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THE CANADIAN MUSIC TEACHER
 LE PROFESSEUR DE MUSIQUE CANADIEN
 OFFICIAL JOURNAL OF THE CANADIAN FEDERATION
 OF MUSIC TEACHERS' ASSOCIATIONS

Vol. 49, No. 2
 DECEMBER 1996
 CONVENTION ISSUE
 CIRCULATION 3500
 FOUNDED 1935

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FROM THE PRESIDENT'S DESK

Virginia Heinrichs

It's beginning to look a lot like Christmas. It is hard to believe that 1996 is approaching its "Grande Finale"!

Every time I speak to you, our members in various parts of the country, you continue to show your dedication to providing excellence in musical instruction and offering exciting experiences in the wonderful world of music.

I was thrilled to attend BCRMTA's Encore 96 in late September. This was a fine example of our members talents at work. There was food for thought and to delight the palate. The masterclasses were inspiring and the performance by Jon Kimura Parker was electrifying. Added to all this was the joy of meeting many colleagues in the West. It was a privilege to share this special weekend. Obviously BCRMTA's influence goes beyond music - they even provided glorious sunny weather!

When I speak to Rita Barg in Montreal I know QRMTA's ideas, skills and hard work will result in an exciting Convention in 1997. Hughean Ferguson is putting the finishing



touches on the Diamond Jubilee book. Newfoundland has produced a newsletter. Many centres have celebrated Canada Music Week with special events. Congratulations to all of you. Your enthusiasm is contagious.

Tim Lautzenheiser, in his book, says "Among the many pearls of wisdom Grandpa passed my way, this one

ranked right at the top of his 'Clues for a Better Life' list: We become like the people we are around". He goes on to say "Above all, when your students have the chance to be in an environment where there are a multitude of fantastic teachers who represent today's most respected professionals, do everything within your power to get them involved so they will start to become like the people they are around." What an awesome responsibility and what an exciting opportunity and challenge!

I wish you a Christmas season of wonderful music, joyous celebrations with friends and family and some quiet times to rest and reflect.

Best wishes for a successful 1997.



LEARNING MUSIC FOR THE PIANO

AN ESSAY ADDRESSED TO ADVANCED STUDENTS AND THEIR TEACHERS

Part 2 of 3

by Leonard Isaacs

Part one of this series of essays appeared in the April 1996 edition of *The Canadian Music Teacher*.

Now let's look in some detail at a very famous and very often-played piece by Chopin. I've chosen the B-flat minor Scherzo, which is too often spoiled because pianists do what Chopin *doesn't* asked them to! First of all, the tempo: too quick for the quarter note to be the unit, so go by the whole measure - a dotted half = c.92-96. That is presto enough. Learn it playing dead in time, and see that the dotted figure in measure 7 is exactly rhythmical, as if it were the corresponding figure in the first movement of Beethoven's seventh Symphony. This applies wherever that figure occurs. Between measures 49 and 65, notice the huge span of the dynamics - pianissimo to fortissimo. Chopin marks *exactly* where he wants each dynamic, and there is a "*poco rit.*" In measures 63 and 64, not a "*molto rit.* Con sentimento", which one too often hears. Chopin's expression "con anima" (very typical of him) means "with spirit, warmth and

depth of feeling", but not either faster or slower. It has nothing to do with "animato", though the idea of spirit or breath is involved in both words. Anima is derived from the Greek word "anemos" meaning "wind" (eg. anemometer, anemone and thus by analogy "breath of life". So, when Chopin says "con anima", he is asking for something very warm and intimate. NOT flash-bang.

Most Chopin ornaments are BEFORE the beat (eg. one in measure 74). And, in my view the tied upper A-flats which you'll find in measure 96/97 are correct; it's the arpeggio marks which are misprints and cannot be done along with the tie. And please note that between measures 65 and 132 Chopin doesn't ask for any sort of *ralentando* or "heart-throb" - it is all forward, pulsating and eager, and needs no additional help. He reaches fortissimo at measure 117, and NOT BEFORE. After the whole section has been repeated, the key changes to three sharps, and Chopin writes the word "SOSTENUTO". He does not say "Meno mosso", or "Più lento" or "adagio" - or anything else. Just "sostenuto", which means, just as it does with Brahms, "deep sustained tone - take your time". It is sometimes suggested that Brahms's "sostenuto" does mean "Meno mosso" - slower - but I can find only one place in all his solo piano works where such an interpretation might be sensible: the Intermezzo in B flat, Op.76 No.4. Otherwise, it certainly means, just as Chopin's does, to take your time and fill every second of every measure with sound. It is a word more descriptive of feeling than of tempo. This is clearly underlined by Brahms himself in the tempo direction to the third movement of his First Symphony: *Andante sostenuto*. If *sostenuto* means slower, then this direction is nonsense, and Brahms was not given to writing nonsense. I have heard conductors who

regard this movement as an *Adagio*, and they spoil it and deny Brahms. A performing musician must assume that the great composers knew their business and knew what the words they used meant; otherwise, they would have used different words! (By the way, if you want to hear a perfect rendering of this Symphony, there is one by Bruno Walter with the Columbia Symphony Orchestra, recorded in 1959, which seems to me to be absolutely right in every tempo and in every detail). This sort of spoiling, about which I am speaking, is precisely what pianists do who play the A major section of Chopin's second Scherzo "*molto più lento*" - they deny Chopin.

Everywhere that Chopin uses the word "sostenuto", look to see (listen to hear) whether any modification of basic tempo is suggested by it; if not, allow the word to refer only to the moment(s) where it occurs. If it is a change of speed, there will subsequently be an "a tempo" to annul it. In the B-flat minor Scherzo, there is subsequently *no* "a tempo", so he *didn't* mean it to be slower, just broader and deeper (richer) in thought and tone. But, all too often, one hears this section played as a sort of ghastly dirge. Why? The one-in-a-bar pulse *must* be kept going, because Chopin says nothing to contradict it. Additionally, if you *still* think it *should* be "Meno mosso", where is the "a tempo" which would bring it back to "presto"? It isn't there, is it? If Chopin had wanted this section so much slower, do you think he was incapable of saying so unequivocally? So, if he doesn't ask for it, please do *not* do it. It's like telling a lie. To finish this consideration of the word "sostenuto" conclusively, Chopin uses the term in the following works: Preludes #2, #6; Ballade #3 in A-flat; Impromptus #1, 2, & 3; Scherzos #2 in B-flat minor, #3 in C# minor and #4 in E; Fantasy in F minor; Sonatas in B-

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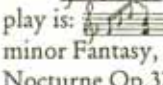
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flat minor and B minor; Nocturnes Op.27 #1 in C# minor, Op.37 #2 in G, Op.62 #1 in B; Etude Op.10 #6 in E-flat minor and Mazurkas Op.50 #3, Op.56 #3 and Op.59 #3. In no case or context does the word mean meno mosso - indeed in the C-sharp minor Scherzo, Chopin writes "Meno mosso sostenuto", thereby demonstrating that, for him, the terms have different meanings.

If you were a violinist or a cellist, would you play slower in the opening section of the Debussy String Quartet, where the composer's direction in your part is "expressif et soutenu"? If so, what are the other players to do?....tag along somehow? Come now! Just play what is asked for and do not be clever and invent implications which are not present!

There are other things to notice as you go through the Scherzo, but maybe I've shown you the way to read what is in front of you. One could note, by the way, that Chopin's other directions in this work are "con fuoco", "smorzando" and "slentando", none of which have any bearing on basic tempo. There is an "animato" and here, yes, increase the speed somewhat; but there are also two "Più mosso"s before the end so you do have quite a run for your money! There is a great deal to do even to accomplish all that Chopin does ask for. There's neither time nor reason to do what he doesn't ask. And, the more you hold the rhythmic backbone firm, the more exciting the music will be.

Chopin's ornaments are, as I've already said, almost always played before the beat. (It is neither possible nor correct to treat him as if he were Bach, however much he admired the older composer!). Most of Chopin's appoggiaturas *cannot be done on the beat*; they'd make nonsense. I therefore take with many grains of salt the advice of contemporary editors who put little dotted lines in their editions

to show you where to place a given appoggiatura. I think they show you where not to place it! Mikuli, often quoted as an authority, is not a reliable one (see Arthur Hedley's essay in Alan Walker's symposium). Better far to go by what Arthur Rubinstein does - not Horowitz, who was Russian, but Rubinstein, who was Polish. The Chopin recordings made by Rubinstein in the later part of his long life seem to me to be magisterial - infinitely sensitive and true in style - and very beautiful and moving. You have to develop a musical insight which will guide you as to what to do in a given context. So get rid of the "ornament on the beat" obsession; anyway, it hardly applies in music at all after about 1800, so it's wrong in most of the older editions of Beethoven too. (See what Kendall Taylor says in relation to Op.14 #2). Chopin had a way of writing a certain chord thus:  What you have to play is:  eg. in the F minor Fantasy, and the G minor Nocturne Op.37. A Chopin fortissimo is never hard; the kind of pianist who makes a crashing tempest out of the Revolutionary

Study or the Op.25 #12 is not playing Chopin at all; he is playing bogus Liszt (bogus because I don't believe that Liszt, either, would have made a beastly noise on a good piano). He was too good an actor as well as too good a musician).

One has to learn to play any piece by Chopin in such a way that there is time to play all the notes he's written. His florid fast RH passages and extended "fioriture" usually can be broken down rhythmically into groups for practice, so it's not hard to play, in the end, say, 27 notes in the RH against 4 in the LH. (Look in the slow movements of both Concerti and in some of the Nocturnes.)

It's all got to *sing* - just like the music of his favorite composers Bach, Mozart and Bellini. If there's not time to let the music sing, you have got it too fast. In any case, do not try to play faster than you can, because you will miss notes out and it will sound scrappy. It always sounds scrappy, too, if one plays faster than the music will take, eg. the idiotic Prestissimo with which people

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sometimes finish the C-sharp minor Waltz (Chopin only says "Più mosso"). Don't think that because a famous "virtuoso" does something, it's necessarily in good taste. It usually isn't, and the virtuoso is less than virtuous! But I think that the way Arthur Rubinstein or Horowitz or Fialkowska or Silverman play Chopin is likely to be nearer to what he himself might have done than the enormities of Pachman or Hoffman or even Cortot who, in spite of all his poetry, played with a freedom of pulse which nowadays would seem like plain licence. And beware the "flash boys" who scintillate, waver, hurry, and bang.

Try to cultivate a *warm forte*; there are only a few places in Chopin's music where a *huge* sound is needed (eg. places in the 1st and 4th Ballades or the B minor Sonata or the climax of the Barcarole) but always one wants ripeness and warmth rather than roughness. *Never bang!* And the quiet parts should never get wispy and anaemic or overly sentimental. Chopin was in fact a rather proud and aloof man, not a bit the soft "matinée idol" type. He certainly didn't write his Nocturnes for young Victorian or Parisian ladies to swoon over. He - and Mozart - were both masculine and never effeminate. They both had great strength plus sensitivity - and a very wide range of emotions to express.

MOZART - Which brings me to Mozart, who wrote preferably for the piano and not the harpsichord; so the pretty little tinkly Mozart is out of character. The piano has to *sing all the time* - grace notes, florid figuration and all - and if it doesn't, you are probably playing too fast. Remember that in the 18th century the fastest means of travel was the horse. Mozart could not possibly have imagined such speeds as we now find normal. This surely

would apply to music as well as to life generally. So, his quickest tempo is likely to have been what a 20th century composer would just call an *allegro*. People make silly nonsense by playing Mozart (and Haydn) too fast. You have to remember that when Mozart put "allegretto" at the head of a movement, that was exactly what he meant - not "allegro possibile". His *allegrettos* in *alla breve* time *must not rush*; they have to sound relaxed. A good example is the Finale of the violin and piano Sonata in B-flat, K.454. This is a charming, poised and delicately emotional piece of dialogue - happy, smiling and joyous. The players who forget or ignore the "allegretto" direction and rush away in a beastly and show-off *allegro* utterly spoil the music and turn the movement into a common brawl. And in doing so, totally deny Mozart, who would have been horrified if Signorina Strinasacchi had run away like that at its first performance on April 29, 1784! It would have been, and still is, most reprehensible. There are, in Mozart's music, many "alla breve *allegrettos*" as finales, and they should *smile* and not grimace! An excellent example of good Mozart tempi is provided by the pianist Clifford Curzon in his recording of the A major Concerto, K.488. And remember, too, that Mozart, like the older Haydn, had pianos with sustaining pedals - so I find that the sort of dry brittle pedal-less playing affected by those who want to sound "authentic" is both inexpressive and unconvincing. I am not suggesting that you should pedal Mozart as though he were Chopin or Ravel, but that you should not deprive him of the resonance available through the sparing use of the pedal - particularly for short staccato chords, as at the end of a piece.

Another thing to remember - I know I've said it once already, but once is rarely enough! -

Mozart's ornaments, like Chopin's, must sing too, and be a part of the melodic line; they should never be scrambled in somehow-or-other or made to sound perfunctory or jazzy. And occasionally, you'll find one that needs to be played *before* the beat. Only your instinct will tell you when that occurs - or your innate musicality. But, if the ornament on the beat sounds overweight or clumsy, then it's wrong. Try not to be pedantic; many editors *have* been and their efforts become suspect. Too many dots spoil the music, and so do well-meaning "interpretations" of larger ornaments according to "rules". Such editing is apt to result in non-musical performance. That's why I always want to know whether a "staccato" dot was original or supplied by the editor.

