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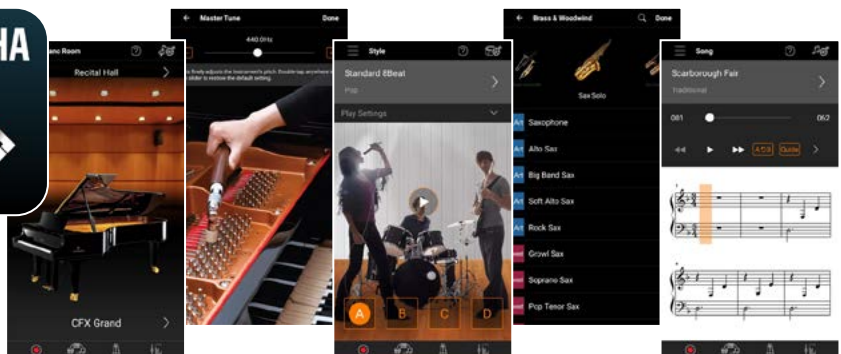


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- RCM Student, Maya Krishnan

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Inclusion of items in this journal does not imply endorsement or approval by the CFMTA/FCAPM.

All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

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Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Marlaine Osgood



At the time of writing, I just returned from the Music Teachers National Association (MTNA) conference in Minneapolis. Music is such a unifying force. Music, art, poetry. We're lucky to work in a field where we focus on creating beautiful sounds, musical stories, and tone pictures.

Spring is in the air, which in Canada means anything from cherry blossoms to spring snow storms. And, of course, music teachers preparing students for the music festival. Looking back at my own childhood, spring wasn't complete without that, at times, terrifying experience. By the time I started teaching; studies, books, articles, and PD sessions on performance anxiety became common place. We now had resources to bring into our studios and guide our students through these performance situations, giving them a confident stage presence.

As we wind down our teaching year, consider attending the CFMTA conference in Montreal, where performance anxiety is just one of the many topics discussed.

Happy teaching!

Au moment d'écrire ces lignes, je reviens tout juste du congrès de la Music Teachers National Association (MTNA) à Minneapolis. Quelle force unificatrice que la musique! Musique, art, poésie... Nous avons la chance d'évoluer dans un domaine où l'on se consacre à façonner de magnifiques sonorités, à raconter des histoires musicales et à peindre des paysages mélodiques.

Le printemps est dans l'air, ce qui, au Canada, peut signifier aussi bien des cerisiers en fleurs que des tempêtes de neige tardives. Et bien sûr, c'est aussi la période où les professeurs de musique préparent leurs élèves pour les festivals de musique. En repensant à mon enfance, le printemps n'aurait pas été complet sans cette expérience, parfois redoutable. Lorsque j'ai commencé à enseigner, les études, les livres, les articles et les formations sur l'anxiété de performance étaient devenus courants. Nous disposons enfin de ressources à intégrer dans nos studios pour aider nos élèves à surmonter ces situations et à acquérir une présence scénique solide.

Alors que l'année scolaire touche à sa fin, pourquoi ne pas envisager de participer au congrès de la CFMTA à Montréal, où l'anxiété de performance ne sera qu'un des nombreux sujets abordés ?

Bon enseignement!



2025 CFMTA MEETINGS

Take notice that the following Meetings are scheduled to take place in 2025:

Annual Board of Directors Meeting: **June 24, 2025**, 12:00 EST by Zoom

Annual General Meeting for all Members: **July 2, 2025**, Hybrid Meeting, Montreal/Zoom

Business to be conducted includes:

Continue the business of the current year

Transact business as it is brought before the meeting

By order of Marlaine Osgood, President - Heather Fyffe, Secretary

RÉUNIONS DE LA FCAPM 2025

Veuillez noter que les réunions suivantes sont prévues pour l'année 2025 :

Réunion annuelle du conseil de direction : **24 juin 2025**, EST Zoom

Assemblée générale annuelle pour tous les membres : **2 juillet 2025**, réunion hybride à Montréal/Zoom

Les affaires à traiter incluent :

Poursuivre les affaires de l'année en cours

Traiter les questions soumises à l'ordre du jour de la réunion

Par ordre de Marlaine Osgood, Présidente - Heather Fyffe, Secrétaire



Hello from the Editor, Webmaster Bonjour de l'éditrice, webmaster

Dina Pollock



Hello members,

I hope you are all well. What a crazy weather year it has been. We have had snow storms, ice storms, atmospheric rivers. I am looking forward to sunny days.

Now to work:

Website - Programs and posters have been updated. If you have any questions, either contact the chair of the program or send me an email and I will forward it to the correct person.

Magazine - the conference in Montreal sounds like it is going to be amazing. All the sessions are listed on pages 19-25. I do hope to see you there.

For the National Piano competition - all of the competitors are listed on pages 26-29.

Are any members interested in doing a book review (or two)? What is involved:

- I send you a book or two
- Look it over and give your impression and views about that book:
 - Do you like the arrangements?
 - Is it interesting and engaging the students?
 - Is there value in the music?

It is really that simple - if you are interested, please send me an email.

editor@cfmta.org

Have a great summer.
Thanks

Dina



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Thank you



Interview with Ernst Schneider Honorary President of CFMTA/FCAPM - January, 2025

by Anita Perry

On a cold, sunny day, I met with long-time friend, renowned Canadian composer and outgoing CFMTA Honorary President Ernst Schneider at Zia's Restaurant in Summerland. We had a delightful lunch and enjoyed a wide-ranging chat about his musical career and community service.

Schneider became a Registered Music Teacher in 1965, serving as BCRMTA Treasurer, Newsletter Editor, and later as President. He went on to become CFMTA President from 1983 to 1987 and was known for "calming the waters" during meetings. In 2019, he was appointed CFMTA Honorary President.

Of all the CFMTA programs and initiatives, Ernst Schneider has always been enthusiastic about the CFMTA piano competition. In 2019, he donated \$5,000 to create the Best Performance of a Canadian Work prize and was delighted to be able to present the first award to Sarah Oulousian of Quebec. Likewise, the Young Artists program has been of particular importance to him. When asked why he was so enthusiastic about the program, Schneider replied simply, "Young artists are our future." Indeed, many of our young artists have since gone on to have rich and rewarding careers as touring musicians.

It has been almost two decades since Schneider actively taught; nevertheless, he remains a member of his local BCRMTA South Okanagan Branch, hosting meetings and providing welcome input and background. Again, his generosity found expression in the creation of the Colleen Schneider Memorial Award. This \$500 scholarship is given to a deserving student studying with a South Okanagan Branch member, who has participated in Branch activities as well as demonstrated excellence in conservatory exams. The branch was delighted to present the first award in November 2024 to David Cai, a highly deserving student who recently achieved his ARCT. Of note is the fact that Cai premiered *Farewell*, Schneider's gorgeous, yet heart-rending composition in memory of his wife, in November 2023.

During our interview, Schneider was frank about the sudden loss of his beloved wife, Colleen. "It was a terrible shock," he said. Yet, despite the absence of his life partner of 55 years,



Ernst at 85 remains active, taking daily ninety-minute hikes into the countryside close to his home. His love of nature is evident in the many photos he has taken on these rambles. These thoughtful and well-composed pictures have graced the pages of the local newspaper and have provided covers for the South Okanagan Branch's recital programs.

When asked about the state of Canadian music, Schneider was enthusiastic, stating there is now a plethora of scores and composers to choose from. "It's not like the old days," he said. "Now everyone can publish their music. Anything goes." And while he opined that this kind of distribution has been helpful in increasing the volume of music available, he also expressed concern about the lack of a system to ensure quality. He praised the work of the Canadian Music Centre in disseminating Canadian music across the country and around the world. Of note is the fact that the CMC has an extensive collection of seventy of Ernst Schneider's works.

Schneider still manages to spend time "putting dots on lines and spaces" and recently wrote a flute duet for members of the

Okanagan Symphony Orchestra to perform at a special concert. He has always been generous with his compositions, composing for whomever makes a request. Notably, he composed a piece titled *Celebration* in honor of the City of Penticton's 100th anniversary, and its score was placed in a time capsule buried in Okanagan Park.

And while Ernst would never speak of his accolades, (indeed, it took several hours of research to compile just a partial list of his honors) in 2001 he was awarded the Outstanding Citizen Award of the City of Penticton and in 2008 an Honorary Licentiate Diploma from the Canadian National Conservatory of Music. In 2012 he received the Queen Elizabeth II Diamond Jubilee Medal in recognition of his decades of work in the field of music and his vast community service. Notably, Ernst Schneider was Finance Officer of the Kiwanis Club during the construction of the Kiwanis Van Horne Housing Project, an extensive undertaking spanning years and providing affordable lodgings for 128 senior citizens.

His passion for music and education was reflected in his busy teaching studio, his role as host of a weekly two-hour radio program, the writing of symphony orchestra reviews, and was a member of the organizing committee of the Okanagan Image Project in 1976. This latter was a major multi-disciplinary artistic event that included a traveling art gallery, play by George Ryga, works by Michael Baker, Jean Coulthard, Art Lewis, and a Canada Council commissioned work by Schneider himself.

