

THE CANADIAN MUSIC TEACHER
LE PROFESSEUR DE MUSIQUE CANADIEN

2017



A Year in Review / Un an en reveiw

What's inside . . .

Greetings from CFMTA/FCAPM President.	3
Salutations de la présidente de la FCAPM	3
Call for Compositions 2017	4
Appel à compositions 2017.	4
Young Artist Tours 2017	5
FCAPM Série de concerts « Jeune artiste » 2017	5
CFMTA National Piano Competition 2017	6
FCAPM Concours National de Piano 2017	6
Alberta	7
British Columbia	8
Manitoba	9
Nova Scotia	10
Ontario	11
Quebec.	12
Our Judges	13
2017 Commemorative Conference.	15
Conférence commémorative 2017.	15
CFMTA Student Composer Competition	16
Concours de la FCAPM pour élèves compositeurs	16
Preparatory Level / Niveau Préparatoire - Class 1	17
Preparatory Level / Niveau Préparatoire - Class 2	18
Category A / Niveau A - Class 1	19
Category A / Niveau A - Class 2	20
Category B / Niveau B - Class 1	21
Category B / Niveau B - Class 2	22
Category C / Niveau C	23
Category D / Niveau D	24
CFMTA 2017 National Essay Competition	25
Concours national de dissertation de la FCAPM	25
High School Level / Étèves du secondaire - 1 st place	26
University Undergraduate Level / Premier cycle universitaire	29
University Graduate Level / Deuxième cycle universitaire	35
William Andrew	
Canada Music Week [®] Award / Prix semaine de la musique canadienne ^{md}	
BCRMTA - Abbotsford.	44
BCRMTA - North Island	47
Branching Out 2017	49
On s'assemble 2017	49
Canada Music Week [®] Photos	71
Semaine de la musique canadienne ^{md}	71
Incoming Executive	75
Executive, Delegates and Chair Directory.	76

Greetings from CFMTA President Salutations de la Présidente de la FCAPM

Tiffany A. Wilson



I am pleased to introduce the CFMTA's newest endeavor; a new archival magazine titled, *A Year in Review*. This magazine was conceptualized by two passionate and avant-garde Registered Music Teachers; the first being CFMTA Editor/Webmaster Dina Pollock, (BC) and the second being Archivist Chair and Past President, (2013-15) Charline Farrell (ON).

The CFMTA has many diverse and unique programs which until now have been highlighted in the CMT magazine. However, in the summer of 2017, after sorting through nearly thirty boxes of stored CFMTA archives and materials Dina Pollock and Charline Farrell as well as others felt a need for a new approach to documenting our annual program winners.

In the new magazine, all participants can easily be featured using photos and articles written for our *Canadian Music Teachers'* magazine. *A Year in Review* includes all Provincial Young Artists winners, the National Piano Competition competitors and winners, as well as the Student Composers and Essay Composition winners and leaves room for other projects to be showcased. The digital magazine will be available in January of every calendar year for provincial reference and national acknowledgement.

A Year in Review satisfies our need to display and chronicle all of our official CFMTA events on a yearly basis. It is a useful and practical magazine.

Compiling, designing and proofing innovations such as, *A Year in Review*, require thought and effort, and I would like to thank Dina Pollock, our editor/webmaster, for her hard work and dedication to the production of the first edition of this cardinal magazine.

We hope you will appreciate the undertaking of this annual catalogue. Being able to showcase the talented winners of our CFMTA programmes in a progressive way is a pleasure and welcomed change. *A Year in Review* is an opportunity to reflect on a year's hard work and take pride in the influence we have as music teachers to hone and shape young talent.

Enjoy!

Tiffany A. Wilson - CFMTA President, 2017 - 2019

Je suis fier de vous présenter le dernier-né de la FCAPM. Un magazine intitulé *Une revue de l'année* est né. Ce magazine a été pensé et créé par deux professeurs passionnés et avant-gardistes de notre association soit Dina Pollock, éditrice et webmaitre (Colombie-Britannique) et Charline Farrell (Ontario) qui fut notre présidente de 2013 à 2015 et qui est la personne ressource des archives.

La FCAPM a plusieurs activités et programmes qui ont été soulignés par le magazine *Le professeur de musique canadien*. Or, pendant l'été 2017, après avoir fait le tri de près de trente boîtes d'archives et matériel de la FCAPM, Dina Pollock et Charline Farrell ont senti le besoin d'avoir une nouvelle approche pour répertorier les gagnants de nos projets annuels.

Dans ce nouveau magazine virtuel, tous les participants peuvent être facilement annoncés en utilisant des photos et des articles écrits pour notre magazine papier *Le professeur de musique canadien*. *Une revue de l'année* présente tous les gagnants provinciaux de la série « Jeunes artistes », les jeunes compositeurs et les gagnants du concours d'essais tout en laissant de l'espace pour d'autres projets à venir. Ce magazine sera disponible à chaque mois de janvier comme référence provinciale et reconnaissance nationale.

Une revue de l'année comble notre besoin de diffuser et de documenter tous les événements de la FCAPM et ce sur une base annuelle. Il s'agit d'un outil utile et pratique.

Une revue de l'année est un document qui compile, conçoit et fait preuve d'innovation ce qui a demandé réflexion et effort. J'aimerais remercier Dina Pollock, notre éditrice/webmaitre, pour son travail et son dévouement afin de produire la première édition de ce magazine.

Nous espérons que vous apprécierez la mission de cette revue annuelle. C'est un plaisir et aussi un changement bienheureux de pouvoir divulguer les gagnants talentueux des différents projets de la FCAPM sous une toute nouvelle plate-forme. *Une revue de l'année* est une opportunité de refléter une année de travail et nous sommes fiers de l'influence que nous avons en tant que professeurs de musique qui guident et façonnent de jeunes talents.

Bonne lecture !



CFMTA Call for **Compositions** 2017

Appel à **compositions** 2017 de la FCAPM

In honour of the 150th anniversary of Canada's Confederation, CFMTA/FCAPM has created a collection of contemporary Canadian compositions and art work.

Canadian composers were invited to create original works to be published in electronic format with scores available for free download on the cfmta.org website.

Congratulations to the following composers whose works have been selected for the 2017 Call for Compositions.



En l'honneur du 150^e anniversaire de la Confédération canadienne, la FCAPM/CFMTA a élaboré un ouvrage recueillant des compositions musicales et artistiques d'artistes canadiens contemporains.

Les compositeurs canadiens étaient invités à créer des œuvres originales pour publication sous forme électronique dont les partitions seraient téléchargeables gratuitement sur le site fcapm.org.

Félicitations aux compositeurs suivants dont les œuvres ont été sélectionnées dans le cadre de l'Appel à compositions 2017.

Composer / Compositeur	Title / Titre
Joanne Bender	<i>Remembering</i>
Darby Branscombe	<i>Frosted Panes</i>
Valérie Carreau	<i>Envolée</i>
Susan Griesdale	<i>The Road Goes On</i>
Beth Hamilton	<i>Reconciliation</i>
Daelin Henschel	<i>Horizons</i>
Justin Lapierre	<i>The Magdalen</i>
Michael Miller	<i>Three Wabanaki Songs</i>
Andrea Neustaeter	<i>Sun's Last Dance</i>
Anita Perry	<i>Go Canada Go</i>
Amy Polczer	<i>Shades of Blues</i>
Keenan Reimer-Watts	<i>6 Pieces for Four Hands</i>
Lynette Sawatsky	<i>True, Strong and Free</i>
Sarah Spring	<i>Tree tappin' time</i>
Ryszard Wrzaskala	<i>Beautiful and Free</i>

Artists / Artistes

Susan Griesdale

Sonia Hauser

Janet Thom Hammock

Julia Jacklein

Kye Marshall

Janelle Ryan



CFMTA **Young Artist** Concert Tours 2017

FCAPM Série de concerts « **Jeune artiste** » 2017

by Charline Farrell

The Alberta Young Artist was Louisa Lu.

She performed three concerts:

- Edmonton - January 29
- Whitehorse - February 19
- Calgary - February 24

She represented Alberta at the CFMTA/FCAPM Competitions held in Baltimore in March, 2017. Winner of the Willard Schultz Prize: \$1,500 - to the performer with the most promise as a performing artist.

For more about Louisa and her bio - page 6.

PRESENTS

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

2017 ALBERTA
YOUNG ARTIST CONCERT TOUR



LOUISA LU PIANO

EDMONTON
Sunday • January 29 • 2:00 pm
Ascension Lutheran
8405 83 St NW
For more info contact: Deborah Gallant
mdecall@telus.net 780-459-4590
Admission by Donation

WHITEHORSE
Sunday • February 19 • 3:00 pm
Yukon Arts Centre, Studio Theatre
For more info: Danette Readman
867.334.2462
Admission by Donation

CALGARY
Friday • February 24 • 7:30 pm
Michael Lipnicki Fine Pianos
6033 Centre Street South
For more info contact: Eric Nyland
eric.nyland@gmail.com • 403-922-8088
Admission by Donation

YRMTA
Young Artist Series
CFMTA
FCAPM
Alberta Tour
CFMTA

The British Columbia Young Artist was Marcus Masaites.

Five branches hosted concerts.

- Chilliwack - January 21
- Quesnel - February 5
- Sunshine Coast -
- Mid Island - February 25
- North Island - February 26

Markus represented British Columbia at the CFMTA/FCAPM Competitions held in Baltimore in March, 2017. He placed 3rd.

For more about Markus and his bio - page 7.

PRESENTS

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS
FÉDÉRATION CANADIENNE DES ASSOCIATIONS DE PROFESSEURS DE MUSIQUE

2017 BRITISH COLUMBIA
YOUNG ARTIST CONCERT TOUR



MARKUS MASAITES PIANO

CHILLIWACK
Saturday • January 21 • 2:00 pm
by donation - suggested donation \$10
Broadway Church
46611 Maple St, Chilliwack
Contact: Shari Aley
604-393-3820

QUESNEL
Saturday • February 5 • 4:00 pm
Maple Park Alliance Church
2075 Balsam Ave, Quesnel
Contact: Catherine Heinzelman
250-747-3884

MID-ISLAND
Saturday • February 25 • 2:00 pm
St. Andrews Presbyterian Church
4235 Departure Bay Rd, Nanaimo
Contact: Susan Schleppe
250-619-5471

NORTH-ISLAND
Sunday • February 26 • 2:00 pm
Trinity Presbyterian Church
145 Simons Rd, Campbell River
Cost: \$15 for adults
\$10 for students & seniors
Contact: Sonia Hauser
250-923-2212

Young Artist Series
CFMTA
FCAPM
British Columbia Tour






CFMTA National Piano **Competition** 2017 FCAPM **Concours** National de Piano 2017

by Sue Jones, Awards and Competitions Chair

Dur 2017 National Piano Competitions were held in Baltimore, Maryland during the MTNA Conference. Our adjudicators were: Dr. James Litzelman, Yong-Hi Moon and Dr. Woobin Park, all from the Baltimore area. We are grateful to them for sharing their time and expertise with us.

Our competitors (from west to east) were:

- Markus Masaites – British Columbia
- Louisa Lu – Alberta
- Paul Williamson – Manitoba
- Andrew Fu – Ontario
- Christine Pan – Quebec
- Kathryn Wagner – Nova Scotia

The following prizes were chosen from the semi-final round.

Dorothy Buckley Prize: \$1,000 - Paul Williamson (Manitoba) for the best performance of a Canadian composition

Marek Jablonski Prize: \$1,000 – Paul Williamson (Manitoba) for the best performance of a Chopin composition

Williard Schultz Prize: \$1,500 – Paul Williamson (Manitoba) to the performer whose reading of Baroque music best communicates the intentions of the composer.

Willard Schultz Prize: \$1,500 – Louisa Lu (Alberta) to the performer with the most promise as a performing artist

The winners of the competition were:

- **First Place** – Paul Williamson, Manitoba
- **Second Place** – Christine Pan, Québec
- **Third Place** – Markus Masaites, British Columbia

Thank you to the Canadian Music Centre for providing us with a token of appreciation for our competitors.

A special thank you to the MTNA for their support of our competitions.

Bravo to all competitors, their teachers and families!



Our three finalists:

Markus Masaites, Paul Williamson, Christine Pan



L to R: Markus Masaites, Yong-Hi Moon, Louisa Lu, Paul Williamson

Dr. James Litzelman, Andrew Fu, Christine Pan, Dr. Woobin Park, Kathryn Wagner



First Place - Paul Williamson, Cindy Taylor

Winner of the following prize:

Willard Schultz Prize: \$1,500



Edmonton-born Louisa Lu is studying Honours Neuroscience at the University of Alberta. She has been a piano student of Wolfram Linnebach for fourteen years. Louisa loves to play piano and violin in general, especially exploring Canadian music. She plans on integrating her musical background into her university studies and using her talent to give back to the community. Her interdisciplinary research essay, "Music therapy as an alternative treatment for Alzheimer's disease" was awarded second place for the 2016 CFMTA National Essay Competition.

Louisa volunteers regularly, playing piano and violin at senior centres, and has fundraised and donated to many charity organizations. Louisa was very humbled and honoured to be awarded the national Philanthropy Day Award; the ARMTA Community Service Award; the Alberta Music Education Foundation Student Recognition Community Service Award and people's Choice Award; Edmonton Youth Excellence Award; the Stars of Alberta Volunteer Award and the Horatio Alger Jim Pattison Alberta Scholarship.

Née à Edmonton, Louisa Lu étudie présentement en neurosciences à l'Université de l'Alberta. Elle a suivi ses cours de piano sous la tutelle de Wolfram Linnebach pendant plus de quatorze ans. Louisa aime jouer du piano et du violon et elle s'intéresse particulièrement au répertoire canadien. Elle a l'intention d'intégrer ces connaissances musicales dans ses études universitaires et d'utiliser son talent pour le redonner à la communauté. Son essai de recherche interdisciplinaire, «Musicothérapie comme traitement alternatif à la maladie d'Alzheimer» a reçu la deuxième place au concours «CFMTA National Essay Competition» en 2016.

Louisa joue du piano et du violon bénévolement dans les centres pour personnes âgées et elle a fait don de ses cachets à de nombreux organismes charitables. De plus, elle a été honorée à maintes reprises notamment en recevant le Prix national de la journée de la philanthropie, le Prix de service communautaire ARMTA, le prix du service communautaire pour la reconnaissance des étudiants de la Fondation de l'éducation musicale de l'Alberta, le prix «People's Choice», le «Edmonton Youth Excellence Award», le Prix des bénévoles des «Stars of Alberta» et la bourse d'études Horatio Alger Jim Pattison de l'Alberta.

Semi-final Programme

Toccata in D Minor, BWV 913
J. S. Bach

Scherzo No. 2 in B Flat Minor, Op. 31
F. Chopin

Prelude in G Minor, Op. 23, No. 5
S. Rachmaninoff

Étude No. 4: *Fanfares*
G. Ligeti

Étude No. 3: After Paganini-Liszt
M-A. Hamelin

Final Programme

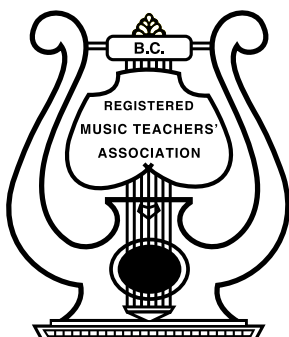
Sonata No. 33, Hob. XVI:20 in C Minor
J. F. Haydn

Transcendental Étude No. 8 in C Minor
Wilde Jagde
F. Liszt

Sonata No. 3 in A Minor, Op. 28
S. Prokofiev

Rhapsody No. 3 in C Major, Op. 11
E. Dohnanyi

Étude No. 4: *Fanfares*
G. Ligeti



Markus Masaites is a grade 12 student at Charles Best Secondary School in Coquitlam, British Columbia. He started learning the piano at age 6 and has since exponentially grown into a young aspiring performing artist.

Since 2011, Markus has been participating in multiple local festivals per year, consistently taking first or second prize. The past three years have been especially successful including three different provincial level wins.

In 2016, Markus represented Coquitlam at the BC Provincial Piano Competition and placed first allowing him the opportunity to perform several solo recitals across BC with the 'Young Artist's Tour'. This also qualified him to compete as BC's representative in the CFMTA National Piano Competition in March 2017, in Baltimore.

Additionally, Markus completed his ARCT diploma for piano performance achieving a mark of 96%, winning him the National Gold Medal for the highest mark in Canada for 2016.

Markus Masaites termine présentement sa 12e année à l'école «Charles Best Secondary School» de Coquitlam en Colombie-Britannique. Markus débute l'apprentissage du piano dès l'âge de 6 ans et il est devenu depuis un jeune artiste avec un avenir prometteur.

Depuis 2011, Markus participe chaque année à plusieurs festivals locaux en remportant constamment la première ou la deuxième place. Les trois dernières années ont été particulièrement fructueuses avec notamment trois victoires au niveau provincial.

En 2016, Markus a remporté la première place au Concours provincial de piano de la Colombie-Britannique. Cela lui a permis de se produire à plusieurs reprises en tant que soliste dans cette province avec le «Young Artist's Tour». Cette victoire a également assuré sa participation comme représentant de la Colombie-Britannique au Concours national de piano de la CFMTA qui se déroulera au mois de mars prochain à Baltimore.

De plus, Markus a complété son diplôme ARCT du Conservatoire de Toronto (piano performance) avec une note de 96%. Cette distinction lui a valu la médaille d'or nationale pour avoir obtenu la plus haute note au Canada en 2016.

Semi-final Program

Partita No. 2

J. S. Bach

Sonata in B Flat Major, K. 333

W. A. Mozart

Nocturne in C Minor, Op. 48, No. 1

F. Chopin

I leap through the sky with stars

A. Louie

Final Program

Sonata Op. 31, No. 2

L. van Beethoven

Prelude in B Minor, Op. 32, No. 10

S. Rachmaninoff

Sonata No. 1

S. Prokofiev

Étude In E Major, Op. 10, No. 3

F. Chopin



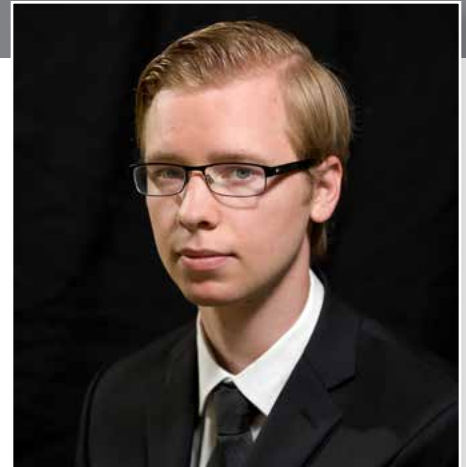
1st Place

Winner of the following prizes:

Dorothy Buckley Prize: \$1,000

Marek Jablonski Prize: \$1,000

Williard Schultz Prize: \$1,500



A native of British Columbia, Paul Williamson currently studies at the University of Manitoba where he is pursuing his Bachelor of Music in Piano Performance under Dr. David Moroz. An award winner at local, provincial, and national competitions, Paul received first place in the piano category at the Federation of Canadian Music Festivals' National Music Festival in Kelowna, 2014. He has participated in masterclasses with John Perry, Yoheved Kaplinsky, Andre Laplante, Lee Kum-Sing, Marc Durand, and others attending summer festivals including Morningside Music Bridge International Music Festival, Orford Arts Centre and the Kneisel Hall Chamber Music Festival.

In his first year of studies, Paul won the school's annual concerto competition and received first prize in the Lawrence Genser Scholarship Competition. He performed as soloist with the Winnipeg Symphony Orchestra, the University of Manitoba Symphony Orchestra, the Abbotsford Youth Orchestra, and the Fraser Valley Symphony Orchestra with whom he will be a returning performer later in the 2016-2017 season.

