

2021

CFMTA / FCAPM VIRTUAL CONFERENCE
CONNECTING CANADA
Musical diversity from coast to coast to coast



CONFERENCE PROGRAM

cfmta.org/2021ConnectingCanada
July 8 - 10, 2021





WE OFFER THE WORLD'S FINEST PIANOS



BOSTON PIANOS



STEINWAY & SONS PIANOS



ESSEX PIANOS



SCHIMMEL PIANOS*



PETROF PIANOS*



SAUTER PIANOS*



YAMAHA PIANOS*



CARL JOHANN PIANOS*



DESIGNED BY STEINWAY & SONS



STEINWAY & SONS



DESIGNED BY STEINWAY & SONS



PETROF
PIANOS SINCE 1864

SAUTER
—Fahnestockmanufaktur—



AVANTGRAND

disklavier
BY YAMAHA

CARL JOHANN
—designed by SAUTER—

Authorized dealer for Steinway & Sons pianos, Yamaha pianos, Sauter Pianos (100% German-made), Schimmel Pianos (100% German-made), Petrof Pianos (No.1 Selling European Piano) and Carl Johann...

Contact us to arrange a showroom tour.

*Brands available in BC only in Tom Lee Music Stores.

TOMLEEMUSIC.CA



VANCOUVER | RICHMOND | COQUITLAM
LANGLEY | NORTH VAN | VICTORIA
CALGARY | TORONTO | OTTAWA

STEINWAYCANADA.CA





PRIME MINISTER • PREMIER MINISTRE

July 8–10, 2021



Dear Friends:

I am pleased to extend my warmest greetings to everyone attending Connecting Canada – Musical Diversity from Coast to Coast to Coast, a virtual conference hosted by the Canadian Federation of Music Teachers' Associations (CFMTA).

This event brings together music educators from across the country to share their knowledge, ideas and experiences. I am certain that the wide array of professional development activities planned for this event, focussed on the theme of inclusion and diversity in music education, will stimulate a great deal of thoughtful and meaningful exchange and that attendees will come away inspired to put what they have learned into practice.

It continues to be a challenging time for planning and hosting events. That is why I would like to thank the organizers for their hard work and dedication in ensuring this year's conference could still take place and for putting together an informative program for everyone involved. You can take pride in your commitment to providing leadership in music education.

Please accept my best wishes for a rewarding experience.

Yours sincerely,

The Rt. Hon. Justin P. J. Trudeau, P.C., M.P.
Prime Minister of Canada



PRIME MINISTER • PREMIER MINISTRE

Du 8 au 10 juillet 2021



Chères amies, chers amis,

Je suis heureux de présenter mes salutations les plus chaleureuses à celles et ceux qui assistent à Connecter le Canada – La diversité musicale d’un océan à l’autre, un congrès virtuel organisé par la Fédération canadienne des associations de professeurs de musique (FCAPM).

Ce congrès réunit des professeurs de musique de l’ensemble du pays qui cherchent à communiquer leurs connaissances, leurs idées et leurs expériences. Je suis convaincu que le vaste éventail d’activités de perfectionnement professionnel au programme de cet évènement, qui se déroule sous le thème de l’inclusion et de la diversité dans l’éducation musicale, suscitera beaucoup d’échanges réfléchis et significatifs et que les participants en repartiront avec le désir de mettre en pratique ce qu’ils auront pu apprendre.

L’organisation et la planification d’évènements demeurent difficiles. C’est pourquoi je tiens à remercier les organisateurs pour leur travail acharné et leur dévouement en vue d’assurer la tenue de ce congrès encore cette année et pour avoir mis sur pied un programme enrichissant pour tous les participants. Vous pouvez tirer fierté de votre engagement à faire preuve de leadership dans l’éducation musicale.

Je vous souhaite une expérience des plus enrichissantes.

Cordialement,

Le très hon. Justin P. J. Trudeau, C.P., député
Premier ministre du Canada

TABLE OF CONTENTS

CFMTA's 2021 Virtual Conference is an opportunity to enhance our nation's reputation as fostering a musical mosaic, and to connect from coast to coast to coast and beyond. Together, let's embrace diversity in music education and the technology that allows us to truly connect.

Le congrès virtuel 2021 de la FCAPM se révélera une occasion de parfaire notre réputation de berceau d'une mosaïque musicale, et de nous connecter d'un océan à l'autre et au-delà. Ensemble, faisons place à la diversité dans l'éducation musicale et accueillons la technologie qui donne tout son sens à l'expression « se connecter ».

4	GREETINGS
8	ANNOUNCEMENTS
9	SCHEDULE
16	SPEAKERS
16	MEASHA BRUEGGERGOSMAN
17	PAT CARRABRÉ
18	DINUK WIJERATNE
20	VENDOR/EXHIBITOR WORKSHOPS
20	MUSICOLOGY ULTIMATE MUSIC THEORY
21	CMFAA CONSERVATORY CANADA
22	ROLAND ONE EYE PIANO MUSIC SHE WROTE
23	ROYAL CONSERVATORY
25	VIRTUAL PLATFORM PRESENCE
26	PRESENTATIONS
26	REPERTOIRE
30	PEDAGOGY
33	TEACHING & GEOGRAPHY
34	TECHNOLOGY
35	PERFORMANCE
37	RMTA NETWORKING EVENTS
39	ADJUDICATORS / CLINICIANS
47	COMPETITORS
58	COMPETITION PRIZES
60	SPONSORS, DONORS & ADVERTISERS



GREETINGS

PRESIDENT'S MESSAGE



LAUREEN KELLS

Greetings Colleagues and Fellow Educators,

It is my distinct pleasure to welcome all of you to the CFMTA Virtual Conference “Connecting Canada, Musical Diversity from Coast to Coast to Coast”! As you read through the list of presenters and sessions you will see the committee has worked hard to fulfil the mandate of our theme. What an exciting event, time and opportunity this is for music teachers to virtually come together to share and learn from each other.

A huge shout out to Committee Chairperson, Neven Prostran for heading up this conference. He has done an outstanding job of not only getting the committee up and running, but in attending to all the details, corralling all the ideas, shaping the theme and ushering this event to the finish line. His committee members have collaborated on all aspects and, despite never meeting in person, have formed a cohesive bond which allowed them to shape and form our conference into something to be proud of. A further acknowledgement to Dina Pollock whose expertise in all things electronic will allow us to come together from across Canada and parts beyond our borders for these three exciting days.

It was 50 years ago this year that Canada’s federal multicultural policy was adopted by then Prime Minister, Pierre Trudeau. The goal was, in part, to provide a policy solution to acknowledge an increasing cultural diversity across Canada and stood in stark contrast to the “melting pot” approach of our southern neighbours. Since then, Canada has led the way in celebrating our various cultures. In more recent years this celebration and acknowledgement has grown to include peoples of all races, religions and genders. It is in this spirit that the CFMTA Virtual Conference Committee has shaped our conference.

In music education, diversity includes increasing awareness, accessibility and equality. It means actively seeking representation of various ethnicities, cultures, religions, and genders. It also involves seeking out various methodologies and techniques. By diversifying we are doing our part to increase exposure and acceptance of all individuals. This is something we all benefit from.

I encourage you to pour yourself your beverage of choice, find a comfortable spot and take this opportunity to engage, learn from and experience all that our presenters have to offer!

**With best wishes to all of you,
Laureen Kells**



Chers collègues professeurs, consœurs et confrères,

J'ai le plaisir insigne de vous souhaiter à tous la bienvenue au congrès virtuel de la FCAPM qui s'intitule : « Connectons le Canada – la diversité musicale d'un océan à l'autre »! Lorsque vous prendrez connaissance de la liste des animateurs et des présentations, vous constaterez à quel point le comité a travaillé fort pour achever le mandat qu'exige ce thème. Quel événement captivant et quelle occasion magnifique pour les professeurs de musique de s'assembler virtuellement pour partager et apprendre les uns des autres!

Des applaudissements frénétiques vont au directeur du projet, Neven Prostran, qui a pris la tête de l'événement et a vu au bon fonctionnement du comité. Il a fait preuve d'une capacité remarquable à mettre au point tous les détails. Il a rassemblé toutes les idées et les a modelées pour convenir au thème. Puis il a accompagné toute l'organisation jusqu'au fil d'arrivée. Les membres du comité ont collaboré à tous les niveaux. Bien qu'ils ne se soient jamais rencontrés en personne, leur unité et leur solidarité leur ont permis d'organiser un événement dont nous pouvons être fiers.

D'autres remerciements sont adressés à Dina Pollock, dont l'expertise dans le domaine informatique va nous permettre de vivre trois journées emballantes, et ce, à travers le Canada et au-delà de nos frontières.

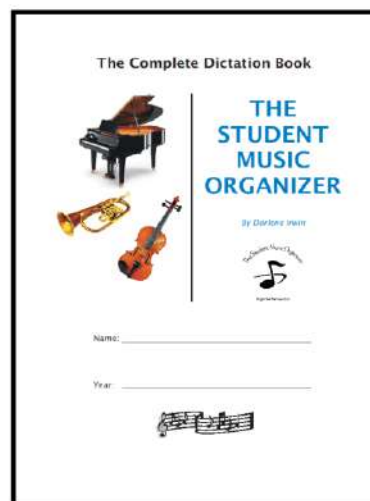
Il y a maintenant cinquante ans, le premier ministre d'alors, Pierre Trudeau, adoptait la Loi sur le multiculturalisme canadien. Cette loi visait à accueillir une mosaïque culturelle à travers le Canada, à l'inverse de la politique d'assimilation (melting pot) préconisée chez nos voisins du Sud. Depuis, le Canada a été un chef de file dans la promotion des diverses cultures et dans la sensibilisation aux gens de toutes ethnicités, toutes religions et tous genres. C'est dans cet esprit que le Comité du congrès virtuel de la FCAPM a façonné le congrès.

Sur le plan de l'éducation musicale, l'application de la diversité implique la sensibilisation, l'accessibilité et l'égalité. Elle signifie favoriser la représentation d'une variété d'ethnicités, de cultures, de religions et de genres, mais aussi de diverses techniques et méthodologies. En adoptant la diversité, nous contribuons à augmenter la visibilité et l'acceptation de tous les individus. Pour notre profit à tous.

Je vous propose de vous verser un verre, de vous installer confortablement et de vous impliquer. Ainsi, vous vous délecterez de tout ce que les présentateurs ont à offrir.

**Mes meilleures salutations à tous,
Laureen Kells**

“The Student Music Organizer” ‘An Innovative Approach to Music Dictation’



Goal Setting, Weekly Assignment Sheets,
Music History Reference, Terms and much more.

Other Teaching Aids

The Student Technique Organizers

Graded practice scale charts (See website for sample)

Ear Training Interval Cards

Intervals Above and Below with Songs

Sight Reading and Memory Aid Cards

To order, please call
Darlene Irwin (705) 436-5507 or
order from our Website at: www.studentmusicorganizer.com
(digital downloads available on some products)



GREETINGS



CONFERENCE CHAIR'S MESSAGE



NEVEN PROSTRAN

Hello and welcome to Connecting Canada: Musical Diversity from Coast to Coast to Coast.

In 2019-20, the Covid-19 pandemic taught us many things: new technology, social responsibility, and, above all, how to connect with each other. It quickly became clear that, while we couldn't gather in person, we could (and should) meet virtually to further our development as music educators. Cue Connecting Canada.

Constructing a theme for a conference that was truly national, we realized that across Canada, it is diversity that connects us. Our country is a vast expanse of communities from all backgrounds and heritages, musical and beyond. The virtual platform was an accessible opportunity to not only demonstrate this diversity, but to embrace it, celebrate it, and weave it together within a musical framework. The result: a collection of seminars, live presentations, lectures, workshops, masterclasses, and more, all centred on the theme of musical diversity in education. This includes diversity of genre, pedagogy, income, gender, and so much more.

There are countless moving parts in conference planning, even more so in the ambiguous virtual landscape. I would like to acknowledge and thank the tremendous dedication and contribution of the Conference Planning Committee. From British Columbia to Newfoundland, this group met consistently for many months to coordinate this vast event, working all hours of the day (and night) to research, plan, promote, and organize this conference. Nick Arsenault, Amy Boyes, Lynn Ewing, Laura Gray, Evangeline Keeley, Laureen Kells, Lois Kerr, Joanne Lougheed, Kimerica Parr, Dina Pollock, Rita Raymond, Tiffany Pinhorn Smith, and Ellen Thompson, thank you for your invaluable time and experience, and for creating a platform for such an important topic in our field.

Video conferencing allowed us to communicate in real-time across six time zones, now we connect to you, our participants, presenters, vendors, and sponsors. So sit back, grab a coffee, and let us bring the professional development to you, at home, at your own pace. Together (and apart) let's embrace diversity in all its forms that ties our nation together, and connects us all.

**Sincerely,
Neven Prostran**

Bonjour et bienvenue au congrès « Connectons le Canada : La diversité musicale d'un océan à l'autre ».

En 2019-20, la pandémie de Covid-19 nous a appris beaucoup sur les plans de la technologie, de la responsabilité sociale et, surtout, de la communication. Il est vite devenu évident que, bien qu'il nous soit impossible de se rassembler en personne, nous pouvions (et nous devons) nous rencontrer virtuellement si nous voulions progresser en tant qu'éducateurs en musique. Voilà le but de Connectons le Canada.

Alors que nous cherchions à donner au congrès un thème qui soit véritablement représentatif de notre

(continued)



nation, nous avons réalisé que l'élément qui nous connecte à travers le Canada est notre diversité. La culture de notre pays se compose d'un large éventail de communautés issues de milieux riches de diverses traditions musicales et au-delà. La plateforme virtuelle nous a permis non seulement de révéler cette diversité, mais de l'accueillir, la célébrer et en tisser une toile musicale. Le résultat : une gamme de séminaires, de présentations en direct, de conférences, d'ateliers, de cours de maître, etc., tous orientés sur le thème de la diversité musicale dans l'éducation, diversité de genres musicaux, d'approches pédagogiques, de situations financières, de sexospécificité, et beaucoup plus encore.

La planification d'un congrès comprend plusieurs modules que le contexte virtuel rend difficiles à coordonner. J'aimerais rendre hommage au dévouement phénoménal du comité de planification du congrès. De la Colombie-Britannique à Terre-Neuve, cette équipe a travaillé sans relâche à la coordination de cet événement de grande envergure, et ce, sur plusieurs mois et pratiquement jour et nuit. Nick Arsenault, Amy Boyes, Lynn Ewing, Laura Gray, Evangeline Keeley, Laureen Kells, Lois Kerr, Joanne Lougheed, Kimerica Parr, Dina Pollock, Rita Raymond, Tiffany Pinhorn Smith et Ellen Thompson, merci pour votre temps précieux et votre expertise, merci d'avoir créé une plateforme pour présenter ce thème si important dans notre discipline.

La visioconférence nous a permis de communiquer en temps réel à travers six fuseaux horaires. Maintenant, nous nous adressons à vous, nos participants, présentateurs, marchands et commanditaires. Détendez-vous et laissez-nous vous fournir du perfectionnement professionnel dans le confort de votre foyer, à votre rythme, devant une bonne tasse de café. À l'unisson (bien que chacun de notre côté), accueillons cette belle diversité qui unifie notre nation et nous connecte tous ensemble.



GG **ULTIMATE
MUSIC THEORY**

MUSIC THEORY BEGINNER A
ULTIMATE MUSIC THEORY

MUSIC THEORY BEGINNER B
ULTIMATE MUSIC THEORY

MUSIC THEORY BEGINNER C
ULTIMATE MUSIC THEORY

PREP 1 FUNDAMENTS
ULTIMATE MUSIC THEORY

PREP 2 FUNDAMENTS
ULTIMATE MUSIC THEORY

BASIC FUNDAMENTS
ULTIMATE MUSIC THEORY

INTERMEDIATE FUNDAMENTS
ULTIMATE MUSIC THEORY

ADVANCED FUNDAMENTS
ULTIMATE MUSIC THEORY

COMPLETE FUNDAMENTS
ULTIMATE MUSIC THEORY

ULTIMATE MUSIC THEORY
Teachers Guide
Discover The 5 Proven
Teaching Techniques
LEARN. PLAN. TEACH. GROW. UMT PRO.