It is this quiet humanitarianism and belief in the dignity of humankind that underscores who Ernst Schneider is and what guides his actions. Anyone encountering him experiences his sincere interest and belief that what one has to say is important and worthwhile. He is ever gracious, genuine and a delight to listen to—a true role model. In a world of self-important individuals, Schneider is a gem beyond compare. CFMTA is fortunate to have had him as President and Honorary President. I for one feel privileged to call him a friend.



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The 2025 - 2026 Branching Out initiative, **Music Making a Difference**.

With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The **Music Making A Difference** Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need.

Branching Out donations of \$100.00 each will be distributed by random draw to participating Branches after March 31, 2026. All submissions will be acknowledged in the CMT Year in Review.

The deadline for submissions is March 31, 2026.

For more information: Heather Fyffe admin@cfmta.org
<https://www.cfmta.org/en/branching-out/>

On se rassemble 2025 - 2026 : **La musique qui fait une différence**

Dans un monde où les besoins et les désirs nous bombardent de partout, nos élèves ont tout particulièrement besoin de sentir qu'ils ont le pouvoir de changer les choses. L'initiative « La musique qui fait une différence » de On se rassemble encouragera les élèves musiciens partout au pays à collecter des fonds en présentant des concerts-bénéfice pour aider à répondre à un besoin local.

Des dons "On se rassemble" de 100\$ seront tirés au hasard parmi les associations provinciales après le 31 mars 2026. Toutes les propositions seront publiées dans le numéro de revue de l'année du PMC.

La date limite d'envoi est le 31 mars 2026.

Pour plus d'informations, veuillez contacter Heather Fyffe au admin@cfmta.org
<https://www.cfmta.org/fr/on-se-rassemble/>



The following branches participated in the Branching Out 2024 - 2025 initiative:

ARMTA

Calgary
Leathbridge

BCRMTA

Richmond

ORMTA

Hanover-Walkerton
Ottawa

NSRMTA

Halifax



Call for **Compositions** 2025 - Results

Submitted by Carol Ditner-Wilson and CMW Committee

It is my pleasure to announce the winners of the 2025 CFMTA Call for Compositions.

Distinguished adjudicators Nadine Martin, Wade Tarling, and Dr. Rick Covey put their heads together and made their decisions while taking into account the appropriateness for the grade level, the effectiveness of the score, and the FUN factor for the student.

Thanks to all the composers who submitted entries, your hard work is acknowledged and appreciated.

C'est avec joie que je vous annonce les lauréats de l'Appel à compositions 2025 de la FCAPM.

Nos juges invités, Nadine Martin, Wade Tarling et Dr Rick Covey, qui ont uni leurs expertises pour rendre leur verdict, ont tenu compte de la pertinence pour le niveau, la qualité de l'écriture musicale, ainsi que de l'attrait ludique pour l'élève.

Merci à tous les compositeurs et compositrices qui ont soumis une œuvre — votre travail est reconnu et grandement apprécié.

Instrumental with Accompaniment Grade 3-4

No entry

Instrumental with Accompaniment Grade 5-6

Winner

Golden Snow Dragon

Gloria Chu, Calgary AB

Piano/Harp Grade 3-4

Winner

Snow Day

Kathleen Feenstra, Chilliwack BC

Honourable Mentions

An Old Poem

Joyce Janzen, Abbotsford BC

Racoons On Ice

Amber Chow, Markham ON

Snowman/Bonhomme de neige

Alice Dearden, Toronto ON

Two Pups

Neva Tesolin, St.Catharines, ON

Piano/Harp Grade 5-6

Winner

À l'horizon, la cime

Christian Pacaud, Quebec QC

Honourable Mentions

Dehibernation

Raul Mendoza Azpiri, Victoria BC

Shadows in the Snow

Gloria Chu, Calgary AB

Misteriosa

Valérie Carreau, Montréal QC

Snow Angels in the Starlight

Owen Bloomfield, Cambridge ON

Vocal with Accompaniment Grade 3-4

Winner

The Rain Stomp

Joyce Janzen, Abbotsford BC

Vocal with Accompaniment Grade 5-6

Winner

Best Friends

Gloria Chu, Calgary AB

To download the complete pieces

<https://www.cfmta.org/en/call-for-composition-2025/>



Golden Snow Dragon

Gloria Chu

Violoncello

$\text{♩} = 100$

f marcato

Piano

f

Gloria Chu is a dedicated composer, pedagogue and performer. She is a multi-award winning composer of chamber, violin, cello, and piano works. Her compositions have been praised to “transport [the audience] into a heavenly world” by International Youth Music Competitions. Several of her pedagogical works have been featured in the Alliance for Canadian New Music Projects Contemporary Showcase syllabus. Her awards and recognitions include six Winning Awards from Alberta Piano Teachers Association Creative Music Writing Competition, Canadian Folk Song Arrangement Prize, First Place at the USA Modern and Contemporary Competition and First Place in Provincial Alberta Registered Music Teachers’ Association Student Composition. Gloria holds two Master’s degrees: MA in Piano (Ottawa) and MA in Strings (Chichester). She is currently working on her third Masters in Voice Pedagogy (Wales). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the Royal Conservatory of Music Teacher of Distinction Award for her leadership as a music educator. Gloria has given presentations at city, provincial and national conferences on music learning topics. Her innovative teaching methods and pedagogy compositions motivate students to develop confidence in expressing their unique voice in both music and life. www.gloriachumusic.com.





Call for **Compositions** 2025 - Results

Piano / Harp Grade 3-4 - Kathleen Feenstra, BC

Snow Day

Video Link:



Kathleen Feenstra

Playfully ♩ = 126

A tempo

The musical score is for a piece titled 'Snow Day' in 4/4 time. It consists of two staves, treble and bass. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Playfully' with a quarter note equal to 126 beats per minute. The first measure contains a melody starting on G4, moving to A4, B4, and C5, with fingerings 1, 4, and 1 indicated. The second measure contains a whole note chord of G4 and B4. The third measure contains a whole note chord of G4 and B4. The fourth measure contains a whole note chord of G4 and B4. The fifth measure contains a whole note chord of G4 and B4. The sixth measure contains a whole note chord of G4 and B4. The seventh measure contains a whole note chord of G4 and B4. The eighth measure contains a whole note chord of G4 and B4. The ninth measure contains a whole note chord of G4 and B4. The tenth measure contains a whole note chord of G4 and B4. The eleventh measure contains a whole note chord of G4 and B4. The twelfth measure contains a whole note chord of G4 and B4. The thirteenth measure contains a whole note chord of G4 and B4. The fourteenth measure contains a whole note chord of G4 and B4. The fifteenth measure contains a whole note chord of G4 and B4. The sixteenth measure contains a whole note chord of G4 and B4. The seventeenth measure contains a whole note chord of G4 and B4. The eighteenth measure contains a whole note chord of G4 and B4. The nineteenth measure contains a whole note chord of G4 and B4. The twentieth measure contains a whole note chord of G4 and B4. The first staff ends with a fermata over the final measure. The second staff begins with a bass clef and a key signature of one sharp (F#). The first measure contains a whole note chord of G3 and B3. The second measure contains a whole note chord of G3 and B3. The third measure contains a whole note chord of G3 and B3. The fourth measure contains a whole note chord of G3 and B3. The fifth measure contains a whole note chord of G3 and B3. The sixth measure contains a whole note chord of G3 and B3. The seventh measure contains a whole note chord of G3 and B3. The eighth measure contains a whole note chord of G3 and B3. The ninth measure contains a whole note chord of G3 and B3. The tenth measure contains a whole note chord of G3 and B3. The eleventh measure contains a whole note chord of G3 and B3. The twelfth measure contains a whole note chord of G3 and B3. The thirteenth measure contains a whole note chord of G3 and B3. The fourteenth measure contains a whole note chord of G3 and B3. The fifteenth measure contains a whole note chord of G3 and B3. The sixteenth measure contains a whole note chord of G3 and B3. The seventeenth measure contains a whole note chord of G3 and B3. The eighteenth measure contains a whole note chord of G3 and B3. The nineteenth measure contains a whole note chord of G3 and B3. The twentieth measure contains a whole note chord of G3 and B3. The second staff ends with a fermata over the final measure. The piece is marked with dynamics: *mp* (mezzo-piano) at the beginning, *f* (forte) in the third measure, *poco rit.* (poco ritardando) in the fourth measure, and *mp* (mezzo-piano) in the fifth measure. The piece is divided into two sections: 'School's closed, it's a snow day!' and 'Walking to the park'. The first section is marked 'Playfully' and the second section is marked 'A tempo'. The piece is in 4/4 time and has a tempo of 126 beats per minute. The piece is composed by Kathleen Feenstra.

