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 LE PROFESSEUR DE MUSIQUE CANADIEN

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THE CANADIAN MUSIC TEACHER
 LE PROFESSEUR DE MUSIQUE CANADIEN
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FROM THE PRESIDENT'S DESK

Greetings from the Executive Council of CFMTA.

By the time you read this message we should all be enjoying spring - a time of renewal. Festivals and winter exams will be history.

Plato said "Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the secret places of the soul." Paul Hindemith said "Music is meaningless noise unless it touches a receiving mind." It is a privilege to be involved in training minds to receive and enjoy music. It is also a great responsibility. As I speak to teachers in various parts of our country, I realize again how much energy, dedication and talent we have within our organization. It is gratifying to see the results of fine training and inspiration in the outstanding music created and performed by young musicians. Examples of this are very evident in events such as the competition at our conventions.

As an Executive we appreciate your concerns and questions. Many issues will be discussed and dealt with at our meetings in July.

I look forward to hearing from many of you and meeting you personally. Best wishes for success as you prepare for exams and recitals to complete the 1995-96 season.

Virginia Heinrichs



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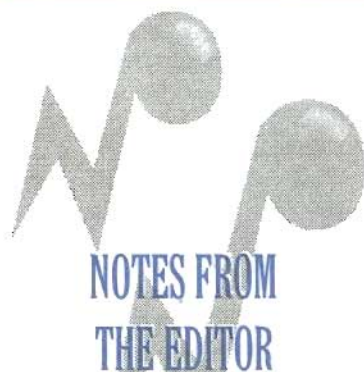
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NOTES FROM THE EDITOR

Hello again! I'm off to design and layout with no time to spare (thankfully this is not a daily publication - I would be years behind by now!).

No contest this time - only one person accepted the challenge of putting names to the faces on page 30 of the December '95 edition! Thank you to Maude Steele of Meota, Saskatchewan, who sent in an almost correct entry. She will receive an official prize; answers will be published next time. Until then, I wish you a happy season of festivals, exam preparation, recitals, annual meetings, a relaxing summer and more of the same as we continue on this merry-go-round, sharing our love of music with family, friends, students, and the community at large. Enjoy, and hang on tight when the speed picks up!

NEXT EDITION

DECEMBER, 1996

Material (preferably typewritten) should reach the editor by November 1, 1996.

The deadline for advertising (camera ready) is November 15, 1996. A rate card and order form appears elsewhere in this issue.

Send material to:

Susan Wilson, Editor
The Canadian Music Teacher
517 Estate Drive
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PUBLICATION INFORMATION

The Canadian Music Teacher is published twice yearly.

Winter Issue

Publication date - December 15

Deadline - all material excluding camera ready advertising:
November 1.

Deadline - camera ready advertising:
November 15

Spring Issue

(also referred to as "Convention Issue" in convention years)

Publication date - April 15

Deadline - all material excluding camera ready advertising:
March 1.

Deadline - camera ready advertising:
March 15

Send Material to:

Susan Wilson, Editor
The Canadian Music Teacher
517 Estate Drive
Sherwood Park, AB T8B 1M2
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Note - New Fax Number:
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OOPS!

On page 4 of the December, 1995 edition of *The Canadian Music Teacher* and also on the back cover of the same issue, Hughreen Ferguson's postal code is incorrect. It should read K7L 3A3.

On page 5, the next edition should be listed as April, 1996, with appropriate deadlines.

Sincere apologies and regrets for any inconvenience resulting from these errors.



JUST FOR LAUGHS

Teacher: "How do you find the dominant seventh chord of G flat?"

Student: "Awful....just terrible!"





GREETINGS FROM ACROSS THE COUNTRY

PROVINCIAL REPORTS

ALBERTA

Our provincial ARMTA magazine, *Tempo*, continues to challenge, inspire and keep us updated with a wealth of pertinent musical information, thanks to Sharlie Adams, editor, and all contributing members.

Contemporary Showcase, which provides students the opportunity to perform in a non-competitive festival, has been very successful, winning enormous appreciation from participants and their audiences.

Calgary awarded over \$1500 in prizes and gift certificates. Edmonton added a woodwind section this year. Their gala concert featured 28 performers chosen by clinician, Nancy Telfer. Local composer, Ann Nichols' work for narrator, three soloists, chorus and piano based on the mysterious death of Canadian painter Tom Thomson was another highlight.

Canada Music Week continues to be successfully promoted by a majority of our branches featuring workshops and recitals. In Edmonton, community based OUTREACH programs are presented in elementary, junior and senior high schools. About twelve students of local RMT's present a 30 minute program of Canadian compositions, after which students are encouraged to write a short essay entitled "I Like Canadian Music Because...." Prizes include passes to

the Edmonton Symphony Orchestra. Fort McMurray's seventh annual Creative Writing Competition received 35 entries from people aged six years to adult. Janice Thoreson, Calgary composer, chose the winners who performed at the end of Canada Music Week. They received extensive local media coverage and \$1,000 in awards donated by the Kinsmen Club.

The Northern Alberta Concerto Competition was held in Edmonton in January. Winners were Sarah Ho in the senior piano category, and Justin Lee in junior piano. Heidi Klann and Sharon Crawford tied as winners in the voice category. The prizes include performances with the Edmonton Youth Orchestras.

Calgary's Concerto Competition, C3, was held in March with their finalists performing with the Calgary Civic Symphony. In November they staged a very successful concert featuring past C3 winners.

Are you seeking innovative ideas for your branch? Here are a few suggestions:

- Red Deer - "A Musical Showdown" (May) - Students of local RMT's are invited to audition with the local TV station. Winners are aired several times throughout the summer, providing a wonderful music experience for students and their community.

- Medicine Hat - "A Hallowe'en Recital" can be very popular and entertaining. Students and teachers come in costume.

- Lloydminster - "Classics by Candlelight" is co-sponsored with Lakeland College. It features an elaborate dinner followed by music from the Classics. The purpose is two-fold, publicity and fundraising.

- Fort McMurray - "BAP Time" stands for "Bring A Piece" or "Bring A Problem". Concerns regarding pedalling, ornamentation, editing, student-parent relationships, etc. are a feature of their monthly meetings.

Look forward to more ideas next time. Have a super summer - visit Alberta!!!