BONUS - Free Teachers Guide

**SAVE 20% OFF Ultimate Music Theory
Workbooks, Whiteboards & Games!**

Use Discount Coupon Code **CFMTA**
Expires August 15, 2021 at midnight

Shop.UltimateMusicTheory.com

ANNOUNCEMENTS

OPENING SESSION

**12:00 PM CENTRAL TIME
THURSDAY, JULY 8**

Join the officers as they officially kick off the 2021 Virtual Conference.

Greetings will be given by Outgoing President Laureen Kells, Incoming President Laura Gray, CFMTA Virtual Conference Chair Neven Prostran, CFMTA Honorary President Ernst Schneider.

Also, the Hugheen Ferguson Awards will be presented. Officers will also welcome and introduce our newest member, The Northwest Territories!

COMPETITION FINALISTS

Piano Recorded Performances - **10:00 AM CT, Thursday, July 8**
Voice Recorded Performances - **3:00 PM CT, Thursday, July 8**
Details will be available on the Conference website.

MASTERCLASSES

Piano Competition semifinalists who do not move onto the final round are invited to participate in live masterclasses given by our adjudicators via Zoom.

Students benefit enormously from these sessions with master teachers and the process underscores CFMTA's commitment to excellence in musical education. This component has long been a part of the National Piano Competition. The experience is enriching for the audience who witness the interaction between teacher and student, often observing impressive improvements!

Details will be available on the Conference website.



**Keep your eye out for
Canadian music trivia
throughout the program!**

*Join the conversation at
[facebook.com/cfmta](https://www.facebook.com/cfmta)
#connectingcanadatrivia*

PROVINCIAL/TERRITORIAL MONTAGE VIDEOS

3:00 PM CENTRAL TIME, THURSDAY, JULY 8
12:45 PM CENTRAL TIME, FRIDAY, JULY 9
1:45 PM CENTRAL TIME, SATURDAY, JULY 10

Provincial and Territorial Registered Music Teachers' Associations have compiled montage videos that celebrate diversity of music and music education through the representation of real musical events. Enjoy these videos as you learn what makes each province or territory's musical landscape unique.



Watch for the Canadian maple leaf in the program schedule.

LAND ACKNOWLEDGEMENT

The Canadian Federation of Music Teachers' Associations would like to acknowledge the Indigenous Peoples of all the lands that we are on during our conference. While we are meeting on a virtual platform, we would like to take this opportunity to acknowledge the importance of the lands which we all call home. We do this to reaffirm our commitment and responsibility in improving relationships between nations and to improving our own understanding of local Indigenous peoples and their cultures.

From coast to coast to coast we acknowledge the ancestral and unceded territory of the Inuit, Metis and First Nations people that call this land home. As an organization, we seek to foster a spirit of inclusivity and embrace diverse musical and cultural teachings.

La Fédération canadienne des associations de professeurs de musique tient à reconnaître les peuples autochtones de tous les territoires où nous nous trouvons durant notre Conférence. Quoique nous nous rencontrons sur une plate-forme virtuelle, nous tenons à profiter de cette occasion pour prendre acte de l'importance des terres où nous vivons. Nous réaffirmons ainsi notre engagement et notre responsabilité d'améliorer les rapports entre les nations, et d'améliorer notre compréhension des Autochtones de chaque région et de leurs cultures.

D'un bout à l'autre du pays, nous reconnaissons les territoires ancestraux et non cédés des peuples Inuit, Métis et Premières Nations dont ce pays est la patrie. En tant qu'organisation, nous cherchons à promouvoir l'inclusion et nous embrassons des enseignements musicaux et culturels divers.



SCHEDULE

Thursday, July 8, 2021

For event descriptions and presenter biographies, please refer to the program page listed.

10:00 AM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE THE PROVEN SYSTEM IN TEACHING MUSIC THEORY

GLORY ST. GERMAIN

45 min | Page 20



PROPER PIANO PEDAGOGY: USING TEACHING PROPS

KAREN GERELUS

45 min | Page 30

Sponsored by:
Laureen Kells

TEACHING IN THE NORTH

ANNIE AVERY AND MEMBERS OF YRMTA

45 min | Page 33

11:00 AM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE TRENDS IN THE RCM PIANO SYLLABI

MAGGIE MORRISON

45 min | Page 29

FLUTES FROM OUR DIVERSE CULTURE

DEEP GANGULY

50 min | Page 36

Sponsored by:



12:00 PM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE OPENING SESSION

CFMTA OFFICERS

45 min | Page 8

1:00 PM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific



LIVE EXPLORING CREATIVE PERSPECTIVES

DINUK WIJERATNE

60 min | Page 18

Sponsored by:

[Scotia Festival of Music](#)

2:15 PM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE BREATHE, STRETCH AND DE-STRESS

ORMTA: SUSAN BLYTH-SCHOFIELD

30 min | Page 37

Sponsored by:



DISMANTLING BARRIERS - PIANO MUSIC SHE WROTE

SANDRA MOGENSEN & ERICA SIPES

30 min | Page 22



SCHEDULE

Thursday, July 8, 2021
Continued

For event descriptions and presenter biographies, please refer to the program page listed.

3:00 PM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE EXPANDING THE MUSICAL CANON (STRINGS)

ANDREW KIZAS

50 min | Page 28

Sponsored by:



ROLAND PIANO EVERY DAY APP
ROLAND PIANO

30 min | Page 22



DIVERSIFYING THE REPERTOIRE
AMY BOYES

45 min | Page 30

Sponsored by:



PROVINCIAL/TERRITORIAL MONTAGE VIDEOS

4:00 PM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE THE MUSICOLOGY APP FOR IOS

MUSICOLOGY: REBECCA FEATHERSTONE

45 min | Page 20



MUSICOLOGY

FROM CLOISTERS TO THE SALON
RANDI MARRAZZO, NICOLE LEONE

60 min | Page 28

SONGS FOR HUMANITY
WALEED ABDULHAMID

45 min | Page 35

Sponsored by:
Lauren Kells

5:00 PM Central

+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE ANA & ERIC - BRAZILIAN FOLK/BOSSA-NOVA DUO

ANA RAMOS & ERIC ESCUDERO

45 min | Page 35

NATIONAL MUSIC FESTIVAL GRAND AWARD COMPETITION

FESTIVAL NATIONAL DE MUSIQUE CONCOURS DU GRAND PRIX

August 14, 2021 14 août 2021



First-place winners compete for
NRS Foundation Grand Award of \$5,000

Les lauréats des premières places s'affronteront
afin de remporter le Grand prix de 5 000 \$
de la Fondation NRS

Livestreamed from <https://www.facebook.com/nationalmusicfestival>

Federation of Canadian Music Festivals - La Fédération canadienne des festivals de musique

For more information | Barbara Long info@fcmf.org | Pour de plus amples renseignements

SCHEDULE

Friday, July 9, 2021

For event descriptions and presenter biographies, please refer to the program page listed.

10:00 AM Central

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE TEACHING MUSIC THEORY THROUGH TECHNOLOGY

LORRAINE CHAI

55 min | Page 34

INDIVIDUAL PIANO TECHNIQUES

JULIA TCHERNIK

50 min | Page 32

Sponsored by:



11:00 AM Central

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE PIANO MASTERCLASS #1

JARRED DUNN

45 min | Page 8

BEYOND THE USUAL, A REPERTOIRE TO EXPLORE

CÉCILE DESROSIERS

45 min | Page 27

Sponsored by:



12:00 PM Central

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE PIANO MASTERCLASS #2

MEGUMI MASAKI

45 min | Page 8

THE NEW RCM VIOLIN SERIES

BARRY SHIFFMAN

30 min | Page 23



12:45 PM Central

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific



PROVINCIAL/TERRITORIAL MONTAGE VIDEOS

WOMEN COMPOSERS AND MORE

ELEANOR GUMMER

30 min | Page 22



1:30 PM Central

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific



LIVE ANYTHING FOR FIFTY BUCKS!

PAT CARRABRÉ

60 min | Page 17

Sponsored by:



2:30 PM Central

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

LIVE PIANO MASTERCLASS #3

DALE WHEELER

45 min | Page 8

WHAT STUDENTS CAN DO

JEFFREY SABO & DR. ERIN PARKES

45 min | Page 31



SCHEDULE

Friday, July 9, 2021
Continued

For event descriptions and presenter biographies, please refer to the program page listed.

3:30 PM Central

LIVE PIANO MASTERCLASS #4

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

JARRED DUNN

45 min | Page 8

BUILDING A MULTIMODAL TOOLBOX

JEFFREY SABO & DR. ERIN PARKES

45 min | Page 32

5:00 PM Central

LIVE FLEXIBLE, CONTEMPORARY EXAM OPTIONS

+ 2.5 hr NFDL
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

DEREK OGER

45 min | Page 21

MUSIC WITHOUT BORDERS: RAISING GLOBAL CITIZENS

MEGAN DUFRAT

50 min | Page 33



Sponsored by:



the
complete
app for
music
teachers



MUSICOLOGY

Featuring:

- Interactive keyboard and guitar
- Grand Staff drag-and-drop editing
- Collaborative annotation whiteboard and file upload
- The lowest latency possible

With one innovative app we'll give music teachers, for the first time, the ability to teach effectively online.

Available now on the App Store.



www.musicology.ca



SCHEDULE

Saturday, July 10, 2021


For event descriptions and presenter biographies, please refer to the program page listed.

10:00 AM Central **IMPLEMENTING HEALTHY PIANO TECHNIQUES**
THAYA KONGPAKPAISARN & YUAN JIANG 60 min | Page 31
+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific


10:15 AM Central **LIVE TECHNOLOGY IN THE PRIVATE MUSIC STUDIO**
NLRMTA: TIFFANY PINHORN SMITH 30 min | Page 37

Sponsored by:
NEWFOUNDLAND & LABRADOR
REGISTERED MUSIC
TEACHERS' ASSOCIATION

11:00 AM Central **LIVE WE'VE GOT THE JAZZ!**
DILSHAN WEERASINGHE 55 min | Page 29
+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

Sponsored by:
nova scotia
registered
music teachers'
association

QUEER+ CANADIAN MUSICIANS
JACOB CAINES 60 min | Page 26

Sponsored by:
the
conservatory

12:00 PM Central **LIVE PIANO RESOURCES BY BIPOC WOMEN COMPOSERS**
OLIVIA ADAMS 55 min | Page 26
+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

Sponsored by:
ORMTA
ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION

A KALEIDOSCOPE OF COLOURS
DIANA DUMLAVWALLA 60 min | Page 27

Sponsored by:
ORMTA
ONTARIO REGISTERED MUSIC TEACHERS' ASSOCIATION

1:00 PM Central **LIVE L'ENSEIGNEMENT D'UN INSTRUMENT EN LIGNE**
VALÉRIE BEAUDRY 45 min | Page 34
+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific

PSYCHOLOGICAL FACTORS IN ONLINE MUSIC EDUCATION
DR. SEAN HUTCHINS 30 min | Page 23

The Royal
Conservatory™
The finest instrument is the mind.

1:30 PM Central **A NATIONAL ASSOCIATION FOR ADJUDICATORS**
CANADIAN MUSIC FESTIVAL ADJUDICATORS'
ASSOCIATION 15 min | Page 21

Canadian Music Festival
CMFAA
Adjudicators' Association

1:45 PM Central  **PROVINCIAL/TERRITORIAL MONTAGE VIDEOS**

2:30 PM Central **LIVE COMPETITION WINNERS ANNOUNCEMENT**
COMPETITIONS CHAIR & ADJUDICATORS 45 min | Page 58
+ 2.5 hr NFLD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific



SCHEDULE

Saturday, July 10, 2021
Continued

For event descriptions and presenter biographies, please refer to the program page listed.

3:30 PM Central

+ 2.5 hr NFD
+ 2 hr Atlantic
+ 1 hr Eastern
- 1 hr Mountain
- 2 hr Pacific



LIVE KEYNOTE SPEAKER
MEASHA BRUGGERGOSMAN

60 min | Page 16

Sponsored by:



WIND UP - CONFERENCE 2023
EDMONTON
CFMTA / FCAPM OFFICERS



*Which Canadian pianist released over 200 recordings, won seven Grammy Awards and performed for 60 years?
The answer is hidden in the program. Join the conversation [facebook.com/cfmta](https://www.facebook.com/cfmta) #connectingcanadatrivia*

2021 NATIONAL MUSIC FESTIVAL / FESTIVAL NATIONAL DE MUSIQUE 2021

August 6-14 | VIRTUAL COMPETITION CONCOURS VIRTUEL | 6-14 août



Available Now
in Western Canada and Ontario

The Local Stream Qualifying Round is a virtual competition for teachers who want the opportunity for their students to have the opportunity to seek recommendation to the FCMF National Music Festival.

Disponible maintenant
dans l'Ouest canadien et en Ontario

Le Volet régional de qualification se fait sous forme de concours virtuel pour les professeurs qui souhaitent que leurs élèves puissent bénéficier d'une recommandation en vue du Festival de musique national de la FCFM.

Federation of Canadian Music Festivals - La Fédération canadienne des festivals de musique

For more information | Barbara Long info@fcmf.org | Pour de plus amples renseignements



UPEI DEPARTMENT OF MUSIC

upei.ca/music | music@upei.ca | apply@upei.ca



UNIVERSITY
of Prince Edward
ISLAND

Faculty of ARTS



MountAllison Music

Immerse yourself in a degree in
Music at Mount Allison

mta.ca/programs/music

KEYNOTE SPEAKER

MEASHA BRUEGGERGOSMAN



Photo: Tyler Anderson

SPONSORED BY THE
BRITISH COLUMBIA RMTA



NOVA SCOTIA RMTA



NEW BRUNSWICK RMTA



MEASHA BRUEGGERGOSMAN

LIVE INTERVIEW WITH CONFERENCE CHAIR, NEVEN PROSTRAN
3:30 PM CT | SATURDAY, JULY 10

Motivated and hungry for new experiences, Ms. Brueggergosman's career effortlessly embraces the broadest array of performance platforms and musical styles and genres.

Measha began her career predominantly committed to the art of the song recital and has presented innovative programs at Carnegie Hall, Washington's Kennedy Center, London's Wigmore Hall, both the Konzerthaus and Musikverein in Vienna, Madrid's Teatro Real, as well as at the Schwarzenberg, Edinburgh, Verbier and Bergen Festivals with celebrated collaborative pianists Justus Zeyen, Roger Vignoles, Julius Drake, and Simon Lepper.

On the opera stage, her recent highlights include the roles of Giulietta and Antonia in *Les contes d'Hoffmann*, Elettra in *Idomeneo*, Jenny in Weill's *Mahagonny*, Emilia Marty in Janáček's *Věc Makropulos*, Hannah in Miroslav Srnka's *Make No Noise*, and Sister Rose in Jake Heggie's *Dead Man Walking*. On the concert platform last season she returned to Carnegie Hall with the New World Symphony, performed *Elettra in Idomeneo* at Opera Atelier, Toronto, and gave a recital at the Barbican Center, London. She has also recently worked with the Orchestre de Paris, the Philadelphia Orchestra, the Los Angeles Philharmonic, San Francisco Symphony and New World Symphony Orchestras and conductors such as Daniel Barenboim, Michael Tilson Thomas, Franz Welser-Möst, Sir

Andrew Davis, Gustavo Dudamel and Daniel Harding. Her first recording for Deutsche Grammophon, *Surprise*, includes works by Schoenberg, Satie and Bolcom and is one of the most highly regarded debut albums of recent years. Her subsequent disc *Night and Dreams*, which features songs by Mozart, Brahms, Strauss, Schubert, Debussy, Duparc and Fauré won several awards and her recording of the *Wesendonck Lieder* with Franz Welser-Möst and the Cleveland Orchestra earned her a Grammy nomination.

Off the stage, Measha is just as active: she recently released her memoir "Something Is Always On Fire" published by Harper Collins, she appears regularly on primetime TV (most recently advocating on behalf of contemporary Canadian literature); and leading Canadian children across the country in song, in celebration of the nationwide campaign for music education.