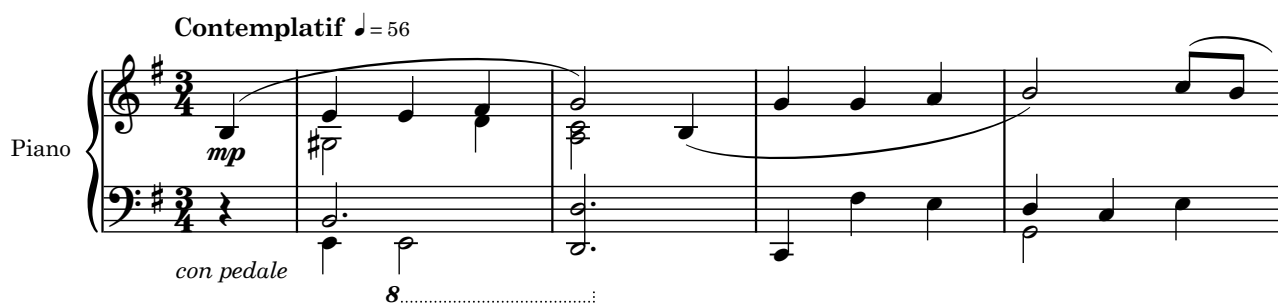
(School's closed, it's a snow day!) *poco rit.* *f* *mp* *(Walking to the park)*

Kathleen Feenstra has been teaching piano and theory in BC's Fraser Valley since 2001. Accredited by The Royal Conservatory of Music with an ARCT in Piano Performance (2010) and also an ARCT in Piano Pedagogy (2019), Kathleen is a member of the British Columbia Registered Music Teachers Association, the Association of Canadian Women Composers, and is an Associate Composer of the Canada Music Center. She enjoys teaching, composing, and arranging, and is passionate about seeing her students succeed in their musical studies. As a composer, Kathleen specializes in creating works that are pedagogical in nature. She has created more than 100 pedagogical works for piano. Recordings of her music are available on all major platforms. Kathleen has published five books of piano repertoire with 80 Days Publishing, featuring music for all levels of students. She has also made numerous arrangements of popular pieces for her students.



À l'horizon, la cime.

Christian Pacaud
(2025)



Christian Pacaud is a composer, electric bass player and sound designer from Quebec City, Quebec. Most of his professional career has been spent working in collaboration with other composers on video game productions, designing and implementing interactive music systems. In 2016, he presented a talk at the Games Developers Conference alongside composer Austin Wintory, presenting their collaborative work on the interactive musical score for Ubisoft's Assassin's Creed Syndicate. He is currently working as a composer and audio designer for Gearbox Software on Borderlands 4. As a musician, he has toured and played with various bands in genres ranging from jazz to extreme metal. You can find out more about his creative work at <https://www.christianpacaud.com/>.





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Call for Compositions 2025 - Results

Vocal with Accompaniment Grade 3-4 - Joyce Janzen, BC

The Rain Stomp

Notes with an 'x' can be sung, or spoken on pitch

Joyce Janzen

$\text{♩} = 100$

Voice

Piano

Ca na di an win-ters are - oft-en quite cold with snow sports like ski-ing and

The musical score is for a piece titled 'The Rain Stomp' by Joyce Janzen. It is a vocal piece with piano accompaniment, in 6/8 time, with a tempo of 100 beats per minute. The vocal line is written on a single staff in treble clef. The piano accompaniment is written on two staves (treble and bass clef) grouped together. The lyrics are: 'Ca na di an win-ters are - oft-en quite cold with snow sports like ski-ing and'. The notes with an 'x' (Ca, na, di, an, oft-en, quite, cold, with, snow, sports, like, ski-ing, and) are indicated as being sung or spoken on pitch.

Joyce Janzen teaches piano, theory, history, written and keyboard harmony, and analysis from her studio in Abbotsford, BC. She enjoys the challenge of relating to each student as an individual. Her love of theory in all its forms motivates her in passing on its riches. Joyce is active in music in her studio, her church and her community as well as being registrar for BCRMTA. In addition to scoring and editing Keyboard Harmony workbooks, Joyce has developed self study workbooks for history courses.



Best Friends

Gloria Chu

♩ = 132-140
With Excitement

f

Al - ways there, al - ways care,

mf

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Call for Compositions 2026 Appel à compositions 2026

Call for Compositions 2026

CFMTA is pleased to support professional and aspiring Canadian composers and invites candidates to submit an original composition to be performed during our nationwide Canada Music Week celebrations in November.

Grades 3 - 4 / Grades 5 - 6

- Piano / Harp
- Instrumental with accompaniment
- Vocal with accompaniment

Deadline Date: March 1, 2026

Entry fee: None

Theme: We encourage you to be inspired by **Absolutely Absolute Music** as the theme of your piece.

For more information:

cfmta.org/en/call-for-compositions



Appel à compositions 2026

La FCAPM est heureuse de soutenir les compositeurs canadiens professionnels et en herbe et invite les candidats à soumettre une composition originale à interpréter lors de nos célébrations nationales de la Semaine de la musique canadienne en novembre.

3e-4e années / 5e-6e années

- Piano
- Instrumental avec accompagnement
- Chant accompagné

Date limite : 1er mars 2026


Frais d'inscription : Aucun

Thème : Nous vous invitons à vous laisser inspirer par le thème « **De la musique absolument absolue** » pour vos prochaines créations.

Pour envoyer une oeuvre ou obtenir de plus amples informations :



cfmta.org/fr/appe-a-compositions


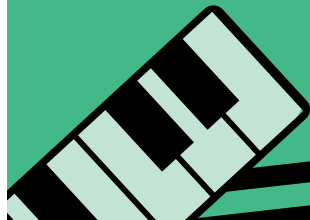







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 info@harbridgewanlessmusic.com

Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

présenté à l'École de musique Vincent-d'Indy et à l'hôtel Delta Centre-ville
www.emvi.qc.ca

Conférencier invité Keynote Speaker

Peut-être avez-vous besoin d'un tout petit coup de pouce pour améliorer vos performances parce que, à l'occasion, votre concentration est mince ou fragile ? Votre dialogue intérieur est tellement négatif qu'il vous empêche de donner le meilleur de vous-même ? Savez-vous quoi faire juste avant d'entrer en scène pour maximiser vos chances de bien jouer ? Ou peut-être êtes-vous tanné de vous sentir envahi par le stress ou les pensées négatives sans savoir quoi faire pour vous sentir mieux avant une performance.

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

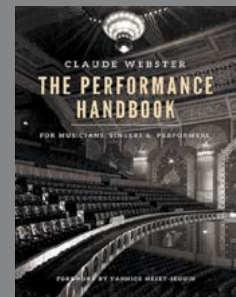
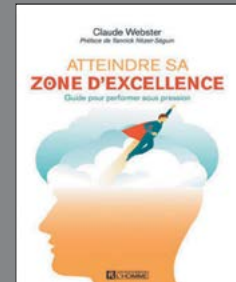
A lecture with Claude Webster offers concrete tools to help musicians as well as anyone under stress prepare themselves for the psychological aspect of a performance. It will help them understand the: «why, how and when » of such a preparation. Inspired from recent methods (sport psychology, stress management, emotional intelligence and mindfulness) he will demonstrate an easy and effective strategy helping everyone give their best and hopefully surpass themselves when under pressure.

Author of The Performance Handbook, Claude Webster is recognized as one of the leading opera coaches in North America and Europe. During his professional life, he has developed a unique and successful method to assist performers overcome their anxieties, fears and stress.



Claude Webster

claudewebster.com



**FCAPM-CFMTA 2025
Montréal**
www.montreal2025.ca

Horaires du congrès | Conference Schedule

JEUDI 3 JUILLET 2025 | THURSDAY JULY 3, 2025

SALLE B-209 10:00-11:00

Julio Gonzalo

Séance d'information sur le programme de l'École de musique Vincent-d'Indy
Ecole de Musique Vincent-d'Indy Program Info Session (BIL)

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

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

SALLE B-209 11:30-12:30

Lois Svard

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

In a recent study, people in their 60s and 70s who had no previous musical training began studying the piano. After a year of study, brain scans showed significant neuroplastic changes in the areas of working memory, cognitive reserve, and the ability to hear speech in noise, all of which contribute to more positive aging. Discover how new research shows that we may be able to train the brain to delay the aging process by learning to play the piano.

SALLE B-209 14:30-15:30

Cindy Thong

Exploring Cultural Perspectives on Musical Learning: Integrating Neuropsychology and Pedagogy. (EN)

This presentation explores the neuropsychology of learning and its applications to optimizing musical practice. Drawing on scientific research, it will examine how cognitive processes influence musical skill development and how these principles can be applied in practice.

SALLE B-209 16:00-17:00

Ana Ortuzar & Rama Xicam

Explore Konnakol, South India's Ancient Rhythmic Art Form in Music Education (EN)

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

SALLE B-210 10:00-11:00

Midori Koga & Jessica Johnson

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

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

SALLE B-210 11:30-12:30

Francis Dubé, PhD

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

Cet atelier interactif propose aux éducateurs musicaux travaillant dans des contextes parascolaires une immersion dans trois types de jeux éducatifs développés par l'UJM, basés sur les approches Guided-Play, Serious-Play et Instrumental-Play. Spécifiquement conçus pour les jeunes apprenants âgés de 6 à 12 ans, ils visent à stimuler leur créativité, engagement et compréhension musicale. Les participants auront l'occasion d'essayer ces jeux, élaborés pour encourager la participation active, l'exploration musicale et l'acquisition de compétences instrumentales dans un cadre ludique.