Gloria Gillett

SASKATCHEWAN

Here on the prairies, we continue to shiver through this seemingly endless winter while music warms our hearts. We are looking forward to spring Music Festival time and the warmer weather that should accompany it. Many branches hosted this year's Young Artist, pianist Lesley McTavish, as she performed works by Mozart, Prokofiev, Chopin, Debussy, Rachmaninoff and Morel. Canada Music Week was celebrated all over the Province with recitals in churches, halls and shopping malls. The Royal Conservatory of Music examination workshop was held in Regina and Saskatoon and proved to be very informative for all those who attended.

The Florence Bowes Competition was held on March 23, with scholarships for piano performance, piano pedagogy and composition. The Lyell Gustin Memorial Scholarship Competition will be held on May 25 in Saskatoon.

The Regina Branch is busy preparing for the Provincial convention to be held in September, 1996. The weekend will feature recitalist and clinician Alan Reiser, whose workshop topics include "Tone - We Hear You Moving" and "Ornamentation - Pretty but Deadly". Other workshops include "Fostering Creativity in Music Students" with composer Elizabeth Raum, an accompanying workshop with Bonnie Nicholson and a session on Baroque Dance Steps. We all look forward to the opportunity to meet with our Provincial colleagues and share musical ideas and friendship.

Lore Ruschiensky

MANITOBA

Greetings from Manitoba! In spite of some record-breaking cold



temperatures, we are all busy and looking forward to activities of the next few months (and some warmer weather too!).

After much discussion at the Provincial Executive level and then a survey of our membership, MRMTA has joined the other Provinces across the country in accepting the group public liability insurance coverage. This will be implemented by April 30, 1996, in conjunction with our annual directory deadline.

Winnipeg continued its workshop program with two workshops in 1996: "An Introduction to Digital Keyboards" with Dr. Paul Golden; and "Using the Voice" with speech pathologist Leslie Mennell. A third workshop in May, which will be of particular interest to all piano teachers, is focussed on "Expanding the Piano Repertoire" with Professor Leonard Isaacs, a very distinguished and most respected teacher from Winnipeg.

As I write this report, MRMTA has just finished holding its seventh annual "Pianothon/Musiethon" in conjunction with the Variety Club of Manitoba. Over \$7,300 was raised this year through the efforts of students who collected pledges and performed over the four-day event. All proceeds go towards special music programs for subsidized daycare centres and a music therapy program for children with special needs.

An exciting event for students and teachers alike is the mini-concert to be given by Piano Six on May 14, 1996. This superb group of pianists - Angela Cheng, Janina Fialkowska, Marc-André Hamelin, Angela Hewitt, André LaPlante and Jon Kimura Parker - have agreed to perform a short program, followed by a discussion period hosted by WSO conductor Bramwell Tovey. Students will also have the opportunity for autographs and photos during a reception following the concert. The Piano Six will be performing with the WSO that evening.

The Young Artist Series final will also be held in May. This year there are five semi-finalists, all from Manitoba, who will compete to become this year's Young Artist for Western Canada.

Finally, for those of you who always wanted to visit (or re-visit) Winnipeg, now is your chance! Convention 1999 will be held here, and with our city also preparing for the PanAm Games later that summer, it should be an exciting time! Yes, it is warm in July here! Planning is already underway, with exact dates to be announced soon. The CFMTA Executive will also be holding their Annual General Meeting in Winnipeg this July. We look forward to hosting both events and meeting colleagues from across the country.

Nancy Nowosad

QUEBEC

Novembre, semaine de la musique canadienne. Notre semaine '95 fut une grande réussite, grâce au savoir-faire de Christiane Claude qui en est la coordonnatrice, et grâce aussi à la collaboration de plusieurs de nos membres. Le dimanche, 19 novembre, était consacré en entier à des récitals: six récitals dont chacun faisait entendre, en moyenne, de 25 à 30 élèves de tous niveaux (détant à avancé), en piano, solos, duos,

musique de chambre.

Madame Francine Chabot, professeur de piano et membre de plusieurs jurys de concours était invitée à entendre tous ces jeunes musiciens et à choisir les meilleurs en vue du concert gala. Cette journée s'est déroulée au Conservatoire de musique de l'Université McGill. Le samedi suivant, 25 novembre, avait lieu, à l'École de musique Vincent d'Indy, le concert-gala avec comme invitée d'honneur Madame Rose Goldblatt, prix "Jubilé de diamant" de la FCAPM, et "Membre de l'année APMQ-1995". Lors de ce concert, Angela et Wonny Song, élèves de Yolande Gaudreau ont créé "Kaleidoscopic Imagery" du chef d'orchestre et compositeur montréalais bien connu, Alexander Brott. Ce concert était suivi d'une réception où tous pouvaient échanger avec les compositeurs présents.

Les 29 et 30 janvier '96, en collaboration avec l'École de musique Vincent d'Indy, nous présentations le réputé pianiste et pédagogue Jean-Paul Sevilla dans un récital-conférence et un cours d'interprétation sur les Sonates de Haydn. Ses interprétations vivantes et musicales, ainsi que ses propos intéressants, auront certainement incité ses auditeurs

Continued on page 6



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Continued from page 5

à enseigner et jouer plus souvent ces Sonates.

Le dimanche, 18 février, le réputé compositeur Montréalais, Clermont Pépin, donnait un cours d'interprétation sur certaines de ses oeuvres choisies comme pièces imposées pour notre Festival du printemps '96. Professeurs et élèves ont apprécié recevoir du compositeur lui-même des avis sur l'interprétation é donner aux oeuvres; et le compositeur, lui, a dit apprécier le travail des jeunes musiciens. En effet, Monsieur Pépin semblait prendre plaisir à entendre les élèves, plaisir qu'il aura l'occasion de renouveler, puisqu'il a accepté d'être l'un des juges lors du Festival.

A la prochaine, et au plaisir de vous recontrer à Montréal en juillet '97.

Our '95 Canada Music Week was very successful, thanks to the coordinator, Christiane Claude, and her "know-how". Thanks also to the members who offered help. Sunday, November 19 was a whole day of recitals, six in all, each one presenting an about 30 pupils of all levels (beginners to advanced), - piano, solos, duets and chamber music.