As to staccato - one has to differentiate between a kind of "Scarlatti-Mendelssohn-Liszt staccato", which can be short and brittle, and a series of *detached* notes, such as one finds in Bach, Haydn, Mozart, Beethoven, and the Romantics generally too. For example, the final chords in a sonata movement are often, in older editions, marked staccato, or at least, there are dots over or under them. If you play what the average person seems to think that staccato is, it comes out of the piano dry and sterile. Where is your pedal? You can use it to ennoble the sound without causing the duration of the chords to become too long. If you play the chords in the slow movement of Beethoven Op.14 #2 dry and sharp, they sound inhuman, whereas, they should sound warm and soft and smiling. The last chord in this movement is another example of a dot on a chord being apt to produce a wrong effect - it needs a touch of pedal so that it doesn't sound like someone being stuck with a pin! (Or, do you think Beethoven was trying to imitate Haydn's Surprise Symphony "bang" as a sort of "Sleepers

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awake"?). It is this sort of thing that needs both your thought and your ears. Indeed, one needs to use one's ears *all* the time so that one can oneself approve of the sounds one is making. No composer before Bartok and Prokofiev wanted a harsh and cruel sound out of a piano. For instance, are you in the habit of starting Beethoven's Sonata Pathétique (Op.13) with a great fortissimo bang? Many people do, but Beethoven's marking is *ff*! And his "*sf*" must be in context too; it isn't always a sharp accent. Contexts differ - compare Op.14 #2, Op.31 #3 and Op.57 - you can't always do the same thing.

The "staccato dot" has caused a deal of trouble - that little sign showered all over classical music by fussy editors, as out of a pepper-pot. Very often these dots can be quite meaningless, unless one regards them as denoting simple "detachment". If they are played as sharp dry "pointed" notes (as, for instance, you might do in Liszt's Gnomenszenen or the 4th and 13th of Mendelssohn's Variations Sérieuses), they produce in Mozart or early Beethoven a thoroughly disagreeable sensation of bloodlessness. The sort of detachment of which I am speaking is much the same as that used by a string player for short but gentle separate bows, or a wind player for gentle tonguing. Half of Bach's basslines in dance movements are like that, yet you hear people slurring them or else pecking away at them like a bunch of hens! (In this regard both Gould and Tureck are bad models; the first because of his unpredictable capriciousness, and the second because of her "plodding" which becomes dull and lifeless.

Haydn marked his own detached notes with a little, easily recognizable downward stroke - see Christa Robbins Landon's remarks in the Wiener Urtext Edition. All these older composers, like their successors, also wrote for string

instruments. You never hear a violinist or cellist playing a short bowed note as if it were pizzicato; yet, that's what pianists are constantly doing. In the later 18th and 19th centuries, composers expected pianos to *sing* - cantabile - in melodic playing. If they wanted something different, they were literate enough to express it in their notation. It can sometimes be forgotten that, of all musicians, composers were apt to know their business better than most others. If they wanted something in performance, they knew how to write it down. We ought to strive to play what they write, *not to falsify it*.

SCARLATTI - The exception to this idea of detachment instead of "staccato" is Domenico Scarlatti. If played on a piano, his Sonatas still seem to ask to sound like harpsichord music and demand a short staccato touch from the pianist. But this is not, of course, for every sonata, or even throughout any one sonata. There is lots of legato and cantabile asked for too - indeed Scarlatti has a much wider range of expressiveness than is often recognized. In his "allegro" (a word he liked) sections he needs this brilliant staccato which comes out almost detached, too, in its tone *quality*. For the smoother music the tone certainly needs to have real singing quality. All tone has to have quality - nothing should be anonymous! Horowitz's Scarlatti is quite miraculous and his tone is never dead.

NOTES FROM THE EDITOR

Here we are yet again at the end of one calendar year and the beginning of another, right in the middle of our teaching year (already?!), and heading into a Convention year. No wonder they fly by so quickly. For many, it may be well into 1997 before you have the time to sit down and digest the contents of this edition of *The Canadian Music Teacher*. I hope you find it of interest.

Don't miss the April 1 early bird registration for the Montreal Convention, and, please note the information on "Greetings" ads and provincial sponsorships of coffee breaks during the convention.

Thanks to everyone who has contributed to this edition. Communication is vital to CFMTA - please continue to keep us informed, express your opinions and share your ideas.

.....

The best of plans are sometimes derailed. A bout of 'flu in late November prevented me from keeping scheduled appointments for design and layout. We did our best to reschedule, and of course got caught up in Christmas closings, etc. So, here we are, hopefully better late than not at all. Please read all wishes for a happy Christmas season with sincerity, but in the past tense. Thanks for waiting.

Susan Wilson, editor

WOMEN'S MUSICAL CLUB OF TORONTO

NATIONAL PIANO COMPETITION FINALS

Eight semi-finalists have been chosen by a preliminary jury to compete in the Women's Musical Club of Toronto's Career Development Awards Piano Competition. The semi-finals will take place on Saturday February 8, 1997 from 9 am to 4 pm. The finals will be on Sunday February 9, 1 - 4 pm. The location for both days is Walter Hall, Edward Johnson Building, 80 Queen's Park Crescent. The public is welcome to attend free of charge. You may hear the next Glenn Gould!! For more information call (416) 487-3697.





GREETINGS FROM ACROSS THE COUNTRY BRITISH COLUMBIA

Nancy Shelley

Hello, everyone, from British Columbia. My apologies for missing the last issue; I just seemed to get my deadlines mixed up. So, I have a whole year to catch up on.

Our most recent wonderful event was our convention in September sponsored by the Surrey, North Delta branch. "ENCORE'96" was the perfect name for our convention as we had Jon Kimura Parker once again as our clinician. As always, he gave a stunning performance on the Friday evening to a sold out audience in the Surrey Arts Centre and then provided us with an inspiring day of masterclasses with students from grades 7 - 11. Mr. Parker efficiently worked with students, choosing something different to discuss and demonstrate with each piece, never once losing our interest. Thank you again from all of us in BCRMTA. We finished our Saturday with a banquet followed by our young artist competition. This year's winner was Susan Tang from the Surrey, North Delta branch. Congratulations, Susan!! On Sunday following our provincial council meeting, we invited Jon Kimura Parker to meet with us and our students for an informal question and answer period. It was a very interesting and inspiring afternoon for all.

Our next major event will be the national convention that we will host in 2001 (that is so funny

to type). Plans are already underway.

A small project that we have undertaken this year is to organize our past entries to the CFMTA Music Writing Competition. We decided that these compositions were too precious to just throw away, and just maybe we will find someone famous among the composers. At this point we have organized those compositions from 1979 - 1988 and there are more to follow. We will have these available at our convention in 2001 for all to see.

The BC Ministry of Education has finally made a policy in writing regarding High School Accreditation for our music students. They will give a grade 11 credit for grade seven practical music plus grade two theory (grade six for woodwind, brass, percussion, recorder), and a grade 12 credit for grade eight practical music plus grade two theory. As government policies change like the wind, we will take full advantage of this one while we can.

Another important project for us as a group this year was an evaluation of our positions within the provincial council. Headed by Lynn Carmichael, the Job Evaluation Committee went to visit all of our major executive members and documented in detail every task that each person performs. The committee then evaluated the task, reassigned them as necessary and drew up a job description for each position on the executive as well as for any committee positions. In addition, the committee evaluated the honoraria that is currently paid to positions and made recommendations for revisions as they saw fit. We will be putting these changes into effect during the next year. During this evaluation it became apparent that there was a need for three new committees to be established. These are a Finance Committee, an Awards Commit-

tee and a Professional Development Committee. One question often asked in our province is "What does my Association do for me?" We hope these three new committees will help to answer that question.

Congratulations to our members whose compositions were chosen to be in the CFMTA Diamond Jubilee Collection - Stephen Brown, Linda Niamath, Karin Plato-Mastroianni, Ernst Schneider, Eva Maria Marek, Anita Perry, Joan Hansen, Lorna Paterson and Kevin Thompson.

In memoriam, our dear friend and past Provincial Registrar, Meryl Shether, passed away in Surrey on March 7, 1996. A scholarship fund is being set up by the BCRMTA in honour of her and other BCRMTA provincial council members who have passed on. If you wish to contribute, please contact our Provincial Secretary/Treasurer.

Hope you had a great Canada Music Week, and we wish you a wonderful Christmas and New Year.

ALBERTA

Gloria Gillett

Greetings from Alberta!

A highlight of our year is the Alberta Music Conference (AMC). Four provincial partners - the Alberta Band Association, Choral Federation, String Association and Registered Music Teachers' Association work in harmony to produce a highly successful conference with over 700 registrants.

AMC'96 was held at the Edmonton Convention Centre, October 24 - 26. Representing ARMTA at the Opening Concert was Gloria Reimer, AB Provincial Round Winner, who will represent us at the CFMTA Piano Competition in Montreal. Gloria, student of Marek Jablonski, performed Chopin's Fantasy in f minor.

A variety of workshops on the Friday included two inspiring sessions with Dr. Tony Dawson on

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Counterpoint and Harmony. Susan de Burgh presented "Developing Artistry and Technique in the Elementary Pianist". She introduced us to several new publications by Canadian composers. String teachers benefitted from Marena Smith's "Violin Showcase: The Encore Series for Violin and Piano".

At our AGM, Past Presidents Carol Mellors and Robert Pounder were acknowledged with CFMTA Certificates as were many long standing members of 25 - 55 years.

We deeply appreciate the generosity of our main clinician, Stéphane Lemelin, who graciously donated his fees to be used for ARMTA educational projects and cost assistance. Stéphane's Friday evening concert at Convocation Hall, UofA was enthusiastically received by a large crowd. Dr. David Gramit gave a pre-concert lecture on the works performed. Following the recital, an outstanding reception organized by Pat Frehlich was thoroughly enjoyed by all.

On the Saturday, Stéphane's lecture on how to teach Schubert was followed by intermediate and senior masterclasses featuring a variety of Schubert compositions.

Our Saturday Luncheon Concert featured the Musicamrose Honour

Piano Ensemble - 16 pianists at eight pianos - and a delightfully humorous program presented by Harold and Diana Wiens, assisted by Fordyce Pier, trumpet and Audrey Reynolds, piano.

The conference concluded on the Saturday evening with a banquet and concert at the Chateau Lacombe. The recipient of this year's ARMTA Special Recognition Award is Sadie Braun, Red Deer. This plaque and a beautiful floral arrangement was presented by ARMTA Provincial President, Marilyn Sinclair.

Programs and activities established by the branches over the years continue to flourish and encourage a growing membership. The Calgary Arts Summer School was held in August with clinicians Ingrid Clarfield (piano), and Robin Wood and Winnifred Scott (pedagogy). Featured, were Haydn and Bach Concerti. Cynthia Widder, student of Dale Jackson, was the winner of the Royal Conservatory of Music Gold Medal, 1995 with a mark of 96 on the ARCT Performer's exam. She gave a recital in May. Edmonton Branch has established "Etudes" - a program of special interest groups to meet a variety of needs and interests of both members and non-members (perhaps prospective members?). Groups have been

formed on the topics of book discussion, computer software, ensemble playing and vocal accompanying. This project is providing the local membership with a very effective link to the community. Also in Edmonton, the first annual sponsorship recital to assist a highly deserving Edmonton area student of a local member was held in June 1996. Tanya Wan Lim, student of Stéphane Lemelin presented a recital to a sold out audience in Convocation Hall. The proceeds from the ticket sales and reception following, almost \$2000, were presented to Tanya, who, following her graduation from the B.Mus. program at the University of Alberta last spring, has been studying in Europe. Edmonton Branch has purchased a chair in the new Francis Winspear Centre for Music, due to open in September 1997. A current issue of the branch newsletter has been sent for placement in a time capsule in the Winspear Centre for future generations to read. The first Three Hills Music Festival drew 140 entries from a radius of 25 miles. A Stage Department Workshop and Recital was held in Lethbridge prior to the Kiwanis Festival, and in August Lethbridge hosted "Kamp for Kids", a very

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successful three-day piano camp for young students grades 2 - 5. A second annual Technique Olympics was held in Medicine Hat - a highly effective encouragement for exam preparation. A pre-exam recital held in Fort McMurray and plans for the annual Red Deer Chamber Singers Renaissance Christmas Festival and Feast under the direction of Sadie Braun are among the many local activities planned on a regular basis throughout the year. It's always of interest to hear what works well in our fellow provincial associations, and we hope our colleagues across the country will find some ideas here.

Note To Alberta Members:

Alberta's provincial round of the Della Pergola Voice Competition (national finals in Montreal on July 8 and 9, 1997) will be held in Calgary on March 16, 1997. The deadline for receipt of application is February 15, 1997. Further details of this competition are outlined elsewhere in this magazine. Further information, specific to the provincial round is available from Rosalyn Martin, 144 Hawkwood Dr. NW, Calgary AB T3G 2V8, (403) 239-5847. Details will also appear in local ARMATA publications.

provided interesting workshops on "Fostering Creativity in Students" presented by composer Elizabeth Raum, accompanying by Bonnie Nicholson, and a lesson in Baroque dance steps by Cheryl Tweet-Rathwell.

At the annual meeting the new Studio Business Practices booklets were distributed. These will be available to all new teachers when they join the association. Twenty-five Year Certificates were presented by President Heather Blakley to Marilyn Lohrenz, Gabrielle Favreau, Catherine Hawkins, Rae Wilton and Rebecca Chilton.

The Saturday evening banquet was the occasion for the premier performance of Elizabeth Raum's student trio composition "Cinderella Suite". The young students performed beautifully and brought all of us to our feet! The evening was concluded by a performance of Canadian choral music by "Juventus", a youth choir directed by Dianna Woolrich. It is always a treat to hear young performers with such great enthusiasm in their music making. This choir has been invited to sing on Parliament Hill in Ottawa on July 1, 1997. Quite an honour, and one which they truly deserve.

The stimulation of the performances and workshops and the chance to meet with old and new friends made for an enjoyable weekend.

This fall saw many centres enjoy this year's Young Artist, Jenny Ching-I Tsai, a student of Lawrence Jones of Brandon University. She presented a very enjoyable and polished performance.

This year's winners of the Florence Bowes Scholarship of \$2000 each were: - in performance - Susan Ouyang (Regina), student of Janice Elliot-Denike; and in pedagogy - Barbara Erickson (Saskatoon). The winner of the Lyell Gustin Memorial Scholarship of \$300 was Stephen Runge (Regina), student of Janice Elliot-Denike. Monica Gustafson (Debden), student of Marilyn Lohrenz, was the winner of the Dorothy Bee Memorial Scholarship.

Branches around the province are busy with the work of planning and attending meetings, workshops and student recitals. As well, we are looking forward to the activities that have been planned for Canada Music Week. All of these activities, while they can make for a hectic life with a busy teaching schedule, are so important to keeping us interested in our profession and interesting to our students.