This interactive workshop offers music educators working in extracurricular contexts an immersion into three types of educational games developed by the UJM, based on Guided-Play, Serious-Play, and Instrumental-Play approaches. Specifically designed for young learners aged 6 to 12, these aim to stimulate creativity, engagement, and musical understanding. The workshop will include discussions on best practices for adapting these games to different levels and student interests, as well as on the benefits of playful pedagogy for enhancing motivation and inclusion among young musicians.

SALLE B-209 14:00-15:00

Francisco Luis Reyes
A Bailar la Bomba (EN)

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

SALLE CÉCILE-ROMAINE 14:30-15:30

Diana Dumlavwalla, NCTM & Ka Man "Melody" Ng
Harmony Through Diversity: The Role of Piano Repertoire in Cultural Understanding (EN)

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

SALLE CÉCILE-ROMAINE 16:00-17:00

Sirius Piano Duo: Pei-Chen Cheng & Mengjie Xiong
Echoes of Affection: Asian Cultural Expressions in Contemporary Piano Duets (EN)

This lecture-recital explores how contemporary piano duo music can convey deep Asian cultural and emotional connections, particularly within family relationships. This lecture-recital aims to demonstrate the fusion of tradition and innovation in piano duets, emphasizing the cultural richness and emotional depth that Asian heritage brings to contemporary music.

SALLE MARIE-STÉPHANE 9:00-17:00

Demi-finales du Concours de piano
Piano Competition Semi-finals (BIL)

 VENDREDI 4 JUILLET 2025 | FRIDAY JULY 4, 2025**SALLE B-209 9:30-10:30**

Natasha Finlay, ARCT
Voyage à travers l'Europe – La danse baroque pour les musiciens
Travels Across Europe: Baroque Dance for Musicians (BIL)

Donnez vie à la danse baroque en explorant son contexte historique. Jouez une danse baroque pour accompagner une danseuse en costume, tout en cultivant votre interprétation et votre technique. Reliez les pas de danse baroque aux phrases musicales, et les motifs chorégraphiques à la structure des compositions. Découvrez le lien entre les gestes physiques, le contrepoint et la modulation.

Bring the purpose of Baroque Dance to life with historical context. Play a Baroque dance to accompany a costumed dancer, cultivating interpretation and technique. Connect Baroque dance steps to musical phrases, and choreographic patterns to compositional form. Discover the link between physical gestures to counterpoint and modulation.

SALLE B-209 11:00-12:00

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

Yvonne Hubert est justement célébrée comme l'extraordinaire pédagogue qui a représenté l'école française de pianisme à Montréal et a été mentor pour d'innombrables étudiants en piano au Québec des années 1920 aux années 1970. Cette présentation se concentrera non pas sur les aspects de la pédagogie d'Yvonne Hubert, mais plutôt sur sa carrière de pianiste, tant en France qu'au Canada.

SALLE B-209 13:30-14:30

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

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

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

SALLE B-209 15:00-16:00

Joyce Janzen & Nita Pelletier

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

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

SALLE B-209 16:00-17:00

Pei-Chen Chen & Mélina Dalaire

Jouez et chantez! Des cours de piano inspirés par Dalcroze

Off the Bench, Sing and Play! Dalcroze-Inspired Piano Lessons (BIL)

Émile Jaques-Dalcroze (1865–1950) a développé l'Eurhythmique Dalcroze (DE) pour combiner l'apprentissage kinesthésique et auditif, encourageant les élèves à utiliser tout leur corps pour intérioriser les concepts musicaux. Cet atelier montre comment les activités inspirées de Dalcroze peuvent transformer les cours de piano en expériences plus engageantes et expressives, renforçant la connexion des élèves à la musique tout en améliorant leurs compétences techniques.

Émile Jaques-Dalcroze (1865–1950) developed Dalcroze Eurhythmics (DE) to combine kinesthetic and aural learning, encouraging students to use their entire body to internalize musical concepts. This workshop demonstrates how Dalcroze-inspired activities can transform piano lessons into more engaging and expressive experiences that deepen their connection to music while advancing their technical skills.

SALLE B-210 13:00-14:30

Student Presentation Competition (EN)

Steven Zhai: Anime Piano Music

Olivia Adams: Models of Assessment for Neurodivergent Musicians

Megan Dufrat: Collaboration for Solo Pianists

SALLE B-210 15:00-16:30

Student Presentation Competition (EN)

Anna Boyes: Solo Vocal Works by Reena Esmail, Kamala Sankaram, and Naresh Sohal

Changchun Du: Nurturing Musical Expressiveness through Chinese Piano Music

Dane Ko: Revisiting Childhood Chinese Music as a Classical Pianist

SALLE CÉCILE-ROMAINE 9:30-10:30

Jacques Després

"Mon Plaisir" (FR)

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

SALLE CÉCILE-ROMAINE 11:00-12:00

Asher Armstrong & Sandra Joy Friesen

Exploring the "Invisible": Interbellum, Intercultural Piano Works by Women (EN)

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

SALLE CÉCILE-ROMAINE 13:00-17:00

Classes de maître piano

Piano Masterclasses (BIL)

SALLE DE MUSIQUE 13:00-14:00

Nicolas Namoradze

Holistic Piano Practices (EN)

In this session, Nicolas blends music and performance psychology to offer holistic training. The workshop will cover techniques like visualization, meditation, and kinesthetic exercises to enhance focus, resilience, awareness, "mindful listening," and flow while relieving performance anxiety. Nicolas will share techniques for visualization, meditation, and kinesthetic exercises that enhance focus, mental resilience, and flow while reducing performance anxiety. Teachers will learn how to guide students in adopting these methods, fostering self-awareness and improved sensorimotor and aural skills.

SALLE DE MUSIQUE 15:00–16:00
Jarred Dunn
Chopin According to Chopin (EN)

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

SALLE DE MUSIQUE 16:00–17:00
Iris Hung
From Feet to Fingertips: Exploring a Touch-Based Approach to Piano Pedagogy (EN)

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

SALLE MARIE-STÉPHANE 19:00–21:00
Finales du concours de piano
Piano Competition Finals (BIL)

SAMEDI 5 JUILLET 2025 | SATURDAY JULY 5, 2025

HÔTEL DELTA | DELTA HOTEL 9:45–12:00
Tour de Montréal en autobus
Montreal bus tour (BIL)

Explorez Montréal à bord un autobus à deux étages! Cette ville, fondée en 1642 et située sur une île au milieu du fleuve Saint-Laurent, se distingue par des dômes éclatants et des merveilles architecturales. Ville animée mêlant l'ancien et le nouveau, Montréal offre aux touristes la possibilité de voyager dans le temps pour découvrir histoire et beauté.

Explore Montreal on a double-decker London-style tour bus! Set on an island along the Saint Lawrence River, Montréal, with its glittering domes and architectural awe, dates to 1642. A vibrant city, complete with the mixture of old and new, Montréal offers tourists the ability to step back in time and enjoy history and beauty alike.



HÔTEL DELTA | DELTA HOTEL 12:30–16:00
Dîner de conférencier invité
Keynote Speaker Luncheon
Claude Webster
(BIL)

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

Discours de clôture | Closing speeches

SALLE DE MUSIQUE
Ecole de musique Vincent-d'Indy
Présentations commerciales
showcases (EN)

Jeudi 4 juillet | Thursday, July 4
Red Leaf Pianoworks
Martha Hill Duncan and
Dr. Martin Duncan :
The Pianist's Guide to the Universe

Vendredi 5 juillet | Friday, July 5
The RCM Certificate Program
One Eye Publications

SALLE DE L'AGORA
Ecole de musique Vincent-d'Indy
Salon commercial | *Trade Show*

Jeudi 4 et vendredi 5 juillet
Thursday, July 4 and Friday, July 5
9:00–17:00

Congrès national de la FCAPM 2025

Un rendez-vous de cultures musicales

CFMTA 2025 National Conference

A Meeting of Musical Cultures

3-5 juillet 2025 / July 3-5, 2025

présenté à l'École de musique Vincent-d'Indy et à l'hôtel Delta Centre-ville

www.emvi.qc.ca

Inscrivez-vous en ligne | Register Online

www.montreal2025.ca

	JEUDI Thursday	VENDREDI Friday	SAMEDI Saturday	PASSE COMPLÈTE Full Package
Non-membre Non Member	275	275	175	550
Membre de la FCAPM CFMTA Member	225	225	125	450
Étudiant(e) – preuve requise Student – proof required	125	125	100	250

TARIFS BILLETS ÉVÉNEMENTS SPÉCIAUX

En vente à la porte lors de chaque événement

Semi-finales du concours de piano (toute la journée):
gratuit pour une personne accompagnant un concurrent;
tous les autres invités: 30 \$ par personne.

Cocktail dînatoire + finale du concours de piano (4 juillet): 50 \$

Finale seulement du concours de piano: gratuit pour une personne
accompagnant un concurrent; tous les autres invités: 25 \$ par personne.