Originaire de la Colombie-Britannique, Paul Williamson étudie présentement à l'Université du Manitoba où il poursuit son baccalauréat en musique en interprétation piano sous la direction de David Moroz. Lauréat de divers concours locaux, provinciaux et nationaux, Paul a obtenu la première place dans la catégorie de piano au Festival national de musique de la Fédération canadienne des festivals de musique à Kelowna en 2014. Il a participé à des cours de maîtres avec John Perry, Yoheved Kaplinsky, André Laplante, Lee Kum-Sing, Marc Durand, et plusieurs autres professeurs lors de séjours à divers camps et festivals d'été notamment le «Morningside Music Bridge Festival» le Centre d'art d'Orford et le «Kneisel Hall Chamber Music Festival».

Lors de sa première année d'études, Paul a remporté le Concours annuel de concerto de son école et il a reçu le premier prix au «Lawrence Genser Scholarship Competition». Il a joué en tant que soliste avec l'Orchestre symphonique de Winnipeg, l'Orchestre symphonique de l'Université du Manitoba, l'Orchestre des jeunes d'Abbotsford et l'Orchestre symphonique de la vallée du Fraser avec laquelle il sera réinvité pour la prochaine saison musicale.

Semi-final Programme

Piano-Soleil, from Six Themes Solaires

D. Gougeon

Sonata in F Major, K. 445

D. Scarlatti

Sonata in F Minor, K. 69

D. Scarlatti

Sonata in F Major, K. 82

D. Scarlatti

Nocturne in B Major, Op. 62, No. 1

F. Chopin

Après une lecture de Dante:

Fantasia quasi sonata

F. Liszt

Final Programme

Vingt Regards sur l'enfant-Jesus

X. *Regard de l'Esprit du joie*

O. Messiaen

Piano Sonata No. 6 in F Major, Op. 10, No. 2

I. *Allegro*

II. *Minuetto. Allegro*

III. *Presto*

L. van Beethoven

Sonata No. 2 in B Flat Minor, Op. 36
(1931 edition)

I. *Allegro agitato*

II. *Non Allegro*

III. *Allegro molto*

S. Rachmaninoff



nova scotia
registered
music teachers'
association



Kathryn Wagner grew up in Stonehurst, Nova Scotia, and is completing her third year of a Bachelor of Music degree at Dalhousie University. While at Dalhousie, she has studied with Tietje Zonneveld and is currently a student of Professor Lynn Stodola. Kathryn has represented regional festivals at the Nova Scotia Provincial Music Festival many times, winning the Junior Piano title in 2012. In July 2013, she performed at Government House in Halifax for the inauguration of the new piano with her former teacher and mentor, Sharon Gow-Knickle.

Kathryn enjoys collaborating with other musicians and recently performed Beethoven's Choral Fantasy with the Dalhousie Chorus and Symphony Orchestra. As winner of the 2016 Nova Scotia Registered Music Teachers' Association Scholarship Competition, Kathryn performed throughout the province in early 2017. Kathryn is honoured to represent Nova Scotia in the 2017 Canadian Federation of Music Teachers' Associations' National Piano Competition.

Kathryn Wagner est née à Stonehurst, en Nouvelle-Écosse et elle complète actuellement la troisième année de son baccalauréat en musique à l'Université Dalhousie. Elle a eu comme professeur à cette université Tietje Zonneveld et elle étudie présentement avec Lynn Stodola. Kathryn a joué à plusieurs reprises au Festival provincial de musique de la Nouvelle-Écosse remportant le titre de «Junior Piano» en 2012. En 2013, à l'occasion de l'inauguration d'un nouveau piano à la Maison du gouvernement de Halifax, Kathryn a donné un récital en présence de l'enseignante de son enfance et mentor Sharon Gow-Knickle.

Kathryn aime collaborer avec d'autres musiciens et elle a récemment participé à la Fantaisie chorale de Beethoven avec le Chœur Dalhousie et l'Orchestre symphonique de l'Université. En tant que lauréate du «Nova-Scotia Registered Music Teachers' Association Scholarship Competition», elle a pu se produire partout dans la province au début de l'année 2017. Kathryn est très honorée de pouvoir représenter la Nouvelle-Écosse au Concours national de piano de la Fédération canadienne des professeurs de musique.

Semi-final Programme

Toccatà in D Major, BWV 912

J. S. Bach

Ballade No. 2 in F major, Op. 38

F. Chopin

I leap through the sky with stars

A. Louie

Sonata, No. 1, Op. 22

I. *Allegro marcato*

II. *Presto misterioso*

III. *Adagio molto appassionato*

IV. *Ruvido ed ostinato*

A. Ginastera

Final Programme

Sonata in D Major, KV 311

I. *Allegro con spirito*

V. *Andante con espressione*

VI. *Rondeau (allegro)*

W. A. Mozart

Sonata No. 1, Op. 22

V. *Allegro marcato*

VI. *Presto misterioso*

VII. *Adagio molto appassionato*

VIII. *Ruvido ed ostinato*

A. Ginastera





Ontario Registered Music Teachers' Association



L'Association des professeur(e)s de musique de l'Ontario



Andrew started playing piano at the age of four and was awarded his Associate of the Royal Conservatory (ARCT) diploma in Piano Performance at the age of seventeen. He studied with Sylvia Hajetian, Paule Kerluke, Dr. Michael Esch and later with Dr. Koichi Inoue. He has also participated in master classes with Professors David Louie and John O'Conor.

In 2015, Andrew was invited to perform at Roy Thomson Hall at a piano event hosted by Emanuel Ax. He also performed programs in 2016 at St. Andrew's Church in Toronto and Kitchener. Upon winning the 2016 ORM'TA Young Artist Competition, Andrew was invited to give a solo tour at six cities across Southern Ontario.

Andrew currently studies accounting and finance at the University of Waterloo, where he participated in the Instrumental Chamber Ensembles program, and continues to explore music in his free time.

Andrew a commencé à jouer le piano à l'âge de quatre ans et il a obtenu son diplôme ARCT en performance du Conservatoire Royal de Toronto à l'âge de dix-sept ans. Il a étudié avec Sylvia Hajetian, Paule Kerluke, Michael Esch et plus tard avec Koichi Inoue. Il a également participé à des cours de maître avec les professeurs David Louie et John O'Conor.

En 2015, Andrew a été invité à se produire au Roy Thomson Hall à un événement de piano organisé par Emanuel Ax. Il a également joué en 2016 à l'église Saint-Andrews à Toronto et à Kitchener. Lorsqu'il a remporté le Concours des jeunes artistes de l'ORM'TA en 2016, Andrew a été invité à faire une tournée comme soliste dans six villes du sud de l'Ontario.

Andrew étudie présentement la comptabilité et les finances à l'Université de Waterloo. Parallèlement à ses études, il a participé au programme «Instrumental Chamber Ensembles» de cette université. Malgré un choix de carrière différent, la musique demeure un élément important de sa vie.

Semi-final Programme

Toccatà in F Sharp Minor, BWV 910

J.S. Bach

Chopi, from Tre Toccata

M. Forsyth

Une barque sur l'océan and *Alborada del gracioso* from Miroirs

M. Ravel

Transcendental Étude No. 12

Chasse-neige

F. Liszt

Final Programme

Piano Sonata, No. 31 in A Flat Major, Op. 110

L. van Beethoven

Fantasy in C major, Op. 15 *Wanderer*

F. Schubert





Christine Ke Pan est née à Greenfield Park en 2001. Elle a commencé à apprendre le piano à l'âge de 4 ans et demi.

Depuis 2010, elle poursuit ses études pianistiques avec M. Richard Raymond au Conservatoire de musique de Montréal.

De 2007 à 2015, Christine a remporté de nombreux prix dans les catégories piano solo et piano concerto au Festival de musique classique de Montréal. Elle s'est également démarquée au concours de musique classique Pierre-De Saurel.

En 2011, Christine a obtenu un deuxième prix au Concours de musique du Canada et elle s'est à nouveau illustrée en 2014, à ce même concours, en recevant le premier prix. Au printemps 2015 et 2016, elle a été invitée à jouer lors du concert du Chœur de la Montagne à Beloeil. En 2016, Christine a gagné le prix de la grande gagnante du concours de Chœur de la Montagne.

Christine Ke Pan was born in Greenfield Park in 2001. She began to learn piano at the age of four and a half. Since 2010, she continues her piano studies with Mr. Richard Raymond at the Conservatoire de musique de Montréal.

From 2007 to 2015, Christine won numerous prizes in the categories piano solo and piano concerto at the Montreal Classical Music Festival. She also distinguished herself at the Pierre-De Saurel classical music competition.

In 2011, Christine was awarded a second prize at the Canadian Music Competition, and again in 2014, at the same contest, she received first prize. In the spring of 2015 and 2016, she was invited to play at the Chœur de la Montagne concert in Beloeil. In 2016, Christine won the prize of the winner of the competition Chœur de la Montagne.

Semi-final Programme

Prelude and Fugue in A Major,
Book 1, BWV 864

J. S. Bach

Sonata No. 30, Op. 109

L. van Beethoven

Étude-Tableau, Op. 33, No. 4 in D Minor
S. Rachmaninoff

Butterflies and Bobcats

D. McIntyre

Final Programme

Sonata No. 30, Op. 109 in E Major

L. van Beethoven

Étude d'après Paganini, No. 2 in E flat Major
F. Liszt

Impromptu, Op. 90, No. 3

F. Schubert

Hungarian Rhapsodie, No. 2

F. Liszt



Our Judges

Dr. James Litzelman - Yong Hi Moon - Dr. Woobin Park



Dr. James Litzelman

James Litzelman enjoys a successful career as a pianist, teacher and lecturer, having performed and lectured in the United States, Mexico, Europe, China and Russia. In demand for master classes, adjudicating and workshops, he presents lectures nationally and internationally to various music organizations and has judged competitions throughout the eastern and southern United States.

En tant que pianiste, professeur et conférencier, James Litzelman poursuit une brillante carrière aux États-Unis, au Mexique, en Europe, en Chine et en Russie tout en étant membre de jury dans divers organismes musicaux partout dans le monde. De plus, il est souvent sollicité comme juge lors de concours musicaux plus particulièrement dans l'est et le sud des États-Unis.



Yong Hi Moon

Accomplished pianist and teacher Yong Hi Moon made her solo debut with the Seoul Philharmonic at age 10 as winner of the National Korean Broadcasting Competition. Ms. Moon has won top prizes in the Elena-Rombro Stepanow Competition in Vienna, the Viotti International Competition in Vercelli, Italy, the Vienna da Motta Competition in Lisbon, Portugal, and also received the Chopin Prize from the Geneva International Competition in Switzerland.

La pianiste et professeure Yong Hi Moon a fait ses débuts comme soliste avec l'Orchestre philharmonique de Séoul à l'âge de 10 suite à sa victoire au Concours national de radiodiffusion coréenne. Elle a remporté des prix au Concours Elena-Rombro Stepanow à Vienne, au Concours international Viotti à Vercelli en Italie, au Concours Vienna da Motta à Lisbonne, et elle a également reçu le prix Chopin au Concours international de Genève en Suisse.



Dr. Woobin Park

Praised for her commanding stage presence and elegant musicianship, Dr. Woobin Park has appeared throughout the United States and South Korea in solo and chamber recitals as well as performances as soloist with orchestra. She has performed in distinguished concert venues including Weill Recital Hall at Carnegie Hall, Steinway Hall in New York, and Strathmore Hall in Washington D.C., Elizabeth Horowitz Performing Arts Center and Montpelier Arts Center in Maryland, Tedmann Concert Hall in Minneapolis and Auer Concert Hall in Bloomington, Indiana.

Applaudie pour sa présence sur scène et le raffinement de son expression musicale, la pianiste Woobin Park s'est distinguée aux États-Unis et en Corée du Sud en tant que soliste, chambriste et soliste avec orchestre. Elle a présenté des concerts, au «Weill Recital Hall» situé au «Carnegie Hall», au «Steinway Hall» à New York, au «Strathmore Hall» à Washington, ainsi qu'au «Elizabeth Horowitz Performing Art Center» et au «Montpelier Art Center» au Maryland.





2017 Commemorative Conference

March 18 - 22, 2017

by Pat Frehlich - Conference Chair



The 2017 Commemorative Conference was held in Baltimore, Maryland, USA from March 18 to 22, once again bringing together members of the Music Teachers National Association (MTNA), the Royal Conservatory of Music and the Canadian Federation of Music Teachers' Associations (CFMTA/FCAPM).

The Commemorative Conference celebrated the 10th anniversary of the first joint conference between our organizations, the 2007 Collaborative Conference, which was hosted by the Canadians and held in Toronto, Canada, March 23-27.

CFMTA/FCAPM should take pride in knowing that the vision for such collaborations came from a former CFMTA/FCAPM president, Hugheen Ferguson of Kingston, Ontario.

Aside from numerous workshops, lectures and masterclasses, attendees were treated to a most entertaining opening event by Igudesman and Joo, and a very memorable recital by

internationally renowned pianists, Leon Fleisher and Katherine Jacobson.

A spectacular digital book of original Canadian compositions and artwork was compiled and presented to MTNA members for a free download as our gift to them, in celebration of Canada's 150th Anniversary of Confederation. It will also be made available to CFMTA/FCAPM members through our website at cfmta.org we hope you enjoy it!

Special thanks to Po Yeh and her committee for their work in compiling this beautiful memento.

The provincial round winners all traveled to Baltimore to compete in the CFMTA/FCAPM National Piano Competition which was held there as part of the Commemorative Conference. Thanks to Sue Jones for coordinating this event.

My thanks is also extended to the conference committee: Tiffany Wilson, Barbara Long, Po Yeh and Sue Jones and Cindy Taylor (ex officio) for your assistance in so many ways.





1



2



3



4



5



6



7



8



9



10

- 1 - Cindy Taylor - opening address
- 2 - Paul Williamson, Charline Farrell
- 3 - Lorna Wanzel, Leslie Linton, Vanessa Corlett, Pat Frelich, Amy Immermon
- 4 - Igudesman and Joo
- 5 - Paul Williamson, Lauren Kells
- 6 - Call for Composition Book
- 7 - Dale Wheeler
- 8 - Leon Fleicher
- 9 - Paul Williamson, Tiffany Wilson
- 10 - Louisa Lu, Markus Masaites, Christine Pan, Paul Williamson, Andrew Fu, Sue Jones
- 11 - Louisa Lu, Charline Farrell
- 12 - Pat Frelich, Tiffany Wilson, Gary Ingles and Cindy Taylor



11



12

Photos by: HARRY BUTLER, POTOGRAPHY-VIDEOGRAHY-AUDIO VISUAL PRODUCTION



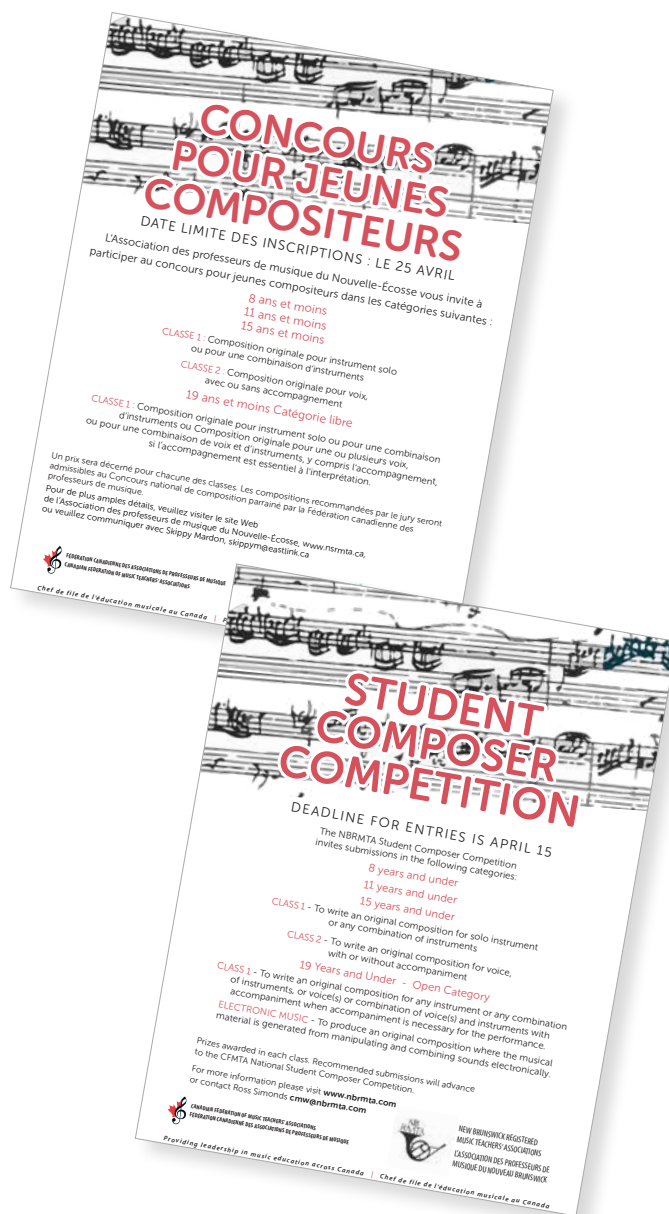


CFMTA **Student** Composer Competition

Concours de la FCAPM pour **élèves** compositeurs

The CFMTA/FCAPM Student Composer Competition is a national competition for winners of Provincial composition competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada-wide judging before June 1 each year. Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award is given annually to the best national composition as selected by the adjudicator. Helen Dahlstrom was the founder of Canada Music Week®.

The Concours de composition pour élèves de la FCAPM/CFMTA est un concours national réservé aux lauréats des concours de composition provinciaux. Les œuvres sont soumises à un jury pancanadien par les coordonnateurs provinciaux de la Semaine de la musique canadienne^{MD} avant le 1er juin de chaque an. Des bourses d'études sont remises aux lauréats de chacune des catégories et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienne^{MD}.