SASKATCHEWAN

Lore Ruschinsky

The weekend of September 20 - 22 saw SRMTA members gather in Regina at the Sands Hotel for our Biennial Convention and Annual Meeting. Our main clinician was pianist Alan Reiser from Calgary who presented a wonderful concert on Friday evening with works by Haydn, Griffes, Debussy, Ravel, Morawetz and Liszt, and a two part workshop on tone and ornamentation on Saturday morning. The weekend also

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1997 TOURS

André Laplante	February 28 - March 9	Manitob:
Angela Cheng	February	Northern B.C., Albert
Marc-André Hamelin	March	Northern New Brunswick Gaspé and North Shore, Quebe
Janina Fialkowska	March April	Ontari Coastal B.C

MANITOBA

Nancy Nowosad

MRMTA began its fall season with a reception to honour 46 teachers who were presented with CFMTA Long Service Certificates. Of the 46, six were recognized for over 60 years of membership, having joined the organization as far back as 1926. The party was well attended and enjoyed by all - a great way to start up the teaching year!

In our last report I mentioned that we were looking forward to the Piano Six coming to Winnipeg in May. Well, it was indeed an incredible event! Approximately 750 students, teachers and parents attended the morning mini-concert, which was followed by a question and answer period hosted by WSO's Bramwell Tovey. Works for two, four and six pianos were performed in a casual atmosphere, often full of humour, but with a standard of excellence that is second to none. (Scott Joplin's Maple Leaf Rag takes on a whole new dimension when it's arranged for six pianos!)

In July the CFMTA Annual General Meeting and Executive Meetings were held in Winnipeg. MRMTA hosted a reception for the delegates, which provided a wonderful opportunity to meet colleagues from across Canada. We look forward to meeting many more in Montreal in 1997 and here in Winnipeg in 1999.

This year's Young Artist for Western Canada is Jenny Tsai from Brandon. In September she performed recitals in Brandon and Winnipeg, performing works by Bach, Debussy, Rachmaninoff, Liszt and Barber, as well as a superb encore number by a Chinese composer, which required very strong third fingers!

"What's Happening - The Winnipeg Music Scene" was the title of Winnipeg Branch's September Breakfast Meeting. The format chosen for this year was a mini-

exhibition of information about concert series, organizations, festivals, competitions, etc. which would be of interest to our teachers. It was a very successful event for the teachers as well as the organizations involved and we plan to do it again next year. Other Winnipeg workshops on the horizon include "The Art and Business of Accompanying", "The Colours of the Pipe Organ" and "Early Childhood Education".

Canada Music Week was celebrated in Winnipeg with a recital on November 17. As always, there were performances of works by Canadian composers, including many of our own from Manitoba.

Brandon Branch is in its 60th Anniversary year, and reports a busy fall season. In September, member pianist Lawrence Jones gave a recital which featured Schumann's "Kreisleriana". In November and December, violinist Nandor Szederkenyi gave a series of recitals, solo and with his wife Nora, also a violinist. Both are branch members. Also in November, the Choral Society presented Vivaldi's "Gloria", accompanied by string orchestra, and in December will perform Handel's "Messiah" with the WSO. Both concerts will be conducted by member Elizabeth Grant. The Canada Music Week Recital, held on November 18, featured works from "Prairie Pictures" by Manitoba composer Whitney Clarke, which are included in this year's Associated Manitoba Arts Festival Syllabus.

Two other Brandon members and Manitoba composers are receiving recognition for their work this fall as well. The opera "Boy in a Cage", by Ken Nichols and author Betty Jane Wiley, currently being performed by Prairie Opera, on tour to 30 schools in Manitoba and north-western Ontario. Rémi Bouchard commemorated his 40th year in Neepawa with a recital of his

works on November 24.

Southern Manitoba Branch is reorganizing with a new president, and hopes to become more active as a group. Individual members are very busy! In March, they are planning performances by a guitar duo and André Laplante.

Until next issue...all the best from your colleagues in Manitoba!

ONTARIO

Hugheen Ferguson

Greetings from the nine zones and 39 branches of Ontario. We are beginning a new year with enthusiasm and the pleasure of contact with our colleagues throughout the country. Our activities are already well under way with our Young Artist, Frederic LaCroix on tour throughout the province and our workshop programme, sponsored by the Ontario Arts Council, beginning in several centres.

Since our last report, there have been several new developments that have contributed to our professional growth: we have registered our "word mark", revised our membership categories, produced handsome new plastic membership cards which include membership benefits from New Wave Travel, and we have an ORMTA Web Site up and running. Please visit us at <http://web.idirect.com/~mbethke/ormta.html>.

Our Young Artist Tour with Julie Nesrallah last year was a great success and we are delighted to report that she has won the \$6,000 First Prize at the Cercle des Cents Associes Vocal Competition in Montreal. Bravo to Julie and all her teachers, especially Barbara Ross of Ottawa.

Our bi-ennial Convention was held last March in Niagara Falls. We were delighted to have CFMTA President Virginia

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Heinrichs as our special guest for the event. A very special thank you to Fran Saxby and her committee for a successful and entertaining event. We were royally entertained by a recital from the Pro Musica Chamber Ensemble (Lynda Rehder Kennedy, piano, Joanna Zeman, violin and Rima Basov, cello) and a string quartet from the Niagara Youth Orchestra to welcome us to the banquet. Clinicians included Barry Green, author of "The Inner Game of Music", Music Therapist Lynda Tracy, Lynda Kennedy speaking on "The Virtuoso Beginner", as well as a brief demonstration of "Key Read" by Jean Warner. Part of the excitement is always generated by our three competitions, adjudicated this year by John Greer, Valerie Tryon, Dr. Donald Cook, Lynda Kennedy and Paul Coates. Our winners this year were: in the Young Artist Competition - First Place, Frederic LaCroix, student of Andrew Tunis; Second Place - Fionna McClure, student of Dr. Gregory Butler; in the Student Vocal Competition - First Place - Maghan Stewart, student of Rosanne Simunovic; Second

Place - Jennifer Dyck, student of Sandra Schwartz; and in the Student Instrumental Competition - First Place - Jonathan Wong, student of Jacqueline Dingman; Second Place - Rachel Smith, student of Adela Contreras. We are extremely grateful to our scholarship donors: Yamaha Canada, Music For Young Children, the Ontario Guild of Piano Technicians and many individual donors.

Other awards were also part of our Convention activities. The Cora B. Ahrens Awards for the highest marks in written pedagogy were given to Brenda Powers (WOCM) and Karen Tam (RCM). Oxford County Branch received the Citation Scrapbook Award and Kingston Branch the Increase in Membership Award. Fifteen members were present to receive the Special Teacher's Award in recognition of their outstanding contribution to ORMTA: Virginia Blaha, Evelyne Bourke, Helen Elsaesser, Ralph Elsaesser, Hughen Ferguson, Sister Lea Gautier, Loraine Muter Humber, Darlene Irwin, Paule Kerluke, Fanny Levitan, Helene Maisonneuve, Elsie Melson,

Fay Pullan, Joan Willsie, and Sister Mary Zilinski. We were saddened that two of these awards - to Winnifred Reeves and JoAnne Thornton - were presented posthumously.

It is with deep sadness that we pass on the news of the death, in January 1996, of our former Treasurer, Esther Su. She was made a Provincial Honorary Member at our Annual Meeting in March. A scholarship has been established in her memory and will be presented for the first time at our competitions in March 1997.

Our Provincial Council begins this year with many changes. Carol Ann Brumpton assumes the Presidential duties, with Fran Saxby as First Vice President. Retiring Council members this year were Joan Clarkson, Phyllis Bannerman Bryce, Carolynne Godin, Eleanor Gummer and Mildred Bennet. We thank them for their contributions during their terms - we will miss them. New Council members this year are Aury Murray, Karen Brett, Elsa Tafel, Brenda Eisener, Janet LaMarsh, Eileen Berry and Fanny Levitan. We welcome them and look forward to working with them.



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QUEBEC

Hélène Lemoine

Nous avons terminé notre année '95-'96 avec les activités habituelles. En mars, masterclass de la grande pédagogue française Monique Deschaussées. En avril notre Festival du printemps avec le compositeur Clermont Pépin et le pianiste Michel Francke comme juges. En juin, notre dîner annuel avec Monsieur Clermont Pépin comme conférencier.

Nous travaillons à vous offrir un Congrès '97 intéressant et agréable. Nous espérons vous reconstruire nombreux, l'été prochain, à Montréal.

We ended our '95-'96 year with the usual activities. In March, a masterclass by the well-known French pedagogue Monique Deschaussées. In April, our Spring Festival with the composer Clermont Pépin and the pianist Michel Francke as judges. In June, our Annual Dinner with Clermont Pépin as the guest speaker.

We are working at offering a pleasant and interesting Convention '97 and hoping to meet many of you in Montreal next summer.

NEW BRUNSWICK

Elizabeth Armour

At the Annual General Meeting of NBRMTA in June, the membership voted to name the provincial newsletter "The Quarter Note", a significant name as it is published by Stella Goud quarterly during the year.

A highlight at the meeting was the Honorary Life Membership Award presented to Elsa (Stramberg) Noble, well known to CFMTA because of her association as Archivist and NB Vice President to CFMTA.

New Brunswick hosted the National Music Festival Finals of the Federation of Canadian Music Festivals held at Mount Allison

University, August 18 - 25. First Place Winners were: Voice - Measha Gosman, NB; Piano - Eric Brisson, PE; Strings - Andrew Wei, ON; Woodwinds - Patrick Healey, PE; Brass - Denys Delmers, PE; Chamber Group - Quartette Cantabile, BC. Grand Award Winner - Measha Gosman, NB.

Former "Stars of the Festival" were featured in October at a Gala Concert commemorating the 60th Anniversary of the New Brunswick Music Festival in Saint John. Held at the beautiful Imperial Theatre, those performing included: Melody McGrath - flute; Adrienne Savoie - voice; Stephan Arman - violin; Measha Gosman - voice; Jasper Wood - violin; Tim Blackmore - piano; and, the internationally known choir, Les Jeunes Chanteurs d'Acadie, directed by Soeur Lorette Gallant.

In July the Canada Council announced that Jasper Wood of Moncton is the winner of this year's Sylva Gelber Foundation Award. This award was established in 1981 for young Canadian musicians with talent. Bravo, Jasper!

Note: See official Canada Council announcement elsewhere in this publication.

NOVA SCOTIA

Michal King

Teachers started off the fall music season with workshops in various parts of the province. The Royal Conservatory of Music held workshops in Cape Breton as well as Halifax. Adjudicator Thomas Green gave helpful information on dealing with exam preparation.

Piano Six launched its most ambitious touring season with a 12-day swing through the Atlantic region by Canadian pianist Janina Fialkowska. Between September 20 and October 2, she gave recitals, masterclasses, school concerts, teacher workshops and lecture

demonstrations in Bridgewater, Acadia University, Dalhousie University and Halifax. On September 30, over 200 students, teachers, parents and music lovers packed the Maritime Conservatory auditorium and were charmed for one hour by Janina's presence and selection of music - Bach, Haydn, Brahms, Chopin and Rosenthal, as well as a new composition by Manitoba composer Glenn Buhr entitled Fox Nocturne. We hope she will come again!

During October, Halifax teachers viewed a video "Freeing the Caged Bird" with Barbara Lister-Sink on developing well-coordinated injury-preventive piano technique.

In Cape Breton, two student recitals were planned for the Sydney River United Protestant Church.

Members in Dartmouth supported the local Community Concert series, buying tickets and attending two concerts. They have taken out a group subscription for Clavier and Keyboard Companion magazines. As well, a successful book sale took place on October 27, all monies going to the Piano 2000 project.

NEWFOUNDLAND

Sheilah Hewlett

The Newfoundland Registered Music Teachers' Association has had a busy fall. Margaret Murray-Reed took over from Barbara Clarke as president and has been going full steam ahead ever since. We said our farewells to Barbara at a luncheon this summer and thanked her for two marvelous years under her leadership.

We're doing a few new things this year. We have started a Newsletter to enhance communication between teachers and give them fresh ideas - things that they can use on a practical level in the

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studio. For teachers in outlying areas of the province, it will keep them in touch with what is going on in the larger centres. The newsletter, called Music Ties, is put together by Sheila Hewlett and her staff of three hard-working fellow members. It will be published four times a year and will include pedagogical articles, features on Canadian composers, articles on the business of music, a calendar of upcoming events of interest to music teachers, historical trivia and jokes. A list of our sponsors is also printed in the newsletter. Through the hard work and persistence of Martha Couch we have acquired an impressive list of local business and arts groups that are giving substantial discounts to registered members. Also in the newsletter will be updates on our Mentorship Program. This program, coordinated by Kathleen Parsons, will benefit young students and graduates of music programs and give them first hand access to practical teaching methods, as they visit their mentors' studios.

We have a new meeting place this year, The Art Gallery of Newfoundland and Labrador - a wonderful setting to meet and talk about music. We're even thinking of holding recitals at the gallery. Perhaps the arts can help each other?

We recently kicked off our fund-raising with a Looney Auction,

held by auctioneer and member Gary Johnston. Registered members and their friends came for a wonderful fun-filled evening to bid a looney or two on the many goods and services up for auction.

Our Canada Music Week Recital was held on November 24, with some special students being chosen for a CBC taping of Canadian music. Also during Canada Music Week, member Glenn Colton presented a lecture on Jean Coulthard with some demonstrations of Canadian compositions. For this event, we arranged to borrow some of the collection of works available from the library of the Canada Music Centre so that people could view them. In addition, local music stores were invited to bring in their stock of Canadian repertoire for viewing and sale.

A Christmas Luncheon for our members to celebrate the festive season is planned; also in December, we plan to hold community "Food Bank Concerts" featuring NRMTA students and charging a food item for admission. This will help fill the city food banks when the need is great and also raise public awareness as to what NRMTA is and what it does for the community.

We, in the Newfoundland Registered Music Teachers' Association would like to wish our friends and colleagues in associations across Canada a very merry festive season and prosperous new year.