Measha Brueggergosman champions the education and involvement of new audiences and holds several honorary doctorates and ambassadorial titles with international charities.



INVITED SPEAKER

T. PATRICK CARRABRÉ



T. PATRICK CARRABRÉ

Anything for 50 Bucks!

LIVE INTERVIEW WITH CFMTA PUBLIC RELATIONS CHAIR, AMY BOYES
1:30 PM CENTRAL TIME | FRIDAY, JULY 9

Most musicians rely on multiple income streams. This session will explore some of the factors that might be considered when balancing the range of professional activities that can help you build a stable income. A short Q&A with conference attendees will be included.

Pat Carrabré began his career with the motto: "anything for 50 bucks." Whether you are just starting out, looking to change things up in mid-career, or thinking about what will keep you engaged as you slow down and smell the roses, it is always good to have multiple sources of income. Fortunately, musicians have a wide range of skills that can be monetized. To do this effectively, you need to ensure that you are well positioned in your community, up-to-date in your skills and always thinking about the future. Pat's career trajectory has taken him well beyond his training as a composer. At various times he has been a freelance concert reviewer, arts council officer, strategic planning consultant, CBC radio host, artistic director and university administrator. Along the way his income streams regularly changed every ten years. This session will help you consider using your skill set to embrace a wider range of lucrative side hustles. Most musicians function as successful small businesses, but not nearly enough of us have taken advantage of the possibilities offered by a more diverse range of activities that can lead to greater income stability and a more balanced life.

T. Patrick Carrabré has been active as a composer, administrator, educator, radio host and conductor. For well over a decade, he worked closely with the Winnipeg Symphony Orchestra, including six seasons as composer-in-residence and co-curator of the orchestra's New Music Festival.

Carrabré's primary focus as an artist-researcher is in the area of research-creation. He has also been involved with community-engaged research. Construction of identity is a long-term theme, manifesting in his compositions, concert and radio programming, and administrative activities. The creation of shared musical spaces with Indigenous and non-western musicians has also been a significant theme of his work and since the dawn of the Truth and Reconciliation era, this has led to a number of works confronting issues of decolonization, frequently using deconstructionist techniques.

Carrabré's early compositional studies were with Dr. Robert Turner at the University of Manitoba and with Jules Léger Prize winning composer Peter Paul Koprowski at the University of Western Ontario. He later went on to work closely with Pulitzer Prize winner George Perle, completing a Ph.D. at the City University of New York. Besides his teaching at Brandon University, Carrabré served terms as Dean of Music and Vice-President (Academic and Research). He is currently Director of the School of Music at UBC.

SPONSORED BY THE
BRITISH COLUMBIA RMTA



INVITED SPEAKER



DINUK WIJERATNE



Photo: Michelle Doucette

SPONSORED BY

[Scotia Festival of Music](#)

DINUK WIJERATNE

Exploring Creative Perspectives from a Diversity of Cultures

LIVE INTERVIEW WITH CONFERENCE CHAIR, NEVEN PROSTRAN
1:00 PM CENTRAL TIME | THURSDAY, JULY 8

Exploring creative perspectives from a diversity of musical cultures, and how these impact and enrich the life of a Western classical musician -- in this talk, Dinuk Wijeratne speaks about building a culture of creativity and diversity in classical music education.

Sri Lankan-born Canadian **Dinuk Wijeratne** is a JUNO and multi-award-winning composer, conductor, and pianist. His boundary-crossing work sees him equally at home in collaborations with symphony orchestras and string quartets, tabla players and DJs, and takes him to international venues as poles apart as the Berlin Philharmonie and the North Sea Jazz Festival.

Dinuk was featured as a main character in 'What would Beethoven do?' – the 2016 documentary about innovation in classical music featuring Eric Whitacre, Bobby McFerrin and Ben Zander. Forthcoming projects include new works for Grammy-winning baritone Elliot Madore (featuring Dinuk as pianist) and Grammy-nominated mandolinist Avi Avital, the test piece for the Banff International String Quartet Competition 2022, and conducting debuts with the Calgary Philharmonic and Qatar Philharmonic, Doha.

Dinuk made his Carnegie Hall debut while still a student in 2004 as a composer, conductor, and pianist performing with Yo Yo Ma and the Silk Road Ensemble. A second Carnegie appearance followed in 2009, alongside tabla legend Zakir Hussain.

Dinuk grew up in Dubai before taking up composition studies at the Royal Northern College of Music (RNCM), Manchester, UK. In 2001, he was invited by Oscar-winning composer John Corigliano to join his studio at New York's Juilliard School. Conducting studies followed at New York's Mannes College of Music, and doctoral studies under Christos Hatzis at the University of Toronto.

A passionate educator, Dinuk is committed to helping emerging and mid-career classical artists navigate the classical music industry in today's increasingly complex, diverse, and globalized world. As a Creativity Consultant he serves private clients as well as students of the Banff Centre (Evolution Classical) and Toronto's Glenn Gould School. His educational guide 'Define Your Artistic Voice' was downloaded 150 times from his blog within the first two days of its release. Dinuk also served as Music Director of the Nova Scotia Youth Orchestra for thirteen seasons.

His music and collaborative work embrace the great diversity of his international background and influences.



NATIONAL ASSOCIATION of TEACHERS of SINGING



JOIN TODAY



World's Largest
Professional Association
of Singing Teachers

Many chapters throughout Canada! • NATS.ORG

Art Song Composition Award

*A competition to
stimulate the creation of
quality vocal literature*



*A national round of evaluation with
more than \$30,000 in prizes*



*The first national
competition for the
musical theatre soloist*

JOURNAL OF SINGING

*The official journal of NATS
since 1944, with a complete
digital library on nats.org*

NATSAA

**NATS Artist Awards
Competition for Singers**
*More than \$50,000 in prizes;
launching careers of
classical singers since 1955*



*View session recordings online from
past NATS conferences and workshops*



*A dynamic database of voice and voice
science resources for all levels of learning*

VENDOR/EXHIBITOR

WORKSHOP PRESENTATIONS



MUSICOLOGY

The Musicology App for iOS

LIVE

4:00 PM CENTRAL TIME
THURSDAY, JULY 8

Musicology is everything a music teacher needs to teach online, all in one comprehensive app. Designed by music teachers, for music teachers, the Musicology team has first-hand knowledge of the challenges teachers face with non-dedicated video conferencing apps. We have all the necessary features like low latency, interactive keyboards, guitar tuners and much more. It's our mission to make teaching music a more intuitive, fun and engaging experience than it ever was before.

Musicology is available now for iOS and Apple Silicon, browser version Fall, 2021. Musicology is COPPA and GDPR compliant making it the most secure online platform in the world for teaching children. Join us as we walk through each feature including the teacher portal, student rooms, the whiteboard, the file upload, the Grand Staff, the playable keyboard, the web browser, the guitar features. A Q&A session will follow.

musicology.ca



Rebecca Featherstone has been teaching piano for over 20 years and founded her own multi-teacher music school, Featherstone Music, 13 years ago in Toronto. When the pandemic hit

last March, Rebecca's entire school went online and the conventional video conferencing apps that were available, like Zoom and Skype, performed poorly for music lessons. Soon after, an idea was born. Rebecca is now the founder and CEO of Musicology, the first completely interactive video conferencing app designed specifically for music teachers. She is a graduate of the Mohawk College Applied Arts program and McMaster University (B.A., Music).

**ULTIMATE
MUSIC THEORY**



The Proven System in Teaching Music Theory

LIVE

10:00 AM CENTRAL TIME
THURSDAY, JULY 8

Discover The Secret To Teaching Music Theory Easily Done-For-You Organized Worksheets, Engaging Games, Time Saving Lesson Plans & Coaching Calls with Glory St. Germain. Frustrated & Searching For Answers?

Learn the Step-By-Step System to Teach Music Theory **BONUS FREE** Complete Ultimate Music Theory Course! Go to: TeachUMT.com

Want the proven step-by-step system in teaching music theory? Get the Ultimate Music Theory Workbooks & App Program, Online UMT Certification Course Teacher Training and UMTC ELITE EDUCATOR Program. Elevate your income, Impact your teaching and grow your Expert music business.

UltimateMusicTheory.com



Glory St. Germain, (ARCT, RMT, MYCC, UMTC) is the founder, CEO and author of the Ultimate Music Theory Series. Glory brings over 35 years of remarkably successful teaching experience to the develop-

ment of the UMT Series and UMT Courses, including the Elite Educator Program.

Glory is a Registered Music Teacher, sought-after clinician and a Neuro-Linguistic Practitioner (NLP). She has served as President of the Manitoba Registered Music Teachers Association (MRMTA), Canadian Coordinator for the MusicLink Foundation and Manitoba Coordinator for Music for Young Children (and contributed to the Music for Young Children program as a composer). Glory's passion for teaching excellence sets a new standard of achievement in Music Theory Education.



VENDOR/EXHIBITOR

WORKSHOP PRESENTATIONS



A National Association for Adjudicators

PRERECORDED SESSION
1:30 PM CENTRAL TIME
SATURDAY, JULY 10

The Canadian Music Festival Adjudicators' Association (CMFAA) is a national organization of experienced performers and/or teachers with a proven record of success. This session introduces our member adjudicators to festival organizers and explains membership benefits to potential members.

cmfaa.ca



For 30 years, **Dr. Greg Caisley** has worked throughout Western Canada playing, accompanying and recording with musicians and students. He is the President of CMFAA.



Pianist **Stephen Runge** is the Head of the Department of Music at Mount Allison University and has been heard throughout the country in recital and as adjudicator. He is the VP (Membership) of the CMFAA



Donna Garner is in demand as a voice specialist for masterclasses, lectures, adjudicating, private voice lessons, repertoire coaching, accompanying, and as a music director.



conservatory
CANADA™

Flexible, Contemporary Exam Options For Students

LIVE

11:00 AM CENTRAL TIME
FRIDAY, JULY 9

If you are looking for an accredited conservatory exam syllabus that offers flexible options for choosing repertoire and scheduling, while putting students and teachers first, join Conservatory Canada Executive Director, Derek Oger for an overview of CC's exam syllabi.

Derek will also demonstrate CC's eExams which use software that has allowed exam students and examiners to share sounds in real-time, online, since 2007. Learn about how CC offers More For Your Music!

conservatorycanada.ca



Derek Oger has been the Executive Director of Conservatory Canada since 2014, is a contract lecturer in piano performance at Lakehead University in Thunder Bay, ON, and maintains a private teaching studio.

He is also active as a collaborative pianist and music festival adjudicator. Derek is also an ADAPT-certified Functional Health Coach.



Which Newfoundland folksong is this?



The answer is hidden in the program.

Join the conversation [facebook.com/cfmta](https://www.facebook.com/cfmta) #connectingcanadatrivia



VENDOR/EXHIBITOR

WORKSHOP PRESENTATIONS



Roland Piano Every Day App

PRERECORDED SESSION
3:00 PM CENTRAL TIME
THURSDAY, JULY 8

Roland's Piano Every Day app supports and encourages daily piano practice for a fulfilling and enriching playing experience. Learn how it can supplement your teaching and keep your students on track. We will show you how to use the Piano Every Day app alongside the newest Roland Digital Pianos.

roland.com/ca



Women Composers and More

PRERECORDED SESSION
12:45 PM CENTRAL TIME
FRIDAY, JULY 9

Eleanor Gummer will present this new and exciting collection of three centuries of keyboard works by women composers. Some have never been previously published or exist only in first editions. Discover these wonderful gems, hidden for centuries and enrich your studio repertoire. Eleanor will also present some other resources published by One Eye Publications, including the new Pianokids® Journey series for older beginning students.

oneeyepublications.com



Eleanor Gummer M.Mus (McGill), B.Mus, FTCL, LTCL, ARCT has been teaching for over 40 years and is a Conservatory Canada examiner. Ms Gummer studied in Europe, New York

and has performed across Canada. She is the author of Pianokids® Violinkids® and Guitarkids®, method books for young children. Ms Gummer is the founder and director of Whitby School of Music and is active as an adjudicator, clinician and composer.



Dismantling Barriers to Teaching and Playing Music Composed by Women

PRERECORDED SESSION
2:15 PM CENTRAL TIME
THURSDAY, JULY 8

Pianists Sandra Mogensen and Erica Sipes developed the "**Piano Music She Wrote**" (PMSW) project as a result of their shared interest in helping people explore the world of piano music composed by women. This 30-minute video presentation comprises an overview of the various aspects of the PMSW project, and includes performances of some of their favourite repertoire discoveries.

In order to make it easy to find piano repertoire composed by women, Mogensen and Sipes have sorted through the entirety of the great online resource of free sheet music, IMSLP, and compiled the PMSW Directory. This online guide, the result of several months of work, provides access to thousands of scores of pieces composed by women, information about each composer, and the level of each piece.

In tandem with the PMSW Directory, these two pianists have built a listening resource of videos of this repertoire on their YouTube channel. "Piano Music She Wrote" continues to expand their resources with the publication of their set of anthologies.

pianomusicshewrote.com



Pianist **Sandra Mogensen** is equally at home in two worlds: performing as a solo pianist and co-performing with singers in recital.



Pianist **Erica Sipes** is a teacher, performer, practice coach (Beyond the Notes), and blogger. To learn more: ericaannsipes.blogspot.com



VENDOR/EXHIBITOR

WORKSHOP PRESENTATIONS



The Royal Conservatory is one of the largest and most respected music education institutions in the world. For more than 130 years, The Royal Conservatory has translated the latest thinking about creativity into inspiring programs benefiting millions of individuals around the world. Our mission – to develop human potential – is based on the conviction that the arts are humanity's greatest means to achieve personal growth and social cohesion.

rcmusic.com

Psychological Factors in Online Music Education

PRE-RECORDED SESSION
1:00 PM CENTRAL TIME
SATURDAY, JULY 10

In this workshop, Dr. Hutchins will discuss how psychological factors such as performance anxiety, goal setting, and encoding specificity can affect music education as it moves online, and present new RCM research on responses to online exams.



Dr. Sean Hutchins is the Director of Research for The Royal Conservatory of Music in Toronto. He founded and leads The Royal Conservatory's Research Centre, focusing on experimental studies

of music neuroscience and performance.



Which best-selling Canadian singer was born "Eileen Regina Edwards?"

The answer is hidden in the program.
Join the conversation [facebook.com/cfmta](https://www.facebook.com/cfmta)
[#connectingcanadatrvia](https://twitter.com/connectingcanadatrvia)

The New RCM Violin Series: The Complete Support System to Your Teaching

PRE-RECORDED SESSION
12:00 PM CENTRAL TIME
FRIDAY, JULY 9

Discover what the new RCM Violin Series has to offer in this exclusive unveiling. You'll find a complete system to support your teaching at every stage of your student's musical development. This series of books covers technique, repertoire and musicianship skill building in sequential levels, offering an integrated and comprehensive solution for teaching materials.



Barry Shiffman is The Associate Dean of the Glenn Gould School, and the Director of the Phil and Eli Taylor Performance Academy for Young Artists at The Royal Conservatory of Music. A founding

member of the St. Lawrence Quartet, he is currently Artistic Director of Rockport Music in Massachusetts and Director of The Banff International String Quartet Competition.





Keep Your Student's Skills and Performance Goals On Track

RCM Remote Exams can help your student's development plan stay on schedule. With RCM Remote Exams, students can achieve the success you are preparing them for by completing their practical exams when they're ready, in their own space, and on their own instrument.

Administered by expert examiners, you can be certain your students will experience the RCM testing process you know and trust.

Learn More: rcmusic.ca/remotexams

From the very start of the remote exam, I experienced the presence of the examiner as if in-person. The quality of the call was clear and was maintained without any interruptions throughout the exam. The part I liked best was that I was able to musically enhance my recital pieces with the stress-level being low.

There is nothing better than playing on your own piano for a certifying exam from the comfort zone of your own home!