CFMTA congratulates the following winners of the 2017 Student Composer Competition:
 La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2017 :



PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Natasha Webb (QC)

2nd place

Jackson Hoyt (NB)

Honourable mention

Benjamin Giffin (ON)

Première place

Night Waltz Farewell

Deuxième place

Strangers on the Stairway

Mention d'honneur

Monkey Business

CLASS 1

Composition for solo instrument

1st place

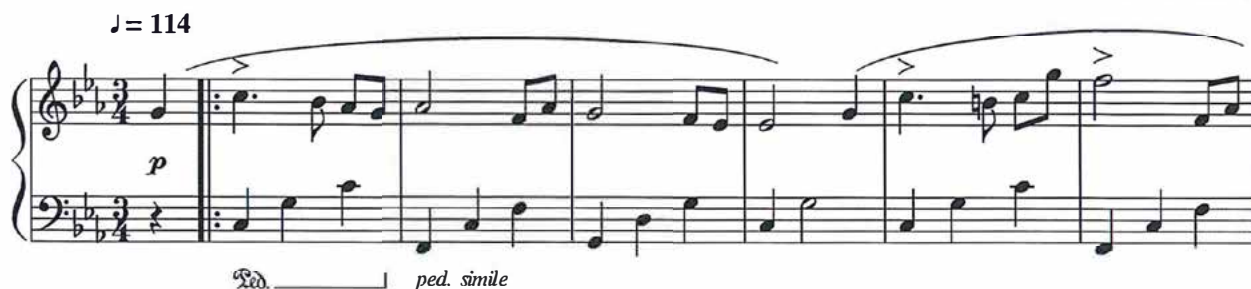
Natasha Webb (QC)

Night Waltz Farewell

Born in Montreal in 2009, Natasha Webb showed her aptitude for classical music at a young age. She started her piano classes with a pianist Barbara Cwioro at the age of 3. At the age of 5 she began improvising and composing her first melodies for piano and violin, and a year after she devoted her first children's album to her little brother. In 2017 Natasha was accepted to the Pre-Conservatory program in Montreal. She studies piano, violin, classical voice and music theory. Natasha is an active participant of regional and provincial music competitions. She continues to compose, improvise and enjoys performing music." 🎵



Night Waltz





PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE

8 years and under - 8 ans et moins

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Chloe Bzowski (ON)

Première place

Glowing

2nd place

Jackson Smith (NS)

Deuxième place

My Sleepy Pal

CLASS 2

Composition for voice

1st place

Chloe Bzowski (ON)

Glowing

Chloe Bzowski is an 8-year-old aspiring artist. She is very passionate about composing on the piano and enjoys singing. Chloe is very creative, energetic and loves to entertain. She has performed in several theatre productions and is also an avid competitive dancer. In her spare time, Chloe loves to be with her family, play with her dog Rooney, create new music, shop, play with friends, draw, and swim in the ocean. When Chloe grows up, she dreams of being an entertainer in music, film and theatre. 🎵



Glowing

freely ♩ = 88

Voice

Piano





CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Kathie Zhou (AB)

2nd place

Emma Bourque (NB)

Honourable mention

Nicole Milbrandt (SK)

Sky Yang (ON)

Première place

Vivid Memories

Deuxième place

A Wave on the Ocean

Mention d'honneur

Grasshopper Dance

Warriors Dance

CLASS 1

Composition for solo instrument

1st place

Kathie Zhou (AB) *Vivid Memories*

Kathie Zhou was born on October 4th, 2005, in British Columbia. Her pursuit of music began at the early age of 4. In addition to her passion for composing, Kathie regularly completes Royal Conservatory of Music piano and theoretical examinations, as well as participates in local and provincial music festivals. It was Kathie's piano teacher who encouraged her to begin composing to explore the imaginative aspect of music. Since then, she has expanded her knowledge of writing music and continues to experiment with different styles. In her spare time, Kathie likes to read, dance, and play the flute. She is also an avid member of her school's arts program, and enjoys spreading her enthusiasm for music. ♪



Vivid Memories

Grazioso ♩ = 82

mp

P20. *simile*





CATEGORY A / NIVEAU A

11 years and under - 11 ans et moins

CLASS 2 / CATÉGORIE 2

Composition for voice

Composition pour voix

1st place

Polina Chernik (ON)

2nd place

Daniel Sneddon (NS)

Honourable mention

Katherine & Naomi Wiebe (MB)

Première place

Nature is

Deuxième place

Whale

Mention d'honneur

I was lost in the Outside World

CLASS 2

Composition for voice

1st place

Polina Chernik (ON) *Nature is*

Polina loves to write music and play it, too. She thinks that although it is not always fun to practice, usually there is a good result. Currently Polina is exploring different genres and enjoys composing for different instruments and ensembles. She devoted the vocal cycle “Nature is” to her friend, a talented singer Elizabeth Gilerovitch, who was the first performer of these songs. Apart from music, Polina partakes in many extracurricular activities, such as math, ballet, and visual arts. She takes pride in her pets, her creativity, and her crafts. In her spare time, Polina likes listening to pop and rock music, however she believes that it is always good to listen to classical composers as well. 🎵



Little Ballade

Words by R.L. Stevenson

Andante ♩.=80

mp When - ev-er the moon and

p

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *





CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 1 / CATÉGORIE 1

Composition for solo instrument / Composition pour instrument solo

1st place

Hugo Russell (ON)

2nd place (tied)

Alexander Bai (AB)

Yanko Gyurev (QC)

Honourable mention

Sean Sneddon (NS)

Première place

Etude in G sharp minor

Deuxième place

The Search for Freedom

Nacht des Unendlichen

Mention d'honneur

Allegro in D major Op. 13 No. 1

CLASS 1

Composition for solo instrument

1st place

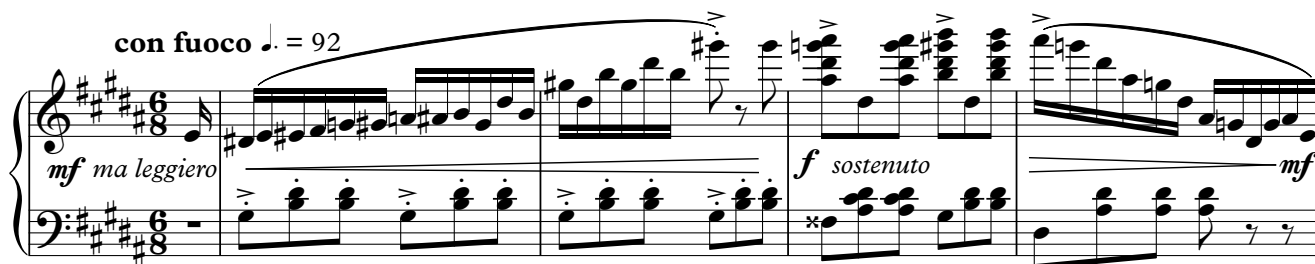
Hugo Russell (ON) *Etude in G sharp minor*

Hugo was born in Goderich Ontario, July 8 2004. He has been playing piano for four years. At the Ontario Music Festival Association's Provincial Competitions, he won first place in level eight solo piano in 2016, and first place for junior piano concerto in 2017. Hugo strives to learn more about music every day. He is also proficient in playing the violin, harp and clarinet. Hugo is still searching for a composition teacher, being completely self-taught in composition up to this point. Hugo resides in London Ontario, where he is compelled to play and compose music daily. 🎹



Etude in G sharp Minor

Feb 3 2017





CATEGORY B / NIVEAU B

15 years and under - 15 ans et moins

CLASS 2 / CATÉGORIE 2

Composition for voice / Composition pour voix

1st place

Jessica deKort (ON)

Première place

Feel it in your soul

2nd place (tied)

Marissa Hart (SK)

Deuxième place

Garbage Can

Madelyn Nielsen (NS)

Unoriginally in Love



CLASS 2

Composition for voice

1st place

Jessica deKort (ON)

Feel it in your soul

Music is a very big part of Jessica's life. Playing piano since the age of 4, she has studied with Barbara Gagnon, Rachelle Courtney and currently Marion Miller, all of London, Ontario. She takes both vocal and theory studies with Rachelle Courtney, and especially enjoys the composition and recording elements of Rachelle's music program. She also plays viola and violin.

Jess graduated from St. Mary Choir & Orchestra School, London in June, and was honoured to be presented with the Margaret Marentette Vocal Award. She has also won numerous awards at local talent competitions, Kiwanis festivals and enjoys solo performances. Jessica looks forward to starting high school in the fall, as well as continuing to work on reaching her musical goals. ♪

Feel It In Your Soul

Pop Groove, With Passion ♩ = 115

The musical score is for a piano accompaniment in 4/4 time, marked *mf*. It consists of four measures. The first measure has a Gm chord and a bass line with a half note G and a quarter note G. The second measure has a C chord and a bass line with a half note C and a triplet of eighth notes (G, A, B). The third measure has a Gm chord and a bass line with a half note G and a quarter note G. The fourth measure has a C chord and a bass line with a half note C and a triplet of eighth notes (G, A, B). The treble clef part consists of eighth notes in a steady pattern.



CATEGORY C / NIVEAU C

19 years and under - 19 ans et moins

1st place

Simon Gladu (QC)

2nd place (tied)

Trevor Rutherford (BC)

Dante Pettapiece (ON)

Honourable mention

Micah Sudom (AB)

Première place

Bagatelles/ Sarcasmes No. 3

Deuxième place

The River Trees

Lost Letters

Mention d'honneur

In the Wild



1st place Simon Gladu (QC) *Bagatelles/ Sarcasmes No. 3*

I began the piano at the age of 10, while I was in my 5th elementary school year. At the time, I was taking classes with André Favreau outside of my school program. I studied music at school four years at the École Secondaire Ozias-Leduc, in Mont-Saint-Hilaire, to end up at the Pensionnat du St-Nom-de-Marie school in Montreal for my last high school year. I actually study with my teacher and my good friend Marcel Chamberland. I'm growing a lot in both my personnel and musician life. I met Richard Abel while I was in High-School, who taught me about popular music. We also played together at the Place des Arts on the Wilfrid Pelletier scene in Montreal and at the Grand théâtre de Québec. ♪



Photo credit: cOrchestre Métropolitain / François Goupil

Bagatelle

(La Fantaisie vagabonde)

(6-10 mars 2017)

♩ = 57

Doux Legato



CATEGORY D / NIVEAU D

Open - Ouvert

1st place

Terry Pratt (PE)

2nd place

Owen Maitzen (NS)

Honourable mention

Christie Morrison (BC)

Kedler Exilus (QC)

Gloria Chu (AB)

Dante Pettapiece (ON)

Première place

A Birthday

Deuxième place

Woodside Wimsey

Mention d'honneur

Tooth or Consequences

Le vague de l’océan bleu

Persist

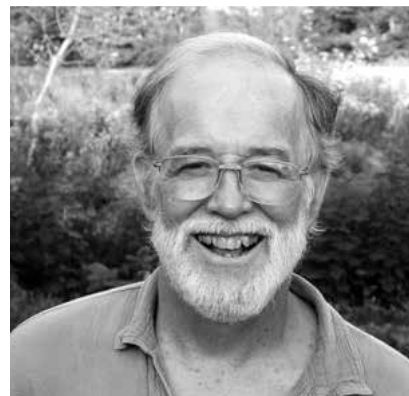
Lament for Passing Time

1st place

Terry Pratt (PE)

A Birthday

Terry Pratt, 74, retired English professor and author of *The Dictionary of Prince Edward Island English*, studies composition under Carl Mathis, his former colleague at UPEI. He has sung in choirs since age 9, so choral composing comes most naturally – *a cappella* because “I don’t know enough, yet, how to write any accompaniment.” He has published *Four Short Songs of Love and Time* with Renforth Music in Rothesay, New Brunswick. He is also a theatre director, actor, sometime pianist, and, with his wife, Jennifer, an enthusiastic gardener in Elmwood, PEI. ♪



A Birthday

A poem by Christina Rossetti

Joyfully, about ♩ = 72

Musical score for Soprano, Alto, Tenor, and Bass. The score is in 2/4 time and G major. The lyrics are: "My heart is like a sing-ing bird. Whose nest is in a wa-tered shoot; bird a-sing-ing nest in shoot; My bird a-sing-ing nest in wa-tered shoot; bird a-sing-ing nest in wa-tered shoot;". Dynamics include *mf* and *mp*.





CFMTA 2017 National **Essay** Competition Concours national de **dissertation** de la FCAPM

The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending high school, or studying at the university undergraduate and graduate levels. There is no fee to enter.

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, for serving on the adjudication panel this year.

CFMTA is pleased to congratulate the winners of the 2017 National Essay Competition:

High School Level

1st place (\$500)

William Lin, BC
Integrating Music with STEM Education

2nd place (\$250)

Gabrielle Bonifacio, BC
Band Wants You!

University Undergraduate Level

1st place (\$1,000)

Helen Geng, University of Toronto
Multicultural Repertoire in Concert Band

2nd place (\$500)

Sarah Klapman, Mount Allison University
Mushroom Cloud Music: The postmodern supernatural in Adams' Doctor Atomic

University Graduate Level

1st place (\$1,000)

Kevin Ngo, University of Calgary
Studying Mozart's Piano Music in the 21st Century: Are we using the wrong texts?

2nd place (\$500)

Gabrielle Smith, McGill University
All education is political, teaching is never a neutral act

Le concours national de dissertation de la FCAPM accepte la soumission de textes sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn, qui composaient le jury cette année.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2017:

Élèves du secondaire

1^{er} prix (500 \$)

2^e prix (250 \$)

Premier cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)

Deuxième cycle universitaire

1^{er} prix (1 000 \$)

2^e prix (500 \$)





Integrating Music with STEM Education

by William Lin - British Columbia

High School Level
1st place

There is a notable divide between the sciences and the arts, with some claims that the two are incompatible. However, the combination of the two may result in greater comprehension of both, especially in more abstract topics. As students progress through high-school mathematics and sciences, the difficulty level of the subjects increases dramatically. Even though many children and teenagers are fascinated by the natural world, many of them find their curiosity eliminated by the constant pressure the education system places on them. Likewise, students who learn music theory as part of their musical education are often discouraged by what they perceive as overly-complex harmonic rules their teachers force them to learn for seemingly no reason. All this is linked by a sentiment that what they are learning has no relevance to them. Because of the cold and distant attitude often surrounding STEM education, teenagers often find their classes incomprehensible and uninteresting. Helping to reignite the passion and drive of students is a goal pursued by teachers everywhere, and one method of doing so is by relating the subject being taught to others that students find enjoyable.

One passion in particular that many students share is music, whether it be listening, playing, analyzing, or composing. By relating to these experiences, students are able to make connections in between what they learn in science and music classes, strengthening their grasp of both subjects as they reinforce their abstract thinking and logic skills required for the two domains. This can be done by explaining and demonstrating the intrinsic connections between music and sciences, or by using music as a way to rekindle students' interest in the sciences. Furthermore, having music education in general has been shown to be positively correlated with better memory, executive function, and neuroplasticity,¹ leading to music students having higher achievement and lower struggles with their courses. All these aspects combined allow for more thorough education for students in not only the arts but the sciences as well, benefiting everyone ranging from children to adults.

For example, students in high-school physics learn about waves, frequencies, and harmonics, which can be difficult for some students to grasp. Higher-level mathematics courses involving harmonic analysis and Fourier analysis are even more inaccessible to the average person. All these subjects may be related to music, resulting in better comprehension for students. For instance, physics students learn that a string will vibrate at its fundamental frequency or first harmonic when plucked, forming a standing wave. They also learn that strings have other harmonics such that the second harmonic vibrates at twice the frequency of the first harmonic, and so on². However, once these ideas are put into abstract formulas such as $f_n = n f_1$ and $\lambda_n = \frac{1}{n} \lambda_1$, the intuitive notions behind the ideas become shrouded by unfamiliar symbols. To remedy this, teachers may use the examples of overblowing wind instruments to jump from the fundamental frequency to its overtones, such as going from the E4 note to E5 by blowing harder. Guitar harmonics in particular are a good example for physics students, as experimenting with different string positions creates an audible difference. The low E2 string vibrates at its fundamental frequency at 82.41 Hz between the nut and the bridge. Pressing the string halfway down and playing produces a frequency double that of the first harmonic, at 164.81 Hz. This point is also where a node of the second harmonic would be if the entire string resonated, which is why the second harmonic can be played on that fret. By relating subjects like this, physics teachers can easily form links between music students' prior knowledge, allowing them to grasp the content more easily, and reinforcing their ability to make connections.

Additionally, in more advanced mathematics, students are taught Fourier analysis, where complex waves are decomposed into a series of sine waves. However, the equations associated with it, such as $f(x) = \frac{1}{2}a_0 + \sum_{n=1}^{\infty} a_n \cos(nx) + \sum_{n=1}^{\infty} b_n \sin(nx)$,³ are complex and abstract, resulting in confusion for learners. In order to make this more accessible, teachers can let students experiment with adding up sine waves and letting them listen

1. Collins, Anita. "Music Education and the Brain." *Applications of Research in Music Education* 32, no. 2 (2014). doi:10.1177/8755123313502346.

2. "Fundamental Frequency and Harmonics." *The Physics Classroom*. Accessed April 20, 2017. <http://www.physicsclassroom.com/class/sound/Lesson-4/Fundamental-Frequency-and-Harmonics>.

3. "Fourier Series." *Fourier Series -- from Wolfram MathWorld*. Accessed April 20, 2017. <http://mathworld.wolfram.com/FourierSeries.html>.



to the resulting sounds, expressing the mathematics in a perceivable manner. By allowing students to do so, they will be able to better understand what exactly is happening as they manipulate abstract formulae and equations by grounding them into real-world examples of music and sound. Other difficult mathematical concepts can also be expressed in terms of music, such as mathematical group theory and set theory. Higher-level music students may be able to relate these fields to musical set theory, where music is analyzed in terms of 'sets' that may be transposed and inverted.⁴ While these are more advanced topics, teaching the two may still be able to provide benefits by assisting students in finding links between them, resulting in improved cognitive skills leading to their knowledge being solidified.

Young children can also benefit from music as part of their education in mathematics and sciences. Basic math skills can be reinforced through counting rhythms and comparing pitches, as well as finding musical patterns in melodies.⁵ This prepares them for the more complicated mathematics in higher grades by helping to provide a stable foundation upon which more complex subjects can be built. Older students can be introduced to computer science and programming through music as well by tapping into their interests in music or computer science through coding melodies, which is currently being done by Earsketch.⁶ This fusion of computational and creative thinking helps develop well-rounded students who can pursue multiple interests simultaneously and find similarities between them, as well as preparing students for the projected increased focus on computer technology in the future. Encouraging creativity in children is not only useful for the arts, but sciences as well. While formulaic thinking is common in schools, especially in mathematics, creative thinking sets students apart in terms of achievement and accomplishments. Many scientific and mathematical problems were only solved by approaching the question in a different way, through the same ingenuity encouraged by music. Music education in schools should not be seen as being supplemental, but as an integral part of a child's learning experience due to the way it can unite different

interests and help fuel students' curiosity and creativity, which are important factors that should be encouraged in STEM education as well.

Many studies have been conducted on the effect of music education on children's intelligence and development. One study conducted in 2004 suggests a general small increase in IQ across children who take music lessons versus non-musically trained children.⁷ Another, published in 1996, found increases in reading and math skills of children trained in arts, hypothesizing that the "pleasure of arts promotes acquisition of skills".⁸ These noticeable benefits of arts education can be used to grow interest in STEM fields, which is especially important for the future of the next generation. Music in particular, because of its connections to many skills, is a suitable candidate for integration with the sciences and mathematics. It can help with not only creativity, but critical thinking and reasoning. Moreover, music is enjoyed by many children and teenagers, and thus, activities involving music more likely to resonate with youth. By connecting science and math with music, scientific skills can be encouraged, rekindling students' interests and passions.

The future appears to be one that focuses heavily on STEM fields, which may seem to alienate the arts. However, music education in particular has been shown to increase academic achievement in general, and can be used to help encourage students into domains such as computer science, as well as providing many examples to help relate physics to what students already know from music classes. Instead of being seen as completely separate areas, these subject can be integrated in order to promote interest of both the arts and sciences, providing benefits to students by helping them find relevance between their classes and their interests. This also improves their creative and computational skills simultaneously and allowing children and teenagers to find connections between different areas, further improving their cognitive skills. Because of this, music education should be an important facet of general education, highlighting and strengthening the abilities needed to adapt and succeed in a rapidly changing society.

4. "Basics of Set Theory (Math and Music)." Accessed April 20, 2017. <ftp://arts.ucsc.edu/Pub/cope/BasicsofSetTheory.pdf>.

5. "The Math in Music & Movement." Scholastic. Accessed April 20, 2017. <https://www.scholastic.com/teachers/articles/teaching-content/math-music-movement/>.

6. "Earsketch is the Music/Computing Hybrid Future of STEM Education." School of Music | Georgia Institute of Technology | Atlanta, GA. Accessed April 20, 2017. <https://music.gatech.edu/earsketch-future-stem>.

7. Schellenberg, E. Glenn. "Music Lessons Enhance IQ." *Psychological Science* 15, no. 8 (2004). doi:10.1111/j.0956-7976.2004.00711.x.