Madame Francine Chabot, piano teacher and judge in many competitions, was invited to listen to all young musicians and choose the best performances for the gala concert. This day of recitals was held at the McGill Conservatory of Music. The gala concert took place on Saturday, November 25 at École de musique Vincent d'Indy, with Professor Rose Goldblatt as Guest of Honour. Professor Goldblatt received the CFMTA Diamond Jubilee Award, and is also the 1995 QMTA Member of the Year. On this occasion, Angela and Wonny Song, pupils of Yolande Gaudreau, gave the first performance of Kaleidoscopic Imagery by Alexander Brott, well-known conductor and

composer from Montreal. After the concert, there was a reception where the teachers, the pupils and their parents could meet the composers who had accepted our invitation to this event.

On January 29 and 30 we offered, jointly with École Vincent d'Indy, a lecture recital and masterclass on Haydn's sonatas by the distinguished pianist Jean-Paul Sevilla. His lively performance and interesting talk will certainly have convinced his audience to teach and play more of these sonatas.

On Sunday, February 18, Clermont Pépin, well known composer from Montreal, gave a masterclass on some of his works that are compulsory pieces for our Spring Festival. Both teachers and students appreciated receiving advice directly from the composer. The composer himself seemed to enjoy listening to the young musicians and talking to them. He will soon repeat this experience, as he will be one of the judges at the Festival.

"A la prochaine", and we are looking forward to meeting you in Montreal in July 1997.

Hélène Lemoine

NEW BRUNSWICK

New Brunswick was well represented at the convocation ceremony of the Royal Conservatory of Music. Our small Province supplied what no other Province did - graduates in all the four musical disciplines. Present at the Ford Centre for the Performing Arts were Gerald Goguen (ARCT Teacher's), Stella Goud (ARCT Composition and ARCT Theory) and David Sharpe, ARCT Performer's)

Our Annual Meeting will be held on Saturday, June 8, 1996 in Saint John.

Festival news - The New Brunswick Choral Federation held its Spring Choral Fest, March 22-24. They performed

Mendelssohn's Elijah with guest conductor Dr. Paul Murray and guest organist Dr. James Burchill at Sackville United Church in Sackville, NB. - The Greater Moncton Music Festival will be held April 9-21. - Fredericton recently raised \$1,200 towards expenses for the National Music Festival to be held at Mount Allison University in Sackville, August 18-24. This fundraising project involved selling 200 orders for personally delivered gourmet dinners.

Elizabeth Armour

NEWFOUNDLAND

Newfoundland Registered Music Teachers have been busy with an interesting agenda of activities.

Canada Music Week featured students' biographies and/or commercials of Canadian composers. These advertisements stirred up local interest, and CBC presented a radio program featuring these commercials and some students performing Canadian works. A recital by young students performing Canadian pieces was also held in Canada Music Week.

A performance workshop was initiated by the efforts of our music teachers. The focus was on stage deportment and a positive self image. The workshop also offered a session on drama and exercising performance skills. This enjoyable event was well attended and could benefit students of all instruments.

The Young Artist Tour brought to us the talents of David Sharpe from Mount Allison University. David is taught by Dr. Edmund Dawe, a native son of Newfoundland of whom we are all so proud.

A workshop on Royal Conservatory of Music examinations was held at the School of Music. A mock exam was featured, with everyone in attendance given the opportunity to mark. It was an interesting exercise.

A discussion on pedalling techniques by Memorial University's Kristina Szutor and NRMTA



member Sally Rowsell offered some insights and a question period which led to some lively discussion.

A pre-festival recital on February 9 gave RMT's an opportunity to expose their students to some additional performing practice.

Some interest has been shown by NRMTA members in the Western Ontario Conservatory of Music examining system. Dr. D.F. Cook, Principal of the WOCM and former head of the School of Music, Memorial University, gave an informative presentation on their programs and examinations.

With some interesting events to come, we close from Newfoundland and send our warmest greetings to all our associates across this dear country.

Margaret Murray-Reed

PRINCE EDWARD ISLAND

The PEIRMTA continues to be active in providing recitals and workshops for its members.

An Income Tax Workshop for Musicians was held on March 9, at the University of Prince Edward Island. Terry Palmer, CA, provided us with many useful tips on preparing tax returns and claiming

business-related expenses. Many local musicians benefitted from this very informative workshop.

The Young Musicians Recital Series continues to be a very exciting and rewarding experience for music students across Prince Edward Island. At these recitals, brief lectures are given by President Veronica Materi covering topics such as stage presence, jitters and memorization. One of the recitals occurred during the East Coast Music Awards in Charlottetown in February. A local journalist attending the recital included our success in an article covering the events of the week, mentioning the performers who are children of respected musical families. He also wrote of the apparent hard work and dedication that it takes to become a fine musician.

Many of our members took part in another Teacher Recital given at the University of Prince Edward Island on March 2. One of the works featured in this recital was a piano duo entitled An Arbor Day Duo composed by RMT member Jane Naylor.

Monthly meetings began in March to allow the opportunity for members to discuss pedagogy

and other teaching-related issues in an informal setting. The first meeting focused on preparing students for music festivals and examinations.

To celebrate the first anniversary of the Association, we are holding a cabaret at the Confederation Centre of the Arts in Charlottetown on April 13. This fundraising event will feature many of the Island's foremost musicians from various genres - classical, jazz and traditional. The event will also include a loonie auction of prizes donated by local stores and businesses.

We would like to express our thanks to those Provincial associations which have sent copies of newsletters and directories for our perusal. We also express special appreciation to Veronica Materi, President; Suzanne Campbell, Vice President and Sebastian Derry, Treasurer for their dedication and leadership over the past year. We will miss their active participation in the coming year as they are leaving the Island to pursue further studies. We wish them well in their endeavours.

Jacqueline Sorensen



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Lisa Parker, *Cambridge, MA;* **Pierre Barrette,** *L'Ensemble de l'Art Neuf;* **Reggi Ettore and Lorena Corradi,** *L'Arsenal à musique*

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FOOD FOR THOUGHT

HOW TO MAINTAIN YOUR "COMPOSURE" (AND HELP YOUR STUDENTS DEVELOP THEIRS!)

Submitted by the New Brunswick Registered Music Teachers' Association.