COMPETITION AN ONGOING OVERWHELMING SUCCESS

The 1997 Toronto Symphony Volunteer Committee Piano Competition will be held during the week of April 14. As part of its ongoing commitment to youth and music in Toronto, the 1994 Committee expanded its Piano Competitions to include, with the Junior and Senior Solo Classes, the exciting nation-wide Concerto Class. A Winners' Showcase Concert at the CBC Glenn Gould Studio was also included to showcase the talent of the three winners in each class. The purpose of the competition is threefold: to encourage and foster the talent of young pianists, to create the opportunity to be critiqued by a distinguished panel of judges, and to further develop their skills through the experience of public performance.

This year for the third time, the winner of the Concerto Class will be given the opportunity to play a complete concerto with the Toronto Symphony Orchestra in the "Light Classics Series", to be scheduled during the 1997/98 season. In addition, the Roy Thomson Hall Founders' Fund scholarship of \$3000 is being offered. The finalists in all classes will receive cash scholarships, made possible through the generosity of many donors.

Additional information is available by contacting The Competition Line, (416) 483-7611.

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YOUNG ARTIST SERIES WESTERN TOUR

JENNY CHING-I TSAI

The Young Artist Western Tour was given this fall by Jenny Ching-I Tsai, pianist, with eight centres hosting recitals - Saskatoon, North Battleford, Biggar, Regina, Swift Current, Nelson BC, Winnipeg and Brandon.

Jenny was born in Taipei, Taiwan, where she began her study of piano at age four and eventually continuing her studies with Chin-Hua Hsu, a faculty member of the National Taiwan Academy of Arts. She was accepted into the Academy's Bachelor of Music program in 1987, graduating in 1992. After spending a year teaching piano in an elementary school, she moved to Vancouver with her family. In 1993-94 she studied with Edward Parker and gave several public performances in the Vancouver area.

In 1994, Jenny was accepted as a scholarship student in the Master's program in Performance and Literature at Brandon University, where she studies with Lawrence Jones. Skilled as soloist, accompanist and teacher, she has won awards at both local and provincial levels. Included on her tour program were works by J.S. Bach, Liszt, Rachmaninoff and Barber. In recreating the composer's music, through her personal expression, Jenny seeks to communicate and share the beauty of music with every listener.

THE CAMBODIA FUND

PISETH SOUN PROJECT

Arne Sablen President

The Cambodian piano student is on the way! Our group, active in Cambodian development aid, is sponsoring Piseh Soun (Pi-SETT Soon) to Canada for a year of music study.

We plan for Piseh to travel with me in January, when I return from my next Cambodia trip. He will study piano in Kimberley, go to school here, and attend musical events near and far. The skills gained in Canada will help him to rebuild his country's cultural life in the future.

Piseh, born in 1980, plays at around Grade IX - X level after just over four years of study. Mozart, Beethoven, Debussy, Poulenc and Joplin are his favorite composers.

I met and worked with Piseh, a bright and dedicated student, during previous visits to Cambodia. He wants to perform and teach some day, but his prospects for further study in Cambodia are slim after decades of devastation there - including systematic slaughter of performers and teachers, and the wanton destruction of things cultural.

Please help Piseh during his time in Canada! With your aid he will be the first Cambodian pianist in 15 years to receive advanced training abroad.

Many supplies and services will be donated, and our local support and musical instruction are at no charge. Piseh's other expenses should total around \$10,000.

We ask you to give generously. Many RMT's and their students have already done so through direct gifts and fund-raising events. One-time donations or monthly gifts by post-dated cheque will be very welcome.

Your donations are tax-creditable, and you will receive regular updates on Piseh's activities. Your help will make a world of difference to Piseh - and to the future of Cambodia, where each trained artist and teacher is a victory for cultural growth.

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CONVENTION 1997 PREVIEW
APERÇU DU CONGRES DE 1997

RAOUL SOSA, UN GRAND ARTISTE



This interview appeared in English in the April '96 edition of The Canadian Music Teacher.

Entrevue réalisée par Joël Barg

Il serait compréhensible qu'un pianiste de concert qui, en tournée, offre de remarquables performances et dont la grande musicalité est louée par les critiques internationales, se sente pleinement satisfait dans son rôle d'interprète.

Malgré tous les honneurs, il n'est pas question pour Raoul Sosa de se reposer sur ses lauriers. Né en Argentine il y a 55 ans, il est aujourd'hui établi à Montréal et naturalisé canadien. Il accorde autant d'importance à la direction d'orchestre qu'à la composition. Pour lui, et pour un public qui sait apprécier, ces deux disciplines sont essentielles à l'épanouissement de son art.

J'étais curieux de savoir comment ce talent aux multiples facettes s'était développé. Les musiciens de grand talent, aux nombreuses possibilités, méritent notre admiration. Et je m'intéressais également à cette blessure de longue date à la main droite... blessure qui aurait mis fin à la carrière de pianistes moins déterminés à poursuivre.

Une entrevue a été prévue, ce qui ne pouvait tomber mieux puisque Raoul Sosa est invité à présenter un concert et une masterclass lors du prochain Congrès de la FCAPM à Montréal, qui aura lieu du 7 au 13 juillet 1997. À noter qu'un comité motivé et dévoué, coprésidé par Carl Urquhart et Rita Barg, en est à mettre la dernière main à l'organisation d'un événement d'envergure mariant activités musicales et sociales.

Sa blessure ? Quinze années se sont écoulées depuis que cet artiste sensible a été frappé d'un mystérieux mal qui continue d'interrompre le bon fonctionnement du majeur de sa main droite. Cette blessure n'a pas ralenti ses impressionnantes activités musicales. Raoul Sosa poursuit une brillante carrière, se consacrant aux oeuvres de piano écrites pour main gauche seulement. Sa main gauche révèle une extraordinaire virtuosité; sa maîtrise technique surpasse celle de bien des interprètes qui font usage de leurs deux mains. Non seulement a-t-il surmonté son handicap,

il s'est même fait connaître comme chef d'orchestre et compositeur.

Sa maîtrise du clavier lui permet de communiquer l'essence de la musique. D'intenses mouvements d'émotion laissent les auditeurs pantois. Ses interprétations magistrales d'oeuvres très complexes soulèvent d'admiration et transportent les auditeurs vers d'autres cieux. Il joue avec une facilité étonnante et une grande maîtrise.

Ayant manifesté dès l'âge de cinq ans des dons pour la musique, Raoul Sosa en fascine déjà plusieurs. Il se souvient d'avoir joué à deux mains sur le piano de sa grand-mère, après avoir entendu certaines oeuvres. L'excellence de sa mémoire et de son oreille ainsi que sa concentration furent remarquées. Ses dons musicaux précoces furent considérés exceptionnels. "Déjà à dix ans", dit-il, "je dirigeais les oeuvres que j'entendais à la radio m'imaginant à la tête de vrais musiciens."

Au début de l'adolescence, il composa des oeuvres pour piano, pour ensemble de musique de chambre et pour orchestre... oeuvres qui se sont avérées plus que convaincantes.

À la question "quels sont les professeurs qui vous ont influencé ?" Sosa répond : "j'ai étudié avec Sergiu Celibidache à Munich, avec la célèbre Magda Tagliaferro à Paris et à Salzbourg et auprès de Stanislas Neuhaus en Italie. Tagliaferro fut mon premier professeur en Europe... une très forte personnalité. Neuhaus lui, était à Sienne."

"Et les concours ?" lui demandai-je... "Après divers concours en Argentine, mon pays d'origine, j'ai participé à plusieurs autres à l'étranger... Van Cliburn (Texas), la Fondation Bierbans (Paris), Maria Canals (Barcelone), Tchaikovsky (Moscou), Chopin (Varsovie), Saint-Jacques de Compostelle (Espagne), Marguerite Long (Paris), Montréal (Canada), Olivier Messiaen (France)... et plusieurs autres encore."

"Et en ce qui concerne les prix ?" Il a remporté de très

nombreuses récompenses dans plusieurs concours internationaux tels le premier prix de la Société hébraïque et le premier prix du Concours national des Jeunes Musicales...pour ne citer que ceux-là.

"Que pensez-vous des concours?" ai-je demandé. "Il faut croire que l'on peut gagner" de répondre Sosa. "Là où il est possible de donner le meilleur de soi-même" ajoute-t-il.

"Démontrer son talent, ses capacités, sa musicalité...pas nécessairement que l'on est meilleur que les autres."

"Avez-vous des réserves concernant les concours?"

"Certains en ressortent déprimés et abandonnent complètement. Au niveau international, certaines tractations ont lieu..." Comme il n'est pas rare qu'il soit lui-même membre de jury, Sosa me faisait remarquer qu'il est important d'être objectif. "Je me sens à l'aise dans cette fonction" me laisse-t-il entendre.

"Donnez-vous, à l'occasion, des conseils aux concurrents?" "Seulement sur demande" répond-il en souriant. "La plupart attendent, de la part des juges, des commentaires. La diplomatie est de mise, surtout en ce qui concerne l'interprétation."

Et je lui demandai: "Lorsque l'on tombe sur un piano techniquement imparfait...comment s'en tire-t-on?" Sa réponse fut simple: "on ignore le problème et on se consacre à la musique."

"Accepteriez-vous de parler de ce mal qui a atteint votre main droite?" lui demandai-je avec respect.

"Il y a quinze ans, donc à l'âge de 40 ans, le troisième doigt de ma main droite a commencé à m'inquiéter. Comment tout cela a pris naissance...je n'en suis plus vraiment certain. J'ai continué de jouer sans ressentir de douleur mais plus tard, la crainte s'est emparée de moi car je perdais graduellement la possibilité de donner mon plein rendement. J'avais bon espoir de pouvoir récupérer mais rien n'a fonctionné. J'ai consulté plusieurs médecins et j'ai arrêté de jouer. Ce doigt n'a jamais retrouvé son fonctionnement normal."

Bouleversé mais loin d'être abattu, il a développé, d'une seule main, une virtuosité ahurissante. Même aujourd'hui, il n'arrive pas à se rappeler ce qui est à l'origine de cette blessure.

Raoul Sosa est souvent invité à se produire lors d'importantes émissions de radio et de télévision. En 1978, l'enregistrement d'un récital lui valut le prix du Conseil canadien de la musique pour le meilleur récital endisqué par un soliste canadien. La même année, son enregistrement consacré à Schubert, pour commémorer l'anniversaire de la mort du compositeur, a soulevé l'enthousiasme de la critique qui reconnaît en lui un sens inouï de la musique et une maîtrise incroyable du clavier. Plus récemment, sous l'étiquette Amplitude, il a enregistré des œuvres de Bach et Chopin pour main gauche seulement ainsi qu'une de ses propres compositions.

Son art en musique de chambre lui a permis de partager la scène avec de grands artistes tels Pina Carmirelli et Max Rostal. Grâce à sa rapide et prodigieuse mémoire, Sosa possède un immense répertoire d'œuvres des époques classique, romantique et contemporaine.

"D'après vous, quelle serait la meilleure salle de concert au point de vue acoustique?" "Sans aucun doute le Mozarteum et le Teatro Colon (Buenos Aires). De plus, cette salle peut accueillir jusqu'à 3,000 personnes." Ajoute-t-il.

Ses nombreux concerts en tant que soliste ou avec orchestre l'ont amené à fréquenter plusieurs endroits tels la salle Gaveau, le théâtre des Champs-Élysées, le Palais de Chaillot, la Salle Pleyel (Paris), le Conservatoire Royal (Bruxelles), le Wigmore Hall (Londres), l'Institut hispanique (Madrid), le Kennedy Art Centre et l'OAS (Washington), la Place des Arts (Montréal), l'Ontario Place (Toronto), le Centre National des Arts (Ottawa)...Vancouver, Beijing, Tokyo...etc...

En 1990 et 1991, Raoul Sosa était honoré d'être invité à effectuer deux tournées d'envergure comme chef d'orchestre et comme pianiste en Chine et au Japon. Des ateliers pour piano et groupes de musique de chambre se sont même ajoutés au programme. Au Japon, les critiques le surnomment "le pianiste à la main gauche d'or".

Professeur hautement respecté, il est souvent invité à titre d'expert en technique pianistique et interprétation. Il offre également des masterclass dans différentes institutions musicales. Il est professeur au Conservatoire de Musique de Montréal et est membre du Conseil des Arts de la communauté urbaine de Montréal. Raoul Sosa est un juge très en demande dans les concours et les festivals.

En terminant, je lui demandai s'il avait une préférence pour la profession de pianiste, de compositeur ou de chef d'orchestre. "Ce sont trois disciplines différentes. J'aime la musique et je ne peux dire laquelle je préfère." Conclut-il.

Lorsque vous faites connaissance avec l'homme et sa musique, vous découvrez un artiste doué d'une grande détermination. Loin de s'apitoyer sur son sort, il n'entretient aucun cynisme ni ne se replie sur lui-même. Il témoigne plutôt du contraire prouvant ainsi la force de l'esprit humain.

Le ténébreux événement est derrière lui. Seuls le présent et le futur importent. Il n'y a aucune amertume dans sa voix douce et posée. Ses yeux brillent et un sourire s'amuse sur ses lèvres.

Vous aurez l'occasion de le rencontrer lors du Congrès 1997 de la FCAPM à Montréal, du 7 au 13 juillet prochain...s'il vous est impossible de le faire plus tôt.

Bravo Raoul Sosa!

Joël Barg, 1996. Tous droits réservés.

Joël Barg est reconnu internationalement en tant qu'artiste, designer, sculpteur et art-thérapeute depuis plus de 40 ans. Comme formation musicale, il a étudié le solfège et l'harmonie au Conservatoire de musique de l'Université McGill. Il joue du cor français depuis trois ans et est marié depuis 37 ans à Rita. Il est membre de l'International Horn Society et il a conçu les couvertures du Horn Call ainsi que d'autres ouvrages pour fin de publication. Dans le numéro de novembre 1995, on retrouve une entrevue avec Kerry Turner, membre du American Horn Quartet qu'il a rencontré lors d'un atelier tenu à Kansas City. De plus, il a travaillé à l'élaboration d'émissions destinées aux enfants et aux adultes pour développer la créativité. Il s'est également produit dans le cadre de ces émissions. Joël Barg a réalisé des entrevues avec différentes personnalités publiques pour la télévision et la presse écrite. Ses poèmes ont été publiés, entre autre, par THE THOMAS WOLFE REVIEW.