8. Gardiner, Martin F., Alan Fox, Faith Knowles, and Donna Jeffrey. "Learning improved by arts training." *Nature* 381, no. 6580 (1996). doi:10.1038/381284a0. ►



Works Cited:

- "Basics of Set Theory (Math and Music)." Accessed April 20, 2017. <ftp://arts.ucsc.edu/Pub/cope/BasicsofSetTheory.pdf>.
- Collins, Anita. "Music Education and the Brain." *Applications of Research in Music Education* 32, no. 2 (2014). doi:10.1177/8755123313502346.
- "Earsketch is the Music/Computing Hybrid Future of STEM Education." School of Music | Georgia Institute of Technology | Atlanta, GA. Accessed April 20, 2017. <https://music.gatech.edu/earsketch-future-stem>.
- "Fourier Series." Fourier Series -- from Wolfram MathWorld. Accessed April 20, 2017. <http://mathworld.wolfram.com/FourierSeries.html>.
- "Fundamental Frequency and Harmonics." The Physics Classroom. Accessed April 20, 2017. <http://www.physicsclassroom.com/class/sound/Lesson-4/Fundamental-Frequency-and-Harmonics>.
- Gardiner, Martin F., Alan Fox, Faith Knowles, and Donna Jeffrey. "Learning improved by arts training." *Nature* 381, no. 6580 (1996). doi:10.1038/381284a0.
- Schellenberg, E. Glenn. "Music Lessons Enhance IQ." *Psychological Science* 15, no. 8 (2004). doi:10.1111/j.0956-7976.2004.00711.x.
- "The Math in Music & Movement." Scholastic. Accessed April 20, 2017. <https://www.scholastic.com/teachers/articles/teaching-content/math-music-movement/>. ↻

William has learned piano for twelve years and has been composing for five years. He has won 1st place in the BCRMTA Student Composer Competition in 2015 and the Best of BC in the Vancouver Chamber Choir Young Composer's Competition in 2017. His favourite classical composers include Rachmaninoff, Ravel and Debussy. Apart from classical music, William also enjoys jazz, Latin American music and rock. William's interests also include science, cooking, reading, and languages. He is currently in his first year at the University of British Columbia studying in the sciences program, where he continues to pursue his musical hobbies. William lives in Richmond, British Columbia.





Multicultural Repertoire in Concert Band

by Helen Geng - Ontario

University
Undergraduate
1st place

Abstract

In this paper, I explore the topic of multicultural repertoire in the band classroom. The focus is on how educators can teach the existing classics in wind band literature while addressing stereotypes that may exist in the music. Research was prompted by the question: how can we authentically teach music from diverse cultures using concert bands, a type of ensemble so deeply rooted in the Western art music tradition? Specific

methods such as contextualizing the music, building upon students' existing musical knowledge, connecting students' home cultures and the new culture they are exploring and presenting multicultural music in various forms are discussed.

Keywords: wind band, concert band, multicultural education, context, authentic

Band "Culture":

Evaluating the Use of Multicultural Repertoire in Concert Band

Introduction

As future music educators, we are constantly asked to reflect upon our own experiences to find what inspires us to teach and how we can best inspire our students to learn. Consequently, I have considered the use of multicultural music in the band classroom for many years now, as it was something I experienced as a student and will have to come to terms with as a future educator. Since first starting to play in concert bands over 13 years ago, I have encountered many pieces that were based on multicultural music and yet did not exactly embody the culture it was meant to represent. For instance, I once performed "Come Drink One More Cup" by Chinese composer Qian Chen, and despite the fact that this composer was, at the very least, from the culture he was trying to portray, clichés were prominent throughout his piece. I was surprised and disappointed with the use of constant pentatonic scales, bright and metallic percussion sounds and woodwind flourishes, which are all stereotypical of music from East Asia.¹ Therefore, I felt both alienated and confused: Qian Chen's view of Chinese music was so far from my own that I did not feel a connection to it, but since he is Chinese himself, were my feelings thereby invalid?

By thinking of this experience, I began to re-evaluate the pieces I have played in band that borrow music from cultures around the world but somehow are all composed by Caucasian men. Just to name a few: Alfred Reed's fantastic and yet not terribly Armenian "Armenian Dances"; Copland's "El Salon Mexico";

Saint-Saëns' "Occident et Orient"; Van der Roost's "Puzsta: Four Gipsy Dances"; and from my high school years, "Fantasy on a Japanese Folk Song" and the supposedly Persian "Arabesque", both by vastly popular band composer Samuel R. Hazo.² Despite perhaps not being the most authentic³, these are some of the most popular pieces in the wind band literature. Therefore, I am led to reflect on this notion: can we authentically teach music from diverse cultures using concert bands, a kind of ensemble so deeply rooted in the Western art music tradition? In the remainder of my essay, I will attempt to answer this research question.

Multicultural repertoire selection and teaching is evidently important to me, but aside from my personal thoughts, it is nevertheless a prominent topic in the field of music education. As our Canadian classrooms become more multicultural, it is necessary that our teaching adjusts accordingly. People for Education (2015) report that in Ontario's publicly funded schools, "an average of 8% of elementary and 6% of secondary school students are ELLs..." (p. 4) ergo it is important to recognize that not all students will connect to the same experiences, or will have the same interests. Musically speaking, the aforementioned pieces are standards because they provide great musical material and are generally aesthetically pleasing; it is thereby unrealistic to assume that we are able to exclude them entirely in the hopes of establishing impeccably ethically

1. Although this was not explained to me at the time, I now acknowledge that Chen may have had specific reasons for including these characteristics.

See Pease (2011) for an analysis of why this piece was written and Chen's inspiration for it.

2. Orientalism is an issue in itself, and it is explored aptly in Said (1970).

3. I will discuss the meaning of this term later in my paper.





sound education. Nevertheless, it is up to us as teachers to contextualize these pieces and teach them in a way that eliminates tokenism and the idea that the one arrangement played in band represents all music from that culture.

Clarification of Terms and Biases

For the purposes of this essay, the terms concert band and wind band are synonymous and defined by the Oxford Dictionary of Music as “comprising [of] woodwind, brass, and percussion, similar to the British military band” (Kennedy, 2016). To describe multicultural education, I think of it simply as music not from the majority culture in which education takes place, and I adhere to Campbell’s (2002) suggestion that it is a “metadiscipline of sorts [that] aims for increased educational equity for all students and for representation of their values and worldviews within the curriculum” (p. 28)⁴ I take authentic to mean, “a) by and for members of the culture; b) in a typical setting, as determined by the members of the culture; c) with instruments specified by the creator(s) of the music; and d) in its original language” (Abril, 2006, p. 40). However, I acknowledge the fluidity of the concept based on the individual and especially due to the restrictions of the classroom setting. Additionally, I must acknowledge some of the biases inherent in my thoughts. As a first-generation immigrant myself, I have different expectations of multicultural music because I am a part of the minority culture. My experiences are mostly in the instrumental field and having spent so much time in this one type of ensemble has exposed me to the same kinds of pieces, hence my disillusionment with multicultural music.

A Worthy Topic to Explore

Above all, I believe that further research and discussion is necessary because “in music classrooms all across Canada, Western classical music often become the ‘ethnic core music’ while so-called ‘other’ musics are arranged hierarchically around its periphery” (Hess, 2015, p. 338). In the interest of professional development, we merely cannot cease the integration of more inclusive teaching strategies and we must diminish the

vast array of music that exists outside of the Western art music genre. Throughout this paper, I will anecdotally discuss examples of concert band pieces along with strategies for how we as instrumental music teachers can make informed repertoire selections as well as teach them as meaningfully as possible.

Teaching in Context

To begin with, the pieces based on multicultural music currently found in schools are not necessarily all problematic; it is only imperative that teachers aid their students in understanding the context from which the pieces originate. For instance, one of the first pieces I learned how to play in beginner band was a simple arrangement of the Korean folk song “Arirang”, but we were never told where it originated from, we were never explained the meaning of the text and we never talked about its significance in Korean culture. We simply used the music as a vehicle to learn fingerings and other techniques, which did a great disservice to both the music we were learning and the depth of our learning.

To achieve the goal of contextualization, it is necessary to present music that is as meaningful as possible. In short, it is helpful to incorporate a culture bearer’s⁵ understanding of a living musical culture, and in the absence of such a character, it is up to us as the classroom music teachers to make up the difference. Students must be able to understand that “the music experience is inextricably intertwined with language, dance, games, history, and politics...” and that “information about history, politics, and geography is also helpful in situating music” (Abril, 2006, p. 41). Abril (2006) adds that we are able to create a positive learning experience out of repertoire that is created by someone outside of the culture, mentioning John Barnes Chance’s “Variations on a Korean Folk Song” in particular. He suggests that after looking at the piece in band, the teacher could then use the piece as an introduction to Korean music in general, the exploration of which would help students understand more about Korean culture but also the roots of the folk song Chance borrowed for his piece (p. 41).

4. For an insightful look on the importance of culturally responsive teaching, see Santamaria (2009).

5. Nevertheless, music worthy of being taught originates from many sources, not just one single person who represents a culture, as is explained in Abril (2006).





If my beginning band teacher had presented the arrangement of “Arirang” with the goal of delving more into Korean music in mind, I would not have viewed the piece as a singular representation of Korean culture. By simply playing the notes, we were devoid of an opportunity “to understand and appreciate why, when and how a particular music is performed... to develop an integrated study of a particular culture” (Bieber, 1999, p. 38). If we do not contextualize the music we are teaching, we are devaluing the people who created the music, and it diminishes the level of understanding our students can have.

Building upon Prior Knowledge

An issue that is inherently linked to contextualization is the promotion of meaning making. In any music classroom, it is futile to attempt to create a perfect depiction of authenticity as musical traditions are constantly changing and reshaping themselves.⁶ Therefore, in lieu of attempting to create exact immersion in a new culture, teachers should connect and compare what students already know (instrumental music) to what they are learning. When we performed “Fantasy on a Japanese Folk Song” by Samuel R. Hazo in high school, we unsuccessfully tried to acquire a traditional Japanese koto and drums as the composer requested, so we used an electric keyboard and floor toms as substitutes. Nonetheless, our teacher made it clear why these traditional Japanese instruments were so significant for the piece we were playing and in Japanese music in general. We understood that this piece was an arrangement, differing completely from a performance on traditional Japanese instruments, and that “the process of creating a world music arrangement requires a number of musical choices and compromises” (Bieber, 2002, p. 18). Therefore, this was still a valuable music learning experience for us because we understood how the use of instruments in our band classroom could act as substitutes for traditional instruments.

Schmid (1992) gives pedagogical examples on how to link the knowledge of a new culture to students’ existing comprehension of the wind band tradition. For instance, he encourages the use of themes, such as marches, for concerts so that the

repertoire could naturally include both traditional wind band marches by Sousa as well as marches from various countries. He suggests tuning to a tonic or dominant based drone to not only reinforce intonation standards, but also to connect this practice to the similar use of the tamboura as a drone in North and South India. Furthermore, scales from outside of the Western tradition (the pentatonic scale for example) can be explained using solfege; although this is not how they would be taught in those countries, students are still analyzing examples of music from various cultures (Schmid, 1992, p. 42). This latter method is how we were taught modes and other non-Western scales in high school, and grasping these new music theory concepts without feeling alienated by the novel material thereby made them more attainable. In the band classroom, a rudimentary way we can connect student understanding is to “help student instrumentalists discover some of the ways in which their instrument is played in other cultures [and] look for relatives of an instrument” (Schmid, 1992, p. 43). Not all instrumentalists will feel a bond with the Chinese dizi, but they would understand it better if associations were made between the dizi and the flute, the characteristics of which they already comprehend. As Deborah V. Blair and Shinko Kondo (2008) put it, “if we teach students music of an unfamiliar culture without allowing them to connect the experience to what they already know about music, we are increasing the likelihood that they will acquire misconceptions or...devalue the music” (p. 52).

Bridging Home and Foreign Cultures

In addition to connecting music from unfamiliar cultures to the musical traditions that students already know, teachers must acknowledge and bridge new cultures to the home cultures of their learners. In other words, students will learn adeptly if we honour their individual cultural backgrounds as well as the culture of the music being taught. My Chinese heritage and my own pre-constructed ideas of Chinese culture in opposition with that presented by Qian Chen in “Come Drink One More Cup” explains why I found the piece so alienating. None of the Chinese members of our ensemble were asked to share our own examples of Chinese music and thus, we had to grudgingly accept “Come Drink One More Cup” as a representation of our culture. There was subsequently a lack of recognition of our

6. For further reading on this topic, refer to Schippers (2010).





own culture as well as a lack of correlation between our existing culture and what we were being taught.

In understanding varied cultures, students are equipped with the skills to understand their own cultures by forming a cultural bridge, the essence of which can be described by a “Dual Iceberg” figure (Blair & Kondo, 2008, p. 53). This iceberg has two visible tips, one signifying a student’s understanding of the “surface features of [their] home culture’s music” and the other denoting the “surface features of [the] new culture’s music” with a shared ice base underneath indicating a deeper, shared musical understanding (Blair & Kondo, 2008, p. 53). If we think beyond just the notes, rhythms and the aesthetics of multicultural repertoire, there are practices and characteristics that are universal across all cultures. Moreover, “we value new things when they connect to us – when they speak to us in a meaningful, personal way” (Blair & Kondo, 2008, p. 53) therefore building upon students’ prior experiences is essential for intrinsically motivated learning.⁷ All in all, we should provide students with a learning space to share music from their own backgrounds, for we carry our culture and our experiences everywhere we go, and thus they cannot be dismissed.

Presenting Varied Arrangements

A final strategy for effectively teaching multicultural music in the band classroom is to present a culture’s music in various iterations. Many years after my beginning band class, I performed John Barnes Chance’s arrangement of the same Korean folk tune, “Arirang”, and although this is a classic in wind band literature, it is not a perfect representation of Korean music. Peters (2016) discusses “Variations on a Korean Folk Song” and how “even though the composer’s arrangement of the melody, harmony, instrumentation and other stylistic elements of the piece have been seen as accurately representing Korean folk traditions, issues of appropriation and misrepresentation arise” (p. 28). By playing this piece a second time, I logically became more familiar with the tune of “Arirang”, but I had still not heard it in its original context, or any context other than wind band. Consequently, I had a singular idea of

Korean music that could have been rectified if I was presented with “Arirang” in different arrangements.

Wolbers (2002) suggests that “examining the songs upon which our wind-band literature is based is a wonderful way to explore issues of composition, melody, phrasing, history, culture, and context” (p. 38). He uses John Barnes Chance’s “Variations on a Korean Folk Song” as an example to illustrate the importance of understanding folk songs, singing it in the classroom to contribute to the process of understanding its instrumental arrangement. After all, “limiting students to the performance of one isolated piece of world music, without further examination of that musical culture, will weaken [students’] ability to grasp the expressive language and the social context of the music” (Bieber, 1999, p. 38). Likewise, Abril (2006) advocates for listening to recordings, watching videos of performances, attending live shows and reading about the music (p. 40), so that we as educators can discover a new culture alongside our students and partake in collaborative learning.

Conclusion

As Reynolds (2000) puts it in “Repertoire is the Curriculum”, “the music you choose becomes, in large part, the curriculum that you and your students follow toward a sound music education” (p. 32), therefore it is our responsibility to choose and teach multicultural music in a way that is as inclusive and comprehensive as possible.⁸ It is vital that we teach in context, link students’ pre-existing knowledge to the new cultures they are exploring, acknowledge and respect the cultures of our learners and provide multiple contexts for the same kind of music in order to abolish tokenism. A commitment to multicultural repertoire is beneficial for our profession because, as Allsup and Benedict (2008) point out, students will go through our band programs and some of them may become educators themselves. It goes without saying that we serve as role models for our students, and in being the most comprehensive teachers we can be, we thereby inspire our students to one day become the teachers they aspire to be. In addition, one of the main goals of music education should be to

7. Refer to Maysseless (2016), for more details on intrinsic motivation and the power of caring.

8. That being said, how we teach the music is just as important as what we are teaching; Reynolds (2000) is used here to establish the significance of repertoire, not that it is paramount.





spread our passion for music, and if we do so in a more inclusive manner, we can reach more students and in more meaningful ways.

After conducting research and writing this paper, I feel much more reassured regarding the state of multicultural band music. I chose this topic because I was feeling disillusioned with the pieces I kept seeing in wind band, and frustrated that not many of my peers seemed to feel the same way. Nevertheless, it has become evident that there are approaches to teaching those pieces that frustrated me during high school band, ways that make them valuable in their own right. It is counterintuitive to completely abandon these pieces because they are so rooted in the concert band literature- it is just a matter of devising methods to teach them in context and perhaps changing the repertoire gradually. Furthermore, in reading about the “Dual

Iceberg” proposition, I feel validated in my thoughts on some of the pieces I once criticized. However, they are not devoid of musical worth only because they sound slightly stereotypical of a culture; we simply have to look beyond the surface of the music and examine their origins.

After considering this issue, do I think the wind band is a type of ensemble capable of teaching multicultural music meaningfully, despite its western origin? Yes- my former cynicism has transformed into cautious optimism. I do not regret learning those pieces that sounded stereotypical because I was still making music and still being immersed in the process with my peers, as well as solidifying my inevitable future as a teacher candidate in music. After all, the purpose of our years of study is to become better educators, and understanding the nuances of multicultural repertoire is just one step in that journey.

References

- Abril, C. R. (2006). Music that represents culture: Selecting music with integrity, *Music Educators Journal*, 93(1), 38-45.
- Allsup, R.E. and Benedict, C. (2008). The Problems of Band: An Inquiry into the Future of Instrumental Music Education. *Philosophy of Music Review*, 16(2), 156-173. <http://www.jstor.org/stable/40327299>
- Bieber, A. B. (1999). Arranging World Music for Instrumentalists, *Music Educators Journal*, 85(5), 17-20+38. <http://www.jstor.org/stable/3399542>
- Blair, D.V. and Kondo, S. (2008). Bridging Musical Understanding through Multicultural Musics, *Music Educators Journal*, 94(5), 50-53+55. <http://www.jstor.org/stable/20685479>
- Campbell, P.S. (2002). Music Education in a Time of Cultural Transformation, *Music Educators Journal*, 89(1), 27-32+57. <http://www.jstor.org/stable/3399881>
- Chance, J.B. (1965). Variations on a Korean Folk Song [Recorded by the Toronto Youth Wind Orchestra]. <https://www.youtube.com/watch?v=DYcexcbkKf0>
- Chen, Q. (2007). Come Drink One More Cup [Recorded by the Toronto Youth Wind Orchestra]. <https://www.youtube.com/watch?v=9SBHSZ414h0>
- Hess, J. (2015). Decolonizing music education: Moving beyond tokenism, *International Journal of Music Education*, 33(3), 336-347. sagepub.co.uk/journalsPermissions.nav
- Kennedy, M. (2016). Concert Band, *Oxford Dictionary of Music*. Retrieved from <http://www.oxfordmusiconline.com.myaccess.library.utoronto.ca/subscriber/article/opr/t237/e2337>.
- People for Education (2015). Ontario's Schools: The gap between policy and reality, *Annual Report on Ontario's Publicly Funded Schools*, 1-60. www.peopleforeducation.ca
- Peters, G. (2016). Do students see themselves in the music curriculum? A project to encourage inclusion. *Music Educators Journal*, 102(4), 22-29.
- Reynolds, H.R. (2000). Repertoire Is the Curriculum, *Music Educators Journal*, 87(1), 31-33. <http://www.jstor.org/stable/3399675>
- Schmid, W. (1992). World Music in the Instrumental Program. *Music Educators Journal*, 78(9), 41-45. <http://www.jstor.org/stable/3398429>
- Wolbers, M. (2002). Singing in the Band Rehearsal, *Music Educators Journal*, 89(2), 37-41. <http://www.jstor.org/stable/3399840>

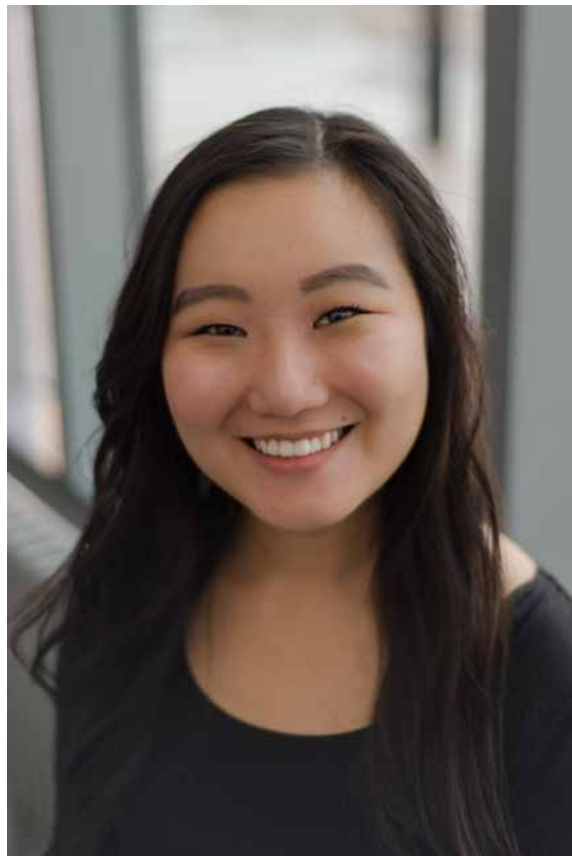




Multicultural Repertoire in Concert Band - cont.

