

Elections were held for the offices of Secretary/Treasurer, Newsletter Editor, Canada Music Week™ Coordinator, Archivist, By-Laws & Standing Rules Chairperson.

The following were elected:

Secretary/Treasurer – Beryl Wiebe

Newsletter Editor – Susan Wilson

Canada Music Week™ Coordinator – Lore Ruschinsky

Archivist – Beryl Wiebe (Acting Archivist)

By-Laws & Standing Rules – Kilby Hume

**The dates of the next meetings are:**

July 3, 2001 (Executive & Delegates)

July 6, Annual General Meeting)

To be held at the Grand Okanagan Hotel, Kelowna BC.

**Change of Address?**  
Address changes should be  
reported through your  
PROVINCIAL EXECUTIVE.





CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS  
STATEMENT OF REVENUE, EXPENDITURES AND MEMBERS' EQUITY  
Year Ended May 31, 2000

|  | 2000              | 1999             |
|--|-------------------|------------------|
| <b>REVENUE (Schedule 1)</b>                          | <b>\$ 10,1838</b> | <b>79,515</b>    |
| <b>PROGRAM EXPENSES (Schedule 2)</b>                 | <b>72,545</b>     | <b>31,914</b>    |
| <b>GENERAL AND ADMINISTRATIVE EXPENSES</b>           |                   |                  |
| Audit  | 2,588             | 2,588            |
| Bank charges   | -                 | 22               |
| Bonding and insurance                                | 397               | 372              |
| Office and general, including telephone              | 4,098             | 3,662            |
| Public relations                                     | -                 | 100              |
| Travel   | 21,572            | 17,159           |
| Postage  | <u>544</u>        | <u>372</u>       |
|  | <u>29,199</u>     | <u>24,274</u>    |
| <b>HONORARIA</b>                                     |                   |                  |
| Secretary/Treasurer                                  | 9,600             | 8,400            |
| President  | 750               | 700              |
| Newsletter Editor                                    | 2,000             | 2,000            |
| Canada Music Week™ Co-ordinator                      | 1,000             | 600              |
| Finance Chairman                                     | 400               | 350              |
| Special Projects Convenor                            | 225               | 200              |
| Young Artist Co-ordinator                            | <u>225</u>        | <u>200</u>       |
|  | <u>14,200</u>     | <u>12,450</u>    |
| <b>OTHER EXPENSES</b>                                |                   |                  |
| 1997 Convention deficit absorbed by CFMTA in 1999    | 4,383             | -                |
|  | -                 | -                |
| <b>TOTAL EXPENDITURES</b>                            | <u>120,327</u>    | <u>68,639</u>    |
| <b>EXCESS OF REVENUES OVER EXPENDITURES FOR YEAR</b> |                   | <u>10,876</u>    |
| <b>(EXPENDITURES OVER REVENUE)</b>                   | <u>(18,489)</u>   |                  |
| <b>Schedule 1 - Revenue</b>                          |                   |                  |
| Fees   | 50,718            | 51,040           |
| Canada Music Week™                                   | 3,532             | 2,371            |
| Young Artists  | 7,054             | 6,559            |
| Special Projects                                     | 3,821             | 3,800            |
| Newsletter   | 2,154             | 2,522            |
| Trust  | 29,854            | 9,566            |
| Interest and other                                   | <u>4,705</u>      | <u>3,657</u>     |
|  | <u>101,838</u>    | <u>79,515</u>    |
| <b>Schedule 2 - Program Expenses</b>                 |                   |                  |
| Canada Music Week™                                   | 12,060            | 6,755            |
| Young Artists  | 8,867             | 5,406            |
| Special Projects                                     | 7,829             | -                |
| Newsletter   | 13,815            | 13,588           |
| Trust expenses                                       | 29,974            | 6,165            |
| ISME 2000 convention                                 | <u>-</u>          | <u>-</u>         |
|  | <u>72,545</u>     | <u>31,914</u>    |
| <b>Members' Equity at Beginning of Year</b>          | <b>216,418</b>    | <b>\$205,542</b> |
| <b>Members' Equity at End of Year</b>                | <b>197,929</b>    | <b>\$216,418</b> |

This summary has been compiled using information extracted from the 2000 audited financial statements dated July 5, 2000. Readers are advised to refer to the audited financial statements for full disclosure of the Federation's financial position and results of operations.