La création du logo est une gracieuseté de Joël Barg, Montréal. Pour toute utilisation du logo du Congrès 1997 de la FCAPM à Montréal, veuillez faire une demande par écrit auprès de son concepteur.



'77-'97 MONTREAL ENCORE!

JULY 7-13, 1997

1997 CONVENTION
REGISTRATION FORM

Please Print

Name _____

Address _____

City _____

Province _____

Postal Code _____

Telephone () _____

Fax () _____

REGISTRATION FEES

(All prices are indicated in Canadian dollars)

Members of CFMTA

If paid before Apr. 1, 1997 \$350.00 + GST = \$374.50

If paid after Apr. 1, 1997 \$375.00 + GST = \$401.25

Non-Members

If paid before Apr. 1, 1997 \$395.00 + GST = \$422.65

If paid after Apr. 1, 1997 \$400.00 + GST = \$428.00

A discount of 15% will be given to groups of 25 or more. You are responsible for organizing your group. All names and cheques should be sent in one envelope to Hélène Lemoine (see address below).

Registration Fee Includes:

All lectures, Workshops, Masterclasses, Recitals, Piano and Vocal Competitions, Trade Show, Receptions, Coffee Breaks, Banquets.

Please Note:

Registration Fee is income tax deductible.

No refunds.

All cheques to be made in Canadian dollars payable to 'CFMTA Convention 97'

Mail To:

Hélène Lemoine
4584 Hingston Avenue
Montréal, QC
H4A 2K1

'77-'97 MONTREAL ENCORE!

7-13 JUILLET, 1997

CONGRES 1997
FORMULAIRE D'INSCRIPTION

Dactylographiez, S.V.P.

Nom _____

Adresse _____

Ville _____

Province _____

Code Postal _____

Téléphone () _____

Fax () _____

FRAIS D'INSCRIPTION

(En dollars canadiens)

Membres de la FCAPM

avant le 1er avril 1997 \$350.00 + TPS = \$374.50

après le 1er avril 1997 \$375.00 + TPS = \$401.25

Non-membres

avant le 1er avril 1997 \$395.00 + TPS = \$422.65

après le 1er avril 1997 \$400.00 + TPS = \$428.00

Un rabais de 15% est accordé aux groupes de 25 personnes et plus. Vous êtes responsable de l'organisation de votre groupe et vous devez envoyer la liste des noms et les chèques dans une seule enveloppe à Hélène Lemoine.

Ces frais comprennent

les conférences, les ateliers, les classes de maître, les récitals, les concours de chant et de piano, les expositions, les réceptions, les pauses-café, les banquets.

Chèques à l'ordre de:

'CFMTA Convention 97'

Retourner à l'adresse suivante:

Hélène Lemoine
4584 Hingston Avenue
Montréal, QC
H4A 2K1

Veuillez noter que les frais d'inscription au Congrès sont déductibles d'impôt. Il n'y aura aucun remboursement.

NATIONAL CONVENTION 1997



QMTA - CFMFTA CONVENTION 1997
 DELTA MONTREAL HOTEL, JULY 7-13, 1997

Delta Montréal

DELTA
 MONTREAL

450 SHERBROOKE OUEST, MONTREAL, QUEBEC, H3A 2T4

HOTEL REGISTRATION FORM

GROUP CFMFTA CONVENTION JULY 7-13, 1997

Please Print:

Nom / Name _____
 Adresse / Address _____
 Ville / City _____
 Province _____
 Code Postal _____
 Telephone () _____
 Fax () _____

Date d'arrivée / Arrival date: _____

Heure / Time: _____

Date de départ / Departure date: _____

Simple / Single \$109.00 Double \$109.00

Reservations must be received by: June 1, 1997

Date limite des réservations: 1er juin 1997

Arrival prior to 6:00 p.m.

Arrivée avant 18:00 hrs.

Arrivals after 6:00 p.m. must be guaranteed with a credit card or deposit

Les réservations pour ceux qui arriveront après 18h:00 devront être garanties par une carte de crédit ou un dépôt

Credit Card Type and Number _____
 _____ Expiry Date _____

Carte de crédit et numéro _____
 _____ date d'expiration _____

Telephone: (514) 286-1986 or 1-800-268-1133

TRADE EXHIBIT APPLICATION FORM

Name of Organization or Company _____
 Address _____
 City _____
 Province _____
 Postal Code _____
 Telephone () _____
 Fax () _____
 Contact Person _____

Please reserve the following space
 ___ x 6-foot tables @ \$450.00 per table
 (\$481.50 with GST) Total: \$ _____

Please make cheques payable in Canadian dollars to CFMFTA Convention 97 and send by May 1, 1997 to:

Marie-Marthe Guay
 1226 Stephen, Verdun, QC H4H 2G9

No refunds.

APMQ - FCAPM CONGRES 1997

HOTEL DELTA MONTREAL, 7-13 JUILLET 1997

FORMULAIRE D'INSCRIPTION - EXPOSANTS

Nom de l'organisme/compagnie _____
 Adresse _____
 Ville _____
 Province _____
 Code Postal _____
 Téléphone () _____
 Fax () _____
 Personne responsable _____

S.V.P. Réservez l'espace suivant durant le congrès:
 ___ x tables de 6 pieds @ \$450.00 + TPS = \$481.50
 \$ _____

Chèque à l'ordre de: CFMFTA Convention 97 avant le premier mai 1997. Pas de remboursement.

Retourner à Marie-Marthe Guay
 1226 Stephen, Verdun, QC H4H 2G9

NATIONAL CONVENTION 1997



'77-'97 MONTREAL ENCORE!

JULY 7-13, 1997

CONVENTION 1997

ALL IN HONOUR OF THE 200TH ANNIVERSARY OF SCHUBERT'S BIRTH

Montréal, Canada

- Host to Expo '67 and the 1976 Olympics
 - Host to the World Film Festival
 - Host to the International Jazz Festival
- Host to the 1997 Convention of the Canadian Federation of Music Teachers' Associations

CONVENTION PROGRAM TO INCLUDE:

The American Piano Quartet - 2 pianos, 8 hands
 Masterclass - Jeffery Shumway - on works of Ravel
 Choral Workshop - Mack Wilberg
 Schubert Duets - Paul Pollei and Del Parkinson

Raoul Sosa - pianist - specializes in music
 for the left hand - Masterclass and Recital

Remi Bouchard - composer
 Masterclass - on his compositions

Vocal Competition
 Piano Competition
 More to Come

Trade Exhibits

Tours: Montreal, Quebec City, Eastern Townships,
 See the whales!, etc., etc., etc.!

Advance Registrations
 Special Group Rates
 Bring Your Spouse

Mark Your Calendar Now
 Convention: July 7 - 13, 1997
 Banquet: Sunday night, July 13, 1997
 Tours: July 14 - 20 1997

INFORMATION

<p>in English: Gad Harrel 119 Wilson Road D.D.O. QC H9A 1W7 (514) 684-4447</p>	<p>en français: Thérèse Marcy 708 Marco Polo Boucherville, QC J4B 6K7 (514) 655-8552, Fax: (514) 655-4839</p>
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Official Hotel

Delta Montréal, 450 Sherbrooke West
 Montréal, Québec H3A 2T4 (514) 286-1986

'77-'97 MONTREAL ENCORE!

7-13 JUILLET, 1997

CONGRES 1997

EN L'HONNEUR DU 200 IEME ANNIVERSAIRE DE NAISSANCE DE SCHUBERT

Montréal, Canada

- Hôte de l'Expo 67 et des Jeux Olympiques de 76
 - Hôte du Festival des Films du Monde
 - Hôte du Festival International de Jazz
- Accueillera le Congrès de la Fédération Canadienne des Associations de Professeurs de Musique

PROGRAMME DU CONGRES:

The American Piano Quartet - 2 pianos, 8 mains
 Cours de maître - Jeffery Shumway - Ravel
 Mack Wilberg - Atelier de Chant Choral
 Paul Pollei et Del Parkinson - Duos de Schubert

Raoul Sosa - pianiste - spécialiste en musique
 pour la main gauche - Cours de maître et récital

Remi Bouchard - compositeur-résident à Winnipeg
 Cours de maître sur ses compositions

Concours de Chant
 Concours de Piano
 Informations à venir

Exposition

Visite de: Montréal, Ville de Québec, Cantons de l'est
 Observations des baleines!, etc., etc., etc.!

Inscriptions à l'avance - Réservations
 Tarifs Spéciaux pour les Groupes
 Invitation aux Conjoints

Réservez les jours suivants
 Congrès: du 7 au 13 juillet 97
 Banquet: dimanche soir, le 13 juillet 97
 Visites: du 14 au 20 juillet 97

RENSEIGNEMENTS

<p>en français: Thérèse Marcy 708 Marco Polo Boucherville, QC J4B 6K7 (514) 655-8552, Fax: (514) 655-4839</p>	<p>in English: Gad Harrel 119 Wilson Road D.D.O. QC H9A 1W7 (514) 684-4447</p>
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Hotel du Congrès

Delta Montréal, 450 rue Sherbrooke ouest
 Montréal, Québec H3A 2T4 (514) 286-1986



POST-CONVENTION TOUR

EXCURSION APRES LE CONGRES

To help you continue your adventure in Quebec in 1997, the Quebec Music Teachers' Association invites convention participants, their families and friends to a five-day "Post Convention Tour".

Pour agrémenter votre aventure québécoise de 1997, l'Association des Professeurs de Musique du Québec offre aux participants au Congrès, à leurs familles et à leurs amis, le circuit touristique suivant d'une durée de cinq jours.

This tour will leave Montreal and go immediately to the beautiful Eastern Townships, where you will visit the Casavant Organ Factory, the famous Abbey of St-Benoit-du-Lac, Mount Orford (the home of the Orford Arts Centre) and Coaticook Gorge. The tour will continue on to Quebec City and environs. You will have a guided tour of the city, including the Museum of Civilization. Continuing up the St. Lawrence, tourists will visit Tadoussac, to be treated to a three-hour whale-watching cruise. That evening, you will stay at Manoir Richelieu in Charlevoix, which includes a casino among its attractions. On the fifth day of the tour, visit St. Joseph-de-la-Rive and the Art Galleries of Baie St. Paul before returning to Montreal.

Le départ se fera de Montréal en direction de la magnifique région des Cantons de l'Est où vous visiterez la fabrique d'orgues Casavant, la célèbre Abbaye de St-Benoit-du-Lac, le Mont Orford où est situé le Centre d'art Orford avec son camp musical, Coaticook et sa vallée. Le circuit vous conduira ensuite à Québec où il y aura visite de la ville même (incluant le Musée des Civilisations) et de ses environs. Poursuivant le long des rives du fleuve St-Laurent, les visiteurs arriveront à Tadoussac d'où ils partiront pour une croisière de trois heures pour observer les baleines. Cette journée se terminera par une soirée et une nuit au Manoir Richelieu qui offre un casino entre autre attractions. La cinquième journée sera consacrée à la visite de St-Joseph-de-la-Rive, ainsi qu'à la visite des galeries d'art de Baie St-Paul, précédant le retour à Montréal.

In order to continue planning this tour, we need to know how much interest there is. We must have a minimum of 26 people to make a tour. The price of the tour will depend on how many people there are. If there are not enough people for this tour, interested parties can sign up for a similar pre-existing tour for four days that does not include the Eastern Townships. Instead of the Eastern Townships, participants would visit the St.-Félicien/Chicoutimi/Jonquière areas (wild-life reserve, the Phantom Village of Val Jalbert, an American Indian reserve, a nature park and the Saguenay Fjord). This alternate four-day tour was offered by a local tour company in 1995 at the following prices:

Nous devons savoir si ce projet vous intéresse pour en continuer l'organisation. Un minimum de vingt-six personnes est requis - le prix sera en fonction du nombre de personnes. Si cette excursion de cinq jours ne peut pas être offerte à cause du nombre insuffisant de participants, les personnes intéressées pourront s'inscrire à un circuit de quatre jours, semblable, sauf qu'il n'inclut pas les Cantons de l'Est. En lieu et place il offre: St-Félicien, Chicoutimi, Jonquière (la réserve faunique des Laurentides, le village fantôme de Val Jalbert, une réserve amérindienne montagnaise, des sentiers dans la nature, le fjord du Saguenay). Le circuit de quatre jours était offert en 1995, aux prix suivants:

Price per person:

- 2 people in a room: \$529
- 3 people in a room: \$489
- 4 people in a room: \$479

- 2 personnes par chambre: \$529
- 3 personnes par chambre \$489
- 4 personnes par chambre: \$479

It is too early to give estimates of 1997 prices. We are showing these figures only to give an idea of costs. Please fill out the following form specifying your interest so that we may have an indication of how to proceed. Filling in this form does not commit you in any way to taking the tour.

Nous citons ces tarifs pour vous donner une idée seulement, car il est trop tôt pour fixer les prix de 1997. Nous vous prions de bien vouloir remplir le formulaire suivant, en spécifiant vos préférences. Ainsi, nous saurons comment continuer à planifier à long terme. Le fait de remplir et retourner ce formulaire ne vous oblige en aucune manière à acheter l'excursion.

Name _____

Nom _____

Address _____

Adresse _____

How many people in your party? _____

S.V.P. indiquer:

Please check:

- Interested in 5-day tour only
- Interested in 4-day tour only
- Interested in either tour

- Je m'intéresse au circuit de 5 jours seulement
- Je m'intéresse au circuit de 4 jours seulement
- L'un ou l'autre m'intéresse

Comments:

Commentaires:

Please send to Kathleen Younker, 25 Wilson Street, Lennoxville, QC, J1M 1N2

S'il-vous-plaît envoyer à: Kathleen Younker, 25 rue Wilson, Lennoxville, QC, J1M 1N2

NATIONAL CONVENTION 1997 C-7

DELLA PERGOLA CONCOURS DE CHANT VOICE COMPETITION

Originaires de Roumanie, Luciano et Edith Della Pergola firent leurs débuts au Royal Opera House de Bucarest, au début des années 1930. Ils ont tous deux mené une carrière internationale dans les salles les plus réputées au monde, en Autriche, en France, en Suisse, en Espagne, en Hongrie, en Belgique et en Italie. La carrière de Mme Della Pergola a réellement pris son essor en 1947, alors qu'elle interprétait les rôles de soprano des opéras les plus aimés, comme *La Bohème*, *Aïda* et *Tosca*. Son mari a pur sa part fait ses débuts en Italie, à La Scala de Milan où il a interprété 152 rôles du grand répertoire opératique. Une fois installés à Montréal en 1955, ils commencèrent à enseigner et fondèrent le Studio d'opéra de l'Université McGill. Le pays a décerné le plus grand honneur à Edith Della Pergola, en la décorant de l'Ordre du Canada en 1994. Mme Della Pergola continue à ce jour d'aider sans relâche les jeunes chanteurs.