Do you have pupils that "make up their own songs"? Do you hesitate to require students to compose a piece for their particular instrument? There is hardly enough time in a lesson to cover all the necessary elements of technique, style, performance and the like, let alone introduce the subject of composition as well. Many teachers may feel that because they are themselves not composers, they have little to offer in that field. That may be true for students who are pursuing advanced composition, but not necessarily for the young developing musicians. The teacher is able to help students in areas beyond the mere conception of individual notes, developing the areas of form, analysis, unity, communication of ideas and overall musical satisfaction. A music teacher is a carefully trained listener who is readily able to distinguish between a good or not-so-good piece of music, regardless of whether it was written by a student or a professional. So, throw caution to the wind - encourage the creative pupils in your studio to compose. The results may be surprising.

HELPFUL HINTS

Don't force the unwilling. Not all students will be interested in trying their hand at composition.

1. "Start Simple" - with familiar ideas - a "happy tune" using the notes of C major; a tune for the left hand that sounds like an elephant; make up a song that sounds like raindrops. Programmatic ideas come more easily to children through abstract ideas.
2. Set the length for the students - four bars for a start, AB form of eight bars, then 16 bars and so on. Even a tiny tune of six notes is fine. Beethoven only needed four to create the Fifth Symphony!
3. All students will imitate their favourite style when trying composition. This is necessary for learning, but they must travel from the familiar to the unfamiliar. Play 20th century music; listen to 20th century music and create 20th century compositions. Bach learned by copying out Vivaldi, but he did not imitate or emulate his style. Our pupils are children of the 21st century, not the 18th or 19th.
4. Beyond the creation of simple tunes and forms, go for experimentation of sound, technique and form. What may be weird to

parents that they really are doing their lesson work!)

5. Be prepared to write the music down for the pupil - this is often the biggest deterrent. They have it all "made up" in their heads, but do not have the technical skill to reproduce it on paper. Older students may also have this problem, but should have enough theoretical knowledge to be able to prepare a manuscript of the piece.
6. Little mice have big ears but short memories - make a tape of their piece before they forget how to play it. This helps when transcribing it into manuscript form. Some students will compose a piece too difficult for them to actually play, or will write for a different instrument. This is where pencil and paper become especially important.
7. Trust what you already know - the biggest stumbling block to student and teacher alike is getting past the initial ideas. "I have only two lines - I don't know how to make it longer!" Two good lines probably contain all the musical material you need to create an extended and unified composition. Look to the masters and see what they accomplished with "two good lines" - just be sure to make it

LEARNING MUSIC FOR THE PIANO

AN ESSAY ADDRESSED TO ADVANCED STUDENTS AND THEIR TEACHERS

by Leonard Isaacs

This essay appeared in a 1995 issue of Take Note, the magazine of the Manitoba Registered Music Teachers' Association. It appears in this issue of The Canadian Music Teacher by permission.

The basic point of view from which I write is that great composers were important for humanity, that they spoke the truth and that what they said is of great value if people will only listen. The music of the giants of the past is now so much a part of me, and I love it so deeply, that to hear it spoiled by inadequacy, inattention, stylelessness, or insensitivity is both distressing and enraging to me! So, what follows is an attempt to warn you of some of the pitfalls into which one can tumble and to indicate ways to avoid them. Always, One's job is truthfully to translate Bach, Mozart, Debussy, whoever, for others to hear, understand and enjoy.

A system of graded examinations in music certainly has its uses; it provides some criteria for judging levels of attainment. It offers a sort of "fast result" channel, where in-depth study is not necessarily demanded; nor are its results indicative of much more than limited accomplishment.

I am interested that students might be encouraged to find out a little more about *music* and about the *piano*. I would like to deflect them from approximate playing and from stylistic uncertainty, and help them become informed and sensitive musicians - even if music is not to be their profession. Society can do with more sophisticated amateurs. So, as I am now

of pianists of all styles, I thought to put down on paper what I believe a serious student should know in order to prepare for a life of music - whether professional or amateur. I hope it may prove useful to somebody.

EDITIONS

Whatever you are wanting to learn, the first thing is to acquire a good reliable edition from which to work. For modern music, this is not difficult, but for music from before about 1920, it needs some care. For Bach, there is much available, but for the student, the choice is not really very wide. You will find reliable texts in Kalmus (which is a reprint of the old Steingraber) and in Dover. But for all practical purposes I recommend Henle or Peters for the Suites, Partitas, Inventions and Sinfonias, though Peters sometimes only gives explanatory notes in German. For the Well-Tempered Clavier, there is really only the Associated Board edition, which is wholly reliable. The editing by Harold Samuel and Sir Donald Francis Tovey is quite the best available; when there are alternative readings, Tovey gives them, plus reasons for his choices. His explanatory and analytical notes are splendid and his preface is full of good sense - particularly his remarks on ornaments. He is the least pedantic of all Bach scholars, though he *can* of course, on occasion, be quite dictatorial! On the whole I have found no musical difficulty in following almost all his dictates. Another good editor, in some respects, is Willard Palmer, though I do quite often disagree with his ornaments, which I find inclined to be fussy and uninteresting. Also in the Associated Board edition, Harold Samuel (who was a very fine Bach player) has provided excellent fingering. You must understand that you may have to alter someone else's fingering to suit your own hand. That is not a

dissect and thoroughly learn the awkward places!

For Haydn and Mozart we use either Urtext, Wiener Urtext or Henle. They are good. Do *not* use an old (19th century) edition which is full of staccato dots never dreamed of by the composers. These are often most unmusical and sometimes nonsensical. My own preferences are: for Haydn - Wiener Urtext, most admirably edited by Christa Robbins Landon - and for Mozart - Henle. This applies equally to the Sonatas and the Variations. I stay away from any edition, of whatever date, which is covered with dots. This means that for these two composers, I do not use Associated Board or Grade Books.

For Beethoven sonatas I strongly recommend the newest edition edited by Kendall Taylor, published by Allan of Melbourne, Australia. It is available in Canada. Mr. Taylor has gone to a great deal of trouble to produce a really authentic edition. His remarks are excellent and helpful, full of musical common sense and thoroughly practical. It is a better edition for a student than Associated Board (more reliable textually); it draws attention to any dynamic or phrase markings done by the editor, so that one knows *precisely* what Beethoven himself wrote - a distinct advantage. The old Schirmer edition is full of dots invented by Hans von Bülow. Rightly or wrongly, I am leery of Schenker; I always feel he has an axe to grind! Schnabel's microscopically annotated edition is interesting for people who already know the sonatas well and want to find out what Schnabel did in any given spot. But, the edition is dangerous for young students, *for whom it was not intended*. It is rather unwise to use Grade Books at a senior level. Some things in them are quite all right, but they contain a miscellaneous collection of unrelated pieces and you are at



Continued from page 9

the stage when you should be beginning to acquire a library.