## EXECUTIVE DIRECTORY

## CFMTA EXECUTIVE OFFICERS

**President** - Marilyn King, 115 Macdonald Pl., Swift Current SK S9H 4A5, Phone (306) 773-3906, Fax (306) 773-5413, [c.m.king@t2.net](mailto:c.m.king@t2.net)

**Past President** - Hugheen Ferguson, 169 King St. E., Kingston ON K7L 3A3, Phone (613) 542-6467, Fax (613) 542-8470, [ferguson@post.queensu.ca](mailto:ferguson@post.queensu.ca)

**First Vice President** - Barbara Clarke, 86 Old Topsail Rd., St. John's NF A1E 2A8, Phone (709) 579-1758, Fax (709) 579-0421, [peterclarke@nf.sympatico.ca](mailto:peterclarke@nf.sympatico.ca)

**Secretary-Treasurer** - Beryl Wiebe, #1 - 8560 - 162 St., Surrey BC V4N 1B4, Phone (604) 597-4846, Fax (604) 597-4991, [wiebebj@telus.net](mailto:wiebebj@telus.net)

## DELEGATES

## British Columbia

(1) Jean Grieve, 125 - 101 Parkside Dr., Port Moody BC V3M 4W6, Phone (604) 949-1648, Fax (604) 949-1650

(2) Lynne Carmichael, 215 Arrowstone Rd., Kamloops BC V2P1P8, Phone (250) 374-4741, Fax (250) 374-3525

## Alberta

(1) Rosalyn Martin, 144 Hawkwood Dr., Calgary AB T3G 2V8, Phone (403) 239-5847, Fax (403) 241-5856, [rmartin@3web.net](mailto:rmartin@3web.net)

(2) Annette Poirier-Bradley, Box 1078, Blackfalds AB T0M 0J0, Phone (403) 885-4600

## Saskatchewan

(1) Heather Blakley, 611 Addie Cr., Saskatoon SK S7N 3K6, Phone (306) 249-3717

(2) Verna Martens, Box 15, Main Centre SK S0H 2V0, Phone (306) 784-2962

## Manitoba

(1) Ken Nichols, 6 Sykes Blvd., Brandon MB R7B 0W6, Phone (204) 727-7024

(2) Marilyn Wiebe, 32 Sandusky Dr., Winnipeg MB R3T 5W4, Phone (204) 275-3332

## Ontario

(1) Victoria Warwick, 168 Stanley Street S., Thamesford ON N0M 2M0, Phone (519) 285-2151, Fax (519) 285-3260, [vical.warwick@sympatico.ca](mailto:vical.warwick@sympatico.ca)

(2) Frances Balodis, 39 Leacock Way, Kanata ON K2K 1T1, Phone (613) 592-7565, Fax (613) 592-9353

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(2) Viktorya Kasuto, 367 Glengarry, Beaconsfield QC H9W 1A2, Phone (514) 694-8255

## New Brunswick

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(2) Caroline Britten, 26 Stoneyplain Ave., Quispamsis NB E2E 1G9, Phone (506) 847-1753, [cbritten@nb.sympatico.ca](mailto:cbritten@nb.sympatico.ca)

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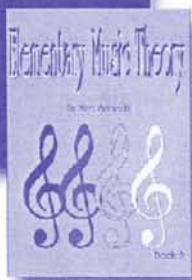


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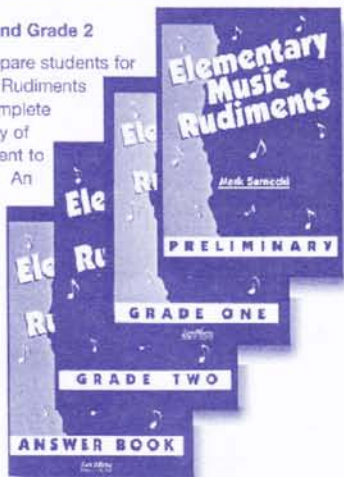


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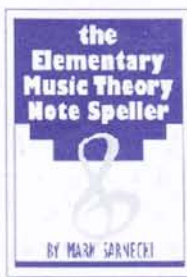
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