- RCM Student, Maya Krishnan

VIRTUAL PLATFORM PRESENCE

The entirety of Connecting Canada will be hosted on *Ukova*, an award-winning event management software designed to optimize the user experience and promote engagement from conference attendees through built-in chats, seamless software integration (Zoom, Vimeo, etc.) virtual booths, and many more exciting features. Conference participants can access events from any web-enabled device including phones, tablets, or desktop computers either through the dedicated web or mobile apps.

Visit the following businesses and organizations during the Conference in the Vendor area of the website.



What Toronto piano maker (namesake company still exists) built his first piano in his kitchen in the 1860s?

The answer is hidden in the program.

Join the conversation [facebook.com/cfmta](https://www.facebook.com/cfmta) #connectingcanadatrivia

PRESENTATIONS

REPERTOIRE



OLIVIA ADAMS

Loud and Clear: Piano Resources by BIPOC Women Composers

LIVE LECTURE RECITAL
12:00 PM CT | SATURDAY, JULY 10

SPONSORED BY THE ONTARIO RMTA



When we only allow mainstream repertoire lists to dictate what we teach in piano lessons, we ensure a gender and racially biased narrative where the voices of Women of Colour are not present.

This workshop explores the history of gender and racial inequity in mainstream piano curriculum in Canada. By presenting over 50 years of data points from multiple conservatories we will look at why music has an intersectionality problem and what we can do about it. While BIPOC women are missing from these lists, they are not silent, they are loud and clear - composing, performing, and publishing. We simply have not been listening.

In this workshop I will present piano music and graded repertoire by Black, Indigenous, and Women of Colour whose compositions are readily available for use in music studios today. The presentation will give a list of tools, resources, and methods for decolonizing the repertoire of piano studios. This workshop is intended to help equip the present-day piano teacher with information and resources so that they can continue to create a just and equitable piano studio.

Olivia Adams is a pianist, teacher, adjudicator, and music clinician based in Ottawa, Ontario. A Master's student in Music and Feminist Studies, her work researches the intersection of race and gender in Piano Pedagogy as she advocates for increased inclusivity of music by female BIPOC composers.



JACOB CAINES

Exploring the Repertoire & Performance of Queer+ Canadian Musicians

PRE-RECORDED LECTURE
11:00 AM CT | SATURDAY, JULY 10

SPONSORED BY THE MARITIME CONSERVATORY OF PERFORMING ARTS



The artistic contribution of Canadian Queer+ composers, performers, and artists is largely unaccounted for within both educational institutions and arts organizations.

The session will explore the repertoire of several living Canadian composers, as well as performance contributions from influential Canadian Queer+ performers.

The presentation will include written materials as well as A/V examples. This information will be of use to educators of every level from grade-school to post-secondary.

The session will also attempt to untangle the knot of how to include Queer+ repertoire without tokenization, amplifying Queer+ voices without speaking over or for the artists, and de-centring the traditional repertoire while keeping performers and audience engaged, genuinely interested in hearing from new musical perspectives, and bringing Queer+ voices to the concert halls of Canada.

Jacob Caines is a musicologist, conductor, and performer currently working on a PhD in Queer Classical Performance, Gender Studies, and Urban and City Planning at Concordia University. He has been a faculty member at Dalhousie University, the Maritime Conservatory of Performing Arts, and the MacPhee Centre For Creative Learning. He is also the founder of classicalqueer.com



PRESENTATIONS

REPERTOIRE CONTINUED



CÉCILE DESROSIERS

Beyond the Usual, a Repertoire to Explore: Keyboard Works by Eighteenth Century Women and BIPOC Composers

PRE-RECORDED LECTURE
11:00 AM CT | FRIDAY, JULY 9

SPONSORED BY CONSERVATORY CANADA



So, there were women and people of colour who wrote for keyboard in the 1700's?

In spite of the fact that their works have been published and enjoyed undeniable popularity and renown in the 18th century, they are rarely played on the concert stage today, are very rarely mentioned in music history books, and are not included in the group of composers whose repertoire is taught to piano students.

Questions of equity, diversity and inclusion have now moved to the centre of our preoccupations, and I believe education is at the root of any change. Many composers have been pushed aside in the past, simply because of their gender or the colour of their skin. In my research, I have discovered wonderful pieces for piano whose complete disappearance often left me perplexed.

This lecture will present Baroque and Classical pieces for all levels by women composers and by composers of colour. The time is just right to explore and rediscover exciting pieces that could be easily integrated to our teaching repertoire.

Performer on piano and harpsichord, pedagogue and collaborative pianist, **Cécile Desrosiers** is currently Associate Performance Teacher at Carleton University and examiner for Conservatory Canada. Her research and concerts are centred on the works of women composers.



DIANA DUMLAVWALLA

A Kaleidoscope of Colours: The Globalization of Canadian Music as Led by Female Composers

PRE-RECORDED LECTURE RECITAL
12:00 PM CT | SATURDAY, JULY 10

SPONSORED BY THE ONTARIO RMTA



Toronto has garnered a reputation for being one of the most culturally diverse centres of the world. Toronto is home to a growing number of first-generation Canadian composers who draw inspiration from the music and culture of their ethnic origins. In the last two decades, female composers based in Toronto have led the synthesis of the Western musical language with traditions from their homelands.

This lecture recital will focus on the solo piano works of Alice Ho, Kotoka Suzuki and Afarin Mansouri. These individuals are Toronto-based composers who have made their own mark on the Western art music scene.

Ho's cultural heritage stems from Chinese traditions. Suzuki was born in Japan. Mansouri emigrated to Canada from Iran over fifteen years ago. The presentation will highlight the ways in which these composers fuse musical inspiration from their cultural backgrounds with the compositional techniques and instruments of Western society. Clips of recorded interviews with the composers as well as performances of their selected solo piano works will be included.

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



PRESENTATIONS

REPertoire CONTINUED



ANDREW KIZAS

Expanding the Musical Canon: Achieving Equity and Diversity through a Critical Examination of the String Repertoire

LIVE LECTURE RECITAL
3:00 PM CT | THURSDAY, JULY 8

SPONSORED BY THE ONTARIO RMTA



This workshop focuses on string repertoire written by composers from a cross-section of cultures, ethnicities, time periods, genres, genders, and backgrounds. In the session, I examine how we can work towards a more inclusive and equitable representation of the music that we feature in our studio programs. The session also provides teachers with a list of resources that they can use in their studios, and highlights specific repertoire selections that I have incorporated into my own teaching.

In addition to repertoire selection, I will share feedback that I have received from students following our critical work around whose voices are present, and whose voices are often excluded, when examining the musical canon. We will explore this phenomenon as it pertains to music in general and string music in particular. The workshop will therefore not only address issues around equity and inclusion with respect to repertoire choices, but it will also present a critical lens through which teachers, and their students, can examine music history.

Dr. Andrew Kizas is the Director of the Regional Strings Program for the Peel District School Board, housed at Port Credit Secondary School, in Mississauga, Ontario, Canada, and a former Associate Conductor of the Mississauga Symphony Youth Orchestra. He teaches private violin students from his home studio, and serves as first violinist with the Mississauga Symphony Orchestra.



RANDI MARRAZZO, NICOLE LEONE

From Cloisters to the Salon: Revealing the Strong-Willed Women in 24 Italian Songs & Arias by Women Composers



PRE-RECORDED LECTURE
4:00 PM CT | THURSDAY, JULY 8

Randi Marrazzo and Nicole Leone, co-founders of the project, A Modern Reveal, will explore the music and stories of the composers in the recently published 24 Italian Songs & Arias by Women Composers anthology, released in cooperation with Hildegard Publishing Company (amodernreveal.com). These composers are an essential part of music history but are often silenced despite their immense contributions.

This lecture, paired with musical presentations, will delineate the technical and stylistic interpretations of this music, its suitability for singers at various stages of vocal study, and will offer insights into the diverse experiences of these determined and exceptionally talented composers. We will also share A Modern Reveal's advocacy and research work, with worldwide reach through social media, aimed at encouraging greater gender diversity representation in all performance spaces.

Randi Marrazzo enjoys a rich musical life as a voice teacher, both privately and at Temple University, and a researcher, after years of performing.

Nicole Leone is a fierce proponent of increasing awareness about women composers and making works by women part of the mainstream repertoire in performance and academic spaces. As a soprano, Nicole has performed throughout New York City and Philadelphia, focusing on recital work that features contemporary works and music by women.



PRESENTATIONS

REPertoire CONTINUED



MAGGIE MORRISON

Trends in the Royal Conservatory of Music Piano Syllabi (1911-2015)

LIVE LECTURE

11:00 AM CT | THURSDAY, JULY 8

Music is a reflection of society.

My dissertation research at The University of Toronto has been a critical analysis of the RCM piano syllabi from 1911-2015, with the editions from 1988-2015 reflecting a growth in female composers from 3% in 1988 to 19% in 2015.

My presentation will be a summary of trends from the RCM piano syllabus – from early syllabi only requiring a work of “J.S. Bach, Beethoven and Chopin” – to the development of “Lists”, ear training, sight-reading, the inclusion of Canadian composers (most prominent in the 1980-2001 syllabi editions), and my latest research: the inclusion of women composers (1988-2015). This growth in female composer representation echoes a trend in (musical) society: a rise in feminist literature and women in the workplace, beginning in the 1980s.

Since music is a reflection of society, the RCM is now working on expanding piano composer representation in terms of historically racialized populations to intentionally include composers of broader diversity.

My presentation will be a reflective look at the RCM piano syllabi, highlighting shifts in tandem with societal movements; as well as time devoted to discussing particular female piano composers of the RCM and their works.

Performer and educator **Maggie Morrison** lives in Toronto, teaching privately and collaborating at The Royal Conservatory of Music. Currently, she is pursuing her doctorate at The University of Toronto.



DILSHAN WEERASINGHE

We've Got The Jazz: Hip-hop, Jazz, and Race in Music Education

LIVE LECTURE

11:00 AM CT | SATURDAY, JULY 10

SPONSORED BY THE NOVA SCOTIA RMTA



What does musical diversity entail? Often this essential question is overlooked in conversations of musical diversity, and we begin to “diversify” our syllabus, curriculum, or repertoire with little knowledge as to how and why. It is my belief that fundamental to conversations surrounding musical diversity must be conversations around telling diverse stories and diverse musical ideas.

Often we will diversify a syllabus, or body of work such as the “Western canon” by including works that are influenced by styles outside of the European classical traditions, yet not including the styles themselves, or not even having important discussions on the cultural context of these styles. I hope to discuss some of the issues with this sort of curriculum colour blindness, and how it leaves us without many of the benefits of musical diversity.

I will also discuss how styles of popular music such as hip-hop and hip-hop influenced jazz present a medium that allows us to not only understand a different musical pedagogy, but also allows for diverse storytelling. I will be looking at music by artists such as J Dilla, Robert Glasper, J Cole, and Rapsody and how their work uses the musical elements of rhythm and timbre to express marginalized social identities such as black femininity and the black experience.

Dilshan Weerasinghe is a guitarist, music educator, and musicologist from Halifax, NS. His work centres on popular music such as hip-hop, and racial politics.



PRESENTATIONS

PEDAGOGY



AMY BOYES

Diversifying the Repertoire: A Guide to Teaching New Styles

PRE-RECORDED LECTURE
3:00 PM CT | THURSDAY, JULY 8

SPONSORED BY THE ONTARIO RMTA



Teaching music outside the classical canon can be challenging for the time-strapped music teacher. It can be simpler to assign the same, well-loved repertoire student after student, especially if the styles and musical idioms are well-known. The ability to play confidently in many styles of music, however, is a valuable skillset. Although it is preferable for students to be exposed to a variety of musical styles from an early stage of development, it is not uncommon for an elementary or intermediate student to have never played non-classical music.

This session will explore practical tips for introducing non-classical music to classically-training students, using the technical and musicianship skills already acquired.

By identifying both the limit and potential of these skills, Amy Boyes explores the process of broadening a student's repertoire. Video footage from actual lessons is featured along with interview segments with students.

Amy Boyes is a clinician, adjudicator, examiner, and writer. Her writing has been featured in the European Piano Teachers' Association's *Piano Professional*, MTNA's *Music Teacher Magazine*, the Frances Clark Center's *Piano Magazine*, the *Canadian Music Teacher Magazine*, among others. As a speaker, Amy has presented at music teacher conferences in both Canada and the US and for the Royal Conservatory.

Amy holds associate diplomas in performance and pedagogy, a BMus from Brandon University and a MMus from the University of Alberta.



KAREN GERELUS

PROPER Piano Pedagogy: using teaching props in individual lessons

PRE-RECORDED LECTURE
10:00 AM CT | THURSDAY, JULY 8

SPONSORED BY
Lauren Kells

Good teaching matters. It is universally acknowledged that effective, inspired teaching is essential to student learning and success. We all agree that a well-balanced program of piano study includes technique, repertoire, and musical literacy, and these concepts have not changed for centuries. However, the way in which these concepts are delivered have changed drastically. As the world evolves to be a more individualized, liberal, and creative place, our teaching must evolve as well.

How might a ladybug, clothespins, a feather, and purple markers help us develop hand position? What do paint chips and satin ribbon have to do with musical texture? Fly swatters and music reading?

This session will explore ways to make teaching imaginative and generally more fun, but without compromising a high standard of excellence in the traditional goals of teaching beginners. The use of teaching props allows for a vibrant teaching environment and increased student engagement. Discover how a five-pound weight, ping pong balls, speeding tickets, a magic wand, and dice can lead to more meaningful learning in both individual and group lessons. Come and explore the teaching 'tickle trunk' in a practical, participatory session.

Karen Gerelus is a third-generation piano teacher and a doctoral candidate at the University of Calgary where her research in piano pedagogy asks questions of identity and motivation with students.



PRESENTATIONS



PEDAGOGY CONTINUED



**THAYA KONGPAKPAISARN
YUAN JIANG**

West meets East:
Implementing Healthy
Piano Techniques to the
Students in Asian Culture

PRE-RECORDED LECTURE
10:00 AM CT | SATURDAY, JULY 10



"Lifting fingers" is one of the practice approaches that Asian piano teachers believe can strengthen students' finger muscles. We will uncover the unforeseen limitations of this approach and explore how it can be avoided.

Based on scientific facts, the Rotation principle from the Taubman Approach centres on the healthy movements and coordination of the fingers, hands and arms. It focuses on maintaining the hand in the most natural position while creating musical results. As pianists growing up in the Eastern culture and having studied in the West, we will demonstrate how to convey this idea to piano teachers in ways that Asian students can incorporate healthy movements for a fun and injury-free learning experience.

Moreover, we will discuss how piano teachers can implement this technique through effective verbal communication, especially for the online teaching during the pandemic. We hope that piano teachers and their students will benefit from this healthy discovery, acquire sustainable practice habits and reduce the growing number of music withdrawals among young students and injured musicians among professionals.

Pianist **Thaya Kongpakpaisarn** is active as a recitalist, chamber musician and educator.

Yuan Jiang is on the faculty at South China Normal University in Guangzhou China, where she teaches applied piano and piano pedagogy.



**JEFFREY SABO
DR. ERIN PARKES**

What Students Can Do: A
Strengths-based Approach to
Special Music Education

PRE-RECORDED LECTURE
2:30 PM CT | FRIDAY, JULY 9



When working with students with exceptionalities, teachers can tend to focus on students' difficulties. However, this mindset can be limiting, often leading to teacher burnout and causing students to drop out of lessons quickly.

An alternative mindset to this "deficit" model is a strengths-based approach, which sets students up for success by identifying what they can do, and then using that as the basis for further learning. This type of approach does not ignore students' challenges, but rather includes a clear and honest evaluation of their various abilities in both musical and non-musical areas. After doing so, teachers can meet students at their current level of ability, recognize their capacity for learning, and then focus on creating positive learning experiences.

This presentation will introduce a strengths-based approach to teaching students with exceptionalities and discuss the potential benefits for students, teachers, and families. Practical suggestions for how to implement this approach will then be provided, including strategies for evaluating students abilities in various areas. Next, advice for designing adaptive curriculums based on those evaluations will be discussed.

Jeffrey Sabo (see page 32).

Dr. Erin Parkes is the executive director of Lotus Centre for Special Music Education, and adjunct professor at the University of Ottawa.