For Chopin, use the Polish State Edition recently reprinted by Dover at reasonable prices. This will provide an excellent working base, but it's advisable to have another edition as a reference; Peters or the newer Schirmer (*not Mikuli*). The Polish edition certainly has a very peculiar reading in the e minor Nocturne, but you needn't do it!

Schumann and Brahms are all right in virtually any edition, though some of Schumann's - and Clara's - metronome markings are open to question, (his metronome was discovered to have been faulty!).

For Schubert, Peters is quite reliable. Though, if you are using Schirmer's edition of the impromptus, you must be careful of the cuts which used to be proposed. One does not cut Schubert, even if his pieces are repetitive.

As for Debussy, the publisher for all but his very earliest piano pieces was Durand of Paris. If you get that edition, you are well set. ("Pour le Piano" and the "Suite Bergamesque" are published by Fromont.) Since Debussy emerged from copyright in 1968, there have been many reprints and new editions, of which probably the most reliable is Alfred, edited by Maurice Hinson. Debussy did not propose any fingering - he left it to the pianist to work out his own, and that is still a good idea. Editors have differing ideas as to what is good Debussy fingering, and it usually seems to depend on the size and shape of their own hands. So, do your own. One small point may be of interest. In Children's Corner, a wrong note has crept into Golliwog's Cake-Walk. It appears in almost all editions. I've seen it since the first Durand reprint (you'll find it in the RCM Grade 9 Book, too). In measure 87, the third note of the left hand

should be C flat (as four measures previously), *not B flat*. The Children's Corner, published by Alfred, edited by Maurice Hinson, has got it right. It looks as though the old Durand plates were available for reprints, since many (eg. L'Isle Joyeuse, re-issued by the International Music Company) look remarkably like the originals, and so can be believed. My authority for the C flat in Golliwog is Alfred Cortot. (I knew Cortot and he knew Debussy - I am sure it is correct.)

This is all in aid of having the right notes in front of you. To my mind this is a "*sine qua non*" - how can you practice a piece by, say Chopin, if you don't know for sure that you are playing what he wrote? And here we come to the nub of the matter; you have to be aware of what your job as a performer is. It is *not* to make a splash, and play loud and fast, nor yet quietly and dreamily while gazing soulfully up at the ceiling. It is to translate in sound *precisely* what the composer put down on paper. He is the important person.

TECHNIQUE AND STUDIES

You will need a serviceable technique. You can find out later if you have the capacity to develop a transcendental one and play the big-time Liszt and Rachmaninoff works, Ravel's Scarbo or Balakirev's Islamey. At first, deal with less flamboyant things. Take stock of yourself and your achievements to date; if you can play half a dozen of the "48" correctly and musically and two or three Mozart and Beethoven sonatas, and some Schumann, Chopin or Mendelssohn, and a little French "impressionist" music, you are doing well. But your object with these composers is *not* to affix your ideas onto them, but to do what they ask of you. You will find that most of them are really quite precise; there is rarely cause for misunderstanding. Misunder-

standing usually turns out to be misreading. So, learn carefully and do not learn what is not in the copy! This applies just as much to tempo, dynamics, phrasing and pedaling as it does to actual notes.

The business of preparing one's technique is really quite simple, though it takes a long time to accomplish. Scales, arpeggios, chords, etc. are, of course, indispensable and unavoidable. But, one can make them both more interesting to practice and more useful in application by using rhythms and dynamic variation. There are masses of good studies available: Cramer; Czerny; Clementi; Chopin; Scriabin; Liszt; Debussy. They will serve you well for any real piano music up to about 1945. For pieces to be played with the fists, elbows, forearms, etc., by doing funny things like sticking pins or pennies or bits of gum into your instrument, or leaning over and twanging the strings, that is a different kettle of fish, maybe not a pianistic one.

Start with J.B. Cramer studies; their technical content is excellent, they are not too long for comfort, and they are immediately and practically useful, as well as musical. To go further, there is lots of Czerny, and also Clementi's Gradus ad Parnassum. Some people think them "old-fashioned"; don't let that worry you. They'll give you a workable facility on the keyboard without any gimmicks, which is what you're after. They will be very good for you! I do not see much value in kitschy little efforts by MacDowell and Moszkowski. They are too out of date in style to seem more than the Victorian salon pieces they actually are. But, when you've done properly say 15-20 Cramer studies, you're ready to start on Chopin's. Even here, be careful; don't start off with a bang trying to play the "Revolutionary" or the "Winter Wind"! Begin modestly with, for example, Op.10, No.8 in F or Op.25, No.2 in F minor. And don't be misled by the *apparent*

simplicity of Op.10, No.3 in E; the middle section is difficult indeed, and it's absolutely horrible to hear someone stumbling around in it. These pieces are wonderful for one's equipment, provided they are treated first and foremost as music and not as show-off pieces. In fact, if you ever can play the double thirds study at all (Op.25, No.6), that's enough of a show-off for anyone! At the same time, start learning a nocturne or a mazurka. Watch Chopin's phrasing, and *do it*. If you don't already know, find out what a mazurka *is* before you get going. Don't be misled by Chopin's use of the word "lento" in the mazurkas. He means "It's not a quick piece, though it's still a *dance*." Chopin's word for slow is "largo" (eg. Preludes 4, 9, 20); "assai lento" for No.6 I take to mean "pretty slow". The wonderful slow movement of the b minor Sonata is a true largo. If you are in doubt, get the Arthur Rubinstein recordings and hear what he does. You should also try to get Alan Walker's Symposium on Chopin, with chapters by different people on different works. It's a valuable book, and is published here in Canada by Barrie and Rockliff. Beware of sentimental and sensational biographies, they're often only half true! Still on studies, there are 12 fascinating and *very* difficult ones by Debussy (his last works for piano solo, and dedicated to the memory of Chopin), and there are maybe two dozen by Scriabin of varying degrees of difficulty.