Cours de maître (toute la journée): 30 \$

Cocktail de bienvenue à l'hôtel Delta (3 juillet): 30 \$

SINGLE EVENT TICKETS

Sold at the door for each event

*Piano competition finals(all-day): free for one person
accompanying a competitor, all others \$30 per person.*

Dinner cocktail + Piano competition final (July 4): \$50

*Piano competition final only: free for one person accompanying
a competitor, all others \$25 per person.*

Masterclasses (all-day): \$30

Welcoming cocktail at Delta hotel (July 3): \$30

*Concours de piano
Dîner cocktail & déjeuner
Ateliers pédagogiques
Salon commercial
Présentations promotionnelles
Cours de maître
Concert gala
Conférencier invité
Tour de ville*

*Piano Competition
Dinner Cocktail & Luncheon
Conference Sessions
Trade Show
Showcase Presentations
Masterclasses
Gala Concert
Keynote Speaker
City Bus Tour*

Hébergement Accommodations

Hôtel Delta
475 av. du Président-Kennedy
Montréal QC, H3A 1J7
514 286-1986

Tarif congrès par nuit
Conference room rate per night
\$219,00 + taxes

Valide jusqu'au 21 mai, 2025
Valid until May 21, 2025

*Un service de navette gratuit
entre l'hôtel et
le lieu du congrès sera disponible.
Free shuttle service will be provided to
and from the venue.*



FCAPM-CFMTA 2025
Montréal
www.montreal2025.ca

www.montreal2025.ca | montreal2025@apmqmta.org

	ÉCOLE DE MUSIQUE VINCENT D'INDY					
	THURSDAY / JEUDI					
	B-209	B-210	Salle Cécile-Romaine	Salle de Musique	Agora	Salle Marie-Stéphane
9:00-9:30	REGISTRATION AT ENTRANCE / INSCRIPTION À L'ENTRÉE				TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION SEMI-FINALS DEMI-FINALE DU CONCOURS DE PIANO
9:30-10:00				SHOWCASE Red Leaf Piano Works		
10:00-10:30	<u>Julio Gonzalo</u> <u>The École de Musique Vincent</u> <u>D'Indy Examination Program</u>	<u>Midori Koga & Jess Johnson</u> <u>The Elephant and the Blind Wisemen:</u> <u>Creating Sound through Multi-Sensory</u> <u>Whole-Body Processes</u>				
10:30-11:00						
11:00-11:30	COFFEE / CAFÉ				TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION SEMI-FINALS DEMI-FINALE DU CONCOURS DE PIANO
11:30-12:00	<u>Lois Svard</u> <u>Might Music Lessons be</u> <u>the "Fountain of Youth"</u> <u>For Older Adults?</u>	<u>Francis Dubé</u> <u>Jouer pour apprendre:</u> <u>Jeux éducatifs pour la</u> <u>pédagogie musicale extrascolaire</u>				
12:00-12:30						
13:00-14:00	LUNCH / DINER					
14:00-14:30		<u>Francisco Luis Reyes</u> <u>A Bailar La Bomba</u>		SHOWCASE Martha Hill Duncan and Dr. Martin Duncan: The Pianist's Guide to the Universe	TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION SEMI-FINALS DEMI-FINALE DU CONCOURS DE PIANO
14:30-15:00	<u>Cindy Thong</u> <u>Exploring Cultural Perspectives on</u> <u>Musical Learning: Integrating</u> <u>Neuropsychology and Pedagogy</u>		<u>Diana Dumlavwalla &</u> <u>Ka Man "Melody" Ng</u> <u>Harmony Through Diversity:</u> <u>The Role of Piano Repertoire</u> <u>In Cultural Understanding</u>			
15:00-15:30						
15:30-16:00	COFFEE / CAFÉ					
16:00-16:30	<u>Ana Ortuzar & Rama Xicam</u> <u>Exploring Konnakol:</u> <u>South India's Rhythmic Artform</u> <u>In Music Education</u>		<u>Sirius Piano Duo:</u> <u>Pei-Chen Chen & Mengjie Xiong</u> <u>Echoes of Affection:</u> <u>Asian Cultural Expressions in</u> <u>Contemporary Piano Duets</u>		TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION SEMI-FINALS DEMI-FINALE DU CONCOURS DE PIANO
16:30-17:00						
18:00-19:30	COCKTAIL HOUR AT THE DELTA HOTEL / L'HEURE DU COCKTAIL À L'HÔTEL DELTA					
	The language of the title indicates the language of the session / La langue du titre indique la langue de la session					

	FRIDAY / VENDREDI						
	B-209	B-210	Salle Cécile-Romaine	Salle de Musique	Agora	Salle Marie-Stéphane	
8:30-9:00	REGISTRATION AT ENTRANCE / INSCRIPTION À L'ENTRÉE						
9:00-9:30				SHOWCASE The RCM Certificate Program	TRADE SHOW SALON COMMERCIAL	PIANO MASTERCLASSES CLASSES DE MAÎTRE PIANO	
9:30-10:00	Natasha Finlay Travels across Europe: Baroque Dance for Musicians Voyage à travers l'Europe: La danse Baroque pour musiciens (Bilingual/Bilingue)	Jacques Després "Mon Plaisir": Les Preludes du 1er livre de Debussy					
10:00-10:30							
10:30-11:00	COFFEE / CAFÉ						
11:00-11:30	Thomas Green La Carrière d'une Pédagogue extraordinaire: Yvonne Hubert à Paris et à Montréal		Asher Armstrong & Sandra Joy Friesen Exploring the "Invisible": Interbellum, Intercultural Piano Works by Women	SHOWCASE One Eye Publications	TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION FINAL REHEARSALS (Closed to the public) CONCOURS DE PIANO RÉPÉTITIONS FINALES (Fermé au public)	
11:30-12:00							
12:00-13:00	LUNCH / DÎNER						
13:00-13:30		STUDENT COMPÉTITION ÉTUDIANTE Steven Zhai: Anime Piano Music Olivia Adams: Models of Assessment for Neurodivergent Musicians Megan Dufat: Collaboration for Solo Pianists	PIANO MASTERCLASSES CLASSES DE MAÎTRE PIANO	Nicolas Namoradze Holistic Piano Practices	TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION FINAL REHEARSALS (Closed to the public) CONCOURS DE PIANO RÉPÉTITIONS FINALES (Fermé au public)	
13:30-14:00	Isabelle Héroux L'Enseignement instrumental: Harmoniser rigueur musicale et liberté artistique de l'élève						
14:00-14:30							
14:30-15:00	COFFEE / CAFÉ						
15:00-15:30	Nita Pelletier & Joyce Janzen Musicianship for All: Building Independent Musicians Through the Study of Keyboard Harmony	STUDENT COMPÉTITION ÉTUDIANTE Anna Boyes: Solo Vocal Works by Reena Esmail, Kamala Sankaram, and Nareesh Sohal Changchun Du: Nurturing Musical Expressiveness through Chinese Piano Music Dane Ko: Revisiting Childhood Chinese Music as a Classical Pianist	PIANO MASTERCLASSES CLASSES DE MAÎTRE PIANO	Jarred Dunn Chopin According to Chopin	TRADE SHOW SALON COMMERCIAL	PIANO COMPETITION FINAL REHEARSALS (Closed to the public) CONCOURS DE PIANO RÉPÉTITIONS FINALES (Fermé au public)	
15:30-16:00							
16:00-16:30	Pei-Chen Chen & Mélina Dalaire Off the Bench, Sing and Play! Dalcroze- Inspired Piano Lessons Jouez et chantez! Des cours de piano inspirés par Dalcroze (Bilingual/bilingue)						Iris Hung From Feet to Fingertips: Exploring a Touch-Based Approach to Piano Pedagogy
16:30-17:00							
17:00-19:00	COCKTAIL HOUR AT ÉCOLE DE MUSIQUE VINCENT D'INDY L'HEURE DU COCKTAIL À L'ÉCOLE DE MUSIQUE VINCENT D'INDY						
19:00-21:00						PIANO COMPETITION FINALS FINALE DU CONCOURS DE PIANO	
	The language of the title indicates the language of the session / La langue du titre indique la langue de la session						



National Piano Competition Competitors 2025

Concours national de piano concurrents (concurrentes) 2025

July 3 - 4 - Montréal, Québec

Competition to be held during the CFMTA/FCAPM
National Conference in Montréal, Québec.
More information on page 17

Dates:

Semi - Finals July 3, 2025

Finals July 4, 2025

For the competitor programs, please visit:

cfmta.org/en/national-piano-competition-piano/



Alberta

Jaydon Zijia Zhuang

Passionate, cheerful and easy-going, aspiring musician Zijia (Jaydon) Zhuang has been pursuing his dream of becoming a concert pianist, exploring the beauty of classical music and spreading the joy of it to the world.

Born in Edmonton, Alberta, Jaydon showed a great interest in music from a young age. He has studied with notable teachers in Alberta including Rosemarie Horne and, currently, Wolfram Linnebach and Zhenni Li-Cohen.