PRESENTATIONS

PEDAGOGY CONTINUED



**JEFFREY SABO
DR. ERIN PARKES**

**Building a Multimodal
Toolbox for Teaching
Students with
Exceptionalities**



**PRE-RECORDED WORKSHOP
3:30 PM CT | FRIDAY, JULY 9**

As teachers, it is important to recognize that individual students have varying abilities to learn through different modalities (visual, auditory, tactile, etc.).

By identifying students' unique learning profiles, teachers can set up their students for success by tailoring interventions to the needs of each student. Doing so is even more important when teaching students with exceptionalities, who can sometimes have large variations in their ability to learn through different modes. Fortunately, music is a multimodal activity, which means that teachers can use alternative approaches to build on students' strengths and develop areas of weakness. Teachers can benefit from having a toolbox of multimodal activities to apply as needed.

This workshop will present a number of adaptive strategies and activities for teaching music using several different learning modalities: visual, auditory, and tactile/kinesthetic. Activities will be presented for various elements of music teaching, including note reading, rhythm, music appreciation, and fine motor skills. Multimodal activities presented will be adaptable for a range of student needs and lesson settings.

Jeffrey Sabo completed an MA in Piano Pedagogy Research at the University of Ottawa. He currently works at the Lotus Centre for Special Music Education as a music teacher and Professional Development Coordinator.

Dr. Erin Parkes (see page 31)



JULIA TCHERNIK

**Individual Piano
Technique: Physical
Diversity and Challenges
in Piano Students**

**PRE-RECORDED LECTURE
10:00 AM CT | FRIDAY, JULY 9**

SPONSORED BY THE ONTARIO RMTA



It is not without reason that playing the piano is considered to be the most complex motor activity known to humankind. While some students are well-coordinated and require only basic guidance and support, others struggle in acquiring and mastering playing skills. In such cases, teachers use creative and flexible approaches, adaptive exercises, new tools, and external resources to help students overcome technical difficulties. However, even after months or, in some cases, years of working with physically challenged students, we might feel disappointed at our teaching skills due to the lack of progress.

My presentation will focus on teaching piano technique to students with physical needs and challenges. The discussion will cover such problems as uncomfortable coordination, underdeveloped motor skills, a disadvantageous hand anatomy, and hardships that are more severe such as hearing deficiency, cerebral palsy, and reduced sensitivity in the fingers.

I will examine how an integrated process of teaching musical and technical aspects benefits students' technical development. I will also present adaptive techniques and tools and provide a brief review of external resources. The presentation will be followed by a hands-on demonstration of exercises that aim to promote a greater development of students' motor skills.

Julia Tchernik is a Toronto-based pianist and teacher. She is an active member of ORMTA and RCM examiner.



PRESENTATIONS

TEACHING AND GEOGRAPHY



ANNIE AVERY & MEMBERS OF THE YUKON REGISTERED MUSIC TEACHERS' ASSOCIATION
Teaching in the North
PRE-RECORDED PANEL DISCUSSION
10:00 AM CT | THURSDAY, JULY 8

As Northerners, we have different opportunities in isolated environments, but we still need to connect with the rest of Canada and their standards.

Join with our panel, as they discuss how they reach into isolated communities to establish musical relations, how they work with different genres/instruments to be able to service northern needs and also reach out to southern goals.

How do we represent our diverse landscape and population musically through our teaching, performing and composing? How do we approach our performing choirs, chamber groups and popular music to reflect our environment?

The panel will contain some members of YRMTA that serve a wide area of experience and genre representing the Classical Community, the Fiddling Community, Guitar Community, Choral Community, Folk Community, and the Jazz and Pop Community. As Northerners, we are proud of our way of embracing our musical diversity, and of how we work together to grow and develop.

Annie Avery, a Yukoner for over thirty years, has had the good fortune to live a completely musical life: teaching, playing, composing, and recording.

Annie has a firm belief that spreading the joy of music makes the world a better place, and that giving children that ability is a basis of music education.



MEGAN DUFRAT
Music Without Borders: Raising Global Citizens
PRE-RECORDED LECTURE
5:00 CT | FRIDAY, JULY 9

SPONSORED BY THE MANITOBA RMTA



How as private music teachers can we use the arts to further our students' understanding of their role in society? To be a global citizen is to understand the wider world beyond our own backyard and the arts play a vital role in shaping how we view and interact with the world. For students growing up in the 21st century, our world and Canada is more diverse than ever. As teachers how can we celebrate and nurture this diversity in our studios? We will examine how we can transform our studios into nurturing communities where all students are welcome and have the chance to succeed.

This presentation will examine what it means to be a global citizen, and how we can use the study of music to develop these skills. The importance of music education in developing compassionate, empathetic and socially responsible citizens will be considered as well as what it means to make art in a socially responsible way.

Through repertoire examples and listening activities, this presentation will provide participants with resources to encourage the celebration of diversity in their studios as well as examine how teachers can use music to teach students about the broader world while teaching these concepts in culturally appropriate and respectful ways that are meaningful for students.

Having recently completed her Master of Music in Collaborative Piano at the Desautels Faculty of Music, **Megan Dufprat** is a freelance pianist and teacher based in Winnipeg.



PRESENTATIONS

TECHNOLOGY



VALÉRIE BEAUDRY

Conférence sur l'enseignement d'un instrument en ligne et quelques technologies

LIVE SESSION

1:00 PM CT | SATURDAY, JULY 10

Conférence sur l'enseignement d'un instrument en ligne et quelques technologies

- le matériel
- les plateformes pour enseigner en ligne
- les stratégies par rapport à ce type d'enseignement
- quelques technologies ou sites internet à ajouter à nos cours

Depuis le virage occasionné par la pandémie, l'enseignement à distance est devenue la norme du jour au lendemain pour les professeurs de musique. J'ai développé plusieurs stratégies dans le but de faciliter mon enseignement et cela a été remarqué par mes pairs.

Dans cette conférence, nous parlerons du matériel, des outils pédagogiques en ligne, des stratégies d'organisation du cours et de nos documents, quelques sites internet intéressants ou applications pour tablette. Tout ça pour stimuler notre enseignement!

Valerie Beaudry, pianiste, professeur de piano polyvalente et Coach technologique en musique. Passionnée d'aider les autres, de créer des projets et d'être toujours en situation d'apprentissage, Valérie a plusieurs années d'études et de travail. Elle est sociable, artistique et entrepreneur



LORRAINE CHAI

Fun and interactive way of teaching music theory through technology

LIVE SESSION

10:00 AM CT | FRIDAY, JULY 9

We will cover activities that we can do with our students to build a strong foundation of music theory in a more engaging and interactive manner. I will cover how teachers can create activities in their face-to-face or digital lesson.

This presentation aims to highlight different approaches to assist teachers in tailoring their teaching style which may help to effectively deliver the foundation of music theory to various age groups in a private and group teaching environment through face-to-face and online teaching.

We will work on teaching a strong foundation of music theory and the kind of language to use with this current generation of students.

Lorraine Chai is a multi-talented instrumentalist and international educator with over 20 years of experience in both private and group lessons. She graduated from the Sydney Conservatorium of Music with a Bachelor of Music Studies in 2008 and completed her Graduate Diploma of Education at the Australian Catholic University a year later.



Which Canadian folk song begins with this text?

"The sun was setting in the west, The birds were singing on every tree."

The answer is hidden in the program.

Join the conversation [facebook.com/cfmta](https://www.facebook.com/cfmta) #connectingcanadatrivia



PRESENTATIONS

PERFORMANCE



WALEED ABDULHAMID

Songs for Humanity

PRE-RECORDED PERFORMANCE
4:00 PM CT | THURSDAY, JULY 8

SPONSORED BY
Laureen Kells

This performance will include songs of hope, courage and inspiration.

Some selections will include phrases and words from a variety of languages. The presentation will include explanations and suggestions for practical use either in the classroom or small groups of music students. Percussion instruments will be introduced and demonstrated during the session.

Waleed Abdulhamid is a Canadian multi-instrumentalist, composer, vocalist and film producer and is known for his striking vocals, innovative bass technique and his speed and precision on percussion. He has been an active member of the Toronto music scene since his arrival from the Sudan in 1992. His awards include two DORA awards and Canadian Film Board of Excellence Awards. Waleed is a Professor and faculty member of the Music Degree Program at Humber College.

Mary Lou Sicoly (vocalist) is a former music consultant with the TCDSB and recipient of the 1999 Prime Minister's Award for Teaching Excellence, CARAS Award Winner (Junos) and TVOntario Award for Music Education as well as Juno nominated for Best Children's Album.

John Ebata (piano, keyboards), is a third generation Japanese-Canadian although his musical work has been with cultures from around the world. He was recording engineer for Juno nominated Jazz albums, Black Music composer's award for song of the year and performed and recorded with the likes of Buffy St. Marie, Oscar Peterson, Morris Albert, Jack Lenz, Alan Parsons and Waleed Abdulhamid.



ANA RAMOS ERIC ESCUDERO

Ana & Eric

LIVE PERFORMANCE
5:00 PM CT | THURSDAY, JULY 8

Ana & Eric present a unique show that combines Folk, Bossa Nova, and Brazilian Popular Music, featuring original songs and covers in English and Portuguese.

The duo presents songs from their self-debut EP as well as their own versions of songs by Brazilian composers such as Antonio Carlos Jobim, Vinicius de Moraes, among others. The show presents an interesting mix between Newfoundland influences and experiences through the eyes of South American musicians.

After performing together for many years in folk and bossa-nova projects, Ana Luísa Ramos and Eric Taylor Escudero have created a concert with the best of the two worlds.

The partnership started as Ana was featured in Eric's folk-rock project. In 2016 Ana released her debut album "Um", with original songs written by Eric and covers of traditional Brazilian songs and a Gershwin brothers Standard Jazz.

The Brazilian duo based in St. John's, NL, has recently released two singles "Hope" and "Lights my way", and their self-titled debut EP through The Citadel House.

Ana & Eric are **Ana Luísa Ramos** and **Eric Taylor Escudero**, a Brazilian folk/bossa-nova duo based in NL, Canada.

Ana is a member of NLRMTA, and has been a voice teacher with students in Canada, USA and Brazil.

More information, visit: anaericmusic.com and analuisaramos.com



PRESENTATIONS

PERFORMANCE CONTINUED



DEEP GANGULY

Flutes from our Diverse Cultures of Canada

PRE-RECORDED PERFORMANCE

11:00 AM CT | THURSDAY, JULY 8

Every Culture has its own flute, its own identity and form. Flutes from diverse cultures, Indian subcontinent; Chinese; Arab, NATIVE AMERICAN FLUTE (played by the first nations' people) will be shown, demonstrated, and will feature music pieces chosen to play highlighting each culture.

Each of our cultures all over the world, have their distinctive, dress, food, music, and of course musical instruments. The flute be it the shakuhachi, ney, bansuri, flautas, pan flutes, they all have this ancient simple instrument, be it bamboo, wood, tin, metal. It is my intent to showcase these as a mark to show that in our country, all various cultures exist, side by side together intermeshed, in a beautiful mosaic of what is called OUR CANADA our homeland.

Deep Ganguly is a bansuri musician, educator, teacher, maker of custom flutes, author.

SPONSORED BY THE ONTARIO RMTA



FOR MORE INFORMATION: www.creativepianoskills.ca

A QuenMar Invitation

Open to Pianists & Vocalists

Express your own musical ideas
for a melody that is provided.

CLOSING DATE: November 20th, 2021

For details visit: www.quenmar.com



Life with Harmony

NETWORKING EVENTS

 **RMTA HOSTED**



SUSAN BLYTH-SCHOFIELD

HOSTED BY THE ONTARIO
REGISTERED MUSIC TEACHERS'
ASSOCIATION

*Breathe, Stretch
and De-stress*



LIVE SESSION
2:15 PM CT | THURSDAY, JULY 8

The session will begin by focusing on breath to increase your awareness of tension. It will then move into gentle stretching exercises to help you release some excess tension. The session will move to a progressive relaxation exercise and end with some additional techniques, stillness and a return to awareness of your breath to help you calm your mind and body. The goal is for you to begin to recognize your own habits so that you can manage your reaction to stress before it gets out of control.

Please wear comfortable clothes. You will be sitting, standing and lying down. Although not essential, you may want to have a tennis ball or similar ball handy. Yoga balls are ideal.

Susan Blyth-Schofield began her varied career as a performer in opera, operetta, and musical theatre. She is passionate about teaching and has taught at Carleton University for the past two decades and maintained a private vocal studio for over thirty-five years.



TIFFANY PINHORN SMITH

HOSTED BY THE NFLD &
LABRADOR REGISTERED MUSIC
TEACHERS' ASSOCIATION

*Technology in the
Private Music
Studio*



LIVE SESSION
10:00 AM CT | SATURDAY, JULY 10

Over the last year, many of us have been exploring the ways in which we effectively use technology in our teaching. Whether it be online lessons, virtual recitals, the latest apps, or digital alternatives to our in-person teaching toolbox, it can be a lot to process!

How do we adjust our teaching methods for the online lesson format? How will we continue to utilize technology to enhance in-person lessons? How can it help us in the administrative side of running our studios? Bring your questions, tips, and tricks to this networking session where we will learn and connect with each other.

Tiffany Pinhorn Smith is a teacher, pianist, singer, and business owner based in St. John's, NL. Along with her husband, Tiffany owns and operates Unison Music Studio, a thriving home-based teaching studio which accommodates students of all ages, levels, and experience.

Congratulations CFMTA

on hosting the

'Connecting Canada' Virtual Conference



Thank you for your partnership and
financial support of the
FCMF National Music Festival



Félicitations à la FCAPM

pour la tenue du congrès virtuel

« Connecter le Canada »

Merci pour votre partenariat et votre
appui financier envers le Festival de
musique national de la FCFM

Federation of Canadian Music Festivals - La Fédération canadienne des festivals de musique

For more information | Barbara Long info@fcmf.org | Pour de plus amples renseignements



DO YOU TEACH MUSIC?

- In a home studio
- In the community
- At a school
- Online

GET ON THE MAP!

Canada's Map of Arts & Learning is a great way to increase your discoverability online to attract new students, connect and network with other teachers, find valuable resources and more.

Complete your FREE online profile today!

EDUARTS.CA

ENSEIGNEZ-VOUS LA MUSIQUE?

- Dans un studio à domicile
- Au sein de la communauté
- Dans une école
- En ligne

FIGUREZ SUR LA CARTE!

La Carte des arts et de l'apprentissage au Canada constitue une excellente manière d'accroître votre visibilité en ligne afin d'attirer de nouveaux étudiants, d'établir des liens et de réseauter avec d'autres professeurs, de trouver de précieuses ressources, et plus encore.

Complétez votre profil en ligne GRATUIT!

EDUARTS.CA/FR

ADJUDICATORS

PIANO



JARRED DUNN

PIANO COMPETITION ADJUDICATOR
PIANO MASTERCLASS CLINICIAN

LIVE MASTERCLASSES

11:00 AM CENTRAL TIME | THURSDAY, JULY 8

3:30 PM CENTRAL TIME | FRIDAY, JULY 9

Jarred Dunn is a Yamaha Artist who has been described by critics as “a piano sound-colour magician” (Muzikos Barai, Vilnius), “evocative and mystical” (New York Classical Music), “technically perfect” (Belarusian First Radio) and “a virtuoso with the most exquisite touch” (Freethought Today). Mr. Dunn is featured on the 2018 CBC Top 30 Under 30: Hot Canadian Classical Musicians and This is My Music. He is the First Prize and Concerto Award winner of the 2018 Lithuanian International Chopin Competition (Vilnius) and a finalist/prizewinner in the 1st Jan Hofmann International Competition in Kraków.

He has been heard on the CBC, WQXR New York, Belarus First Radio Minsk, Freethought Matters TV and Freethought Radio-Television in Madison (WI), including his debut recording Chopin and Debussy (2018). He performed concertos with McGill, Torun, Etobicoke, Niagara, Rose, Vilnius Chamber, Berlin-Eurasian Chamber, Budapest Chamber, Toronto Sinfonia, and Belarusian Radio-Television Orchestras. Noted by Tonebase Piano as “a revered pedagogue,” Mr. Dunn regularly adjudicates in competitions and gives master classes, most recently in Canada, the United States, and Lithuania.