Helen Geng is a teacher candidate in the Concurrent Teacher Education Program at the University of Toronto, with a focus on Instrumental Music and French. As a student, Helen is dedicated to both academics and student leadership. She graduated with a Bachelor's of Music in the June of 2017 with a CGPA of 3.73. During her time at the Faculty of Music, Helen studied trumpet with Dr. Jeff Reynolds, who is a Senior Lecturer of trumpet, conducting and wind band. As a member of the Faculty of Music Undergraduate Association for many years, Helen helped organize countless FMUA events and services. Additionally, Helen has been a counselor at the National Music Camp of Canada, a Conductor's Apprentice at Music by the Lake and a Student Ambassador at the Faculty of Music. Helen has been a member of the University of Toronto Wind Symphony, the Hannaford Youth Band and the Toronto Youth Wind Orchestra (TYWO). In addition to serving as TYWO's personnel manager since 2016, she was honored with the opportunity to perform "Point Peele", a trumpet solo from Howard Cable's Ontario Pictures, in their 25th anniversary performance in Carnegie Hall.

Helen is also the recipient of the Ontario Music Educators' Association CMIEC Legacy Scholarship (2017), the Gordon Cressy Student Leadership Award (2017), the George Coutts Memorial Scholarship (2016), the Johnny Lombardi Memorial Scholarship (2016) and the Arthur Plettner Scholarship (2014 and 2015). Outside of her academic life, Helen is also committed to Residence Life; she has been a Residence Don/ Resident Advisor at Victoria College since 2016. Helen looks forward to graduating from the Ontario Institute of Studies in Education next June.





Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts

by Kevin Ngo - Alberta

University
Graduate
1st place

The primary assertion of this essay is that the music books most commonly used by musicians today, are ineffective for the study of music by Wolfgang Amadeus Mozart (1756-1791) and his contemporaries. My contention is that improvisation and extemporization is inherent to most music composed prior to the turn of the 19th century, yet, modern Urtext editions and repertoire collections suppress it in this music. Urtext editions by published by firms such as Henle, Bärenreiter and Wiener, and repertoire collections such as the most recent 2015 Piano edition of the Royal Conservatory of Music's Celebration Series are mainstays of the pianist's toolbox in 21st century Canada.

However, they are poorly suited as a reference for a good performance or musical expressivity in late-18th century music. While my argument is focused on keyboard music, it is also largely applicable to other instrumental music of the same period. In this paper, I explore the contrast between late 18th century music culture and music culture today, improvisation in a late 18th century context, elements of Mozart's improvisation found in his compositions, and conclude with possible ways to reinvigorate improvisation in this music.

Music Culture before and after 1800

The root of the problem lies in our value systems. Over the two centuries since Mozart composed his music, value systems have been inverted. In the 21st century, classical pianists are almost universally taught to respect and even worship the score. This results in diligent, disciplined performers who do not dare deviate from today's value system that frowns on "wrong" notes. While this may be essential for some styles, it conflicts with the vitality in music written before the 19th century. Both Carl Dahlhaus and Lydia Goehr mark the year 1800 or thereabouts, as a point where there was a shift in musical culture, where performance slipped beneath the presence of the work.

Dahlhaus describes a dichotomy of styles at the turn of the 19th century: German instrumental music with Ludwig van Beethoven as a figurehead, and Italian opera who was best represented by Gioachino Rossini. The fundamental difference between the two musical styles is the relationship with its musical notation. Dahlhaus describes Beethoven's symphonies as "inviolable musical 'texts' whose meaning is to be deciphered with 'exegetical' interpretations." He then characterizes a score by Rossini as a "recipe for a performance, [stating that] it is the performance which forms the crucial aesthetic arbiter as the realization of a draft rather than an exegesis of a text." Dahlhaus also clarifies that instrumentation or genre is not a relevant difference, describing the virtuosity inherent in the music of Paganini and Liszt as an "instrumental variant of operatic virtuosity" cultivated on "Rossini's notion of music," and that Wagner's music dramas are an "operatic variant of Beethoven's symphonic style" and were founded on a Beethovenian aesthetic.¹

Goehr describes the same cultural shift from a philosophical and chronological perspective, with Rossinian Italian opera roughly representing the 'old' musical culture and Beethovenian German instrumental music as the 'new' musical culture. She claims that around the end of the 18th century, the work-concept began to regulate musical practice,² changing the way music was notated:

Composers in the eighteenth century were already beginning to demand that performers play in such a way as to comply with their scores. But as long as the composers provided incomplete or inaccurate scores, the idea of performance extempore could not acquire its distinct opposite, namely, the fully compliant performance of a work. Such a contrast emerged fully around 1800, just at the point when notation became sufficiently well specified to enable a rigid distinction to be drawn between composing through performance and composing prior to performance.³

1. Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 8.

2. Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992), 111.

3. Goehr, 188. It should be noted that before the year 1800, composers were often actively involved in the performance of their music as a composer-performer. As such, their presence in the preparation for and the guidance of performances made the notation of minutia unnecessary.



Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

The challenge of conflating Dahlhaus's and Goehr's theories into a single idea is the same problem that the two authors faced: that between the beginning of the 18th century and today, musical culture gradually evolved over a continuum and though the end points are distinct from the other, there is no clear and obvious point of momentous or instantaneous change. Prompted by the need to articulate their arguments, Dahlhaus presented his theory *Twin Styles* using two snapshots in time: at the dawn of the 19th century with Rossini and Beethoven and in the second half of the century with Liszt and Paganini on one hand and Wagner on the other. Goehr uses a chronological division, reasoning that music before the 19th century was predominantly produced without the influence of the work-concept and that music created during and after the 19th century was primarily regulated by it. Taking account of today's classical music culture, one can surmise that the Beethovenian inviolable musical 'texts' eventually became convention, at the expense of Rossinian recipes for performance.

The shift in notational conventions is documented in both contemporary sources and explored in modern scholarship. Evidence of Rossinian "recipes for performance" is apparent in a variety of 18th century contexts. Many completed compositions required an element of improvisation in their performance. For example, it was expected that reprises be embellished, and concertos required cadenzas and *Eingänge* to be improvised on the spot. Domenico Corri (1746-1825), a contemporary of Mozart, observed that music performed "exactly as it is commonly noted, would be a very inexpressive, nay, a very uncouth performance."⁴ There is also the 18th century *partimento* tradition that was cultivated in Neapolitan conservatories before spreading across Europe. A *partimento*

is a musical composition notated with a single (often unfigured) line. Though only one line is notated, a *partimento* has a harmonic foundation and a polyphonic texture. It was up to the musician to extemporize the unnotated voices. *Partimenti* were simultaneously pieces of music, theoretical exercises and teaching aids used in the instruction of harmony, counterpoint, improvisation and composition.⁵ Improvisation and embellishment also feature prominently in 18th century treatises on performance. The thirteenth chapter of Johann Joachim Quantz's treatise *On Playing the Flute* (1752) is titled "Of Extempore Variations on Simple Intervals" and contains tables full of the ornamentation of common melodic patterns.⁶ Daniel Gottlob Türk's *Klavierschule* (1789) includes a chapter "Concerning Extemporaneous Ornamentation."⁷ Chapters 9 through 11 of Leopold Mozart's *Treatise on the Fundamental Principles of Violin Playing* (1756) covers the Appoggiatura, Trill, Tremolo, Mordent as well as "some other improvised Embellishments."⁸ Lastly, Chapter 2 "Embellishments" and Chapter 7 "Improvisation: The Free Fantasia" from Carl Philipp Emanuel Bach's *Essay on the True Art of Playing Keyboard Instruments* (1762) are among the more frequently cited 18th century sources.⁹

In modern scholarship, Bruce Haynes describes the music of the 18th century as under-notated,¹⁰ while Nicholas Cook likens the notated composition to a theatrical script (i.e. a point of departure for a performance), rather than a text (i.e. the fixed record of an ideal object that must be strictly adhered to).¹¹ Clive Brown suggests that composers expected the notation of their compositions to be inflected in performance,¹² and argues that musicians today must re-learn how "to read between the lines of the score" to reclaim the musical culture that has been

4. Clive Brown, "Reading Between the Lines: The Notation and Performance of Mozart's Chamber Music with Keyboard," in *Mozart's Chamber Music with Keyboard*, ed. Martin Harlow (New York: Cambridge University Press, 2012), 235.

5. Giorgio Sanguinetti's *The Art of Partimento: History, Theory and Practice* (New York: Oxford, University Press, 2012) as well as Robert Gjerdingen's *Music of the Galant Style* (Oxford: Oxford University Press, 2007) and accompanying website are two foundations of Partimento scholarship

6. Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2nd ed. (London: Faber and Faber, 1985).

7. Daniel Gottlob Türk, *School of Clavier Playing*, trans. Raymond H. Hagg (Lincoln, NB: University of Nebraska Press, 1982).

8. Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, trans. Editha Knocker, 2nd ed. (London: Oxford University Press, 1972).

9. Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. and ed. William J. Mitchell, 2nd ed. (London: Cassell, 1951).

10. Bruce Haynes, *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007), 91.

11. Nicholas Cook, "Music in Performance," in *The Cultural Study of Music: A Critical Introduction*, 2nd ed, eds. Martin Clayton, Trevor Herbert and Richard Middleton (New York: Routledge, 2012), 186.

12. Clive Brown, "Rediscovering the Language of Classical and Romantic Performance Practice," *Early Music* 41, no. 1 (February 2013), 73.





Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

lost over the last two centuries.¹³ In short, an 18th century (or earlier) musical work in its notated form embodies the spirit of a composition, rather than its literal representation.

Improvisation in before the 19th Century

In the late 18th century, the distinction between composition and improvisation, or composer and performer, hardly existed. At that time, a musician was an improviser, composer and performer. One could not learn to be a performer without also learning to improvise.¹⁴ For instance, improvisation was a fundamental part of Clara Schumann's musical studies.¹⁵ Performers would include both improvisations and compositions on their concert programs. Ironically, in his time, Mozart was known more as a master improviser than as a composer. Mozart would often perform free improvisations or music that he had not yet fully written out. Abbé Stadler (1748-1833) reflected on Mozart as an improviser:

*In the art of free improvisation Mozart had no equal. His improvisations were as well-ordered as if he had had them lying written out before him. This led several to think that, when he performed an improvisation in public, he must have thought everything out, and practised it, beforehand. Albrechtsberger thought so too. But one evening they met at a musical soiree; Mozart was in a good mood and demanded a theme of Albrechtsberger. The latter played him an old German popular song. Mozart sat down and improvised in this theme for an hour in such a way as to excite general admiration and show by means of variations and fugues (in which he never departed from the theme) that he was master of every aspect of the musician's art.*¹⁶

It was commonplace for virtuosos — such as Mozart — to improvise in public, during the 18th century. Concerts were seen to be incomplete without improvisations.¹⁷ An account from Franz Niemetschek of a recital on January 19th, 1787 in Prague, tells of Mozart on another occasion, extemporizing alone on the fortepiano for more than a half hour at the end of the concert.¹⁸

In many cases, there was a blurring of lines between composition and improvisation. In a letter to his father on April 8, 1781, immediately after a concert, Mozart himself described composing and performing his Sonata for violin and keyboard K. 379 in G major: "I composed [the sonata] between 11 and 12 o'clock last night — but in order to get it done in time I wrote out only the violin part for Brunetti and kept my own part in my head."¹⁹ In the performance, Mozart had improvised the piano part of the sonata using only the violin part as a guide. He was also "known to 'improvise' the whole piano part in a newly written concerto from blank staves or from a bass line."²⁰ And, in the notation of his piano concertos themselves, Mozart used 'incomplete' short-hand, using long note values to outline the peak and trough of arpeggiated passages in Concertos K. 482 and K. 491 and single notes in place of broken octaves or thirds in Concertos K. 467 and K. 491.²¹

Embellishment in Mozart's Piano Sonatas

Mozart also notated his piano sonatas with a degree of 'incompleteness.' Two such examples are found in Sonata K. 332 in F major and Sonata K. 457 in C minor. Both of these sonatas contain a slow-movement that has two known versions, one based on the original autograph manuscript and the other from the first edition. However, a careful study of the

13. Clive Brown, "We're Playing Classical Music All Wrong: Composers Wanted Us to Improvise," The Conversation US Pilot, last modified January 14, 2015, <http://theconversation.com/were-playing-classical-music-all-wrong-composers-wanted-us-to-improvise-36090>, accessed January 12, 2017.

14. The same holds true for earlier centuries.

15. Valerie Woodring Goertzen, "Setting the Stage: Clara Schumann's Preludes," in *In the Course of Performance: Studies in the World of Musical Improvisation*, eds. Bruno Nettl and Melinda Russell (Chicago: University of Chicago Press, 1998), 239.

16. Richard Taruskin, *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 287.

17. Richard Taruskin, 276.

18. Simon P. Keefe, "We Hardly Knew What We Should Pay Attention to First: Mozart the Performer-Composer at Work on the Viennese Piano Concertos," *Journal of the Royal Musical Association* 134, no. 2 (2009): 187.

19. Robert Spaethling, ed. and trans., *Mozart's Letters, Mozart's Life: Selected Letters* (New York: W.W. Norton, 2000), 240.

20. Richard Taruskin, *Text and Act: Essays on Music and Performance*, 276.

21. Robert Levin, "Performance Practice in the Music of Mozart," in *The Cambridge Companion to Mozart*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2003), 233.



Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

relationship between these two versions reveals that they are not necessarily distinct from one another.

Sonata K. 332 was first published in Vienna by Artaria in 1784 and the autograph manuscript is now found at Princeton University.²² The principal distinction between these two versions is found in the restatement of the principal theme. In the autograph, Mozart uses shorthand, marking the theme with a *da capo* indication. On the other hand, the principal theme appears as a highly embellished varied reprise in the Artaria first edition. Artaria also published the first edition of Sonata K. 457 in C minor, which appeared in 1785. The autograph manuscript was recently rediscovered in 1990, and is now owned by the International Stiftung Mozarteum in Salzburg.²³ The *Adagio* from Sonata K. 457 features two restatements of the principal theme. Both thematic restatements in the Artaria first edition are different embellishments of the principal theme, just as in the first edition of the *Adagio* from Sonata K. 332. However, in the autograph manuscript, both restatements of the principal theme are indicated using a *da capo* indication.

The existence of differing first editions and autographs of the two *Adagios* is seen in modern publications. Some modern Urtext editions include two separate versions of each *Adagio*. For example, Wiener Urtext has one version mirroring the first edition and the other, modeled after the autograph manuscript, features the principal theme written out note-for-note in place of the *da capo* indicated. Other editions such as Henle and the *Neue Mozart Ausgabe* incorporate both versions into one, notating the embellished reprise as an *ossia*. Of course, this type of presentation is predicated upon the presumption that since there are two notated versions of the *Adagios*, that there are exactly two ways to perform these movements. This leads to the following question: "What do we do when there are two versions of a piece?"

Exploring the form and purpose of musical notation helps to answer this question. According to *Grove Music Online*, notation

is defined as "a visual analogue of musical sound, either as a record of sound heard or imagined, or as a set of visual instructions for performers." *Grove Music Online* also outlines the motivations behind notating music:

*Broadly speaking, there are two motivations behind the use of notation: the need for a memory aid and the need to communicate. As a memory aid, it enables the performer to encompass a far greater repertory than he or she could otherwise retain and realize. It may assist the performer's memory in music that is already basically known but not necessarily remembered perfectly; it may provide a framework for improvisation; or it may enable the reading of music at sight (this last concept is a predominantly Western one). A written notation provides the means to sketch and draft musical ideas during the composing process. As a means of communication, it preserves music over a long period; it facilitates performance by those not in contact with the composer*²⁴

I believe that it is important to consider these two motivations when examining the differences between the first editions and autograph manuscripts of Sonatas K. 332 and K. 457. Before these sonatas were published, they would have only been accessible through direct contact with Mozart. According to Robert Levin, Mozart notated a piece according to his own needs.²⁵ Logically, whether he used the sonatas as performance repertoire for himself, or as teaching material for his students, it would have been unnecessary for him to notate the sonatas as anything more than a memory aid. It would have been sensible for him to use a degree of shorthand. If Mozart was performing the sonata, he would have been able to improvise a varied reprise on the spot, and if he was teaching the sonata to one of his students, he would have been able to guide the development of an embellished thematic restatement himself during lessons. In the case of the *Adagio* from Sonata K. 332, it has been theorized that its original use was pedagogical because it is written in soprano clef.²⁶ However, the notational form of these

22 John Irving, *Mozart's Piano Sonatas: Contexts, Sources, Style* (Cambridge: Cambridge University Press, 1997), 69.

23. John Irving, *Mozart's Piano Sonatas: Contexts, Sources, Style*, 73.

24. Ian D. Bent, et al. "Notation." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 5, 2017, <http://oxfordmusiconline.com/ezproxy.lib.ucalgary.ca/subscriber/article/grove/music/20114>.

25. Robert Levin, "Text and the Volatility of Spontaneous Performance," *Common Knowledge* 17, no. 2 (Spring 2011), 249.

26. John Irving, *Understanding Mozart's Piano Sonatas* (Burlington, VT: Ashgate, 2010), 55.





Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

sonatas was necessarily changed when Mozart began preparing the sonatas for publication, as they had become “a means of communication.” With the first edition, Mozart was now transmitting these sonatas to musicians he would likely never encounter. On one hand, their publication made the sonatas accessible to many more people. Yet, these potential purchasers may not have had the skill or proficiency to appropriately ornament or embellish the return of the principal theme, necessitating a written-out embellishment. In this sense, the first editions were designed for the amateur or the *Leibhaber*, who “needed to be told what to do.”²⁷

Returning to the earlier question: “What do we do when there are two different versions of the same piece?” We must also ask the question: “Are there really two different versions?” It is my conviction that the autograph manuscripts and first editions are not two distinct authoritative texts of either *Adagio*. Rather, I believe that the autograph manuscripts are a representation of the slow movements as theatrical scripts needing to be brought to life in performance, and that the first editions should be regarded as one of many possible outcomes in performance. Levin suggests that these embellished thematic restatements should be understood as an indication from Mozart to “do something like this when you repeat the passage, rather than play exactly what was there before.”²⁸ As seen in their recordings of the *Adagio* from Sonata K. 332, Mitsuko Uchida, Elizabeth Leonskaja and Friederich Gulda think similarly. They follow neither the first edition, nor the autograph manuscript. Instead, the performers incorporate elements of both versions and also include their own unique embellishments.