EDITH AND LUCIANO PERGOLA
PROFESSORS EMERITUS

Romanian-born Luciano & Edith Della Pergola made their operatic débuts at the Royal Opera House in Bucarest in the early 1930's. Both had successful international careers in the most famous opera houses of Austria, France, Switzerland, Spain, Hungary, Belgium and Italy. Edith really came to prominence in 1947 as the leading soprano in Vienna and Italy in the world's most beloved operas: *La Bohème*, *Aïda* and *Tosca*, among others. Her husband made his Italian début in Milan, at La Scala, going on to sing 152 different roles from the great operatic repertoire. After moving to Montréal in 1955, they began their teaching careers and founded

McGill's Opera Studio, which they jointly ran successfully for 34 years. Edith Della Pergola received our country's highest honour; that of the Order of Canada, in 1994. To this day, she continues to assist young singers in their chosen field of music.



REGULATIONS GOVERNING

THE DELLA PERGOLA VOICE COMPETITION

MONTREAL 1997

Competitors in the semi-final competition (8 July 1997), one (or more) per province, must present a well-balanced program of a high level, choice of periods, styles and language which includes an opera excerpt, Schubert's Lieder and one Canadian composition. Time limit: minimum 20 minutes, maximum 30 minutes.

Three finalists (or more) will be selected from the semi-final competition. For the final competition (9 July 1997), competitors will perform the program selection of their own choice and/or add one selection, including Schubert Lieder, an opera excerpt and possibly the Canadian composition. Time limit: 25-30 minutes.

Competitors must be 18-32 years of age on January 1, 1997, and Canadian citizens or permanent residents (landed immigrants). A competitor may be the student of a Registered Music Teacher or of a non-member. In the latter case, an increased registration fee applies (see item 10).

Each provincial association may choose, by audition or otherwise, the competitor(s) who will represent that province in the competition and will be responsible for the financial expenses incurred during the selection of its competitor(s).

Candidates will be responsible for obtaining their own accompanist, if required, and for the payment of accompanist fees.

The Quebec Music Teachers' Association will pay for competitors' accommodation in Montreal, their meals and ground transportation. APMQMTA will not be responsible for the similar expenses of an accompanist; however, an official accompanist will be available in Montreal. Music must be sent by June 1, 1997.

Each provincial association will be responsible for the expense of their competitor's travel, as pro-rated by CFMTA, to and from Montreal. Associations are strongly encouraged to solicit corporate sponsorship in this regard.

For the competition, APMQMTA will be responsible for jury fees, practice studios and financial awards.

Applications must be received by the competition convener, at the address shown on the application form, on or before May 1, 1997. A registration fee of \$50.00 must accompany each application, except that the registration fee shall be \$85.00 for a competitor who was not the student of a Registered Music Teacher as of January 1, 1997. Late applications will not be accepted under any circumstances.

First Prize: Della Pergola Award of \$8000 and a "Début" Recital in 97/98, Young Concert Artist Series.

Second Prize: \$5000

Third Prize: \$2000

Prize for the best interpretation of a Canadian composition.

Judges: Pierrette Alarie C.C., Louis Quilico O.C., Edith Della Pergola C.M.

REGLEMENTS DU CONCOURS DE CHANT DELLA PERGOLA

CONGRES A MONTREAL 1997

Les concurrents de l'épreuve semi-finale, sélection d'un candidat (ou plus) par province, doivent présenter un programme bien équilibré et de niveau supérieur tenant compte des périodes, styles et langues, incluant extrait d'opéra des Lieder de Schubert et une oeuvre de compositeur canadien, pour une durée de 20 à 30 minutes. - 8 juillet 1997.

Trois (3) finalistes ou plus seront sélectionnés parmi les semi-finalistes. Chaque finaliste exécutera son même programme incluant extrait d'opéra Schubert et possiblement l'oeuvre canadienne et pourra y ajouter une pièce de son choix, pour une durée 25 à 30 minutes. - 9 juillet 1997.

Les concurrents doivent être âgés de 18 à 32 ans, de citoyenneté canadienne ou de statut d'immigrant reçu, au 1er janvier 1997. Un concurrent peut être un étudiant d'un professeur de musique membre de l'Association ou d'un non-membre. Dans ce cas, un droit d'inscription plus onéreux s'applique (voir item 10).

Chaque association provinciale choisit, par audition ou autrement, le (ou les) concurrent(s) représentant cette province au Concours.

Chaque association provinciale est responsable des dépenses financières encourues durant la prestation de son (ou ses) concurrent(s) représentatif(s) à Montréal.

Chaque candidat est responsable du choix de son accompagnateur, si nécessaire, et des honoraires et dépenses de son accompagnateur.

L'APMQ déboursera les dépenses de logement, de repas et de transport terrestre à Montréal pour la durée du séjour des concurrents 3 finalistes lors du concours. L'APMQ ne sera pas responsable pour les dépenses similaires encourues par leur accompagnateur. Toutefois, un accompagnateur officiel sera disponible à Montréal. Les partitions musicales doivent parvenir pour ou avant le 1er juin 1997.

Chaque Association provinciale est responsable des dépenses de voyage aller et retour de Montréal, pour son (ou ses) concurrent(s) selon le pro-rata de la FCAPM. Les Associations sont fortement encouragées de solliciter des fonds auprès de corporations à cet effet.

Pour le concours, l'APMQMTA sera responsable seulement des honoraires, des studios de pratique, des bourses.

Les inscriptions doivent parvenir à la responsable du Concours, à l'adresse indiquée au formulaire, pour ou avant le 1er mai 1997, faute de quoi l'inscription sera rejetée. Un droit d'inscription de 50.00\$ chaque, ou de 85.00\$ pour un concurrent étudiant avec un professeur non-membre de l'Association au 1er janvier 1997, doit accompagner chaque formulaire dûment complété.

Le genre masculin est utilisé comme générique, dans le but d'éviter d'alourdir le texte.

Premier prix: Prix Della Pergola 8000\$ et un récital "Début" dans la série pour jeunes artistes 97/98.

Deuxième prix: 5000\$ Troisième prix: 2000\$

Prix de la meilleure interprétation de l'oeuvre canadienne

Juges: Pierrette Alarie C.C., Louis Quilico O.C., Edith Della Pergola C.M.

NATIONAL CONVENTION 1997



THE DELLA PERGOLA VOICE COMPETITION
MONTREAL CONVENTION, JULY 8 & 9, 1997
APPLICATION FORM

FCAPM CONCOURS DE CHANT DELLA PERGOLA
CONGRES A MONTREAL, 8 ET 9 JUILLET 1997
FORMULAIRE D'INSCRIPTION

1. Provincial Association _____
Provincial Representative _____
Representative's Address _____
City _____ Postal Code _____
Phone () _____ Fax () _____

1. Association provinciale _____
Représentant provincial _____
Adresse du représentant _____
Ville _____ Code Postal _____
Tél () _____ Fax () _____

2. Competitor's Name _____
Competitor's Address _____
City _____ Postal Code _____
Phone () _____ Fax () _____
Accompanist's Name _____

2. Nom du concurrent _____
Adresse du concurrent _____
Ville _____ Code Postal _____
Tél () _____ Fax () _____
Nom de l'accompagnateur _____

3. Eligibility
Competitor's date of birth
(must be age 18-32 years as of January 1, 1997)
Day _____ Month _____ Year _____
Name of Teacher as of January 1, 1997
_____ RMT? _____
Teacher's Address _____
City _____ Postal Code _____
Phone () _____ Fax () _____

3. Éligibilité
Date de naissance du concurrent
(18-32 ans au 1er janvier 1997)
Jour _____ Mois _____ Année _____
Nom du professeur au 1er janvier 1997
_____ Membre? _____
Adresse du professeur _____
Ville _____ Code Postal _____
Tél () _____ Fax () _____

4. Program (of high level)
a) Semi-final Competition (choice of periods, styles and languages, including an opera excerpt, Schubert Lieder and one Canadian composer): 20-30 minutes
b) Final Competition: the three finalists (or more) will perform an opera excerpt, their chosen Schubert, and possibly their chosen Canadian composition: 25-30 minutes (see regulation no. 2)
Please list program
(composer, title, performance time)
on a separate piece of paper

4. Programme (niveau supérieur)
a) Épreuve semi-finale, répertoire au choix (de périodes, styles, et langues), mais doit inclure extrait d'opéra, des Lieder de Schubert et une (1) oeuvre de compositeur canadien): 20-30 minutes
b) Épreuve finale les trois finalistes (ou plus) interpréteront l'extrait d'opéra, des Lieder de Schubert et possiblement l'oeuvre canadienne: 25-30 minutes (voir règlement n°2)
Attachez une autre feuille
pour indiquer votre programme
(compositeur, titre, minutage)

5. Application must be received by the Competition Convener on or before May 1, 1997. Late applications will not be accepted under any circumstances.

5. L'inscription doit inclure un chèque au nom de CFMTA Convention 97 au montant de 50.00\$ pour droit d'inscription, ou 85.00\$ si le concurrent n'est pas un étudiant d'un professeur de musique membre de l'Association au 1er janvier 1997.

Include a cheque payable to CFMTA Convention 97 for \$50.00 registration fee (\$85.00 if competitor is not a student of a Registered Music Teacher as of January 1, 1997) and mail completed application form with a short CV and photo to:

Le formulaire d'inscription complété et le chèque pour chaque inscription ainsi qu'un court CV et une photo doivent parvenir pour ou avant le 1er mai 1997, faute de quoi l'inscription sera rejetée. Poster le tout à la responsable du Concours, i.e.:

Monik Grenier, C.P. 577, Lanoraie, QC, J0K 1E0,
Tel (514) 987-3941, 887-7572, Fax (514) 987-4637

Monik Grenier, C.P. 577, Lanoraie, QC, J0K 1E0,
Téléphone (514) 987-3941, 887-7572, Fax (514) 987-4637

NATIONAL CONVENTION 1997

REGULATIONS GOVERNING CFMTA PIANO COMPETITION

MONTREAL IN 1997

1. Competitors in the semi-final competition (11 July 1997) limited to one per province, must present a well-balanced solo program which includes one composition from the Classical period and one Canadian composition. Time limit: minimum 30 minutes, maximum 45 minutes.
2. Three finalists will be selected from the semi-final competition. For the final competition (12 July 1997), each will perform a major work or works by Schubert and possibly the Canadian composition. Time limit: 30-40 minutes.
3. The entire program presented by a competitor must be at the Associate Royal Conservatory of Toronto level or higher.
4. Competitors must be 16-24 years of age, Canadian citizens or permanent residents (landed immigrants) and currently studying with a Registered Music Teacher as of January 1, 1997.
5. Each provincial association may choose, by audition or otherwise, the competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as pro-rated by CFMTA, to and from Montreal. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the competition convener, at the address shown on the application form, on or before May 1, 1997. A registration fee of \$50.00, paid by each province must accompany each application. Late applications will not be accepted under any circumstances.

1st Prize: \$1,000

2nd Prize: \$750

3rd Prize: \$500

Prize for the best interpretation of a Canadian composition.



REGLEMENTS DU CONCOURS DE PIANO DE LA FEDERATION CANADIENNE DES ASSOCIATIONS

DE PROFESSEURS DE MUSIQUE

CONGRES MONTREAL 1997

1. Les concurrents de l'épreuve semi-finale, sélection d'un candidat par province, doivent présenter, en semi-finale, un programme bien équilibré de soliste incluant une oeuvre de la période classique et une oeuvre de compositeur canadien d'une durée minimum de 30 minutes et maximum de 45 minutes. - 11 juillet 1997.
2. Trois (3) finalistes seront sélectionnés parmi les concurrents de la semi-finale. Chacun interprétera un répertoire incluant, une oeuvre majeure ou des oeuvres de Schubert et possiblement l'oeuvre du compositeur canadien, d'une durée minimum de 30 minutes et maximum de 40 minutes. - 12 juillet 1997.
3. Le programme entier présenté par le concurrent doit être de niveau du Conservatoire Royal de Toronto "Associate" ou de niveau supérieur.
4. Les concurrents doivent être âgés de 16 à 24 ans, de citoyenneté canadienne ou du statut d'immigrant reçu et actuellement étudiant avec un professeur de musique membre de l'Association au 1er janvier 1997.
5. Chaque association provinciale choisit, par audition ou autrement, le concurrent qui représentera cette province au Concours.
6. Chaque association provinciale est responsable des dépenses financières encourues durant la sélection de son concurrent représentatif.
7. Chaque association provinciale est responsable des dépenses de voyage aller retour de Montréal pour son concurrent, selon le pro rata de la FCAPM. Les associations sont fortement encouragées de solliciter des fonds auprès de corporations à cet effet.
8. Le formulaire d'inscription ainsi qu'un droit d'inscription de 50.00\$ chaque (payé par chaque province) doivent parvenir auprès de la responsable du Concours à l'adresse indiquée au formulaire, pour ou avant le 1er mai 1997, faute de quoi l'inscription sera rejetée.

1er Prize: 1,000\$

2e Prize: 750\$

3e Prize: 500\$

Prix de la meilleure interprétation de l'oeuvre canadienne.

Le genre masculin est utilisé comme générique, dans le but d'éviter d'alourdir le texte.