A recipient of numerous scholarships and awards for his artistic and pedagogical achievements (WO Forsyth Piano Award, RTO Teacher Recognition Award, etc), he completed Bachelor’s degrees at the University of Toronto and took professional studies at the Juilliard School with Jacob Lateiner and Yoheved Kaplinsky. He continued his studies with Dorothy Taubman in New York. He graduated with distinction from the Academy of Music in Katowice, where he studied with Prof. Anna Górecka (MM, Post-Grad Dip) and completed his Artist Diploma at the Bydgoszcz Academy of Music, in the piano class of Prof. Katarzyna Popowa-Zydroń. He also worked with Dmitri Bashkirov, Robert Levin, and Maria Joao-Pires.

Mr. Dunn has given lectures, workshops and masterclasses at University of Puget Sound (Seattle), MTNA Seattle, Canadian Music Centre (CMC), Chopin University of Music (Białystok), Vilnius Academy Pre-College (Lithuania), ORMTA branches across Ontario, Colledgeum Musicum Conservatory (Toronto), North York Suzuki School (Toronto), International School of Music in Sydney, and Ravenswood School in Sydney (Australia). His articles have been published in the Canadian Music Educators’ Journal and Canadian Music Teacher.

jarredunn.com



ADJUDICATORS

PIANO



Photo: Robert Hechler

MEGUMI MASAKI

PIANO COMPETITION ADJUDICATOR
PIANO MASTERCLASS CLINICIAN

LIVE MASTERCLASS

12:00 PM CENTRAL TIME | THURSDAY, JULY 8

Megumi Masaki is a pianist, multimedia performing artist, educator and curator. She is recognized as a leading interpreter of Canadian and contemporary music, and an innovator that reimagines the piano and pianist. Her work pushes boundaries of interactivity between sound, image, text and movement in multimedia works through new technologies, including hand-gesture-motion tracking to generate and control live-electronics and live-video, AI, 3D visuals, keyboard-controlled computer game, e-textile sensors and active infra-red tracking. As a Japanese-Canadian artist, her work also explores how human rights and environmental issues can intersect and be communicated through music.

Megumi is featured at major festivals and venues around the world, including recently the Barbican's Sound Unbound Festival, Bangor BBC Music Festival, Royal Academy of Music, Royal College of Music, Oxford University Magdalen Arts Week, St Andrews New Music Week, (UK), Shanghai New Music Festival (CN), Dark Music Days Festival Reykjavik (IS), IRCAM (FR), Sonorities Festival Belfast (IE), NYC Electroacoustic Music Festival (USA), Canadian Museum for Human Rights, Winnipeg New Music Festival, National Art Gallery Ottawa, Ottawa Chamberfest and ISCM World Music Days Vancouver (CDN). Forty-eight new works have been created for/together with Megumi and she has premiered over 100 works worldwide.

Megumi is Full Professor of piano at Brandon University's School of Music and is the director of the New Music Ensemble and New Music Festival. In collaboration with Knowledge Keeper Barb Blind and Michif curator Cathy Mattes, Megumi founded the Brandon University Indigenous New Music Festival. She is the Artistic Director of the annual Eckhardt-Gramatté National Music Competition and also on faculty at the Casalmaggiore International Festival Italy, Chetham's International Summer School and Festival Manchester UK and Banff Centre for Arts and Creativity. She is regularly invited to give lectures and masterclasses at universities worldwide. Masaki is a devoted teacher dedicated to increasing the effectiveness of training students for the rigors inherent in music careers. Her interdisciplinary research since 2001, 'Training Pianists as Athletes for Optimal Performance,' has led to invitations to present at international conferences and institutions. She was recognized with the Deutsches Olympisches Institut Willi-Daume Prize and 2010 Brandon University Alumni Association's Award for Excellence in Teaching.

megumimasaki.com



ADJUDICATORS

PIANO



DALE WHEELER

PIANO COMPETITION ADJUDICATOR
PIANO MASTERCLASS CLINICIAN

LIVE MASTERCLASS

2:30 PM CENTRAL TIME | FRIDAY, JULY 9

After teaching piano and various courses at the post-secondary level for over thirty years Dale Wheeler is now enjoying life as an independent musician. Living in Red Deer, Alberta he teaches part-time at Burman University and maintains a small private studio. He is also a senior examiner, clinician, and consultant for The Royal Conservatory of Music and RCM Publishing.

He holds the doctorate in piano performance and pedagogy from the University of Oklahoma where his dissertation focused on the Roman-period works of Franz Liszt. He also holds degrees and diplomas from the University of Saskatchewan and Trinity College of Music, London. Dr. Wheeler has appeared as a recitalist, accompanist, adjudicator, and lecturer from coast to coast in Canada and throughout the U.S. He has presented at major conferences throughout North America and Europe, the most recent being the International Society for Music Education in Baku, Azerbaijan.

His performing interests range from the core classics to out-of-the-way and new repertoire. He presented an all-Liszt recital for the Liszt Bicentenary and more recently performed several of the Bach multiple keyboard concerti along collaborating to premiere a work for three pianos. Another program included works that focused on birds – Liszt, Messiaen, Ravel, Balakirev, Rameau, Beach, and Bernstein. Dr. Wheeler particularly enjoys working with teachers young and old who are developing their own playing and pedagogical skills.

For a number of years Dale was a regular columnist for Clavier magazine and has had articles published in the CFMTA Journal, American Music Teacher, and The Journal of the American Liszt Society. He has recently served as president of both the Red Deer Symphony Orchestra and the Alberta Piano Teachers Association. In 2012 Dr. Wheeler received the Mayor's Recognition Award for his contribution to the fine and performing arts.

When not making music his interests include water and snow skiing, classic cars, touring on his Harley motorcycle, and collecting vintage piano recordings. He and his wife have twin college-age sons.



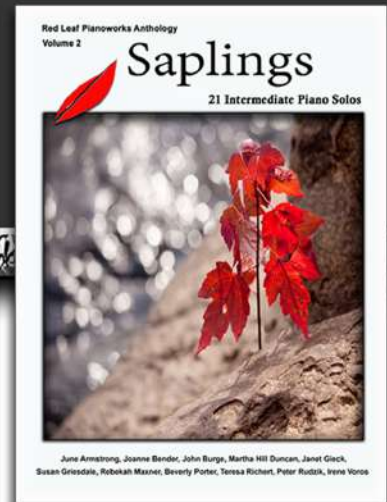
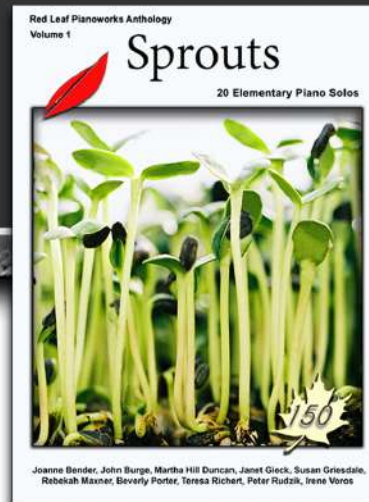
Red Leaf Pianoworks

Red Leaf is very excited to welcome our newest composer!

Wynn-Anne Rossi

Red Leaf Anthologies
featuring music from
all the Red Leaf Composers

Sprouts - Prep to Level 2
Saplings - Level 3 to 5



**Anthologies are now available
as pdf single books or
studio licenses.**

www.redleafpianoworks.com



**Arts Ed.
shop**

artsedshop.com

**20% discount
with code
CFMTA**

ADJUDICATORS

VOICE



DARRYL EDWARDS

VOICE COMPETITION ADJUDICATOR

Prof. Darryl Edwards is an internationally lauded singing teacher, celebrated for his effectiveness and innovation. At the University of Toronto, Canada, with individuals in the voice studio and groups in the classroom, he continually creates significant pathways for ideal learning experiences and performance outcomes. During 2016-2017 he is the voice adjudicator for the Canadian National Music Festival Finals in Edmonton, Alberta, and is returning to Brazil and China for teaching residencies and master classes in Rio de Janeiro, Shanghai, Chengdu, and Hong Kong.

Dr. Edwards is the Artistic Director of the Centre for Opera Studies in Italy and COSA Canada (Centre for Opera Studies & Appreciation), which are dedicated to the development of emerging opera artists through "Extraordinary Opera Training!" At universities across Canada he is in regular demand for master class and lecture appearances.

A hallmark of Darryl's abilities is his extraordinary nature in elevating young singers to their best, most skilled communicative selves, from the practice room to the performing stage. This is true for everyone in their own performing moment, whether it be in a local music festival class, a house or church concert, or an international concert, opera engagement or competition. For each singer he develops the specific performing opportunities and experiences that make all the difference from growing to knowing.

Dr. Edwards' voice students regularly appear in leading roles with major companies and orchestras across Canada, the United States and Europe.

As a tenor, Darryl Edwards has appeared to critical acclaim in oratorio, recital, and opera in England, Germany, France, Italy, Corsica, the United States, and across Canada.

Critics praise him as a "rich-voiced, cultured tenor who mastered the high notes effortlessly" (Coburg Tageblatt, Germany), and an "effective communicator who expressed the text with sensitivity and fervour" (Hamilton Spectator). His recordings and broadcasts include performances on American Public Radio (NPR) the Canadian Music Centre (Centrediscs), and the Canadian Broadcasting Corporation (CBC Radio 2).

darryledwards.ca



ADJUDICATORS

VOICE



OTHALIE GRAHAM

VOICE COMPETITION ADJUDICATOR

Canadian-American soprano Othalie Graham is widely known for her interpretations of the title roles in Turandot and Aida and her commitment to Wagnerian repertoire.

Graham's 2019-2020 season included her role debut as Lady Macbeth in Macbeth with Toledo Opera and Opera Carolina, performing the title role in Turandot with the Evansville Philharmonic Orchestra, Serena in Porgy and Bess with the Harrisburg Symphony, performances as featured soloist in Beethoven's Ninth Symphony with the Mississippi Symphony Orchestra and Delaware Symphony, Verdi's Requiem with the Reading Symphony Orchestra and Sacramento Choral Society and Orchestra, and a performance as the featured guest at the Traverse Symphony Wagner Gala.

Recent performances have included the title role in Turandot with the Detroit Symphony Orchestra led by Jader Bignamini, part of Maestro Leonard Slatkin's farewell concert; the title role in Aida with Opera Carolina, Toledo Opera, and at the Teatro Greco di Siracusa in Sicily with Marcello Giordani; the title role in Ariadne auf Naxos with Festival Opera; covering Elektra at The Teatro San Carlo Napoli; the role of Minnie in La Fanciulla del West with Nashville Opera and Indianapolis Opera.

Recent concert highlights include all-Wagner programs in Mexico City at Sala Nezahualcōyotl and at the Palacio de Bellas Artes in Lima, Peru, and with the Washington Chorus at The Kennedy Center; Beethoven's 9th Symphony with The Philadelphia Orchestra; the Verdi Requiem with the Atlanta Symphony Orchestra and Mississippi Symphony Orchestra; Serena in Porgy and Bess with Toledo Opera, Springfield Symphony Orchestra, and Jacksonville Symphony; Isolde in Tristan und Isolde in Zagreb, Croatia and with the Washington National Chorus at The Kennedy Center in DC; and the Britten War Requiem with the Fondazione Orchestra Sinfonica di Milano Giuseppe Verdi.

Ms. Graham has performed with Nashville Opera, Opera Carolina, Orquesta Filhamónica de la UNAM, Opera de Nuevo León, Boston's Chorus Pro Musica, Arizona Opera, Michigan Opera Theatre, Sacramento Opera, Opera Columbus, Opera Delaware, Utah Festival Opera, Connecticut Grand Opera, and many others. She has performed in places as far-reaching as Sicily, Mexico City, Lima, Peru, Istanbul, New York and California and at the Kennedy Center in Washington.

othaliegrahamsoprano.com



ADJUDICATORS

VOICE



J. PATRICK RAFTERY

VOICE COMPETITION ADJUDICATOR

J. Patrick Raftery's professional debut was in 1979 when he sang Schaunard in *La Bohème* sharing the stage with Luciano Pavarotti. After his years at The Boston Conservatory and The Juilliard School of Music Mr. Raftery was taken up by The Richard Tucker Music Foundation and C.A.M.I. artists when his career soared and took him to all the major opera houses of the world in less than a decade until his debut at the Metropolitan Opera with Mirella Freni in *Manon Lescaut*, Mr. Raftery was one of America's most prominent Baritones.

In August 1992, Mr. Raftery gave his first performances as a tenor, at New York's Avery Fischer Hall in concert performances of *Lucio Silla*. The 1992/93 season included Erik in *Der Fliegende Holländer*, Florestan in *Fidelio* and Max in *Jonny Spielt auf*, all with the Opera of Leipzig. Immediately, the same company invited him to participate in their 300 year anniversary celebration by singing Grigori/Demitri in the acclaimed production of *Boris Godunov* by Oscar winning director Istvan Szabo.

Mr. Raftery's debut at La Scala came in the 1993/94 season's opening production of Spontini's *La Vestale* conducted by Riccardo Muti and recorded live for Sony Classical. That same season Mr. Raftery debuted in quick succession the roles of Parsifal, Samson and Siegmund. The latter in the Frankfurt Opera's critically acclaimed *Ring of Herbert Werneke* conducted by Sylvain Cambreling.

Born in Washington, DC and a citizen of both the United States and Canada Professor Raftery makes his home in Vancouver, British Columbia and is a member of the voice faculty at The University of British Columbia.

In 2014, after years of teaching as a sessional instructor for The University of Western Ontario and The University of Toronto, Patrick accepted an appointment with The University of British Columbia's School of Music as Assistant Professor of Voice and Opera.

Many current and former members of Patrick's studio are now performing around the world at theatres like the Bavarian State Opera, the Zurich Opera and The Canadian Opera Company, at the summer festivals of Glimmerglass and Santa Fe, and at Young Artist Programs in Toronto, Vancouver, Calgary, Montreal and Munich, and some even on Broadway!

jpatrickraftery.com





conservatory
C A N A D A™

“ Progressive and innovative music education, assessment and performance training for students across Canada



New syllabi available for free download



Flexible repertoire options and free approvals



Flexible scheduling with Flex Theory and eExams



Contemporary Idioms™ exams cater to diverse interests

Discover the Difference
www.conservatorycanada.ca

1.800.461.5367

More For Your Music



Do more, live more, get more when you're part of CFMTA



The Canadian Federation of Music Teachers' Association's partnership with **The Personal** home and auto insurance gives you access to exclusive rates, preferred service and expertise you need to keep things simple and save time.

Get a quote online today.
thepersonal.com/cfmta
1-888-476-8737

Proud partners of the CFMTA since 2010



The Personal refers to The Personal General Insurance Inc. in Quebec and The Personal Insurance Company in all other provinces and territories. Certain conditions, limitations and exclusions may apply. Savings and discounts are subject to eligibility conditions and may vary by jurisdiction. The terms and conditions of the coverages described are set out in the insurance policy, which always prevails. Rates and discount are subject to change without notice. Auto insurance is not available in MB, SK and BC due to government-run plans.

COMPETITORS

PIANO



BRITISH COLUMBIA - JOHNATHAN DEVEY

Semi-Final

Prelude and Fugue No. 9 in E Major, BWV 854
Well-Tempered Clavier, Book 1

Johann Sebastian Bach

Piano Sonata No.13 in E-Flat Major, Opus 27, No.1

Ludwig van Beethoven

Preludes, Book I:
I. Danseuses de Delphes,
V. Les collines d'Anacapri

Claude Debussy

In Memoriam: For the Victims of Chornobyl

Larysa Kuzmenko

Variations sérieuses, Opus 54

Felix Mendelssohn

Final

Harmonies Poétiques et Religieuses:
VII. Funérailles, S. 173

Franz Liszt

Suite, Opus 14, Sz. 62, BB 70

Béla Bartók

Valses nobles et sentimentales

Maurice Ravel

Johnathan Devey is a 19 year-old aspiring concert pianist living in Victoria, B.C. Born in Tokyo, he started piano lessons at age 5 and since then has always dreamed of sharing his music with the world. He started winning awards in the North Shore Musical Festival in Vancouver and the European International Piano Concours in Japan. Since moving to Victoria, Johnathan immersed himself in music-making through piano lessons with Linda Low, chamber music in the Collegium program, and as a frequent soloist with the VCM Senior Strings Orchestra. He participated in the Greater Victoria Performing Arts Festival every year, winning the City of Victoria Medallion, the highest award for piano, in 2019, and representing Victoria at the B.C. Provincial Festival thrice.