However, these recordings are distinguished from those by Siegfried Mauser, Daniel Barenboim, Alicia de Larrocha and Vladimir Horowitz who perform the varied reprise from the first edition, and those by Christoph Eschenbach and Maria Joao Pires who perform an exact repeat of the principal theme. No discussion of concert pianists and the performance of Mozart would be complete without mentioning Robert Levin. Levin is

a pianist-scholar, and a Mozart expert, who is an impassioned advocate for the incorporation of improvisation into performances of Mozart. He is one of the few, if not the only pianist alive today, who performs Mozart in a late-18th century manner. In performance, he completes Mozart’s “drafts” with unique and original embellishments on the spot, rather than playing the same notes every time. Levin is one of the few pianists today who is perhaps known as much for their skill as an improviser, as they are as a performer of completed “works.” He has even been known to improvise a new cadenza for each performance of a concerto, and for improvising in a free-fantasy style or even fugue-like style based off of themes suggested by the audience.²⁹ To the best of my knowledge, Levin has not recorded Sonata K. 332. However, based on his writings, I am confident that he would perform neither the first edition, nor the autograph versions exactly. I believe that he would incorporate his own ideas, and would fall into the same category as Uchida, Leonskaja and Gulda.

We are lucky that the autograph manuscripts to the *Adagios* from Sonatas K. 332 and K. 457 have survived. The differing versions of the *Adagios* from Sonatas K. 332 and K. 457 are uncommon because they exhibit both the framework of Mozart’s notation, and possible outcomes in performance. They allow us to better understand similar cases, as the embellished thematic restatement in a slow movement is not unique to these two sonatas. There are five additional slow movements that also feature an ornamented thematic restatement notated by Mozart.³⁰

Impact of the Work-Concept

While there are a few select performing musicians and teachers who share my viewpoint, they represent a small minority of pianists and piano pedagogues who are active today. The work-concept, which first began regulating musical practice at the turn of the 19th century, has fostered an environment that is intolerant to improvisation. This had a transformative effect

27. Robert Levin, “Text and the Volatility of Spontaneous Performance, 249.

28. *Ibid.*, 251.

29. One can find videos of Robert Levin extemporizing free fantasies, discussing the challenges of recording when each take is so different as well as recorded lecture-recitals he has given on Youtube.

30. The slow movements from Sonatas K. 281, 284, 309, 311 and K. 333 all feature a varied reprise. In addition, the Rondo K. 511 also has embellished thematic restatements by Mozart.



Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

on both the performance of music as well as the behavior of composers themselves.

Franz Liszt was one of the most influential piano virtuosi, and is known for creating the modern piano recital, as we know it today. He was one of the first virtuosi to regularly perform by memory. Liszt was also described as a 'pianist of the future' for his faithful interpretations of works. Berlioz reflected that Liszt's performance had 'not a note left out, not one added...no inflection was effaced, no change of tempo permitted.'³¹

During the 19th century, music became the focal point of concerts (as opposed to the backdrop). Whereas 18th century iconography often depicted patrons socializing during performance, even audience conduct began elevating the idea of the work: the modern expectation of the audience being silent during a performance, so that the true nature of the work could be appreciated, first appeared.³² Further, the audience was given the opportunity to focus on the music when concert programs were reduced in length to better accommodate the attention span of the listener.³³

There was also a change in the behavior of composers. The 18th century musician was often a *Kapellmeister* - an employed member of a wealthy aristocrat's court - likely with responsibilities including performing, composing, arranging and teaching. However, in the 19th century, a great deal of composers (Beethoven in particular), began to self-identify as *Tonkünstler*, "beholden to no one."³⁴ Goehr describes this new orientation of composers:

*Allying themselves again with all creators of fine art, composers began to conceive of their works as discrete, perfectly formed, and completed products. Music soon acquired a kind of untouchability which, translated into concrete terms, meant that persons could no longer tamper with composers' works.*³⁵

These new intentions led composers to approach notation differently. Musical notation evolved from being a memory aid, to a means of communication itself. A completed composition no longer required a skill musician to finish it in performance. Rather, composers began creating musical texts that required an exegetical interpretation:

*When composers began to request that their notational instructions for the performance of their music be followed to the mark, they were asserting their new authority in the strongest way they knew how. What they were demanding in fact was the translation of the ideal of untouchability into concrete terms. If a work was untouchable, then barring obvious extenuating circumstances so was its representation by the composer in notational form. The notational form in which composers gave their works to their publishers, or anyone else, was the form in which their works were to remain. [...] Notation had to undergo significant changes in function and form before composers could demand that their scores should not be tampered with. In the last half of the eighteenth century, composers were increasingly allowed to produce completed scores to reflect the very best version of their music, conceived independently from any particular performance. The need for a fully specifying notation really became urgent, however, when it became the norm for music to travel independently of the composer, when one and the same composition began to be repeated in numerous performances, when compositional styles became more personal, and when, finally, musicians who had no personal contact with composers fully realized their need for some intelligible and accurate means of access to their music.*³⁶

This also had an impact on performing musicians. A skilled 18th century musician could tastefully improvise ornamentation, while a skilled 19th century musician was adept at interpreting musical notation and faithfully reproducing and executing

31. Goehr, 233; Alan Walker, *Franz Liszt: The Virtuoso Years, 1811-1847*, rev. ed. (Ithaca: Cornell University Press, 1988), 236.

32. Goehr, 236.

33. Goehr, 240.

34. Friedemann Sallis, *Music Sketches* (Cambridge: UK, Cambridge University Press, 2015), 2-3.

35. Goehr, 222.

36. Goehr, 224-225.





Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

the directions prescribed by the composer. Further, as this notation became more specific, it not only limited the freedom of the performer, but also extemporization.³⁷ Ironically, extemporization itself may have contributed to the death of improvisation. Throughout the 19th century, free-extemporization had become “comparable to a circus act put on for those who preferred to ‘hum and ha and applaud and feel astonishment at the feats of an instrumentalist,’” and consequently, fell out of favour.³⁸

During the 20th century, there were two further developments that also limited improvisation: the concept of the Urtext and the innovation of audio recording technology. The Urtext is largely a 20th century phenomenon. The existence of an Urtext edition “implies that a definitive and authentic version of a work can be established through the scrupulous study of the sources.”³⁹ Urtext publishers trumpet this claim. As an example, Henle produces “an undistorted, reliable and authoritative musical text,” offering “a musical text which solely reflects the composer’s intentions.”⁴⁰ While the concept is admirable, the “term is largely discredited by scholars,” as Urtext editions “do not present what they purport,” rather, they are an editors interpretation of the available sources.⁴¹

On the other hand, the invention of audio recording technology allowed the preservation of musical performance. For the first time, one had the means to experience the same performance a second time, rather than hearing a second performance by the same performer. It has also facilitated the consumption of music by listeners in their own home without the presence of performers, significantly increasing accessibility to music. Initially, recording technology permitted much larger audiences through the radio broadcast of performances, bringing great performers into people’s homes. Members of the public who could not be present in the concert hall, be it from financial limitations, from living too far away from the concert hall or any other number of reasons, could still enjoy concerts by listening to radio concert broadcasts. One no longer needed to buy the

score and have the requisite time and musical proficiency to learn the music, nor the wealth to hire their own musicians to be able to appreciate it at home. Then, the development of the phonograph enabled listening to occur “on-demand,” further increasing accessibility. With the purchase of a recording, music-lovers could listen to whatever music they wanted, whenever they wanted, without needing a musical education, and at a fraction of the cost of employing musicians. Subsequent formats such as the cassette tape and compact disc in combination with portable cassette players and Discmans allowed users to bring their music anywhere. Portability became even more effortless and practical with technological developments at the end of the 20th century such as the mp3 format, that ultimately has led to the ubiquity of the iPod. The most recent development has been the appearance of streaming services. Through Youtube, Spotify or any of the other free or subscriber-based streaming platforms, users have the ability to select the music that they want to listen to, when they want to listen to it, wherever they want to listen, without even needing to purchase individual albums or recordings. Over the last century, there has been a monumental increase in the accessibility to music as a listener. Familiarity has also accompanied this accessibility. People are able to become familiar with musical works to a degree that was unimaginable at the end of the 18th century. However, it has come at a cost. Inevitably, everyone always has a favourite recording. Consequently, 21st century listeners are often familiar with a specific interpretation and recording. When combined with the universal use of Urtext editions, musical works are recorded with exactly the same notes, and listened to, with an innumerable frequency. This is not a problem for music that was created and regulated by the work-concept. However, this is an issue for music not regulated by the work-concept, or music written before its appearance. The presence of so many recordings of music with exactly the same notes, gives listeners an inaccurate and preconceived idea, that one performance should feature exactly the same notes as the next performance.

37. Goehr, 234.

38. Goehr, 233.

39. Friedemann Sallis, *Music Sketches*, 139.

40. “What is ‘Urtext,’” G. Henle Verlag, accessed February 10, 2017, <http://www.henle.com/en/urtext-editions/what-is-urtext.html>

41. James Grier, *The Critical Editing of Music* (Cambridge, UK: Cambridge University Press, 1996), 10- 11.





Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

Mozart in the 21st Century

As I hope to have demonstrated, it is undeniable that there was an element of improvisation and variability in the performance of Mozart's piano music. However, both modern Urtext editions and repertoire collections provide no insight into how one might improvise their own embellishments. *Da Capos* are replaced with the exact notes transplanted from the beginning of the movement or with ornamentation written out by Mozart. In Sonatas K. 332 and K. 457, pianists are forced to choose between one of two options. In most other cases, pianists are only provided one option. The recording industry has compounded the problem, as the majority of all recordings reinforce this single option. The subsequent question is: "How can we expect improvisation in Mozart when most musicians do not even realize it is a possibility?"

I believe that the first step is creating an awareness that this music demands a degree of improvisation in performance. The entirety of my piano education up to and including my undergraduate degree, took place in Canada. However, it was not until I was in my graduate studies that I began to realize that the music of Mozart (for example) calls for extemporization. I also know that my experience is the norm rather than the exception.

I imagine that there are two changes that could have meaningful impact. As they are currently constituted, modern Urtext editions and repertoire collections present Mozart's 'recipes' as authoritative texts. The first change, would be an alternative form of notation that better distinguishes the notation of 'Rossinian recipes' from 'Beethovenian texts.' This is why I believe that they are the wrong texts for us today, in the 21st century. A notation that is obviously incomplete (in the appropriate locations) forces the musician to explore a means to 'complete' it. It would also draw the users attention to the distinction between Beethoven and Mozart, for example. The editing of Mozart's piano sonatas (as an example) with a musical notation that allows, encourages and even requires extemporization will yield dramatically different results from the current options.

The second element, would be a change to recording practices. Clive Brown has the brilliant suggestion that musicians should record "multiple versions of the same performance on a single disc to simulate the spontaneity and variety of live musicmaking."⁴² The release of an album by a renowned concert pianist with multiple versions of the same work, would make a strong statement about how this music was intended to be performed, inherently suggesting that there is more than one 'right' way.

I concede that there would be significant resistance to these ideas. Forcing musicians to discover possible 'completions' is even more challenging than just having to learn the notes that are on the page. For musicians in the 18th century, improvisation was a standard part of their musical education. But today, with the exception of organists, there is little to no improvisation that is part of a conventional education in classical music. The incorporation of unnotated embellishments will be more demanding on students, teachers and performers, and would require a significant learning curve for everyone involved.

I also realize that in many ways, the engagement with, and, the performance of the music of Mozart, does not really fit with the 21st century consumerism that is so heavily invested in products being ready-made with only a limited, if any labor needed. The frozen food aisle of a grocery store is full of meals that are ready to go straight into the oven. Smartphones are an access point to apps which do everything for us, from calculating our monthly expenses, to our love life. On the other hand, Mozart's keyboard music requires, in a sense, reconstitution. However, I posit that the potential benefits far outweigh the costs and obstacles. In general, musicians today faithfully perform only the notes on the page, but these performances are missing an element, fundamental to the music. Even if performers are preparing their own unique and original ornaments or embellishments rather than improvising them on the spot, this would, in my view, be an effective step in the right direction. We may not perform the music in a manner that Mozart might have characterized as tasteful or acceptable, but this is also

42. Clive Brown, "Rediscovering the Language of Classical and Romantic Performance," *Early Music* 41, no. 1 (Feb 2013): 74.



Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

something that is impossible to determine. By the 1850s, when most musicians who had spoken to, had lessons with, or heard Mozart perform first-hand were gone, the idea of what was tasteful has been very hard to ascertain. It has been said that music expresses what words cannot, how would one reliably describe or understand descriptions of the nuances of musical performance now that style and perspectives have changed? This is the challenge of understanding what was tasteful purely based on contemporary written descriptive reports. My goal is not the tastefulness. Rather, it is replacing an entire element that is missing: unnotated embellishments. I advocate risking the reincorporation of poor improvisations because I think that this music with poor improvisation is preferable, to this music without any improvisation at all. Whether the unnotated embellishments are planned in advance, or improvised on the spot, at least we can work on improving from poor to better, and we are making an honest attempt to play his music authentically. The alternative, which is to play only the notes

that he wrote down, is in fact the only way that Mozart would not have intended his music be played. Collectively, we will have to discover poor ineffective embellishments first before we can find better ones.

Mozart can be many things. Mozart can be uninhibitedly joyful, clever and funny. He can be sincerely sensitive and tragically grief-stricken. One thing that Mozart is not though, is sterile. Whether it is from hearing the same Mozart, the same way, over and over, or the fact that Mozart is often played without any improvisation, I feel that there is a sense of sterility to his music the way it is often performed today. I am convinced that the spontaneity of improvised embellishments avoids the sterility found in many performances of his music today, and can only add to the character of music. Unfortunately, as they are currently presented in Urtext editions and Celebration series, the conventional notation of Mozart's music suffocates rather than encourages this pursuit.

Works Cited

- Bach, Carl Philipp Emanuel. *Essay on the True Art of Playing Keyboard Instruments*. Translated and Edited by William J. Mitchell. 2nd ed. London: Cassel, 1951.
- Bent, Ian D, et al. "Notation." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed February 17, 2017, <http://www.oxfordmusiconline.com.ezproxy.lib.ucalgary.ca/subscriber/article/grove/music/20114>.
- Brown, Clive. "Reading Between the Lines: The Notation and Performance of Mozart's Chamber Music with Keyboard." In *Mozart's Chamber Music with Keyboard*, edited by Martin Harlow, 235-264. New York: Cambridge University Press, 2012.
- _____. "Rediscovering the Language of Classical and Romantic Performance." *Early Music* 41, no. 1 (February 2013): 72-74.
- _____. "We're Playing Classical Music All Wrong: Composers Wanted Us to Improvise." *The Conversation US Pilot*. Last modified January 14, 2015. <http://theconversation.com/were-playing-classical-music-all-wrong-composerswanted-us-to-improvise-36090>, accessed January 12, 2017.
- Cook, Nicholas. "Music in Performance." In *The Cultural Study of Music: A Critical Introduction*, edited by Martin Clayton, Trevor Herbert and Richard Middleton, 184-194. 2nd ed. New York: Routledge, 2012.
- Dahlhaus, Carl. *Nineteenth-Century Music*. Translated by J. Bradford Robinson. Berkeley: University of California Press, 1989.
- G. Henle Verlag. "What is 'Urtext'." *Urtext Editions*. Accessed February 15, 2017. <http://www.henle.com/en/urtext-editions/what-is-urtext.html>.
- Gjerdingen, Robert. *Music of the Galant Style*. Oxford: Oxford University Press, 2007.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Clarendon Press, 1992.
- Goertzen, Valerie Woodring. "Setting the Stage: Clara Schumann's Preludes." In *In the Course of Performance: Studies in the World of Musical Improvisation*, edited by Bruno Nettl and Melinda Russell, 237-260. Chicago: University of Chicago Press, 1998.
- Grier, James. *The Critical Editing of Music*. Cambridge, UK: Cambridge University Press, 1996.
- Haynes, Bruce. *The End of Early Music: A Period Performer's History of Music for the Twenty-First Century*. New York: Oxford University Press, 2007.



Studying Mozart's Piano Music in the 21st Century: Are We Using the Wrong Texts - cont.

- Irving John. *Mozart's Piano Sonatas: Contexts Sources, Style*. Cambridge: Cambridge University Press, 1997.
- _____. *Understanding Mozart's Piano Sonatas*. Burlington, VT: Ashgate, 2010.
- Keefe, Simon P. "We Hardly Knew What We Should Pay Attention to First: Mozart the Performer-Composer at Work on the Viennese Piano Concertos." *Journal of the Royal Musical Association* 134, no. 1 (2009): 185-242.
- Levin, Robert. "Performance Practice in the Music of Mozart." In *The Cambridge Companion to Mozart*, edited by Simon P. Keefe, 227-245. Cambridge: Cambridge University Press, 2003.
- _____. "Text and the Volatility of Spontaneous Performance." *Common Knowledge* 17, no. 2 (Spring 2011): 247-268. 18
- Mozart, Leopold. *A Treatise on the Fundamental Principles of Violin Playing*. Translated by Editha Knocker. 2nd ed. London, Oxford University Press, 1972.
- Quantz, Johann Joachim. *On Playing the Flute*. Translated by Edward R. Reilly. 2nd ed. London: Faber and Faber, 1985.
- Sallis, Friedemann. *Music Sketches*. Cambridge, UK: Cambridge University Press, 2015.
- Sanguinetti, Giorgio. *The Art of Partimento: History, Theory and Practice*. New York: Oxford University Press, 2012.
- Spaethling, Robert, ed. and trans. *Mozart's Letters, Mozart's Life: Selected Letters*. New York: W.W. Norton, 2000.
- Taruskin, Richard. *Text and Act: Essays on Music and Performance*. New York: Oxford University Press, 1995.
- Türk, Daniel Gottlob. *School of Clavier Playing*. Translated by Raymond H. Hagg. Lincoln, NB: University of Nebraska Press, 1982.
- Walker, Alan. *Franz Liszt: The Virtuoso Years 1811-1847*. Rev. ed. Ithaca, NY: Cornell University Press, 1988. 🐉

Kevin Ngo is a musicologist, pianist and piano teacher currently based in Southern Alberta. He currently holds a Social Sciences and Humanities Research Council Joseph-Armand Bombardier Doctoral Scholarship as a PhD candidate in the musicology program at the University of Calgary, and holds degrees in piano performance from Texas Tech University and University of Victoria. Ngo's primary research interest is the music of the late-18th and 19th centuries. His dissertation examines the relationship between the notation of Mozart's piano music and musical culture of his time, and seeks to develop tools and strategies to make the vitality of the performance practice of improvisation and embellishments in this music more accessible to teachers, students, and audiences today. Ngo has presented his research at the meetings of the Mozart Society of America, Canadian University Music Society, as well as various graduate student conferences and has a forthcoming publication in *The Beethoven Journal*.

As a pianist, Ngo has performed across North America and in Europe, has appeared with the Calgary Philharmonic Orchestra and has attended numerous summer academies including the Universität Mozarteum Sommerakademie in Salzburg, Austria and the Young Artists Program at the Summer Music Institute hosted by the National Arts Centre in Ottawa, as a soloist or chamber musician.



Ngo currently maintains a private music studio in Medicine Hat, Alberta, where he teaches piano, music theory and music history.

www.kevin-ngo.com





William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne^{md}

Congratulations to:

- BCRMTA Abbotsford Branch
- BCRMTA North Island Branch

For winning the William Andrews
Canada Music Week® Award for 2017



BCRMTA – Abbotsford

To commemorate Canada's 150th birthday and Canada Music Week® 2017, the Abbotsford Branch of the BCRMTA set out to create a book of compositions from students and teachers of the branch. Each person was invited to submit two compositions. The resulting coil bound book – titled Creative Canadians Compose – features 36 compositions with student art work on the cover and includes a message from Mayor Henry Braun and short composer biographies.

The response to the printed book from students and teachers alike has been very positive. Students are thrilled to see their work in print and those who were not involved in this project are keen to have us repeat the initiative so that they can join in!