CHOPIN

I need to spend some more time on Chopin, because he is about the most fooled-around-with composer of them all. *You do not need to play Chopin's music out of time!* It's this awkwardness that people have over "rubato" which is the root cause of so much trouble. "Robbed time" (the dictionaries' standby) is a meaningless expression (though maybe

it is what the word *literally* means). But in music, it in fact means "free and flexible - elastic; a phrase can be stretched, but as with elastic, what is stretched must return again to its original shape - or pace. So it is with the right phrase in music - but *where* to do it is more a matter of *feeling* than learning any rules of thumb which will tell you. Only much acquaintance with Chopin's music will show you where such a stretching is wanted - or opposite. As with the term "sostenuto" it really is a matter of feeling; if, for example, a melodic phrase feels like a great sigh (not only with Chopin, but also with most of the other Romantics) you will almost naturally hasten a bit at its beginning, broaden at the top, and relax again in releasing breath. You will arrive at the beginning of the next measure just as if you had played exactly in time (an over-simplification, but not far off the truth). A feeling of this kind can last, of course, for longer than just one measure, and, it is *always associated with melody and not with rhythm*.

How could a man who wrote such good waltzes require his music to be played unrhythmically? His own attempts to describe "rubato" show how hard it is to describe. Have you ever tried to play "freely" with the right hand while the left hand remains "in time"? It's not possible, is it? Just forget there is such a thing as a metronome, and play a long tune as if it were to be *sung*. You will feel for yourself where some breathing - some flexibility - is asked for. If you don't feel anything, don't do anything. Music is never bad if played rhythmically. It's the other kind of playing that gives the listener palpitations! It is *so* unstylish - slopping around with the pulse any-old-where. *You* would die instantly if *your* heart beat like that! Learn to play Chopin in time; later on, you can, and will, acquire freedom - when you can play in time. Freedom follows

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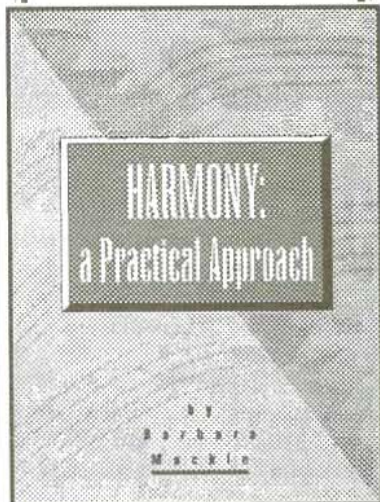
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PAUL HINDEMITH IN THE USA

AN INTERNATIONAL CELEBRATION AT YALE

The following address was given by Dr. Violet Archer of Edmonton, on the occasion of an International Conference at Yale University, October 20-22, 1995. All of the speakers were former students of Paul Hindemith. A book containing the speeches will be published by Schott, Hindemith's publisher.

Some two years ago, I received a letter from Dr. Stephen Hinton of Yale University, now of Stanford University, Stanford, California. The wonderful news was that plans were being made for an international celebration of Paul Hindemith at Yale. I felt, and continue to feel, greatly honoured to have been one of the twelve speakers chosen for the occasion. The thought that came to my mind was that finally one of the greatest musical geniuses of this century, who has been unjustly neglected, will be remembered and given the honours which he so justly deserved for so many years as a brilliant composer, teacher, performer and all round musician.

It was in the mid 1930's that I began to feel dissatisfied with my composing. By the early 1940's I was convinced that I needed a composition teacher who would help me to express myself musically and broaden my musical knowledge.

At this time, I knew a young woman, Kathy Schultz, whose father was German and mother Canadian. She had been sent to Berlin to attend school and study music. When World War II began, she was brought back by her parents to Montreal, her native city. She was intensely interested in her music studies

Berlin and had been aware of the teachers in Germany, in particular Paul Hindemith, his music, and musical innovations. She spoke to me of all these matters, and I was an eager listener. She had seen my music of the late 1930's and early 40's and told me that Paul Hindemith was the ideal composer from whom I needed guidance. She told me he was teaching at the Yale School of Music and suggested I write to him and ask if I could study with him during the summer (the remainder of the year I was busy earning a living teaching piano and theory). I included a few scores with my letter, which was sent in the early summer of 1943. A reply came towards the end of September. It was simple and direct:

*New Haven, Conn. 134 West Elm Street
September 26, 1943*

Dear Miss Archer:

I was very busy all the past weeks so that only during the last few days I found time to read your score. You ask me for my opinion. Well, here it is:

I don't understand your technique. Neither do I see what considerations lead you in constructing and combining harmonies, nor can I find out which constructive principles govern the melodic part. You may object that technique is not the essential characteristic of a composition and that the expression, the feeling - or however you want to call it - is more important. Whereupon I can say that what you want to express or what I am supposed to feel while perceiving a work of art must remain unclear and out of focus as long as I cannot understand the shape and construction of its parts.

It seems to me that you ought to strive for a more logically developed style, which is not necessarily based on considerations concerning originality and modernity, but tries to say everything in the clearest and most understandable way.

*With best regards,
Sincerely yours,
Paul Hindemith*

The contents of this letter startled me. For the first time, I had been given direct comments such as I had never had. In this letter I got my first taste of what I could learn about self criticism, and also how unenlightened

I was about creating music which was clear and had character.

From Mr. Hindemith's letter, I learned how much there was to learn about the fundamentals of music. Not only was there so much about contemporary music, but also music of the past. On one of my visits to the International Music Store in Montreal, I came across a copy of Hindemith's *Ludus Tonalis*, which I immediately purchased. I played it over carefully, trying to understand the technique and style of the music. The more I came to know the work, the more I thought how thoroughly he knew the technique of J.S. Bach's Well-Tempered Clavier. It comes to me as I write how fortunate I feel to have the splendid *Ludus Tonalis*, performed magnificently by Bruce Simonds, former Dean of the Yale School of Music, and an accomplished pianist.

The thoughts expressed in Mr. Hindemith's letter became clearer and clearer as I looked through my music. I felt the need to study fundamentals and be where this knowledge could become available to me. I tried to become aware of more of Hindemith's works and found it mind-boggling to read through the vast Associated Music Catalogue of his works.