He now studies in the music program of the University of Victoria under Professor May Ling Kwok. In 2020, he won the British Columbia Registered Music Teachers Association's piano competition, which took him on a "virtual" tour of the province. In 2022, Johnathan is excited to attend the Mozarteum Summer Academy in Salzburg, Austria under the Strauss Foundation Scholarship, and perform the R.Schumann Piano Concerto as a soloist with the University of Victoria Orchestra. Johnathan enjoys sharing his musical journey of exploration with audiences, with a style that reflects a true passion for life.

Canadian Musical Diversity

In Memoriam: For the Victims of Chornobyl by Larysa Kuzmenko deals with the horrific nuclear disaster of 1986. The composer grew up in Canada, where she is part of one of the world's largest Ukrainian expatriate communities. The increasing possibility of a Russian invasion of Ukraine recently makes it more important than ever that the historical and cultural heritage of Ukraine is preserved. The piece reminds us of how devastating man's impact on the environment can be, and I think it is just as relevant to us now as we confront the existential threat of climate change.



COMPETITORS

PIANO



NOVA SCOTIA - DEVIN HUANG

Semi-Final

Prelude and Fugue No. 4 in c-sharp minor, BWV 849
Well-Tempered Clavier, Book 1

Johann Sebastian Bach

Sonata No. 23 in f minor, Opus 57 ("Appassionata")

Ludwig van Beethoven

Ballade No. 2 in F Major, Opus 38

Frédéric Chopin

Deux Études de Sonorité
No. 2, Vif

François Morel

Final

Impromptu in F-Sharp Major, Opus 36

Frédéric Chopin

Scherzo in c-sharp minor, Opus 39, No. 3

Frédéric Chopin

Ten Preludes, Opus 23
No. 4 in D Major
No. 7 in c minor

Sergei Rachmaninoff

Sonata No. 3 in a minor, Opus 28

Sergei Prokofiev

Fourteen-year-old Devin Huang from Halifax has been a student of Prof. Lynn Stodola since 2016. Since being introduced to piano at the age of seven, he has shown great enthusiasm towards piano performance, both solo and chamber. In August 2020, Devin was named by CBC Music on the Canada's hot "30 under 30" classical Musicians. He was interviewed by CBC Radio one and his video was broadcasted by CBC TV News also presented on social media by CBC Music. Devin has been a regular participant in numerous Nova Scotia Kiwanis Music Festivals, placing first in all of his classes and winning several named prizes and scholarships, including the prestigious President's Cup for the past two years as well as the Dr. Piano and Yamaha Canada Rose Bowl in 2020 and 2021. He has also been the Junior Piano prize winner at the Nova Scotia Provincial Finals in 2018 and 2019 as well as winner of the Nova Scotia Registered Teachers' Association Scholarship Competition in both Senior and Advanced Divisions (2020 and 2021). He has been a National Finalist for the Canadian Music Competition, 2017-2019, winning first prize each year in his age category as well as the overall Grand Prize in all instruments, age 11 - 14 in 2018.

In October 2019, Devin had the honour to be invited to play at the Lieutenant Governor's House which was recorded for Eastlink television. The same year he was featured soloist with Nova Sinfonia, performing Mozart's Piano Concerto K. 488, and made his recital debut on the Cecilia Concert Series. In November 2020, Devin was invited by Scotia Festival of Music to present a solo recital in their 2020/2021 Chamber Music Series at the Peggy Corkum Music Room. Devin was honoured and proud to be the first recipient of the newly established Peggy Corkum Piano Scholarship, generated by Musique Royale. He was featured by Musique Royale on their 35th Summer Festival by a virtual concert released in August 2020. Devin has received tremendous support from the music community, receiving awards from the Halifax Ladies' Musical Club and scholarships from the Nova Scotia Talent Trust.



COMPETITORS

PIANO



SASKATCHEWAN - ALICE LI

Semi-Final

Prelude and Fugue No. 8 in e-flat minor, BWV 853
Well-Tempered Clavier, Book 1

Johann Sebastian Bach

Andante Spianato and Grande Polonaise Brillante
in E-flat major, Opus 22

Frédéric Chopin

Piano Sonata No. 4, E 68, ("Befreite")
I. Allegro agitato e con fuoco

**Sophie-Carmen
Eckhardt-Gramatté**

Final

Piano Sonata in E-Flat Major, Hob XVI:52 No. 62

Franz Joseph Haydn

Vallée d'Obermann

Franz Liszt

Alice Li (she/her) is a Saskatoon-based pianist in her third year of Psychology and Indigenous Studies at the University of Saskatchewan. Since 2016, she has been a piano student of Bonnie Nicholson. Alice is the recipient of numerous accolades at provincial and national levels, including 3rd place and the Marek Jablonski award for the best Chopin interpretation at the 2019 Canadian Federation of Music Teachers' Association (CFMTA) Biennial National Piano competition, 1st place at the 2018 Gordon C. Wallis Competition, 2nd place in the Shurniak Concerto Competition, and 3rd place in the 2019 Kinsmen Competition (Saskatoon Music Festival – Piano), among numerous other city and provincial awards.

Alice holds an ARCT diploma (Piano Performance) with First Class Honours from the Royal Conservatory of Music. Alice has worked with instrumentalists and choirs as a collaborative pianist and plays for the Saskatoon Strings. Her summer ventures have included the Orford Musique Summer Academy in Quebec, the Tuckamore Chamber Music Festival in Newfoundland, and the Academy for Voice and Piano in Saskatoon. Alice has performed in masterclasses for esteemed artists such as Jan Lisiecki, John Perry, and Ian Parker.

Alice is the recipient of various academic and research-based awards – Most notably, George and Marsha Ivany President's scholarship, the highest offered undergraduate scholarship from the University of Saskatchewan. Aside from piano, Alice enjoys singing in the Greystone Singers, helping at community initiatives, and keeping up with the latest fashion trends.

Canadian Musical Diversity

Born in 1899 (Russia), Sophie-Carmen Eckhardt-Grammatté immigrated to Canada in 1920, where her husband directed the Winnipeg Art Gallery. This connection to visual art undoubtedly influenced her writing, as the fourth sonata can be likened to an eclectically organized art display -- where distorted images are unapologetically placed beside paintings of lush scenery. In many ways, this composition embodies the dynamic composition style Eckhardt-Grammatté pioneered in the prairies, resiliently diverse in a political climate neglectful of female artists. Beyond her catalogue of 175+ works, Eckhardt-Grammatté's legacy lives on in the Eckhardt-Grammatté competition, honouring her lifelong wish of promoting Canadian contemporary music.



COMPETITORS

PIANO



YUKON - JAMIE PHILLIPS-FREEDMAN

Semi-Final

Prelude and Fugue No. 22 in b-flat minor, BWV 867
Well-Tempered Clavier, Book 1

Johann Sebastian Bach

Piano Sonata No. 30 in E Major, Opus 109
I. Vivace ma non troppo — Adagio espressivo
II. Prestissimo

Ludwig van Beethoven

Pavane pour une infante défunte

Maurice Ravel

Nocturne in c minor, Opus 48, No. 1

Frédéric Chopin

Toccatà on "L'homme armé"

Marc-André Hamelin

Final

Piano Sonata No. 30 in E major, Opus 109
III. Andante molto cantabile ed espressivo.

Ludwig van Beethoven

Étude in a minor, Opus 25, No. 11

Frédéric Chopin

La Cathédrale engloutie
Préludes, Book 1

Claude Debussy

Étude in d-sharp minor, Opus 8, No. 12

Alexander Scriabin

Three Preludes
I. Allegro ben ritmato e deciso

George Gershwin

Born and raised in Whitehorse, Yukon, **Jamie Phillips-Freedman** began taking piano lessons at the age of seven. After several years of study with Cheryl Wishart, Jamie began lessons with Joyce Klassen. Theory classes with Henry Klassen enriched his understanding of music. Jamie recently graduated from Pearson College UWC in Victoria. During his time there, Jamie took lessons with Dr. Yoomi Kim of the Victoria Conservatory.

Jamie has participated in several summer music programs including the Orford Academy, the Victoria Conservatory Summer Academy and the Valhalla Summer School of Music. He has also participated in many festivals, winning awards in the Whitehorse Rotary Music Festival, the Mid Island Performing Arts Festival, the Madeleine Till Open Performance Competition and the 2019 CFMTA National Piano Competition.

Jamie received a scholarship to Oberlin College and Conservatory where, in the fall, he will study piano performance with Professor Angela Cheng as well as mathematics.



COMPETITORS

PIANO



QUÉBEC - CHLOÉ DUMOULIN

Semi-Final

Sonate pour piano no 12, opus 26, en la bémol majeur

Étude-tableaux opus 39 no 1 en do mineur



Été Canadien

Étude transcendante no 6, « Vision »

Final

Partita no 4 en Ré majeur: Ouverture, Aria, Menuet

Fantasia on an Ostinato

Fantaisie opus 28 en si mineur (9:30)

Ludwig van Beethoven

Sergei Rachmaninov

André Mathieu

Franz Liszt

Jean-Sébastien Bach

John Corigliano

Alexandre Scriabin

Chloé Dumoulin complète actuellement sa dernière année de Baccalauréat en Piano sous la tutelle de Richard Raymond au Conservatoire de musique de Montréal.

Elle a fait ses débuts avec l'Orchestre Métropolitain à l'âge de 16 ans, sous la direction d'Andrei Feher, puis avec l'Orchestre symphonique des jeunes de Sherbrooke. En tant que gagnante du premier prix du Crescendo International Competition, elle s'est produite à Carnegie Hall, New York. En février 2021, elle fut nommée lauréate du Concours de Concerto du Conservatoire de musique de Montréal, et se produira ainsi en tant que soliste avec l'Orchestre symphonique du Conservatoire de musique de Montréal pour la saison 2021-2022. En 2019, elle a assuré la première partie de l'Orchestre Symphonique de Montréal (OSM) à la Maison Symphonique en tant que chambriste. Elle a joué à plusieurs occasions aux Préludes des Jeunes Mélomanes de l'Orchestre Métropolitain, au foyer de la Maison Symphonique. Depuis 2018, elle est l'accompagnatrice de la Chorale du Conservatoire de musique de Montréal et la pianiste de l'Orchestre symphonique du Conservatoire de musique de Montréal.

La jeune pianiste a été artiste invitée pour le Festival Classica, pour le concert « Trio avec piano: Vélocité et Virtuosité » à Orford Musique, ainsi que dans la série régionale des Jeunesses Musicales du Canada. Elle participera en juin 2021 au concours Prix d'Europe, à la Chapelle Historique du Bon-Pasteur, ainsi qu'au Festival de musique de chambre de Montréal en tant que chambriste. Chloé Dumoulin est reconnaissante pour le support des Bourses Archambault, des Caisses Desjardins, de la Fondation du Conservatoire et de la Fondation Père-Lindsay.

Chloé Dumoulin is currently completing her last year of Bachelor's in Piano Performance under the guidance of Richard Raymond at the Conservatoire de musique de Montréal.

She made her debut with the Orchestre Metropolitan when she was 16 years old, under the baton of Andrei Feher, then with the Orchestre symphonique des jeunes de Sherbrooke. As the winner of the first prize of the Crescendo International Competition in 2014, she performed at Carnegie Hall, New York. In February 2021, she won the Montreal Conservatory's Concerto Competition, which will lead her

(continued)



COMPETITORS

PIANO



MANITOBA - ANGELA NG

Semi-final:

Diabolic Dance

Sonata in A Major, Opus 2, No. 2

Toccatina in e minor, BWV 914

Scherzo in b minor, Opus 20, No. 1

Final:

Fantasia and Fugue in a minor, BWV 944

Sonata in D Major, K. 576

Hungarian Rhapsody No. 11 in a minor

Larysa Kuzmenko

Ludwig van Beethoven

Johann Sebastian Bach

Frédéric Chopin

Johann Sebastian Bach

Wolfgang Amadeus Mozart

Franz Liszt

16-year-old **Angela Ng** began her first private piano lessons at eight, and is currently studying with Dr. David Moroz. The winner of numerous awards, in 2021, Angela won four piano trophies in the Winnipeg Music Festival, including the Aikins Memorial Trophy and the Lieutenant Governor Trophy. In previous years, Angela placed first in the 12-year-old category at the Canadian Music Competition and was awarded the Grand Prize for ages eleven to fourteen.

She made her orchestral debut with the Orchestre de la Francophonie and was awarded a scholarship from the Power Corporation. Other awards include first place in the American Protégé International Music Talent Competition, where she performed at Weill Recital Hall in Carnegie Hall. In addition to this, Angela has won seven gold medals from the Royal Conservatory of Music, seven scholarships from the Manitoba Registered Music Teachers' Association and three scholarships from the Provincial Music Festival.

(Chloé Dumoulin continued)

to be a soloist with the Orchestre symphonique du Conservatoire de musique de Montréal for their 2021-2022 season.

In 2019, she opened a Montreal Symphony Orchestra concert as a chamber musician at the Maison Symphonique of the Place des Arts. She has played on many occasions at the Préludes des Jeunes Mélomanes of the Orchestre Métropolitain, at the Maison Symphonique's foyer. She's the Conservatoire de musique de Montréal's Choir accompanist and the Orchestre symphonique du Conservatoire de Musique de Montréal's pianist since 2018.

The young pianist has been a guest artist for the Festival Classica, for the Trio avec piano: Vélocité et Virtuosité concert at Orford Musique, as well as for the regional series of the Jeunesses Musicales du Canada. She will participate in June 2021 in the Concours Prix d'Europe, at la Chapelle Historique du Bon-Pasteur in Montreal, and will be a guest chamber artist for the Montreal Chamber Music Festival. Chloé Dumoulin is thankful for the support of the Archambault Scholarships, the Caisses Desjardins, the Conservatory's Foundation and the Père-Lindsay Foundation.



COMPETITORS

PIANO



ALBERTA - JERRY LI

Semi-final

Sonata in B-flat Major, D. 960

Three Pieces for Piano Solo,
II. Adagietto

Étude in c minor, Opus 10, No. 12

Final

Prelude and Fugue No. 8 in e-flat minor, BWV 853
The Well-Tempered Clavier, Book 1

Ballade No. 2 in F Major, Opus 38

Chinese Winter

Jardins sous la pluie

L'isle joyeuse

Franz Peter Schubert

Marjan Mozetich

Frédéric Chopin

Johann Sebastian Bach

Frédéric Chopin

Jerry Li

Claude Debussy

Claude Debussy

Jerry Li has played piano for 13 years and composed for 11 years. He has won numerous awards, including two AMFA provincial gold medals in composition in age categories 16 and under and Unrestricted, at the ages of 13 and 14, respectively. He has also placed 4th nationally in the CMC for piano, and was the first composer to be showcased in the Calgary Performing Arts Festival Gala in its 91-year history. He is pursuing an LRCM diploma, and is a co-founder and President of From Art to Heart, a youth-run nonprofit for the arts and music. Jerry is also the recipient of the 2021 Youth of Distinction Award for Arts and Culture.

Canadian Musical Diversity

My program includes pieces from Marjan Mozetich, an Italian-Canadian composer with Yugoslavian parents. I've also included one of my own compositions, "Chinese Winter." I'm a Chinese-Canadian, and the piece contains many pentatonic influences reminiscent of Eastern music. Furthermore, Canada is a country of immense cultural diversity stemming from its many immigrants, many of whom can trace their roots back to the countries of other composers in my program, such as Austria, Germany, and Poland. To emphasize Canada's French heritage, I've included two works of Debussy.