Joyce Janzen was the chairman of the project, many teachers assisted their students in submitting entries, and Dina Pollock did the design and layout.

Our Canada Music Week® recital on November 17, 2017 featured performances of these compositions – most of them performed by the composers themselves! One of the pieces in the book is a vocal work – a new version of *O Canada*. The teachers of Abbotsford Branch learned this piece before the recital and led the audience in singing it together.

Copies of the book were available for purchase at the Canada Music Week® Recital and are also available in digital format on our branch website <http://abbotsfordmusicbcrmta.com>.





Our recital was to begin with the highly popular game Kahoot – an interactive game which has questions projected onto a screen. Audience participants could sign into the game with their mobile devices – cell phones etc., and answer questions. The audience could see, after each question, who was leading in scoring points. The questions were based on Canadian history – crafted so that parents and other audience members as well as music students were able to participate. Internet connection at the facility created difficulty in playing the game, so we proceeded with the recital. After the performances, our resident tech wizard, Dina Pollock, was able to get things working and the game was played to much interest and amusement. Prizes for the top four winners of the game were gift cards to local music stores as well as a copy of the composition book.

The evening continued with medallions being given out to students who achieved the highest marks in practical and theoretical exams over the previous year, and concluded with cake and water in the foyer.

While the response to the production of the book was positive, I believe the performance of the works was the capstone to the project. It was as wonderful to see the pride with which young composers presented their works as it was to see the enthusiastic response of the audience to their creativity.

We are grateful to William Andrews for his generosity in giving this award to branches and for Po Yeh who handles the application process. We are especially pleased to win the award this year with our initiative for Canada's 150th birthday as we have applied before without success.

Joyce Janzen - Abbotsford Branch



Performance of a Violin duet - composed by one of our members.



A composer performing her piece.



Our highest exam mark award winners



The composers and performers from our program



We were delighted and honoured to be one of two recipients of the William Andrews Award for this calendar year! These were the activities which were presented in the application for this much appreciated funding!

Our celebration of Canada Music Week® in this year of our Nation's 150th Anniversary occurred primarily on Saturday, November 25 at the Trinity Presbyterian Church in Campbell River. It had four distinct components which spanned over one year.

Starting in June of 2016, students and teachers prepared twenty-two original works which were then collected and bound into a volume of local compositions. The cover page and about half of the compositions were illustrated by professional artists from Campbell River. In all, thirty six volumes were produced and made available to students, Branch members and family.

Our community outreach portion of this celebration consisted of three recitals at assisted care facilities in both Campbell River and Courtenay. These occurred on the weekend prior to November 25th. In all, 28 students participated. The residents were delighted with solo works by published Canadian composers, several works by the performers themselves as well as Canadian Duets and Trios. The 'Finale' was a wonderful and exciting two piano performance of the *Canadiana Suite* by Joanne Bender.

The third portion of our event consisted of two Composition Workshops by Christine Donkin. The first of these was entitled *Creativity with Music Character* and was aimed at the younger student. *Creativity with Harmony and Melody* delighted older students. In all 47 students and adults attended these sessions. Following the workshops, Ms. Donkin performed some of her own compositions, and gave some background for each. Our students were delighted to meet and hear Ms. Donkin as many of them were familiar with her work! Some went so far as to get their illustrations of her compositions, autographed!

Between the morning's activities and the afternoon concert, the workshop participants were treated to pizza, veggies some CMW cake as well as a beverage. Those in attendance also received pencils and stickers commemorating this event.



A student performing at a care facility (Yucalta Lodge) on Saturday November 18th.



Two students performing at a care facility (Yucalta Lodge) on Saturday November 18th.



The students who performed at another one of our care facilities (Berwick) on Sunday November 19th





At 1:30, the sanctuary was populated by 71 students and guests. A total of 37 performances ranging from an elementary to an advanced level rang out to the delight of the audience. A charming duet as well as a composition with lyrics were played by their composers! Solo Canadian works, as well as two Duets and two Trios were performed. The finale piece was the two piano work, *Canadiana Suite* by Joanne Bender. This wonderful arrangement of many well known Canadian pieces was a much

appreciated and a fabulous end to our afternoon concert! In all, an inspiring and delightful day was experienced by many people!

We feel that this was a very successful and satisfying celebration on our Nation's Music on the occasion of our 150th Anniversary!

Sonia Hauser - North Island Branch



All of the people who attended the two Composition Workshops as well as the Mini-recital given by Christine Donkin on November 25th.



Branching Out On s'assemble

2017



Celebrate Canada's 150th Birthday!
The CFMTA/FCAPM Branching Out project took place during two fiscal years and was an event to celebrate the 150th birthday of Canada. This program was ongoing through the year.

RMTA Branches across Canada received from CFMTA/FCAPM \$100 toward the birthday event expenses. This was available to each branch for one event in 2017.

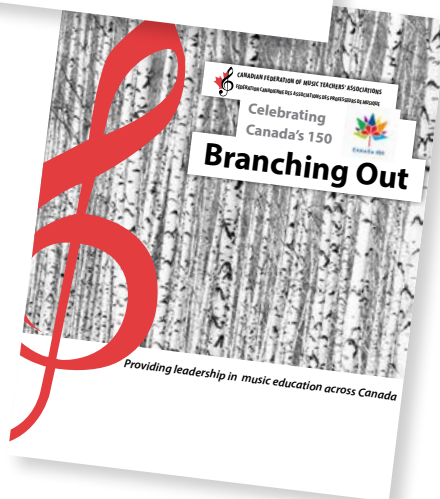
Alberta
Edmonton
Lethbridge

British Columbia
Abbotsford
Chilliwack
Coquitlam/Maple Ridge
East Kootney
Mid-Island
North Island
Prince George
Richmond
South Fraser
South Okanagan
Sunshine Coast
Trail / Castlegar
Vancouver
Victoria

New Brunswick
Moncton
Sackville, Saint John, Fredericton

Newfoundland & Labrador

Ontario
London
Northbay





Edmonton - October 22nd, 2017

On Sunday, October 22, 2017 in PCL Hall at Grant MacEwan University Alberta College, ARMTA Edmonton Branch held an afternoon of music called the CANADIAN 150 EVENT. This was a fun and entertaining look at Canadian Music. Jan Janovsky, and ARMTA member, and his trio, *The Other Hand Trio* were the guest musicians on piano, strings, drums. They presented a music and comedy journey through the provinces of Canada with Canadian Folk songs. The students of Edmonton Branch teachers performed Canadian solo works on piano and French horn. Refreshments were all red and white - except the Nanaimo Bars which are Canadian in any colour. This event was well attended by musicians and members of the public.

Judith Ammann - Edmonton Branch





Lethbridge - November 25th, 2017

Lethbridge Branch of the Alberta Registered Music Teachers' Association Annual Canada Music Week Recital and Student Awards Presentation in Celebration of Canada 150 Saturday, November 25th, 2017

The Lethbridge Branch of ARMTA combined their annual Canada Music Week[®] Recital and Student Awards Presentation with a Canada 150 Celebration on Saturday, November 25th, 2017. Thirty-one students performed piano selections by Canadian composers including Anne Crosby, Christine Donkin, Nancy Telfer, Linda Niamath, Pierre Gallant, Boris Berlin, and Clifford Poole. Two new pieces by Alberta composers commissioned by ARMTA for their 85th Anniversary were performed by student violinist Alayna McNeil, *Remembering a Fenian Song* by Michalis Andronikou, and *Donkey Riding, a Canadian Folk Song*, by Geoffrey Bell. Door prizes including concert tickets, iTunes cards and cash prizes were drawn for recital participants. At the conclusion of the recital, forty-three awards totalling nearly \$2000 were presented to students for the highest marks in practical and theory exams for the previous year, including the ARMTA Recognition Fund awards given to five students with the highest marks in both a practical and theory exam. Cake was served following the presentation.



CANADA MUSIC WEEK[®]

NOVEMBER 19-25

Celebrating the best of Canadian music, culture and creativity, with live performances and events across the country.

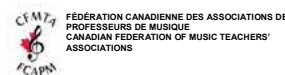
Visit www.cfmta.org for details.



THE LETHBRIDGE REGISTERED MUSIC TEACHERS' ASSOCIATION
presents

A CANADA MUSIC WEEK RECITAL

Saturday, November 25th, 2017, 2:30 p.m.
Lethbridge Public Library Main Branch Theatre Gallery
810-5th Ave. S.



Zoe Forsyth





Abbotsford - November 17th, 2017

To commemorate Canada's 150th birthday and Canada Music Week[®] 2017, the Abbotsford Branch of the BCRMTA set out to create a book of compositions from students and teachers of the branch. Each person was invited to submit two compositions. The resulting coil bound book – titled Creative Canadians Compose – features 36 compositions with student art work on the cover and includes a message from Mayor Henry Braun and short composer biographies.

Our Canada Music Week[®] recital on November 17, 2017 featured performances of these compositions – most of them performed by the composers themselves! One of the pieces in the book is a vocal work – a new version of *O Canada*. The teachers of Abbotsford Branch learned this piece before the recital and led the audience in singing it together.

Copies of the book were available for purchase at the Canada Music Week[®] Recital and are also available in digital format on our branch website <http://abbotsfordmusicbcrrmta.com>.

Joyce Janzen - Abbotsford Branch BC



Our composers and performers





Chilliwack - January 21st, 2017

On January 21st the Chilliwack Branch of the B.C. Registered Music Teachers hosted an event to kickoff 2017 and the 150th Anniversary of Canada and 70th Anniversary of the BCRMTA. We held an exciting concert by our BC Young Artist winner, Markus Masaites. This concert was promoted as the start to a new year that looks back at our Registered Music Teachers' history, and forward to the potential of young artists in this province, like Markus. We, in the Chilliwack Branch, felt that it was important to support him by being the first stop on in his B.C. tour before the National Competition in Baltimore. Even our newest young member brought out a number of her students to be a part of the day. They and all the audience members were thrilled to both hear Markus perform, and to meet him afterwards at a wonderful reception.

Sharie Atley - Chilliwack Branch BC

Chilliwack Music Teachers' Association
and the
Canadian Federation of Music Teachers' Association
present the
B.C. Young Artist Concert 2017



**MARKUS
MASAITES** PIANO

Saturday, January 21st, 2017
2:00 PM
Broadway Church
Chilliwack, British Columbia

Celebrating the 150th Anniversary of
Canada and the 70th of the BCRMTA



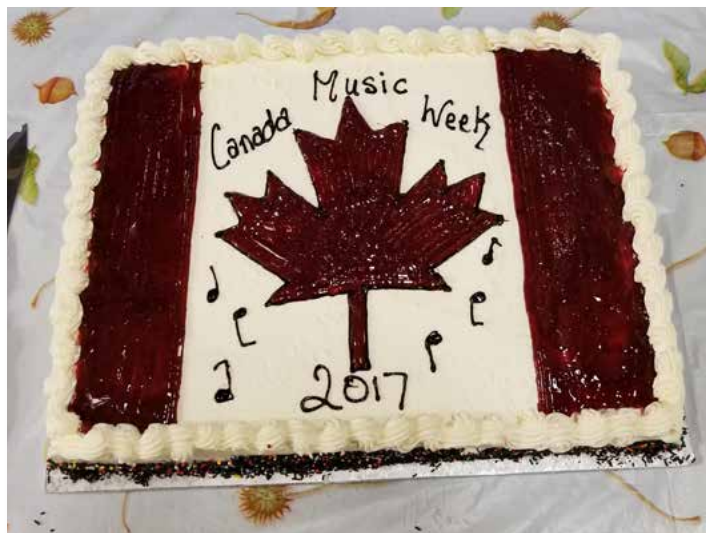
Sherrie Van Akker with Markus Masaites



Coquitlam/Maple Ridge - November 19th, 2017.
We had a wonderful Canada Music Week® recital on November 19, 2017.

For this special Canada 150 Music Week Recital, we invited Canadian composer Jordan Nobles, Juno Award winner, to our recital for a teachers workshop. He also had another workshop with students with his own compositions commissioned by our branch, that were premiered by the branch students at the recital. Special Canada Music Week® cake and refreshments were shared by all participants and guests.

Kate Kim - Coquitlam/Maple Ridge BC





East Kootenay - November 26th, 2017

On November 26th, performers and audience gathered to celebrate Canada's 150th Birthday during Canada Music Week®. It was an exciting event held in the sanctuary of the First Baptist Church in Cranbrook, B.C., which was decorated with balloons, streamers and Canada flags, of all sizes. Our one of a kind emcee, Arne Sahlen, sporting a red blazer skillfully punctuated the event with a stream of witty and instructive remarks describing Canadian music and Canadian composers. After the recital and the distribution of exam scholarships and awards for compositions, the afternoon concluded with a pizza party and cake decorated with the Canadian flag. The event was attended by a very enthusiastic crowd of 130 people.

Terry Lynn Jeffers - East Kootenay Branch, BC





Mid-Island - November 4th, 2017

Greetings from the Mid-Island BCRMTA in Nanaimo, BC It is a pleasure to share our event with you:

Our Branching Out event to celebrate Canada's 150th Birthday was presenting two afternoon concerts of Canadian Music on Saturday, November 4, 2017 at 1:00 pm and 2:30 pm. We named our event "Canada 150th Celebration of Music"! The facility we chose was Generations Church with their large stage and C7 Yamaha Grand piano that enabled us to present a program that featured a delightful wide range of musical solos, choirs, and ensembles.

Highlighted were three distinctly different children and youth choirs singing Canadian music from folk to classical. The Ecole Oceane choir opened our 1:00 pm concert with *O Canada* in both English and French before presenting three more pieces in French with instrumental accompaniment. The Vancouver Island Symphony Youth Choir presented two Canadian pieces *World of Difference* and *They Speak to Me* composed by Christine Donkin especially for our branch. Our final choir to complete the 1:00pm concert were the Sinclair Singers, a large choir presenting arrangements from Harry Somers, Jeff Ennis, and Rebecca Campbell. Interspersed throughout the concert were solo pieces featuring the works of Stephen Chatman, Christine Donkin, Teresa Richert, Anne Crosby Gaudet, and many more of our beloved distinguished Canadian composers.

The 2:30 pm concert opened with a duet rendition of *O Canada* in both English and French. This concert, a little more on the jazzier side, featured a variety of Canadian solo and ensemble pieces by composers Oscar Peterson, Susan Griesdale, and Donna Rhodenizer. It was a delightful and perfect finale to complete our afternoon of Canadian music.

At the end of both concerts all the performers and teachers participating received a red carnation.

On behalf of our Mid-Island BCRMTA branch, we very much appreciate the CFMTA \$100.00 reward. Thank you again for this opportunity to share our Branching Out Event to celebrate Canada's 150th Birthday project with you - it was a wonderful success!

Dianne Bohn - Mid-Island Branch BC





North Island - November 25th, 2017

Our celebration of Canada Music Week® in this year of our Nation's 150th Anniversary occurred primarily on Saturday, November 25 at the Trinity Presbyterian Church in Campbell River. It had four distinct components which spanned over one year.

Starting in June of 2016, students and teachers prepared 22 original works which were then collected and bound into a volume of local compositions. The cover page and about half of the compositions were illustrated by professional artists from Campbell River. In all, thirty six volumes were produced and made available to students, Branch members and family.

Our community outreach portion of this celebration consisted of three recitals at assisted care facilities in both Campbell River and Courtenay. These occurred on the weekend prior to November 25, specifically at Yucalta Lodge, Berwick Lodge and Glacier View Lodges. In all, 28 of our students participated. The residents were delighted with solo works by published Canadian composers, several works by the performers themselves as well as Canadian Duets and Trios. The 'Finale' was a wonderful and exciting two piano performance of the *Canadiana Suite* by Joanne Bender. This wonderful compilation of Canadian Folk Songs ended with a very up-beat rendition of the National Anthem!

The third portion of our event consisted of two Composition Workshops by Christine Donkin. The first of these was entitled *Creativity with Music Character* and was aimed at the younger student. *Creativity with Harmony and Melody* delighted older students. In all 47 students and adults attended these sessions. Following the Workshops, Ms. Donkin performed some of her own compositions, and gave some background for each. Our students were delighted to meet and hear Ms. Donkin as many of them were familiar with her work! Some went so far as to get their illustrations of her compositions, Autographed!

Between the morning's activities and the afternoon concert, the workshop participants were treated to pizza, veggies, some CMW cake as well as a beverage. Those in attendance also received pencils and stickers commemorating this event.

At 1:30, the sanctuary was populated by 71 students and guests. A total of 37 performances ranging from an elementary to an advanced level rang out to the delight of the audience. A charming duet as well as a composition with lyrics were played by their composers! Solo Canadian works, as well as two Duets and two Trios were performed. The finale piece was the two piano work, *Canadiana Suite* by Joanne Bender. This wonderful arrangement was a much appreciated and a fabulous end to our afternoon concert! In all, an inspiring and delightful day was experienced by many people!

We feel that this was a very successful and satisfying celebration on our Nation's Music on the occasion of our 150th Anniversary!

Sonia Hauser - North Island BC





Prince George - September 9th - 10th, 2017

An information booth was set up at the largest indoor shopping mall in Prince George, during the semi-annual "Active Living Market" event on September 9th and 10th, 2017. Students came to entertain the public on the piano. Two teachers were present during all 14.5 hours, answering questions, giving out the pamphlet "Looking for a Qualified Music Teacher?" and a list of members' names and emails. Our branch has only ten members, two of whom live out of town, so we were very happy with the success of this event. We have definitely raised awareness of our organization with the general public.

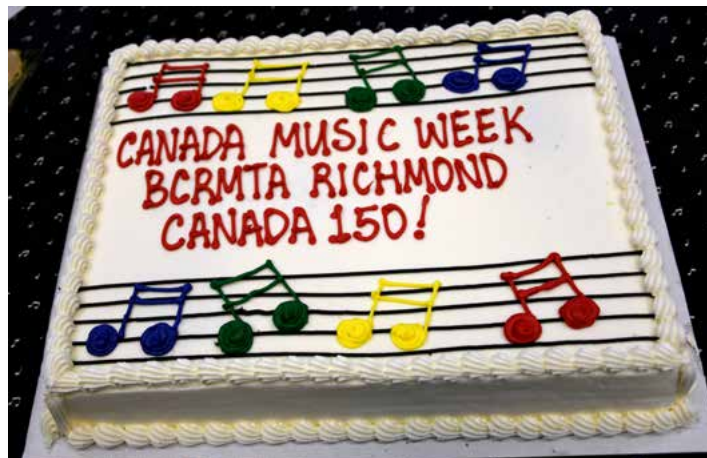
Louise Phillips - Prince George Branch BC





Richmond - November 19th, 2017

In celebration of Canada Music Week[®] and marking Canada's 150th year, the Richmond Branch of the BC Registered Music Teachers presented 150 MINUTES OF MUSIC MAKING in two recitals on Sunday, November 19 at South Arm United Church, in Richmond. Notable were performances of *O Canada* by a saxophone quartet, *Erable Rouge* - a vocal work by William Lin, an award winning local young composer, and the Canadian premiere of *Intermezzo*, a piano work written in 2017 by esteemed BC composer Ernst Schneider. In all, over seventy performers participated in these concerts. The members, special guests, performers and their families gathered for a lovely reception between the recitals. Since 1960, Canada Music Week[®] has been an annual event of Registered Music Teachers across Canada with the aim of furthering appreciation of Canadian music.



Victoria Warfield - Richmond Branch BC





South Fraser - November 25th, 2017

South Fraser branch asked their students to compose pieces to celebrate Canada's 150 birthday. 37 students entered compositions, which were then published in a book and presented to these students at a recital featuring these compositions as well as works from other Canadian composers, including our resident composer Katya Pine. Most composition were piano, but there was also flute and voice.