As time passed, I became more and more determined to find a way to study with Paul Hindemith. In the spring of 1947, I wrote to the Yale School of Music asking how to be admitted as a student there and be in

though so many years have passed since then, I remember vividly all of Mr. Hindemith's classes and the profound learning which they imparted. Mr. Hindemith would walk briskly into each class, smile, and project order. He spoke concisely and would clarify what might have not seemed clear.

His pedagogy was unsurpassable. I found each one of his courses to be gold mines of musical learning opening a wide vista. He had a phenomenal memory, never needing to bring with him any books. He brought a small box full of cards to his History of Theory course and would flip through them, delivering much information without hesitation. I found that his course, *The Craft of Musical Composition*, helped me to clarify my way of composing. I remembered his letter of September 26, 1943. It seemed a good idea to take the course twice; in the first and then in the second year, because there was so much to be remembered. It still stands clearly in my mind, and I try to make it useful to my composition students in finding their way to order and originality in their composing.

In *The Teaching of Theory*, one of the most important exercises in memory training was for the class

to sing a melody or a bass from Mr. Hindemith's book *Traditional Harmony*, then close the book and sing it from memory. One person would be chosen to sing the melody or bass by heart while the rest of the class listened to make sure there were no errors. In the case of a melody, another student would be chosen to improvise a bass, while the rest of the class listened carefully and offered necessary corrections. Then followed the choice of an alto, then a tenor, the rest of the class listening for a correct four-part exercise. Next, a student would be chosen to write the entire exercise on the blackboard (by heart) in four different clefs, while the rest of the class watched. This type of exercise required the utmost concentration by everyone. Of course, Mr. Hindemith supervised, suggesting corrections.

Looking back over all the notes taken in those wonderful courses, I appreciate how valuable the information remains after so many years, and also that I have been able to make use of it in my teaching in a simple way, according to the learning level of the students.

Turning to a lighter note, I have a good remembrance of Mr. Hindemith's sense of humour. At

the end of my first year of study at Yale, I was in my room at 56 Hillhouse trying to study the night before the History of Theory exam. Around 11 o'clock, some law students came back from a party and were feeling lighthearted. They became noisy and continued that way into the night so that I could not go to sleep until very late. Therefore, I overslept and arrived half an hour late for the examination. I climbed the stairs to go to the classroom and, to my dismay, I saw that Mr. Hindemith was in his office with the door open. I felt embarrassed, wishing I could become invisible. He looked at me with a twinkle in his eye, signalling me to walk into the classroom. I went inside and sat down, feeling somewhat ill at ease and trying my best to hurry. I remember a question requesting various dates and found myself stuck for the information. The best I could do was to state that the new development in question took place a "few" years later than a previous one. On receiving my marked paper, I saw this answer circled in red pencil with the comment "only one hundred years later!" Somewhat embarrassed, I was relieved to see on the top of the first page a mark of 80.



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Established in 1994, Piano Six joins together renowned pianist Janina Fialkowska, the group's founder, and five of her celebrated colleagues: Jon Kimura Parker; Angela Hewitt; Marc-André Hamelin; Angela Cheng and André Laplante. Responding to a shared concern over rapidly shrinking opportunities for rural Canadians to hear live classical music, each Piano Six artist has enthusiastically agreed to devote a ten-day period every year for ten years to performing for small-town audiences at a fraction of their usual fees. In addition to public recitals, appearances by Piano Six artists typically include mini-concerts in schools and workshops or masterclasses for area music students. By bringing world-class artists to rural venues

at prices that even the smallest communities can afford, Piano Six hopes to help struggling local chamber music presenters attract and build classical music audiences and give a boost to fledgling musicians.

The project's first season was a resounding success, featuring concert tours to numerous small localities in rural areas of Nova Scotia, Newfoundland, Manitoba and Ontario. Everywhere they went, Piano Six artists were received enthusiastically. Several of these communities have expressed a desire to host more such recitals in the future.

Well into its second year, Piano Six has been undertaking an even more ambitious schedule of recitals. Angela Cheng led off the season in early September with a series of concerts in New Brunswick, Nova Scotia and Newfoundland. In mid-November, Jon Kimura Parker toured southeastern and interior British Columbia for the first time on behalf of the group, appearing in

Prince George, Quesnel, 100 Mile House, Lilloet, Summerland, Cranbrook, Nelson, Creston and Kimberley.

Later in November and early December, Marc-André Hamelin gave recitals, school concerts and masterclasses in Alberta and southern Manitoba. Early in 1996, several communities in the Ottawa Valley played host to André LaPlante.

A tour of Prince Edward Island, New Brunswick and North Shore Quebec by Janina Fialkowska is scheduled for this spring, to be followed by appearances in northern British Columbia by Angela Hewitt later on. The season will end on May 14, with a gala fundraising concert in Winnipeg featuring all six pianists.

Start-up funds for the project were generously donated by the J.W. McConnell Family Foundation, and some of the tours are receiving support from the Tourist Office of the Canada Council.

For further information see the advertisement in this issue.



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WOMEN'S MUSICAL CLUB OF TORONTO PIANO COMPETITION

FEBRUARY 8 & 9, 1997

The Women's Musical Club of Toronto takes pleasure in announcing its Fourth Career Development Award. The 1997 piano competition will be for Canadian citizens or landed immigrants under the age of thirty.

The jury for this award will be Anthony di Bonaventura, Victor Feldbrill O.C., André LaPlante, William Littler and Patricia Parr. The semi-finals and finals will be live performances before the jury

and an audience on February 8-9, 1997.

There will be a major prize of \$8,000 and a total of \$7,000 available for other prizes, including one of \$1,000 for the best performance by a semi-finalist of a commissioned work by Jacques Hétu. The first prize will also include a recital for the Women's Musical Club of Toronto in the 1997-98 Concert Series, at which the commissioned work by

Jacques Hétu will be performed along with other works. The CBC is planning to record the recital of the winner for future broadcast.

Audition tapes and applications must be received by the Women's Musical Club no later than 5:00 p.m., October 1, 1996. Rules and details of the competition can be obtained upon request. Please refer to the advertisement elsewhere in this issue. Information is also available in French translation.