CFMTA PIANO COMPETITION

MONTREAL CONVENTION, JULY 11 & 12, 1997

APPLICATION FORM

1. Provincial Association _____
 Provincial Representative _____
 Representative's Address _____
 City _____ Postal Code _____
 Tel () _____ Fax () _____

2. Competitor's Name _____
 Competitor's Address _____
 City _____ Postal Code _____
 Tel () _____ Fax () _____

3. Eligibility
 Competitor's date of birth
 (must be age 16-24 years as of January 1, 1997)
 Day _____ Month _____ Year _____
 Name of Teacher as of January 1, 1997
 _____ RMT? _____
 Teacher's Address _____
 City _____ Postal Code _____
 Telephone () _____ Fax () _____

4. Program (at the ARCT level or higher)
 a) Semi-final Competition (including one piece
 from the classical period and one Canadian
 composition): 30-45 minutes

Please list program
 (composer, title, performance time)
 on a separate piece of paper

b) Final Competition: the three finalists will
 perform their chosen Schubert and possibly their
 chosen Canadian composition: 30-40 minutes.

Please list program
 (composer, title, performance time)
 on a separate piece of paper

5. Application must be received by the Competition
 Convener on or before May 1, 1997. Late applica-
 tions will not be accepted under any circumstances.

Include a cheque payable to CFMTA for \$50.00
 registration fee, a short CV and photo, and mail com-
 pleted application form to:
 Kerrine Wilson, 99 Ruttan Bay, Winnipeg, MB,
 R3T 0H5; Telephone (204) 475-5324.

FCAPM CONCOURS DE PIANO

MONTRÉAL 1997 11 ET 12 JUILLET 1997

FORMULAIRE D'INSCRIPTION

1. Association provinciale _____
 Représentant provincial _____
 Adresse du représentant _____
 Ville _____ Code Postal _____
 Téléphone () _____ Fax () _____

2. Nom du concurrent _____
 Adresse du concurrent _____
 Ville _____ Code Postal _____
 Téléphone () _____ Fax () _____

3. Éligibilité
 Date de naissance du concurrent
 (16-24 ans au 1er janvier 1997)
 Jour _____ Mois _____ Année _____
 Nom du professeur au 1er janvier 1997
 _____ Membre? _____
 Adresse du professeur _____
 Ville _____ Code Postal _____
 Téléphone () _____ Fax () _____

4. Programme (de niveau ARCT ou supérieur)
 a) Épreuve semi-finale (incluant une (1) oeuvre
 de la période classique et une (1) d'un
 compositeur canadien): 30-45 minutes

Attachez une autre feuille
 pour indiquer votre programme
 (compositeur, titre, minutage)

b) Épreuve finale: trois finalistes interpréteront
 une (1) oeuvre majeure ou groupe d'oeuvres de
 Schubert et possiblement l'oeuvre canadienne
 (ou autre): 30-40 minutes

Attachez une autre feuille
 pour indiquer votre programme
 (compositeur, titre, minutage)

5. Le formulaire d'inscription doit parvenir auprès de
 la responsable du Concours pour ou avant le 1er
 mai 1997, faute de quoi l'inscription sera rejetée.

Chaque inscription doit inclure un chèque de 50\$ au
 nom de la FCAPM pour droit d'inscription, un court
 CV et photo, et doit être postée avec le formulaire
 complété auprès de: Kerrine Wilson, 99 Ruttan Bay,
 Winnipeg, MB, R3T 0H5; Téléphone (204) 475-5324.

CONVENTION 1997 - TENTATIVE PROGRAM

MC = Master Class, WS = Workshop,
P.H. = Pollock Hall, Delta = Delta Hotel,
C.M.C. = Canadian Music Center



SIMULTANEOUS TRANSLATION

TRADUCTION SIMULTANÉE

MONDAY 7 July 1997		OPENING NIGHT LaFerriere-Doane Jazz Group with Julie LaMontagne	Singers Piano				Reception
TUESDAY 8 July	A.M. Lunch P.M. Eve.	City Tour Organ Recital Vocal Competition Boyanna Toyich	Artist Teacher			P.H. Delta	Box Lunch
WEDNESDAY 9 July	A.M. P.M. Eve.	Mireille Gagne Remi Bouchard Pierrette Alarie Edith Della Pergola Louis Quilico Bruce Pennycook Clermont Pepin Vocal Competition	Canadian Music Composer Vocal Vocal Vocal Computer Music Composer Finals	FR FR	WS MC MC MC	C.M.C. Delta P.H. P.H. Delta P.H.	Lecture Lecture Reception
THURSDAY 10 July	A.M. P.M. 8 P.M.	Michele Royer & Michel Francke Raoul Sosa American Piano Quartet	Piano Romantic Music Piano - Specializes in Left Hand 2 Pianos/8 Hands	FR FR		Delta Delta P.H.	Lecture & Recital Reception
FRIDAY 11 July	A.M./P.M.	Piano Competition				P.H.	
SATURDAY 12 July	A.M. Noon P.M. 8 P.M.	Jeffrey Shumway Mack Wilberg Eugene Plawutsky & Martin Foster Paul Pollei & Maximiliano Frani Piano Competition	Ravel Choral Piano Violin Schubert Duets Finals		WS WS MC	Delta Delta Delta Delta P.H.	Luncheon Reception
SUNDAY 13 July	A.M. P.M. Eve.	Martin Foster Jane Magrath (Alfred) Donald Beattie (Henle) Raoul Sosa Folklors Dancers	Strings Pedagogy Pedagogy Concert		WS WS WS	Delta Delta Delta P.H. Delta	Banquet
MONDAY 14 July		Post Convention Tour					

CONGRÈS 1997 - PROGRAMME PRÉVU

CM = Cours de maitre, A = Atelier, SP = Salle
Pollock, CMC = Centre de musique canadien,
Delta = Hôtel Delta, FR = Français,

LUNDI 7 juillet 1997		SOIREE D'OUVERTURE LaFerriere-Doane Groupe de Jazz avec Julie LaMontagne	Chant Piano				Reception
MARDI 8 juillet	A.M. Lunch P.M. Soirée	Tour de Ville Récital D'Orgue Concours de Chant Boyanna Toyich	Pédagogie			SP Delta	Casse- Crouste
MERCREDI 9 juillet	A.M. P.M. Soirée	Mireille Gagne Remi Bouchard Pierrette Alarie Edith Della Pergola Louis Quilico Bruce Pennycook Clermont Pepin Finals du Concours de Chant	Musique Canadienne Compositeur Chant Chant Chant Musique à l'ordinateur Compositeur	FR FR	CM CM CM CM	C.M.C. Delta SP SP Delta SP	Réception
JEUDI 10 juillet	A.M. P.M. 2011	Michele Royer & Michel Francke Raoul Sosa American Piano Quartet	Piano Musique Romantique Piano 2 Pianos Concert	FR FR	A CM	Delta Delta SP	Reception
VENREDI 11 juillet	A.M./P.M.	Concours de Piano				SP	
SAMEDI 12 juillet	A.M. Midi P.M. Soirée	Jeffrey Shumway Mack Wilberg Eugene Plawutsky & Martin Foster Paul Pollei & Maximiliano Frani Finals du Concours de Piano	Ravel Chant Choral Piano Violon Duos de Schubert		A A CM	Delta Delta Delta Delta SP	Réception Réception
DIMANCHE 13 juillet	A.M. P.M. Soirée	Martin Foster Jane Magrath (Alfred) Donald Beattie (Henle) Raoul Sosa Troupe de Folklore	Condes Pédagogie Pédagogie Concert Invités/es		A A A	Delta Delta Delta SP Delta	Banquet
LUNDI 14 juillet		Excursion Après le Congrès					

NATIONAL CONVENTION 1997

CONVENTION 1997 PREVIEW APERÇU DU CONGRES DE 1997

Co-CHAIRPERSONS / DIRECTEURS

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Hélène Lord
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(514) 482-2225

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Marie-Marthe Guay
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WESTERN BOARD OF MUSIC FREQUENTLY ASKED QUESTIONS

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A: Would you like a choice of programs for different students at various learning stages? A solid curriculum developed over more than six decades? An exam system that actively seeks your input? WB offers that kind of system.

Q: What repertoire books do I need for WB?

A: Our focus is on well-chosen, well-prepared music. WB allows you to use repertoire you are comfortable with or wish to explore, subject to guidelines listed in Syllabus introductions. And, irregular list applications are accepted at no charge!

Q: How long are WB exams?

A: WB Practical exam lengths are substantial - from 12 minutes (Grade 1) to 75 minutes (Performer's Associate)

Q: Are pieces heard in their entirety?

A: WB examiners know how much preparation an exam takes, and want to assess each candidate fairly. Complete works will be heard except in a very few cases (selecting a far longer piece from the grade above, for instance).

Q: Why should my students take Recital or Special Studies exams?

A: Graded exams are a wonderful tool. So is a hammer, but you wouldn't use it exclusively to build your house! The WB core program of Graded Exams and the varied, flexible Recital and Special Studies Exams give a full range of "tools" to fit varying needs. Some examples: adults may find Recital Exams less stressful than the full graded ones, at least for a first exam attempt. Brilliant youngsters, whizzing ahead,

might need broader background before going on - and definite goals to keep the focus. Anyone thinking of a career in music should learn to prepare and present recital programs. Those "spinning the wheels" in regular study might get a shot in the arm from pursuing a special interest.

Q: What are Skill Development Exams?

A: This new Special Studies program invites a focus on particular skills; technique, ear and sight are usual choices. Take requirements from any syllabus or design your own program. Piano technique, for instance, might include various touches (eg. one hand legato, one staccato) or dynamics, supplementary trill or balance exercises, or, at higher grades, all of the requirements in $\frac{1}{4}$ of the keys, to lay firm foundations without the "vast bulk" of keys to prepare yet. This program is being very well received. Students rise to the short-term

challenge, improve amazingly in a few months, and begin to take pride in their newly-developed skills. The office can provide more details and guidelines.

Q: What about specialist examiners for non-piano instruments?

A: WB seeks to provide specialists at all levels; however, cost is a factor. Teachers of the same or related instruments, in nearby centres, might work together to "create and maintain" a viable exam tour - perhaps entering all candidates at the same time of year. Students may be asked to attend the nearest major centre, if feasible. We will discuss the alternatives with you if questions arise.

Q: Are Theory credits from other systems transferable?

A: Absolutely! Check with the WB office for details. A small transfer fee applies.

Q: Are WB exam results eligible for school credit?

A: WB Graded Exams are indeed eligible, on a par with other major exam systems. Regulations vary from province to province. Contact your school counselor or Ministry of Education for details; the WB office may be able to assist if confusion arises.

Q: What if I have questions or comments?

A: The WB toll-free phone number is available to everyone in Western Canada. Please call or write with your thoughts. Directors and staff will be pleased to respond, and will consider all comments carefully. We look forward to hearing from you.

*Call or write the Western Board of Music,
11044 - 90 Ave., Edmonton AB T6G 1A7.
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TOWARDS MORE EFFECTIVE PIANO LESSONS

Joy Brown
Ottawa, ON

Piano teachers spend many years perfecting their art, and they may be keen students of methodology as well. A few studies I recently unearthed for a psychopedagogy course at the University of Ottawa suggest that we might do well to also give more attention to how our behaviour during lessons can affect learning.

Despite many wonderful books and magazines on piano teaching, scholarly research is hard to come by. My literature search tuned up only two studies of private piano lessons; both were based on the analysis of audiotapes of lessons with a variety of teachers and students.

Kostka (1984) looked for two components of a good lesson: student attentiveness and teacher reinforcement that is frequent and appropriate. The audiotapes revealed that nearly as much time was spent on teacher talk (42%) as student performance (57%). While a lot of reinforcement was given by the teacher (at east every 40

seconds), less than half of it was approving. Attentiveness was at a pretty high rate, about 85% of lesson time - maybe not surprising for a half-hour one-on-one performance situation.

Speer (1994) focused on a search for "sequential patterns" in the piano lessons he studied. In behaviourist psychology, an ideal sequential pattern of teaching consists of 1) the teacher's initiation of learning with a presentation of the task to be performed, 2) the student's response in performance, and 3) immediate and appropriate reinforcement by the teacher.

While teachers did indeed follow this pattern frequently, their reinforcement was often found to be too general to be effective. Speer notes some improvement over the previous study in the amount of teacher talk time, with teachers spending over a third of their presentation time on modeling the desired behaviour instead of just talking about it. Perhaps a disturbing finding was that teachers with a

lot of experience tended to be more disapproving.

Some questions the literature raised for me were: Do I talk too much at lessons and do too little? Does the student know specifically what he is aiming for and how to get there? I would be interested in hearing of any other research on piano lessons.

References

Kostka, M.J. (1984). An investigation of reinforcements, time use, and student attentiveness in piano lessons. *Journal of Research in Music Education*, 32 (2), 113-122.

Speer, D.R. (1994). An analysis of sequential patterns of instruction in piano lessons. *Journal of Research in Music Education*, 42 (1), 14-26.

Joy Brown is currently on a leave of absence from the Ottawa Branch of the Ontario Registered Music Teachers' Association. She is working on an M.A. in Education in Psychopedagogy. Her address is 900 Dynes Road, #802, Ottawa ON K2C 3L6.



Bravo Brenna!

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*Brenna Lott, 13 of Sudbury, Ont.
Piano student of Marie Ng-An.*

HONORARY LIFE MEMBER

NEW BRUNSWICK

Patrica Elliott, NB

It is most timely that **Elsa Stramberg Noble** was chosen this year to become an honorary life member of NBRMTA. Elsa Noble came to our province in 1962 from Wolfville, NS where she was an active member of NSRMTA, serving as its president from 1955-56 and later given an honorary life membership in that organization.

Elsa was born in Trenton NS on April 10, 1915, the only child of Dr. and Mrs. "Charlie" Stramberg. She went to school in New Glasgow and it was there that she began her musical training with Constance Fletcher and later studied with Robert Humphrey. She spent many happy summers during her formative years in Baddeck NS with relatives on her mother's side. It is fascinating to know that Elsa's mother took education lessons and piano lessons from a family friend, Alexander Graham Bell! In looking back on Elsa's childhood, we realize the very special and unusual influences this association must have had on her through her mother's closeness with such a genius and his family. Elsa may also have inherited some of her musical talent and imagination from a rather interesting relative on the Stramberg side who was a fine band master and choral conductor. He went to New York, changed his name to Stromberg and became quite famous. He wrote many Broadway musicals and Lillian Russell sang his well known song "Come Down My Evening Star".