Kevin Thompson - South Fraser BC





South Okanagan - November 2017

Our South Okanagan Branch celebrated Canada's 150th birthday in style! Our recital featured diverse selections from many B.C. composers from Ruth Watson Henderson, Stephen Chatman to our own local composers, Anita Perry and Ernst Schneider! The forefront of the stage had a new 60 flag montage built specifically for this sesquicentennial celebration. At the end, deserving students were presented with over one thousand dollars' worth of scholarships. We are most grateful for the continued financial support of the Penticton and District Arts Council, the IODE and the Forbrich and Janisch families. Students, families and composers were able to hobnob while digesting a most beautiful and delicious Canada 150 cake.

We are fortunate to share this vibrant Canadian music that is currently being locally composed and celebrated with our students and families.

Anita Perry - South Okanagan BC





Sunshine Coast - November 26th, 2017

Our branch was inspired by Canada 150 and formed a committee last year to plan our Canada Music Week Recital, culminating in our "150th Birthday Celebration of Canadian Composers" held at the Gibsons Heritage Playhouse on Sunday, November 26, 2017. This event proved to be our most successful student recital in many years and we were fortunate to hear 27 students performing a wide range of Canadian compositions by Nancy Telfer, Anne Crosby Gaudet, Violet Archer, David Duke, Clifford Poole, Stephen Chatman, Joni Mitchell, and Alexina Louie among others. Of particular note were five students performing their own original compositions for piano solo, flute and piano, and cello and piano. We began with the singing of our National Anthem and ended each half with performances of *Hallelujah* by Leonard Cohen and *Hymn to Freedom* by Oscar Peterson, featuring our branch members singing and playing piano, flutes, saxophone and cello.

This year, in celebration of Canada's 150th Birthday, we created a new award: Canada 150 Composition Award, value \$150. Students submitted their original compositions on November 1st and branch member Mark Johnson graciously served as our adjudicator. We received four compositions for the competition and the students performed them at our recital. The winner was Bela Ord, who performed his composition, *Green Hills* for flute and piano with his father, Graham Ord. Mark noted that he was impressed with the level of student compositions and particularly how they were inspired by our beautiful, natural Canadian landscape.

Following the performances and presentation of the award, we were treated to a delicious cake decorated with a red fondant maple leaf, created by Heather Stanley, a grandmother of two of the performers. Canada Music Week[®] pencils, pins and Canada 150 flags were given to each student as a memento of this special event. The committee would like to especially thank all the many volunteers who contributed their time and talents to the success of this event and also to all the students who prepared for this recital with enthusiasm and commitment. Their passion for Canadian music and composition is inspiring. Thank you.

Katherine Hume





Trail/Castlegar - November 20th, 2017

The Trail/Castlegar Branch celebrated Canada Music Week[®] with our annual Canada Music Week[®] Recital on Monday, November 20th. The recital was to feature students performing Canadian compositions, as well as a teacher duet of "Rattle on the Stovepipe". Unfortunately there was an accident that evening, which closed the highway between Trail and Castlegar, so none of the Castlegar students or teachers were able to attend. Since it is Canada's 150th birthday this year, we celebrated by giving out Canada Music Week stickers and pencils to the students, and had special treats at the conclusion of the recital.

Before refreshments were served, awards and scholarships were presented to students from our Branch who had received the top marks in the past year for their examinations. Five students were also acknowledged for winning Medals of Excellence from Conservatory Canada, for their practical piano and theory exams.

Tammy Francis - Trail/Castlegar - BC



Some of the award and medal winners



Our refreshments



Students who performed





Vancouver - November 19th, 2017

In honour of Canada Music Week®, on Sunday November 19, the Vancouver Branch presented **Canada 150: A Multicultural Music Celebration**. Our goal was to feature a variety of local talent representing Canada's diverse heritage as a gift to our community. The event began with our national anthem sung by jazz vocalist Karin Plato accompanied on cello by Harold Birston. This was followed by Argentine tango with Deborah and Santiago Yanez dancing to the music of Astor Piazzolla played by Takuhi Sedefci and Martha Brickman. The works of two Canadian composers were highlighted; Canadian-Armenian composer Gerard Satamian with Elvira Voskanyan on violin; and Oscar Peterson danced by Kayla Malanfont and Amylia Wong with Daniel Dabiri on piano. The B.C. Chinese Music Association Orchestra gave us a taste of modern music on traditional Chinese instruments and the concert finished with Canadian fiddle music by the Westcoast Fiddleheads.

Barbara Siemens - Vancouver BC





Victoria - November 25th, 2017

The Victoria Branch BCRMTA Report on the Canada Music Week®/ Canada's 150th Birthday Celebrations to CFMTA Branching Out. Our celebration for Canada's 150th Birthday and Canada Music Week® centered around young composers and artists. Many students entered our two contests: an Art Contest where students could combine music, art and Canada's 150th birthday and The Murray Adaskin Composition Competition. Two lovely water colors became the covers for our commemorative book, combining all the entries in the competition with a biography of Murray Adaskin. At our celebration luncheon the local composer, Tony Booker, who adjudicated the composition competition, gave us some insights into composing and we were treated to some of his original works performed by a local group, Jamshed. On Saturday November 25th we hosted two student concerts of Canadian music. The first one featured the entries to the Murray Adaskin Composition Competition with the premiere performances of most of these brand new works, while the second concert was dedicated to established Canadian Composers.

Victoria, BC





Moncton

To celebrate Canada Music Week, 2017, MMTA held a workshop and recital.

Dr. David Rogosin of Mount Allison University, Sackville, NB, presented "An Introduction to Jazz Piano" for beginning students.

Our recital featured performances on piano, flute and cello. Special highlights were Canadian compositions performed by the Chocolate River Suzuki Flute Choir with Mozart Sistema Flutes and a Cello & Piano duet by Ekaterina Burakova and Doris Sabean.

Students enjoyed a Canada Music Week plus Canada 150th Birthday cake, following the recital.

Moncton NB





Sackville, Saint John and Fredericton

For Canada's 150th birthday in 2017, the NBRMTA launched two provincial initiatives – a Virtual Music Competition and a Poster Showcase.

The Celebrate Canada Virtual Music Competition, was open to all pianists, instrumentalists and singers who were students of a current member of the New Brunswick Registered Music Teachers' Association. Competitors submitted amateur videos via YouTube or Dropbox as their competition entry.

The NBRMTA Celebrate Canada Virtual Music Competition results are as follows:

Division One Standing		Student Prize	Teacher
Gold	Alex Zhang	\$40	Theresa Kwok
Silver	Andrew Chang	\$35	Theresa Kwok
Division Two Standing			
Gold	Carrie Liu	\$50	Janet Clarke
Silver	Sebastien Carretero	\$45	Janet Clarke
Bronze	Anaïs Boyer	\$40	Emily Logan

To continue our celebration of Canada's 150th, we are offering an on-line Poster Showcase this fall. Posters may be hand-drawn or digitally designed on the theme Canada & Music.

Here are a few of the posters - to see more visit:

<https://www.facebook.com/nbrmta/>

Barbara Long - NBRMTA





Newfoundland & Labrador
November 13th - November 25th, 2017

The NLRMTA 2017 Canada Music Week[®] celebrations took place in St. John's, Newfoundland, from November 13th to November 25th / Canada Music Week[®] 'Video Facebook Project' After a successful launch year in 2016, the NLRMTA decided to continue with the 'Video Facebook Project' to begin the Canada Music Week[®] celebrations.

This project was formed in an effort to promote Canadian music, composers, as well as promote our Canada Music Week[®] final recital. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA 'Canada Music Week[®]' committee members. This year, five young pianists submitted videos and media consent forms from parents. From sharing the videos on Facebook, thousands of people were reached, and our goal of promoting Canadian music to others was certainly reached. / Canada Music Week[®] Recital - "Why do I like playing Canadian Music?" Weeks prior to the final recital (which was held on November 25th, in St. John's,) committee members put out an open call to all recital participants to send a video clip talking about why they enjoyed playing music written specifically by Canadian composers. The NLRMTA received a total of 10 videos from students, which were put together and projected on a large screen in Suncor Energy Hall, MUN Music School, before the recital performances. The students in the videos spoke of the pride that students feel to play music from their home country, how students enjoy playing music by certain composers in particular, and how Canadian music celebrates Canada and its history. /Canada Music Week[®] Recital - Happy 150th Birthday, Canada! In addition to the performances at the Canada Music Week recital on November 25th, the NLRMTA threw Canada a '150th birthday party'. Red and white balloons were hung, students wore party hats, and a celebration of Canada's birthday took place with a reception after the performances with Canadian-themed cupcakes and refreshments. Participants and audiences members sang 'Oh Canada' at the end of the recital while a large projector portrayed a video scrolling the names of Canada's 150 most prolific composers. The recital also had a 'Canada 150' banner hanging.





London - November 24th, 2017

To celebrate the Canadian Sesquicentennial, the London branch of ORMTA held a student recital on Sunday November 24th, at Aeolian Hall. There were works by notable Canadian composers, as well as works by some of our own talented student composers. We concluded the fantastic recital with a reception, continuing the celebration of Canada's 150th Anniversary with some sweet treats and fellowship."

Christine Tithecott - London Branch ON





North Bay - November 25th, 2017

This year the North Bay Branch ORMTA celebrated its 70th anniversary. Due to generous donations from individuals, organizations and businesses, in the Spring of 2017 the Branch finally attained our fundraising goal and purchased a beautiful C3X Yamaha Grand Piano. The North Bay Branch held a GRAND PIANO SHOWCASE CONCERT featuring Canadian musicians, and a student honour recital performing repertoire from Canadian composers. Anastasia Rizikov, an 18 year old Canadian internationally renowned pianist, born in Toronto performed for the Branch's Grand Piano Showcase. Anastasia was chosen because she is an accomplished Canadian pianist at such a young age. Anastasia performed a repertoire from various composers, including Canadian/Ontario composer John Burge. During this concert the Branch acknowledged and thanked donors who contributed toward the purchase of the grand piano and unveiled the donor categories. The choice of category names that we have chosen are all renowned Canadian musicians. The categories are:

- Glenn Gould category: \$1,000 or more
- Angela Hewitt category: \$500-\$999
- Oscar Peterson category: \$250-499
- Boris Berlin category: \$100- \$249
- Anastasia Rizikov category: \$99 and under

During the Grand Piano Showcase concert the piano was dedicated to the memory of Joan Olmsted, a long time member and President of the North Bay Branch of ORMTA.

To launch Canada Music Week[®], North Bay Mayor Al McDonald proclaimed Canada Music Week[®] 2017 in North Bay. We also held our Student Honour Recital during Canada Music Week[®], in which students performed various Canadian composers' repertoire.

Stephanie Wu, level 10 piano student received from Cynthia Roveda, President North Bay Branch ORMTA Canada's 150th Collector's Edition of *O Canada* during Canada Music Week[®] Student Honour Recital.

Cynthia Roveda - North Bay Branch ON



Student Honour Recital held during Canada Music Week[®]



Anastasia Rizikov, performing for the North Bay Branch ORMTA



North Bay Branch ORMTA members and their new grand piano



North Bay Mayor proclaims Canada Music Week[®] in North Bay (left: Doreen Bryer, member North Bay Branch ORMTA; centre North Bay Mayor Al McDonald; left Cynthia Roveda, President North Bay Branch ORMTA)



Stephanie Wu, level 10 piano student receives from Cynthia Roveda, President, North Bay Branch ORMTA, Canada's 150th Collector's Edition of *O Canada* during Canada Music Week[®] Student Honour Recital.



Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



Ajax ORMTA



Barrie ORMTA



Hamilton Halton ORMTA



Kingston ORMTA



Kitchener Waterloo ORMTA



London ORMTA



Ottawa ORMTA



Owen Sound ORMTA



Canada Music Week® - in photos Semaine de la musique canadienne^{md}



Canadian flag in muffins
East Central SRMTA



Thelma Gillis, Yorkton, celebrates 90th
birthday SRMTA



Montcton - NBRMTA



Lynette Sawatsky at Gala
East Central SRMTA



NBRMTA



Gerard Weber and Naomi Suchan
East Central SRMTA



APMQ / QMTA



Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



Composers and Kids event with Martha Hill Duncan in Southwestern Manitoba



CMW Concert crowd on Lorne Watson Recital Hall stage in Brandon MRMTA



Happy performers after the Winnipeg CMW recital MRMTA



PEIRMTA



Lorna Wanzel with our Canada 150 birthday cake NSRMTA



Rebekah Maxner with student Maria Hamlin NSRMTA



Student Evie Hamlin NSRMTA





Canada Music Week® - in photos

Semaine de la musique canadienne^{md}



South Fraser BCRMTA



2017

CANADA MUSIC WEEK®

NOVEMBER 19-25

Celebrating the best of Canadian music, culture and creativity, with live performances and events across the country.

Visit www.cfmta.org for details.

La semaine de la musique canadienne

Confédération canadienne de musique
Canadian Music Federation



Victoria BCRMTA



South Fraser BCRMTA



Victoria BCRMTA



South Fraser BCRMTA



2017

LA SEMAINE DE LA MUSIQUE CANADIENNE

19 AU 25 NOVEMBRE

Célébrez le meilleur de la musique, de la culture et de la créativité canadiennes. Des présentations et des événements en direct partout à travers le pays.

Consultez www.cfmta.org pour plus d'informations.

Canada Music Week

Confédération canadienne de musique
Canadian Music Federation



Victoria BCRMTA



Victoria BCRMTA



Victoria BCRMTA



Executive July 2017 - Incoming



Vice President - Lauren Kells

Lauren Kells is a private and Music for Young Children teacher in the East Central area of Saskatchewan. 2017 marks her 20th year of teaching in the area.

Lauren holds a Diploma in Primary / Elementary Piano Pedagogy and a Licentiate in Piano Pedagogy from the Canadian National Conservatory of Music and Level One Orff.

Lauren is a member of the Board of Examiners of the Canadian National Conservatory of Music. She also adjudicates for the Saskatchewan Music Festival Association.

Currently Lauren is the Past President of the Saskatchewan Registered Music Teachers.

Lauren's interests include music history and historical tuning of keyboard instruments. When she is not teaching she can be found playing the fiddle with the Tuffnell Circle Jammers, or reading a text from whatever class she is taking.



Secretary - Anita Perry

Anita (A.D.) Perry is proud to call the Okanagan her home since 1997. She has written works for orchestra, concert band, piano, voice and choir as well as seven children's musicals and five ballets. In 2011 she was honoured with the Summerland Arts Appreciation Award and in 2014 and 2017 won the CFMTA Call for Compositions for her piano work *Skeleton Dance* and her choral work *Go Canada Go*. Perry is a member of the Canadian League of Composers, an affiliate of the Canadian Music Centre, and a member of the Society for Composers and Authors. She is President of the South Okanagan Branch of the B.C. Registered Music Teachers' Association as well as Provincial Secretary for that organization and is currently national secretary for the Canadian Federation of Music Teacher Associations. Perry teaches piano, composition and theory rudiments in Summerland, B.C.

OUTGOING

PRESIDENT	Cynthia Taylor (BC)
VICE PRESIDENT	Tiffany Wilson (MB)
PAST PRESIDENT	Charline Farrell (ON)
SECRETARY	Cathleen Gingrich (BC)
TREASURER	Lois Kerr (BC)

INCOMING

PRESIDENT	Tiffany Wilson (MB)
VICE PRESIDENT	Laureen Kells (SK)
PAST PRESIDENT	Cynthia Taylor (BC)
SECRETARY	Anita Perry (BC)
TREASURER	Lois Kerr (BC)

PROVINCIAL and TERRITORIAL DELEGATES & OFFICERS

DÉLÉGUÉS ET AGENTS PROVINCIAUX ET TERRITORIAUX

ALBERTA

1st Delegate
2nd Delegate *President*
Provincial Administrator
Editor - *Tempo*

Beth Olver
Marlaine Osgood
Vicki Martin
Lisa Ng

BRITISH COLUMBIA

1st Delegate *President*
2nd Delegate *Vice President*
Secretary
Treasurer
Registrar
Editor - *Progressions*

Joanne Loughheed
Mimi Ho
Anita Perry
Matthew Chan
Joyce Janzen
Dina Pollock

MANITOBA

1st Delegate *President*
2nd Delegate *Vice President*
Treasurer
Secretary
Editor - *Take Note*

Leanne Hiebert
Annette Hay
Alanna Courtney
Betty Canning
Dina Pollock

NEW BRUNSWICK

1st Delegate *President*
2nd Delegate *Past President*
Secretary
Treasurer, Registrar
Editor - *The Quarter Note*

Barbara Long
Lynn Johnson
Terri Lynn McNichol
Beverly McArthur
Barbara Long

NEWFOUNDLAND & LABRADOR

Delegate
President
Secretary
Treasurer, Registrar

Joan Woodrow
Catherine Cornick
Noreen Greene-Fraize
Evan Smith

NOVA SCOTIA

1st Delegate *Past President*
2nd Delegate *President*
Secretary
Treasurer
Registrar (Acting)

Dr. Lorna Wanzel
Paula Rockwell
Daryl Chaddock
Julie Post
Dr. Lorna Wanzel

ONTARIO

1st Delegate *President*
2nd Delegate *Vice President*
Secretary, Registrar
Treasurer
Editor - *Notes*

Elizabeth Tithecott
Kathy Schmidt
Ron Spadafore
Nancy Dale
Patrick McCormick

PRINCE EDWARD ISLAND

Delegate *President*
Secretary
Treasurer
Registrar

Stephanie Cole
Margot Rejskind
Jacqueline Sorensen Young
Dr. Frances Gray

QUEBEC

1st délégué *Président*
2nd déléguée *Vice-présidente*
Trésorière
Secrétaire, Registraire, Éditrice - *Musifax*

David Côté
Lynne Gagné
Patrycia Meunier
Melissa Faustin

SASKATCHEWAN

1st Delegate *President*
2nd Delegate *Past President*
Registrar, Secretary, Treasurer
Editor - *Opus*

Lynn Ewing
Patricia Niekamp
Sandra Kerr
Laurissa Archer

YUKON

1st Delegate *President*
2nd Delegate
Secretary, Registrar
Treasurer

Annie Avery
Danette Readman
Keiko Fusije
Cheryl Wishart



Archives (Acting)	Charline Farrell
Awards & Competitions	Sue Jones
By-Laws, Policies and Procedures	Dr. Lorna Wanzel
Canada Music Week®	Po Yeh
Canadian Music Teacher Magazine	Dina Pollock
Finance Chair	Laureen Kells
Nominations & Elections	Cynthia Taylor
Professional Development & Research	Pat Frehlich
Public Relations & Marketing	Pat Frehlich
Strategic Planning	Laureen Kells
Translations Committee	Barbara Long
Webmaster	Dina Pollock

CANADA MUSIC WEEK®
SEMAINE DE LA MUSIQUE DU CANADA®

Alberta <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Margaret King Christine Rogers	Ontario <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Lynne Oliver Carol Ditner-Wilson
British Columbia <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Sonia Hauser Sonia Hauser	Prince Edward Island <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Stephanie Cole Valerie MacKenzie
Manitoba <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Lee Houghton-Stewart Jane Duerksen	Quebec <i>Canada Music Week®</i> <i>Student Composer Competition</i>	David Côté Solange Bellemare
New Brunswick <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Barbara Long Ross Simonds	Saskatchewan <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Sharon Gerspacher Lisa Frederick
Newfoundland <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Barbara Clarke Barbara Clarke	Yukon <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Annie Avery Annie Avery
Nova Scotia <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Diana Torbert Skippy Mardon		

YOUNG ARTIST
JEUNE ARTISTE

National Chairperson	Cynthia (Cindy) Taylor
Alberta Tour	Debbie Gallant
British Columbia Tour	Susan Schleppe
Western Tour	Cathy Donahue
Ontario Tour	Shiela Vandikas
Quebec Tour	TBA
Atlantic Tour	Lynn Johnson



CFM TA



FCAPM