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NOTICE OF ANNUAL GENERAL MEETING



Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the Westin Hotel, Winnipeg, Manitoba on the seventh (7th) day of July, 1996 at 08:30 hrs. Business to be conducted includes:

- 1) receive and consider the financial statements for the period ending;
- 2) elect the Executive Committee;
- 3) appoint Auditors;
- 4) transact such other business as may properly come before the meeting.

The Executive Meetings will take place on July 6th, 1996 at 08:30 hrs. at the same location.

By order of:

Virginia Heinrichs, President

Beryl F. Wiebe, Secretary-Treasurer

Dated at Surrey, British Columbia this 20th day of October, 1995.

CONTEMPORARY SHOWCASE 1995

Contemporary Showcase is the annual festival of the Alliance for Canadian New Music Projects (ACNMP). Last year the Alliance was proud to celebrate 25 years of promoting the performance of Canadian compositions by young musicians through its festival. Set in a non-competitive, masterclass environment, students are provided with a unique opportunity to learn about the music of their own time and country.

Contemporary Showcase 1995 was held from November 20 - 25 during Canada Music Week in Calgary, Edmonton, London, North Bay, Ottawa, Toronto and Windsor. Twenty-five categories of instrumentation are included in our syllabus (plus composition) and classes are conducted by specialists well known in their fields.

Elaine Kruse, Toronto piano class adjudicator invited students to gather around the piano for a mini-workshop on composition. Young students were encouraged to clap, tap, shout into the piano, pluck the strings while sustaining the pedal. This was a wonderful way to develop the love of music for these students.

In Edmonton, the festival coordinators and participants were thrilled to have the well known Canadian composer Nancy Telfer to adjudicate. Ms. Telfer also conducted a sight singing workshop in Edmonton after which the participants performed the four works they had learned that day.

The city of North Bay launched its first ever festival through its coordinator Lynda Rehder-Kennedy. Lynda promoted Contemporary Showcase with radio and television interviews and through newspaper coverage.

Outstanding performers are invited to play in a gala concert which provides an exciting opportunity for students and their families to experience a cross section of high calibre performances of various instruments. This year, the Edmonton, Ottawa and Toronto centres held gala concerts with the Toronto gala also including performers from the London and Windsor centres.

The gala concert in Edmonton consisted of 28 performers from the Showcase along with a special guest performance of a work by Edmonton composer Ann Nichols. A work based on the mysterious death of Tom Thomson, it was written for narrator, three soloists, chorus and piano.

At Toronto's gala, ACNMP was proud to present the premiere performances of two commissioned compositions - a choral work by Ruth Watson Henderson and a piece for band by Scott Irvine. The choral commission, *When Music Sounds*, was performed by the Earl Haig Girls' Choir, directed by Mary Legge. The Symphonic Band of North Toronto Collegiate, directed by Bob Krueger, performed the band commission.

Some centres award small scholarships for outstanding performances (Toronto, London, Windsor and Ottawa) which are also presented at the gala concerts. It is hoped that the scholarships will encourage these young musicians to continue to develop their musical interests.

The Alliance continues to work with teachers in other cities in order to develop interest in opening new centres. It is our hope that Contemporary Showcase will one day be a truly national annual celebration and festival, with a centre in every Province.



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CFMTA DIAMOND JUBILEE CERTIFICATES

The CFMTA Long Service Certificates are ready to be presented! This has been a Diamond Jubilee Project which has taken considerably longer than planned to accomplish. The certificates are now in the office of the National Secretary, Beryl Wiebe, awaiting her signature. They will then be sent to each provincial president to arrange for presentation, either at provincial conferences or through the local branches. I do hope the recipients will enjoy receiving this recognition of their long-standing membership in CFMTA.

Awards are made for 25 years or more of membership at five-year intervals. Space limitations prevent listing the names of everyone in this issue - be assured that the numbers are significant and represent an astonishing number of dedicated years of service for which much appreciation is expressed! A list of recipients in the categories of 60 years and over, 55-60 years, and 50-55 years follows, based on the current information available to us. You will note that at present, there are no recipients listed from the provinces of Ontario, Newfoundland and Prince Edward Island. Prince Edward Island and Newfoundland have only recently joined, and therefore, have no eligible recipients at this time; Ontario has had a problem accessing their records. *Carol Mellors, Past President, CFMTA*

60 YEARS & OVER

Manitoba

Peggy Sharpe (1926), Grace Bastien Rich (1927), Irene Rowlin (1928), Alma Hurley (1932), Ada Hershfield Peikoff (1933), Katherine Riehl (1935)

55-60 YEARS

Alberta

Marguerite Staffin, Arlene Hill, Florence Gillespie

Saskatchewan

Isabel Robertson Vanderlinden, Sister Marie-des-Lys ASV, Sister St. Teresa (Albertine Martin), Sister S. Leopold ASV, Sister St. Irmine (Marie Anne Brassard), Sister Cecilia St. Chads, Dorothy Warmald Bancroft, Helen Underbakke, Sister Marie Henricia

50-55 YEARS

Alberta

Mary Short, Nelda Langdon, Beulah Doney, Randal Shean, Vera Shean

Saskatchewan

Grace Garrison, Harriet Pollard, Lois Mae MacKenzie, Mrs. R.H. Johnston, Robert Stewart Jackson, Georgina Underwood, L.Margaret Crone, Margaret Edith Brown, Verna Mabel Wismer, Edith Mary Godley, Sylvia June Stinson, Dorothy Gertrude Smith, Catharine Penelope Gillan, Ethel Lavern Crawford, Maude McTaggart Campbell, Sister Wilhelmine, Dorothy Wilhelmin Schmidt, Sister Teresita (Margaret Elizabeth Leboldus), Grace Velma Burns, Elma M. LeFave, Hermine LeMoine, Jacqueline Gaetz, Joyce Anne Kelly, Sister M. Gertrude Des Anges, Sister Marie Ste. Adjuteur, Sister Louise, Sister Cecilia OSU (Helena Huck), Lillian Dorosz, Lloyd Slind

Manitoba

Francis Wickberg, Thelma Wilson, Helen Blais, Jean Broadfoot, Madeline Gauvin

Quebec

Rose Goldblatt, Viola Benson

Nova Scotia

Lois Burns, Jean Crook, Jean Fraser, Hester Jackson, Katherine Pye, Evelyn Rieser, Dorothy Tyers, Marie Smyth