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

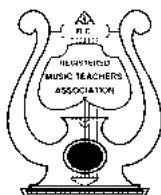
He has performed in masterclasses with pianists, including Angela Cheng, Katherine Chi, Stephane Lemelin, Benedetto Lupo, Charles Richard-Hamelin, Henry Kramer, Ian Parker, Ilya Poletaev, Shai Wosner, and Philip Chiu.

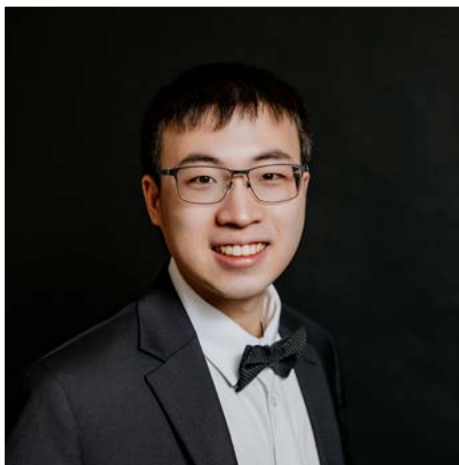
Beyond his piano studies, he co-founded non-profit society Music Semplice, where he organizes Edmonton Young Artists and regularly performs young artist events for Edmonton's senior communities.

Outside of music, Jaydon enjoys teaching, reading and cooking. 🌻



ALBERTA REGISTERED MUSIC
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British Columbia

Hamilton Lau

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

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



Manitoba

Bogdan Shunkov

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



New Brunswick

Blake Shepherd

Blake Shepherd is a performing musician from Cape Breton, Nova Scotia, specializing in organ and piano. Currently a Bachelor of Music student at Mount Allison University in Sackville, New Brunswick, Blake is dedicated to refining his abilities across multiple keyboard instruments. He actively participates in the University's Symphonic Band, demonstrating his versatility as a performer. In November of 2024, Blake won the Mount Allison Concerto Competition, performing the first movement of Grieg's *Piano Concerto in A minor*. Beyond his academic studies, Blake frequently performs in both local and regional festival competitions, playing with a variety of ensembles, including community concert bands, orchestras and youth ensembles. Blake has also done a substantial amount of work as a collaborative pianist and teacher, working with singers and teaching piano at Mount Allison. Blake's passion shines through in every performance, and he is excited to further his studies and continue communicating with audiences through music. 🌟



National Piano Competition 2025 Concours national de piano 2025

July 3 - 4 - Montréal, Québec



Nova Scotia

Jenny Chen

Fourteen-year-old Jenny Chen started her piano study in 2015 and has been the recipient of many awards including the Nova Scotia Talent Trust Scholarship, the Nova Scotia Registered Music Teacher Association Scholarship, and the Royal Conservatory of Music Gold Medal in Piano. She has been the Senior Piano prize winner at the Nova Scotia Provincial Finals in the years of 2024, as well as the Junior Piano prize winner of the year 2023 and 2022. Jenny Chen was chosen to represent Nova Scotia at the 2023 Federation of Canadian Music Festival's National Competition where she was awarded the First Prize in the Developing Artist Stream. At age 11, Jenny won their concerto competition and appeared as the soloist to perform with Chebucto Symphony Orchestra. Jenny was the youngest pianist to be accepted as a scholarship student to the 2023 Orford Summer Music Academy where she studied with Andre Laplante and John Perry and was invited to perform at Gilles-Lefebvre Concert Hall. When not playing piano, Jenny enjoys swimming, reading, and bird watching. 🌸



Ontario

Adam Zheng

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

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

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





Prince Edward Island

Shing Chun Luk

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

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



Québec

Julien Gagné

Élève de Richard Raymond au Conservatoire de musique de Montréal, Julien Gagné s'est illustré dans plusieurs compétitions. En effet, il obtient une première place à Cégeps en Concert, le grand prix 15-18 ans au concours Classival, le deuxième grand prix au Festival-concours de musique de Sherbrooke et deux premières places au Concours de musique du Canada. Il se produit également avec l'Orchestre symphonique des jeunes de Sherbrooke (2022), avec l'Orchestre de l'Université de Sherbrooke (2023) et avec la Sinfonia de Lanaudière (2024). En 2023, au Concours de musique de la Capitale, il obtient une première place dans la catégorie piano défi et en piano concerto de même que le prix de la fondation des Violons du Roy qui lui a permis de se produire avec le célèbre orchestre en mars 2024. En outre, il a pu se perfectionner en classe de maître avec André Laplante, Benedetto Lupo, Charles-Richard Hamelin, Henry Kramer, Jean Saulnier et Éric Lesage. Il a également étudié auprès de Line Villeneuve et Tristan Longval-Gagné. 🌸



Saskatchewan

Esther Zhu

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

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

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



The "Chill Out" Concert: Sowing Seeds for Lifelong Music Making

Merlin B. Thompson



Award-winning music educator Merlin B. Thompson (PhD, MA, BMus) is the Founder of Teach Music 21C - a music teacher professional development program that highlights 21st century teaching tools and philosophy. Merlin is recognized internationally for his expertise in music studio teaching. His recent projects include working with hundreds of teachers, students and parents throughout Canada, USA, China,

*New Zealand, Australia, and Finland. Merlin is the author of *More than Music Lessons: A Studio Teacher's Guide to Parents, Practicing, Projects, and Character*. <http://www.TeachMusic21C.com>*

Are you looking for a studio event that will capture your students' enthusiastic participation, ignite their musical passion, and foster active engagement? Would you like to create lasting memories of musical exploration? Let me tell you how an idea evolved into an experience that transformed my studio.

The Idea - It all started in January 2024 with my annual letter to the parents of my students. I was thinking far ahead into my students' futures and wanted parents to know there was something critical on my mind. Namely, I was concerned that most students abandon their music-making activities as adults. Not just a few students here and there but the vast majority. I had an idea to change things around, which involved being more intentional about nurturing and promoting the kinds of music-making events students would turn to in the future.

I planned to incorporate a "Chill Out" Concert during the upcoming semester. It was not a concert where people listened to relaxing music but a concert where students shared performances of repertoire they chilled out to. A concert showcase of students' "chill out" pieces. By sowing seeds for my students' musical futures right now, I hoped we might reduce the student dropout rate and promote activities students would include in their adult lives. Things like "chilling out" - playing for relaxation after a day at work, making music with their children, putting a band together with friends, reconnecting with a favourite piece from the past, learning something they heard online. Little did I know how amazing the process of exploring students' "chill out" pieces would be.

Preparations - As I contemplated our first Chill Out Concert, I faced several questions: Did my students even have their "chill out" repertoire? Did they ever go to the piano to explore materials just for themselves? Were there times when the piano was a getaway, entertainment, or a timely challenge? Or were their activities at the piano limited to preparing for their next lesson, the next concert, or the next deadline? I wasn't entirely sure what the students were doing.

Fortunately, it didn't take long to discover that students had their own "chill out" pieces. Talking with my students about their "chill out" repertoire reinforced and added value to their explorations. It was just the kind of support and recognition students needed. It was a pleasure to encourage students to reflect on what music-making genuinely means for them. By identifying their favourite "chill out" pieces, I could see how our conversations took on a more profound significance.

Students shared with me the repertoire they turned to when they wanted to unwind, needed comfort, or sought a creative escape. Sixteen-year-old Jasmine spoke of a repertoire she had learned years ago but still returned to. Eight-year-old Renee mentioned melodies she had discovered more recently, often playing them privately or in moments of quiet inspiration. The repertoire varied widely—some were simple, others complex, some were classical staples, and some were pop songs or

film scores. What mattered most was the personal connection students felt to the music and how it allowed them to express themselves.

As we discussed their selections, I realized that students' "chill out" repertoire held far more value than simply providing a moment of relaxation. It was a window into each student's musical world—a space to explore emotions, develop musical tastes, and build confidence.

The Chill Out Concert - I chose the date for our concert well in advance, on a weekend that I knew would work for my students. For such occasions, I appreciate how an online concert can minimize the details that must be addressed. An online concert means there's no travel time for families. Online concerts also occur in the comfort of students' homes, on the instrument they're most familiar with. It is the ideal environment for a "chill out" concert, where students frequently chill out with music. The beauty of an online concert is that it allows for a more relaxed, intimate experience. Viewers can watch from their living rooms, and performers share their music in a comfortable, familiar setting. As the concert day approached, I felt my curiosity building and wanted the opportunity to see what students would share in a way that felt natural and personal to them.

The concert was a joyful experience. Each student began by briefly explaining their "chill out" choice. Six-year-old Luke explained straightforwardly: "This is my chill-out piece because it's a good piece to chill out." It's as simple as that. For others, their explanations were more detailed and introspective. Fourteen-year-old Anna shared how her selection was a much-needed release from doing homework. Ten-year-old Alex revealed how his "chill out" selection had changed over time - what was a "chill out" piece on one day might not be his choice for a "chill out" piece on the next. The most heartwarming was how each explanation revealed a personal story - even a chapter in my students' lives.