What Canadian tenor was born in Prince Albert, SK and went on to perform at Covent Garden, the Met, La Scala, Bayreuth and many other venues in a long and prestigious career?

The answer is hidden in the program.

Join the conversation [facebook.com/cfmata](https://www.facebook.com/cfmata) #connectingcanadatrivia



COMPETITORS

VOICE



QUÉBEC - JUSTINE LEDOUX

Semi Final

"Hence, Iris hence away"
from *Semele*, HWV 58

Von ewiger Liebe

Polina's Aria
from *The Queen of Spades*, Opus 68

"Connais-tu le pays?"
from *Mignon*

Final

"Es ist Vollbracht!"
from *Johannes-Passion*, BWV 245

"La brise"
from *Mélodies persanes*, Opus 26

Pleure dans mon coeur

Si tu crois

Vaga luna che inargenti

"Se Romeo t'uccise un figlio"
from *I Capuleti e i Montecchi*

The Death of an Old Seaman

Paper Wings
II. Paper Wings
III. Mitten Smitten
IV. A Route to the Sky

"I Am Easily Assimilated"
from *Candide*

Georg Frideric Handel

Johannes Brahms

Pyotr Ilyich Tchaikovsky

Ambroise Thomas

Johann Sebastian Bach

Camille Saint-Saëns

André Mathieu

André Mathieu

Vincenzo Bellini

Vincenzo Bellini

Cecil Cohen

Jake Heggie

Leonard Bernstein

Justine Ledoux, mezzo-soprano, poursuit actuellement ses études de maîtrise en chant lyrique au Conservatoire de musique de Montréal, sous la tutelle de la soprano Adrienne Savoie.

En février 2020, sous la direction de Jacques Lacombe, Justine se démarque en interprétant le rôle de Dorothee dans *Cendrillon* de Massenet, un opéra présenté par l'Atelier lyrique du Conservatoire de musique de Montréal. Elle a également le plaisir d'y jouer le rôle de Ida, dans *Die Fledermaus* de Strauss, sous la direction d'Alain Trudel, en 2019. En 2018, elle a l'opportunité d'étudier et d'interpréter les rôles de Hélène dans *La belle Hélène* de Offenbach et de Mercedes dans *Carmen* de Bizet.

(continued)



(Justine Ledoux continued)

En juillet 2020, Justine participe à une classe de maître avec la soprano Nicola Beller Carbone, le metteur en scène Paul Curran, ainsi qu'avec David Lomeli, directeur artistique du Bayerische Staatsoper de Munich et du Dallas Opera.

En 2016, Justine a l'occasion de performer le rôle de Noémie dans Cendrillon de Massenet et d'être soliste dans le Te Deum de Dvorák, accompagnée par l'orchestre symphonique du Conservatoire de la Montérégie. En juillet 2020, Justine participe à une classe de maître avec la soprano Nicola Beller Carbone, le metteur en scène Paul Curran, ainsi qu'avec David Lomeli, directeur artistique du Bayerische Staatsoper de Munich et du Dallas Opera. En 2019, elle suit une classe de maître avec le contre-ténor Andreas Scholl, et elle s'envole ensuite pour Vienne afin d'étudier au près de la mezzo-soprano Rannveig Braga et du tenor Rainer Trost, ainsi que pour aller suivre des cours d'allemand à l'Universität Wien.

Justine Ledoux, mezzo-soprano, is currently pursuing her master's degree in classical voice at the Conservatoire de musique de Montréal, under the tutelage of soprano Adrienne Savoie.

In February 2020, under the direction of Jacques Lacombe, Justine distinguished herself by interpreting the role of Dorothée in Massenet's Cendrillon, an opera presented by the Atelier Lyrique of the Conservatoire de musique de Montréal. She also had the pleasure of playing the role of Ida, in Die Fledermaus de Strauss, under the direction of Alain Trudel, in 2019. In 2018, she had the opportunity to study and perform the roles of Hélène in Offenbach's La belle Hélène and Mercedes in Bizet's Carmen.

In 2016, Justine had the chance to perform the role of Noémie in Massenet's Cendrillon and to be a soloist in Dvorák's Te Deum, accompanied by the Conservatoire de la Montérégie's Symphony Orchestra.

Canadian Musical Diversity

Promoting Diversity

Opera singers are often called upon to interpret unique and sublime classical melodies for an audience generally composed of great classical music lovers. These singers follow an academic training based on the mastery of this same classical repertoire, which allows them to develop their voice to its fullest potential. Finally, when they perform on stage, they are asked to interpret pieces that still belong to the classical music repertoire. This repertoire represents the unique viewpoint of Western culture as it is recognized today. Rarely can the opera artist step outside this artistic framework to embrace works by women or, even less, works by BIPOC composers. Yet, there are real musical works that are full of truth, full of life, individual and poignant. They are waiting to be performed, to be brought out of the shadows and presented to the general public. These works have stories to tell. They must be sung. They should be part of the lyrical art repertoire, just as any so-called classical work. Like The Death of an Old Seaman, an art song composed by Cecil Cohen, which deserves to be heard.

Encourager la diversité

Les chanteurs d'opéra sont appelés à interpréter des mélodies classiques uniques et sublimes pour un public généralement composé de grands amateurs de musique classique. Ils suivent une formation académique fondée sur la maîtrise de ce même répertoire classique, lequel permet de développer la voix au maximum de ses capacités. Enfin, lorsqu'ils se produisent sur scène, on leur demande d'interpréter des pièces appartenant encore au répertoire de musique classique. Or, celui-ci, représente le point de vue unique de la culture occidentale, telle qu'on la reconnaît aujourd'hui. Rares sont les fois où l'artiste lyrique peut sortir de ce cadre artistique, pour embrasser des œuvres de femmes ou, moins encore, des œuvres de compositeurs BIPOC. Pourtant, il existe de véritables œuvres musicales brûlantes de vérité, débordantes de vie, individuelles et poignantes. Elles n'attendent qu'à être interprétées, sorties de l'ombre et présentées au grand public. Ces œuvres ont des histoires à raconter. Elles doivent être chantées. Elles doivent appartenir au répertoire d'art lyrique au même titre que toute œuvre dite classique. Comme The Death of an Old Seaman, une chanson artistique composée par Cecil Cohen, qui mérite d'être entendue.



COMPETITORS

VOICE



MANITOBA - ASHLEY SCHNEBERGER

Semifinal

"Non ho colpa" from *Idomeneo*

Wolfgang Amadeus Mozart

"Es ist vollbracht" from *Johannes-Passion*, BWV 245

Johann Sebastian Bach

Where There's A Wall
IV. Where There's a Wall

Ian Cusson

Banalités
V. Sanglots

Francis Poulenc

Final

"Svegliatevi nel core" from *Giulio Cesare*

George Frederic Handel

Die junge Nonne

Franz Schubert

This Journey

Jake Heggie

Banalités
IV. Voyage à Paris
II. Hôtel

Francis Poulenc

Where There's A Wall
I. Invasions
II. Bird Song

Ian Cusson

Seven Spanish Folksongs
V. Nana
IV. Jota

Manuel de Falla

Big Sister Says

Libby Larsen

Ashley Schneberger, from Cochrane, Alberta, is currently in her 1st-year of her Masters of Music in Opera Performance at the University of Manitoba under the teachings of Tracy Dahl, completing her undergrad in 2020 under the tutelage of Dr. Janet Youngdahl at the University of Lethbridge. With a love of performing and a thirst for knowledge, Ashley brings curiosity and enthusiasm to every performance. She has been featured as The Sorceress from *Dido and Aeneas* (University of Manitoba), The Duchess of Plaza Toro from *The Gondoliers* and *Old Lady from Candide* (University of Lethbridge) alongside the Lethbridge Symphony Orchestra. Ashley has an increasing interest in Musical Theatre as well, portraying Martha from *The Secret Garden* with Opera NUOVA. After finishing her Masters degree in 2022, Ashley hopes to pursue a career in performing opera professionally to let her love of music blossom.

Canadian Musical Diversity

These pieces by Métis composer Ian Cusson are a setting of texts by Japanese-Canadian Joy Kogawa, whose family was sent to an internment camp by the Canadian government in the 1940s. The rampant xenophobia and racism that was present in Canada after WWII affected all people of Asian descent. This set shares the narrative journey of a refugee invasion of the one being invaded, turning to the perspective of the displaced with themes of dislocation, and fearing the unknown. These ideas are still being thought...

(continued)



COMPETITORS

VOICE



ALBERTA - AEMILIA MOSER

Semi Final

"Prendi per me sei libero"
from *L'elisir d'amore*

Gaetano Donizetti



Sie trugen ihn auf der Bahre bloss Leider

Richard Strauss

Snake

Jake Heggie

Pantomime

Claude Debussy

Final

Apparition

Claude Debussy

Loon cry, night call

Harry Somers

Amor

Richard Strauss

My Heart is Awake

Maria Thompson Corely

She Walks in Beauty

Jean Coulthard

"Alleluia" from *Exsultate, jubilate*, K. 165

Wolfgang Amadeus Mozart

Raised in Edmonton, **Aemilia Moser** began her violin studies with James Keene at age five. In April she will have completed her undergraduate degree in voice and violin performance under the tutelage of Elizabeth Turnbull, Shannon Hibert and Robert Uchida. Most recently Aemilia has had the pleasure of performing the role of Adina in the University of Alberta Opera Workshop's production of *L'elisir D'amore*. Other notable roles include Nymph in Purcell's *The Fairy Queen*, Mab in Jonathan Dove's *The Enchanted Pig*, Papagena in Mozart's *Die Zauberflöte*, and Maureen in Johnathan Larson's *RENT* for which she won two Greater Edmonton Cappie Awards.

During the summer of 2019, Aemilia was invited to attend the SienAgosto music festival in Italy where she worked with artists such as Michael Chance, Lynne Dawson and Ian Partridge. Other notable summer programs include the Orford Music Academy, the Oberlin Baroque Performance Institute, the Sewanee Summer Music Festival in Tennessee and AllegroVivo in Austria. Aemilia has won several awards including the Opera NUOVA scholarship competition, the Kiwanis Music Festival provincials, and the Alberta Baroque Music Society scholarship.

Canadian Musical Diversity

"My Heart is Awake" is from Maria Thompson Corely's cycle *Grasping Water*. Corely is a BIPOC pianist, composer and collaborator born in Jamaica and raised in Canada.

(Ashley Schneberger continued)

...of every day by BIPOC people, whether that be in the Uighur camps that currently exist, concentration camps, or residential schools. It is a way to shed light on these horrible events that need to be remembered, honored, and taught so that they are never repeated.



COMPETITION

PRIZES

PIANO COMPETITION

- \$5,000 **1ST PLACE**
SPONSORED BY CFMTA/FCAPM
- \$3,000 **2ND PLACE**
SPONSORED BY CFMTA/FCAPM
- \$2,000 **3RD PLACE**
SPONSORED BY CFMTA/FCAPM
- \$1,000 **CANADIAN MUSIC AWARD**
SPONSORED BY ERNST SCHNEIDER
- \$1,000 **CHOPIN AWARD**
SPONSORED BY HUGHEEN FERGUSON MEMORIAL FUND
- \$1,500 **BAROQUE MUSIC AWARD**
SPONSORED BY WILLARD SCHULTZ
- \$1,500 **MOST PROMISING PERFORMING ARTIST AWARD**
SPONSORED BY WILLARD SCHULTZ
- \$500 **CANADIAN MUSICAL DIVERSITY AWARD**
SPONSORED BY DALHOUSIE UNIVERSITY FOUNTAIN SCHOOL OF PERFORMING ARTS



VOICE COMPETITION

- \$5,000 **1ST PLACE**
SPONSORED BY CFMTA/FCAPM
- \$3,000 **2ND PLACE**
SPONSORED BY CFMTA/FCAPM
- \$2,000 **3RD PLACE**
SPONSORED BY CFMTA/FCAPM
- \$750 **BEST PERFORMANCE SUNG IN ITALIAN AWARD**
SPONSORED BY TIFFANY A. WILSON
- \$500 **CANADIAN MUSICAL DIVERSITY AWARD**
SPONSORED BY DALHOUSIE UNIVERSITY FOUNTAIN SCHOOL OF PERFORMING ARTS





CFMTA 2023 Conference July 5-8, 2023 Edmonton, Alberta

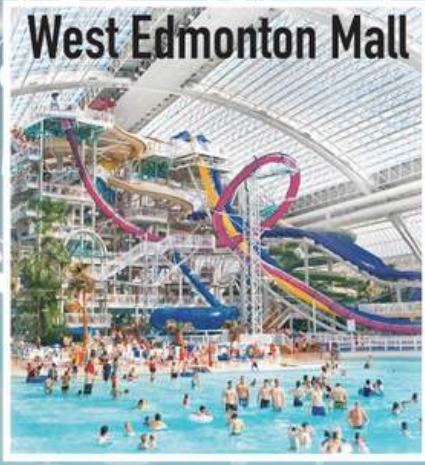
Our rhythm runs through it



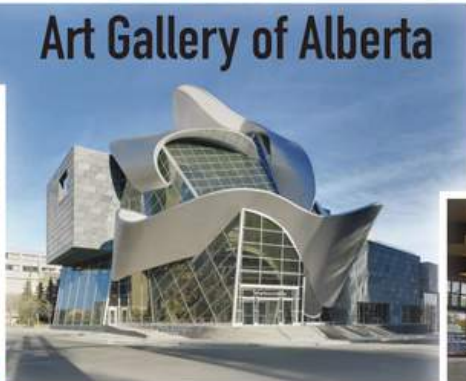
Rogers Place



Jasper



West Edmonton Mall



Art Gallery of Alberta



Fort Edmonton

www.cfmta2023.ca

SPONSORS, DONORS AND ADVERTISERS

Special thanks to our sponsors and donors:

Laureen Kells, Ernst Schneider, Willard Schultz, and Tiffany A. Wilson



Please support our advertisers and virtual vendors:

Arts Ed Shop	artsedshop.com	42	Virtual Vendor
Canadian Network for Arts and Learning	eduarts.ca	38	Virtual Vendor
Conservatory Canada	conservatorycanada.ca	46	Virtual Vendor
Federation of Canadian Music Festivals	fcmf.org	10, 14, & 37	
Long and McQuade	long-mcquade.com	61	
Mount Allison Music	mta.ca/music	15	
Music for Young Children	myc.com	62	Virtual Vendor
Musicology App	musicology.ca	12	Virtual Vendor
My Music Staff	mymusicstaff.com		Virtual Vendor
National Association of Teachers of Singing	nats.org	19	
One Eye Publications	oneeyepublications.com		Virtual Vendor
Quenmar Music	quenmar.com	36	
Red Leaf Pianoworks	redleafpianoworks.com	42	
Roland Piano	roland.com/ca		Virtual Vendor
Royal Conservatory	rcmusic.com	24	Virtual Vendor
Student Music Organizer	studentmusicorganizer.com	5	
The Personal Insurance	thepersonal.com	46	Virtual Vendor
Tom Lee Music	tomleemusic.ca	2	
Ultimate Music Theory	ultimatemusictheory.com	7	
University of PEI, Department of Music	upei.ca	15	





Long & McQuade

MUSICAL INSTRUMENTS 

l o n g - m c q u a d e . c o m

Where the Music Begins

**SALES • RENTALS • REPAIRS
LESSONS • ONLINE SHOPPING**





The **High Note** in Music Learning™

MYC® has been online since the beginning of the pandemic and continues to offer fun and interactive classes. Now classes are being offered both online, in person or hybrid in accordance with regional health guidelines.

Music for Young Children® is the only child-centered music-learning system that integrates keyboard, creative movement, rhythm, and singing, ear training, sight reading, music theory and composition. **MYC** is ideal for teachers who meet specific piano-performance and music-theory qualifications, and are energetic, enthusiastic and passionate about music.

Enhance your studio with the MYC® method!

For more information, please visit: <https://www.myc.com/teaching-at-myc/>

Follow us on:  

[myc.c!\[\]\(003082e50e3009141f59bd5df831749f_img.jpg\)m](https://www.myc.com)

1.800.561.1MYC