The variety in the concert was as to be expected. Some students played their most polished selections. Some students played their least polished. Some played their most complex, while others played their easiest. Some

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The "Chill Out" Concert: Sowing Seeds for Lifelong Music Making - cont.

students played their oldest. Beginners like Chelsea played their newest piece that she'd prepared only a few days before the concert. Whereas I typically organize concerts based on the oldest and most polished repertoire, I could see the value in this more spontaneous and varied approach. The diversity in repertoire reflected the proper range of each student's musical journey. I realized that when I allowed students to choose familiar or fresh selections, polished or in progress, students felt valued and encouraged. It was a concert of shared personal milestones where each student's big or small success was celebrated.

My Takeaway - I know many students stop making music once they transition into adulthood. The pressures of work, family, and other responsibilities often push music into the background, even though making music can uplift individuals and communities at all stages of life. I hope that the "Chill Out" Concert will sow seeds for a future where students continue to engage with music in meaningful ways. For some, that might mean forming a band with friends, writing their songs, or taking up an instrument they always wanted to learn. For others, it might mean relaxing with music during their downtime or sharing their love of music with the next generation. The goal is to make music a lasting part of their lives.

As a music teacher, I appreciate how the "chill out" concert is a powerful reminder of my multilayered responsibility to my students. From one perspective, I'm responsible for passing on the technical skills and musical knowledge students need. From another perspective, I'm also responsible for creating spaces where students feel safe to go off-script, take risks, and explore their own musical identity. This dual responsibility - the balance between guiding students through a structured framework and empowering them to exercise their musical spirit - makes it so exciting to be a music teacher in today's environment.

While the "chill out" concert might seem to be about the students' musical journey, I value how this experience has influenced my development. Conversations and interactions with students related to their "chill out" pieces have been key in helping me reflect on my teaching approach. Am I genuinely providing my students with enough space to develop their voices? Am I encouraging them to experience for themselves their musical connections? I appreciate how these questions continue to challenge and guide my teaching.

Ultimately, I hope "chill out" explorations will inspire students to carry their love of music into adulthood. Students will experience how music-making enriches our lives, connects us to ourselves and others, and serves as a tool for personal

wellness. When music teachers include explorations like a Chill Out Concert, we sow the seeds for a lifelong relationship with music that will continue to support, nurture, and challenge students for years to come. We help students develop their understanding of the meaning of music. And in doing so, we create the conditions for students to experience something remarkable - the freedom to express, explore, and exercise endless musical possibilities. ✨

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Ask Lori: **Teaching Tips** for Everyday Lessons

Le courrier de Lori : **Des astuces** pour vos leçons

by Lori Elder

Q. How are you teaching sight reading for Conservatory online exams?

A. Now that students have almost a day to learn their sight reading piece for an online exam it is actually more like a quick study. It is a useful skill to be able to learn a piece quickly and easily. I've had many students asked to play at functions on short notice, and it is wonderful if they have the skills and confidence to do that. Being able to learn pieces quickly enables students to play more material, and to get past the grinding in the notes stage and on to making music. Plus, students can download pieces that interest them, and enjoy browsing through books of all styles of music.

To facilitate the learning process, I compiled a checklist of musical aspects for students to watch for and practice. For several months leading up to their online exam I scan pieces to my students before their lessons. Then, the students play the pieces for me and we go over them together. I go through old books and supplementary materials and use a wide variety of styles. I have to say, finding the pieces has been very enjoyable. I see so many pieces I haven't taught in years, or never taught, so I end up playing everything!



Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.

Ask Lori a question - email lori@cfmta.org

Quick Study Practice Checklist

- Time signature – count the whole piece. Then count it again! Clap or tap difficult rhythms.
- Key signature – write in any flats or sharps you may miss.
- Notes – learn slowly, and check that every note is correct. Write in ledger line note names.
- Fingering – do the fingering in the piece. Circle or highlight important fingerings. Write in more fingering as needed.
- Practice separate hands, then slowly together, in sections.
- Accidentals – do all the accidentals to the end of the bar, and write these in.
- Articulation – do all the slurs, staccatos etc.
- Phrasing – lift at the ends of the phrases.
- Rests – make sure you lift. Check the whole piece for any rests you may have missed.
- Difficult sections – isolate and repeat separate hands and together until fluent and secure.
- Clefs – watch for changes during the piece.
- Dynamics – do all *p* / *mp* / *mf* / *f* etc. Do all crescendos and diminuendos as marked. Exaggerate, and do clear contrasts.
- Accents and tenutos – highlight these and play clearly.
- *Ritardando*, *rallentando*, *calando*, *fermata*, etc. – do these exactly where written.
- Terms – google these, translate, and write in the score.
- Tempo – do not play too fast! Watch for tempo changes. Do metronome practice to stay steady.
- Fluency – always keep going and don't fix mistakes.
- Pedal – do as marked. If it says *con pedale*, put some in. Listen for clean changes.
- Ornaments – add if required.
- Title – portray the character and style. Google if necessary.
- Composer – Google for background, era, style etc.

Along with doing the quick study pieces, I have my students working through their regular sight reading book. I also use other supplementary materials, back issues of sight reading books, and things like that. I like to be sure they are experienced in all the key signatures and typical rhythms in their current Level. This way they are well prepared for the online exam, then ready to move on to the next level.



Be part of our Team! / Raites partie de notre équipe !



The 2nd Vice President shall be elected by the Executive Committee and will serve a one-year term.

Thank you for your interest in becoming involved with the CFMTA on the National level. Listed is the position for which we are currently accepting nominations. To Chair a committee, members must meet the requirements listed in the CFMTA Policies and Procedures and be a member in good standing with their provincial or territorial association. Any individual CFMTA member is welcome to join a committee.

Second Vice President – Qualifications to be elected are:

- current RMT delegates who have attended 2 AEM's
- past RMT delegates who have attended 2 AEM's
- current RMT Chairs (who have served a minimum of 4 years)
- current or past RMT Provincial/Territorial Presidents.

See the P&P for more details about an officers' duties.

If you are interested and fit the criteria listed in the Policies & Procedures for any of these positions, please reach out to Laura Gray - pastpresident@cfmta.org

Many thanks,

Laura Gray, Barbara Siemens, Krissy Keech
CFMTA/FCAPM Nominations Committee

Le ou la second.e vice-président.e sera élu.e par le comité exécutif et servira pour un terme d'un an.

Nous vous sommes reconnaissants de vous impliquer dans la FCAPM au niveau national. Vous trouverez plus bas la liste des postes pour lesquels nous acceptons des candidatures. Pour devenir président de comité, le ou la candidat.e doit rencontrer les critères d'éligibilité tels que décrits dans le manuel de politiques et procédures de la FCAPM et être membre en règle de son association provinciale/territoriale. Tout membre de la FCAPM est invité à se joindre à un comité.

Second.e Vice-président.e – Les critères d'éligibilité au poste de second.e vice-président.e sont :

- être présentement un délégué ayant assisté à au moins deux assemblées générales annuelles du comité de direction
- avoir été par le passé un délégué ayant assisté à au moins deux assemblées générales annuelles du comité de direction
- être président d'un comité de la FCAPM et avoir servi un minimum de quatre ans
- être président d'une association provinciale/territoriale affiliée.

Voir le manuel des Politiques et procédures pour la description de tâches.

Si un de ces postes vous intéresse et que vous répondez aux critères d'éligibilité tels que définis dans le manuel de politiques et procédures de la FCAPM, veuillez contacter :

Laura Gray - pastpresident@cfmta.org



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Conservatory Canada has been launching our new Mosaics Collection piano repertoire series throughout the year, with the Prep - Grade 5 books now available for online ordering through the Debra Wanless Music website, Long and McQuade stores and your favourite retailer. Please check out our [@ConservatoryCanadaTV](#) YouTube channel for webinar replays featuring a detailed look at the music being published along with pedagogical insights to teaching it. The repertoire includes new music written by Canadian composers and other pieces rarely published in conservatory albums, including many pieces by forgotten women and BIPOC composers. We are proud to announce that the National Network for Equitable Library Service will be embossing the music in braille for sightless musicians.

Anyone in the lower mainland BC is welcome to a live information session on Tuesday June 17 at the Long and McQuade store on Terminal Avenue in Vancouver, where Executive Director Derek Oger will be presenting music from Mosaics Grades 1-6.

For students that don't have the time to commit to a full certificate exam but want the challenge of working toward a goal at any level, our new Digital Badge Assessments are the perfect solution. They are designed to give all students the opportunity to measure their success and get unbiased feedback on their music-making, while instilling a sense of pride in their work.



**NORTHERN LIGHTS CANADIAN NATIONAL
CONSERVATORY OF MUSIC (CNCM)**

Things are buzzing at the Northern Lights Canadian National Conservatory of Music!

We are continuing monthly online sharing sessions for teachers on the first Thursday of each month at 11 a.m. EDT. Currently, the sessions have a focus on exam preparation, both performance and musicianship, so teachers can feel confident and ready for exams coming up in a few short months! Contact the office at cncmoffice@gmail.com if you are interested in registering for the series and visit the Northern Lights CNCM Sharing Sessions channel on YouTube to watch previous presentations.

Students have an opportunity to celebrate works by Canadian composers at the annual Northern Lights Online Piano Festival! It is a non-competitive festival, which provides motivation to polish a piece and share it in an encouraging environment. Entries are due by May 1, 2025, and more information about the festival can be found at www.cncm.ca/events.

CNCM is thrilled to announce that the Summer Sizzle Keyboard Kamp and Pedagogy Symposium will be taking place this summer in Biggar, Saskatchewan on July 8-9, 2025! It will be a fun and inspirational time for both students and teachers as they are challenged to learn and create together. For more information and for registration details, visit www.cncm.ca/events.

Later in the summer, the second annual Mini Summer Sizzler will be coming to Millbank, Ontario on August 19! You can find more information and registration details at www.cncm.ca/events.

Check out our website at www.cncm.ca to learn more about our programs, exam resources, and publications. If you have any questions, please reach out to our office at cncmoffice@gmail.com.





RCM Community News

- The 2025 JUNO Awards were held on March 30 and the event capped an exciting year for the greater RCM community as 47 musicians from faculty, alumni, and Koerner Hall artists were nominated in 16 categories! View all RCM community winners at the 2025 JUNOs here!
- Colin Clarke, Artistic Director of The Royal Conservatory's Oscar Peterson Program which provides tuition-free education to underserved youth, has been appointed to the Order of Canada.
- Matthew Hakkarainen, violin and 2024-25 Rebanks Fellow of The Royal Conservatory's degree-granting Glenn Gould School, won second prize at the 2024 Mieczysław Wajnberg International Violin Competition.
- JJ Jun Li Bui, alumnus of The Royal Conservatory's Taylor Academy, placed 4th at the 2024 Hamamatsu Piano Competition.

Online Piano Teacher Courses

Our online Piano Teacher Courses give you the opportunity to focus on your teaching practice and gain valuable knowledge from master teachers, to help take your teaching to the next

level. For \$499, less than \$50 a week, learn from the comfort of your home or anywhere with internet access - any time of the day or night. Course graduates have the opportunity to become an RCM Certified Teacher.

Learn more and enroll for our upcoming sessions at rcmusic.com/PianoTeacherCourses.

RCM Examinations

Exam registration for the in-person August session is open until June 3rd! Registration is on a first-come, first served basis. Register your students early to secure their preferred date and time!

- Registration Deadline: June 3, 2025
- Theory Examination Dates: August 8 & 9, 2025
- Practical Examination Dates: August 11-23, 2025

Remote Exams are also available all year 'round! For more information, please visit rcmusic.com/Exams



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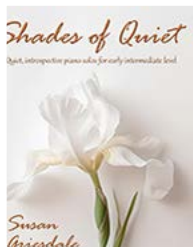
Review of Publications Critique de publications

SHADES OF QUIET

Susan Griesdale

Red Leaf Pianoworks

SGR-PC013



What a lovely oasis of calm can be found in this book! Beginning with the cover picture of a white iris on a beige background, moving to the easily legible layout, this book is immediately engaging.

Each of the titles of the 15 two page piano solos, draw one in to a mood of quiet reflection. From *Just a Whisper*, *Solitude*, *Wrapped in Twilight*, to *Solace*, *Tranquillity*, *Serenity*, and more, the expressive, lyrical melodies create a sensitive and peaceful atmosphere. In the preface, the composer states her intent that this repertoire capture your heart without requiring an intense amount of practice.

The difficulty is from late elementary to early intermediate. Key signatures range from one flat to two sharps with the exception of a single piece using mostly black keys with six flats. Time signatures used are $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{5}{8}$ and $\frac{6}{8}$. Most pieces use quarter notes and eighth notes with the exception of *Be Still* which has a brief section with broken chord sixteenths.

These pieces have a wide range of uses, from repertoire to sight reading, to exercises in melodic projection and creating a gentle tone palette. We all know the therapeutic value of music – this volume is a valuable tool to that end. In an era of heightened anxiety, here is a balm!

Joyce Janzen - BCRMTA

25 ETUDES ELEMENTAIRE OP 137

Bertini ed. Dr Scott Price

TomGerou Music

TGM00011



Henri Bertini (1798 – 1876) was a French pianist, composer and teacher. This example of his piano etudes displays an astute knowledge of keyboard technique, interesting harmony and expressive requirements in finger dexterity valuable in playing music of the Classical era.

The first 14 pages of the book are devoted to practice and performance notes – first for the volume in general, and then individually specific to each etude. The general notes deal with balance between the hands, fingering and finger independence, use of the pedal, sense of contact with the key, and tempo. Each of the 25 etudes is preceded by a short exercise and a prelude. The specific notes indicate the challenge inherent in each piece, and addresses the exercise, the prelude and the etude in turn. These comments and instructions add greatly to the value of the pieces that follow. Some of the technical issues dealt with are articulations, fingering, phrasing, hand position shifts, ties, hand crossings, syncopation, broken chord patterns, dotted note rhythmic figures, broken octaves, voicing, consecutive 6ths, two note slurs and scale patterns. The editing and layout are helpful in making this a decidedly useful teacher and student resource.

Joyce Janzen - BCRMTA

Hello,

I am looking for members that are interested in doing reviews for our magazine. What's involved?

I would send you a book or two, and you send me your honest views on the material - let me know if you are interested....

editor@cfmta.org



CLASSICS MADE NEW (digital)

Wynn-Anne Rossi

Red Leaf Pianoworks

The cover picture of a pianist lying across a piano bench gives one an indication that the contents might be slightly out of the ordinary. Rossi has taken 6 very well-known intermediate to late intermediate piano solos and given them a jazzy – and, I might add, a somewhat cheeky – update.



Based on Bach's *Prelude in C Major* (from WTC Bk 1), the Jazzier *Prelude in C Major* keeps the broken chord rhythmic pattern of the original and judiciously alters notes here and there creating a different and more contemporary harmonic sense.

Dragonfly Solfeggietto – based on CPE Bach's *Solfeggietto in C Minor* – uses many of the melodic and rhythmic patterns of its namesake but with many more chromatic notes, creating a dizzying kaleidoscope of sound.

The updated version of Leopold Mozart's *Minuet in F Major* is the *Last Minute Minuet*. The addition of accidentals, chromaticism and a few quartal chords transform this piece.

Spinning Rag, based on Ellmenreich's *Spinning Song* adds accidentals and syncopation in this update. I have to say that I actually prefer it in its new guise!

The addition of chromatic harmonies to Burgmuller's *Ballade op 100 #15* results in the *Boldface Ballade*.

Last, but not least, all three movements of the ubiquitous *Sonatina in C Major, op 36 #1* by Clementi are given a modern make-over. The use of major and minor 7ths as well as chromatic accidentals changes the first movement sound significantly. Minor 7ths in the second movement are more mellow. Accidentals added in the third movement generate a bright and contemporary crispness.

I expect that the reaction to these 'updated versions' will be mixed. Some musicians will recoil in horror at the audacity of any changes to these stalwarts of the repertoire. My hope is that most will see the ingenuity and humor in the 'fresh coat of paint'. Using these pieces with students is sure to lead to interesting discussions about style, era and more. These are a clever and singular resource for teachers and students of all ages.

Joyce Janzen - BCRMTA

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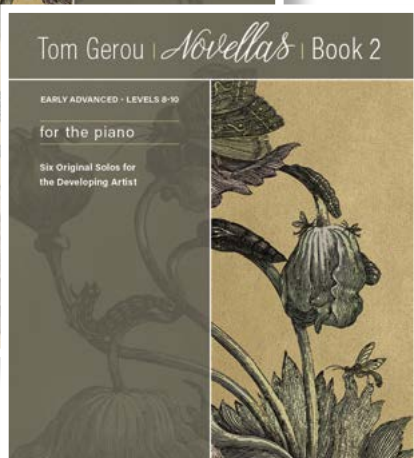
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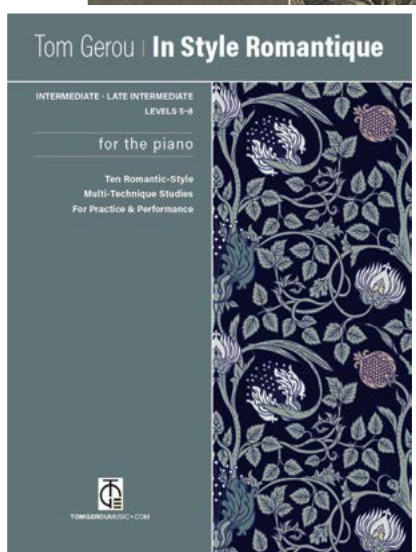
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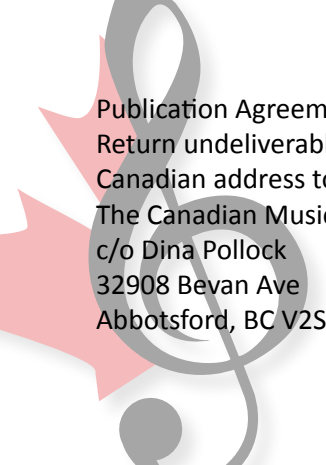
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