In 1936 Elsa graduated from Acadia University in music, where she was a student of Dr. Edwin A. Collins, and then was asked to join the faculty of the Acadia school of music in 1937. Except for a two year period of rest for health reasons, Elsa taught at Acadia until

1945 when she resigned to marry William (Bill) Noble, professor of physics at Acadia. It is not surprising that two years later, Elsa was asked to return to her teaching and for the next 15 years, continued to teach music at Acadia.

Bill accepted a position in the department of physics at Mount Allison University, Sackville NB in 1961 and Elsa made her permanent move to Sackville the following year. If Elsa had her qualms about leaving the lovely Wolfville area and her musical life at Acadia, she certainly did not spend any time dwelling on her fate. She immediately became active as a much sought after and distinguished private music teacher. She always presented a very positive and happy demeanor to her students. Her students' recitals and playing sessions were called "Candy Concerts" and students were awarded real trophies for their accomplishments. Everyone received a prize, usually books of music. Elsa, as well, after moving to Sackville, transferred her musical and executive experience into NBRMTA and in 1965 became our president, serving in that capacity until 1967. How interesting to note that at this time, in 1965, Elsa was very involved in the establishing of our first provincial newsletter, and became its "Editor-in-Chief". The newsletter, circulated monthly from October to May, was full of news, views and reviews.

Perhaps we should, at this time, speak of Elsa's concurrent involvement on the council of CFMTA. How lucky we were to have her expertise as CFMTA Archivist from 1961 - 1979. She was first elected to the CFMTA council from Nova Scotia and then later from New Brunswick, becoming NB's Vice President to our national organization in 1971.

Elsa has always loved to travel and was, and still of course is, a constant source of knowledge and information which she has gleaned

through first hand experience or from her insatiable appetite for reading. Bill's sabbatical years were also a time that she utilized for the furthering of her own studies. She enrolled in the Reid School of Music at Edinburgh University, Scotland, from 1950 - 51, and later in Boston from 1970 - 71 at the New England Conservatory of Music.

As we speak of our friend Elsa begin to fully realize the extent of her involvement in our lives; our town life, provincial life, on a national level and in our personal lives. Her vivacity has kept up our spirits, and through her energy, enthusiasm and sharpness of mind, she has set standard for us that, even without realizing it, we adhere to. I think of Elsa as somewhat like a Bach Fugue. On a provincial level she has served as council member, newsletter editor and President. On the national scene, as a council member, Vice President, NB and as National Archivist. Her third voice, or first, depending on your perspective, is within our local Sackville branch which has evolved and revolved around Elsa ever since her arrival in town! She has helped establish awards both in New Brunswick and Nova Scotia and continues to give generously to scholarship funds. She has inspired us all by tirelessly sharing and giving of herself in so many ways - through her ongoing efforts for the Sackville music festival, the sharing of her musical knowledge, her experience in teaching and her generosity in dealing with people in all situations. Finally and perhaps most importantly of all, we are so very grateful for the true friendship of Elsa Stramberg Noble.

Special thanks to: Pauline Harborne, NBRMTA Archivist; Winnie Horton The Office of Support Services, Acadia University; The Sackville Music Teacher, namely Pauline Harborne, Barbara MacKay, Vivian Hay Hinks Nancy Vogan; Vesia Moshor, Music Specialist, New Glasgow NS; Mrs. Bet Langille, first cousin of Elsa Noble, New Glasgow NS.

CONTEMPORARY SHOWCASE

WHAT IS IT ANYWAY?

Do you have a problem getting your students to love their contemporary repertoire for exams or festivals? Contemporary Showcase is for you. Do your students love their contemporary repertoire for exams or festivals? Contemporary Showcase is for you.

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Contemporary Showcase has been sponsored in many centres in Canada this past November 17 - 24 - Canada Music Week. Watch your next newsletter for a report on highlights from these creative and

exciting performance opportunities.

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For 26 years, the Alliance for Canadian New Music Projects has been sponsoring Contemporary Showcase to allow us to delight in the music of our own composers. If we don't teach and perform our own music, who will? Do you want to see the new syllabus which lists repertoire for all classes (many of these pieces are eligible for exams and festivals)? Does your branch want a workshop to discover and solve the mysteries of some of the things you may have been missing?

Please contact Gladys Odegard, Publicity, Contemporary Showcase, #1805 - 62 Wellesley Street West, Toronto ON M5S 2X3 phone/fax: (416) 966-1897.



Send your greetings in the Convention Program section of the April '97 edition of *The Canadian Music Teacher*. Raise the profile of your province and give the Convention Committee a boost! Deadline: March 15, 1997.

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Signature _____

Date _____

Send to:

Susan Wilson, Editor,
The Canadian Music Teacher
517 Estate Drive
Sherwood Park AB T8B 1M2
Phone: (403) 449-4508
Fax: (403) 417-3065
email: wilson@istar.ca

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 Delta Montreal, 450 Sherbrooke Ouest, Montreal, Quebec, on the 10th day of July, 1997 at 3:15 pm. Business to be conducted includes:

- receive and consider the financial statements of the period ending;
- receive and relate the Provincial Reports;
- appoint Auditors;
- transact such other business as may properly come before the meeting.

The Executive Meetings will take place on Monday July 7, 1997 at 8:30 am and on Saturday July 12 at 5:30 pm.

By order of:

Virginia Heinrichs, President

Beryl F. Wiebe, Secretary/Treasurer

Dated at Surrey BC this 3rd day of November 1996.



THE ART OF INTERPRETATION

Nita Pelletier
Abbotsford, BC

The poet Robert Browning wrote: "a little more and how much it is, the little less and what worlds away."

A composer creates - the interpreter re-creates. Every performer strives for much more than mere note playing. The old adage: "You cannot see the forest for the trees" might apply to performing. "You cannot hear the music for the notes".

According to Webster the word interpret means to give the meaning of; explain or make clear; to give the meaning of by artistic representation or performance. Colin Taylor in his book *These Music Exams* says "Interpretation is the outcome of an attitude of mind - an inner musical vision." Too often we observe the signs and symbols of the printed score without realizing the spirit of the music. When the essential element of interpretation is absent, nothing remains but a series of uneventful note patterns.

Lack of interpretation can usually be attributed to: a lack of musical imagination, note playing instead of sound playing, lack of boldness or energy, passivity in place of activity, ambiguous listening and lack of a goal.

Naturally, interpretation can only be attended to after a piece has been thoroughly learned from the standpoints of notation, rhythm, fingering, articulation, etc. Accuracy must simply be taken for granted like breathing. Just as an actor must know his lines perfectly, a musician must be

familiar with every sign and symbol on the printed page.

A musician must also have mastered the technical aspects of playing his instrument and have a thorough knowledge of music history and theory in order to understand the music he is playing. He must be able to form a mental picture of the period, background and general atmosphere in which the composer lived and the instruments he was writing for. Also, being able to analyze the piece is essential. An artist who sketches the human figure must know anatomy, so also the musician must know the language and structure of music. Just as the human body is a complete organism, so all the elements of a composition: melody, harmony, rhythm, dynamics, etc. are not separate entities but are inwardly related. The most important part of a performer's interpretation is his awareness of the relationship of all the elements in a composition. This is vital to the understanding of any piece of music. All poets and philosophers deal with values and their relationships, and so do musicians.

Of course, good interpretation goes beyond collecting musical facts about a piece or simply identifying the elements of structure such as chords and modulations. A balanced performance includes: time variation, tone variation, eloquent phrasing and the effective use of climax.

Time variation includes time gradation - beginning with one level of speed and finishing with another - and time inflection, or rubato. Here, we keep at the same general speed level, but bend the time within that level in such a way as to give a more expressive effect. Ernest Hutcheson describes rubato as "the play of emotion on time". Franz Liszt's illustration of rhythm is that of a tree. The trunk of the tree is steady, but the leaves are moving. Everything is

in motion. The details of rhythm should be flexible as they yield to each breeze of emotion. Just as a strong wind will cause even the trunk of a tree to sway, so variation in the basic rhythm may be great when strong emotion is involved.

Tonal variation includes tone level - the degree of dynamic intensity (eg. piano or forte), tonal gradations (eg. crescendo or decrescendo) and tonal inflection - the changes of tone colour within one tone level. Tonal inflection is dictated by the necessities of the phrase. To give the wrong gradation or wrong emphasis would spoil the phrase. Tonal variation also includes shading - changes of tone for all levels. Long phrases give more chances for tonal inflection, while shorter phrases are often used to portray agitation.

A musical phrase represents one continuous musical idea. In analyzing the melody, the musician must decide what the melody means to him - what its true character is and how best to bring out that meaning. The musician must decide where the climax or point of greatest interest is in the phrase. There may be climaxes within a phrase and within a section and there may also be a central climax to the whole piece.

All of these mechanical means of expression - loud and soft, fast and slow, phrasing and climax - have their own effect on the emotional tone of the piece. Music excels beyond even speech as the ideal medium for the expression of every feeling and emotion humankind is capable of. The all-important thing is that the performer recaptures the composer's mood as embodied in the music. This is the performer's responsibility as he serves as an intermediary between the composer and the audience.

In summary, for a musician to give a convincing interpretation of a piece, he must study the music from the inside out in order to use it as a language he understands. The musician must take every opportu-

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nity to go to concerts and to listen to recordings, preferably with the score in hand. The musician must learn to think imaginatively - to get inside the composer's mind and feelings. He must not only hear but listen intently to every sound he makes. In short, the musician strives to be bold, active, energetic and goal-oriented. The musician is also his own most severe critic. Robert Louis Stevenson said, "...he must think the smallest improvement worth accomplishing at any expense of time and energy ...If a man love the labour of any trade apart from the question of success or fame, the gods have called him"

In closing, always seek to practice the spirit of the music itself - the spirit underlying the mere symbols on the page. It is only in this way that mere note playing can be transformed into imaginative and vivid interpretation.

A graduate of the University of British Columbia, Nita obtained a Bachelor of Music degree after studying with Jane Coop. In addition, Nita holds the ARCT diploma in piano performance from the Royal Conservatory of Music and an Associate of Arts diploma from Trinity Western University. She has also studied voice with Alexandra Browning.

Nita has performed throughout the valley and lower mainland including accompanying at the BC Festival of the Arts, the First Heritage Concert Series, the Salish Park Summer Concert Series, the Central Valley Academy's Concert Series, and with the Fraser Valley Symphony and Vancouver Youth Symphony Orchestra. Nita is the accompanist for the Chilliwack Festival Chorus and the Chilliwack Chamber Singers.

Nita teaches piano in Abbotsford and currently serves as Vice-President of the British Columbia Registered Music Teachers' Association, Abbotsford-Mission Branch.



YOUNG ARTIST SERIES - ONTARIO TOUR

FRÉDÉRIC LACROIX

Born and raised in the Ottawa area, Frédéric Lacroix began to play the piano at the age of six. During his formative years, he studied with Monique Collet-Samyn at the Conservatoire de Musique du Québec in Hull, where he completed the Cycle II level in piano performance and received first prize in both solfège and musical dictation.

He graduated from De La Salle high School from a five year arts specialization program in which he studied bassoon as a second instrument. During these years he performed in many concerts, both as pianist and bassoonist, receiving several awards for musical performance.

In 1993, Frédéric won third prize at the National Canadian Music Competitions. In 1994 and 1995, he represented the National Capital Region at the CIBC Provincial Competitions in London, Ontario and last year reached the CIBC National

Competitions held in Calgary AB. Frédéric also performed in the CBC "ART Scape" and in the Radio-Canada "Jeunes Artistes" radio concerts in which he will be performing again this year.

He is currently undergoing piano performance studies on a scholarship at the University of Ottawa, studying under Jean-Paul Sévilla and Andrew Tunis. His usual teacher, Andrew Tunis, now on a sabbatical in Banff, is temporarily being replaced by Cynthia Floyd and Glen Montgomery.

Frédéric continues to perform extensively in his hometown of Ottawa as a soloist, chamber musician and accompanist. The Ontario tour has taken him to Ottawa, North York, Niagara Falls, Hamilton, Owen Sound, London, Sarnia, Thunder Bay and Kingston, playing works by Haydn, Beethoven, Chopin and Steven Gellman, with whom Frédéric studies composition at the University of Ottawa.

CFMTA'97 CONVENTION

Invites Provincial Associations to

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\$300.00

Contact Rita Barg, 4665 Trenholme Ave.,
Montreal QC H4B 1X8



Re: The CFMTA National Competition

No doubt you have heard, as I have, intermittent complaints about the fact that our national competitions nearly always seem to be just for piano players. Well, let's take a look at the facts. Here's a short history of the competition from 1985 - 1995:

- 1985 (Vancouver) - concerto competition, piano, viola, violin
- 1987 (Winnipeg) - no competition
- 1989 (Edmonton) - concerto competition, for piano only
- 1991 (Halifax) - Mozart Piano Concerto Competition
- 1993 (Ottawa) - competition including one Bach composition and one Canadian composition. Ontario also presented the Flora Matheson Goulden String Competition, a special event for the 1993 Convention, not sponsored by CFMTA.
- 1995 (Saskatoon) - piano competition.

It appears that the complaints have some validity. Could this be because most of the members who make up the organizational committees of these competitions are piano teachers, and the provincial committees who organize the conventions are made up mostly of piano teachers?

It seems to me that if we're to have competitions with more involvement from other instruments, perhaps we should not complain because our competitions don't include others, but our membership should include more teachers of other instruments. However, we may do this with more success if we piano teachers make our organization and conventions more appealing to teachers of other instruments.

This surely needs to happen at the local and provincial levels first. Our workshops and speakers need to have greater appeal to teachers of other instruments. No doubt the next complaint will be that there isn't enough funding to support such a variety of programs. This may be a very valid point. Perhaps as our membership grows in these other areas, those

teachers can support those endeavours that best meet their requirements. It would be a wonderful thing to see a convention with perhaps four or more workshops and competitions running concurrently, one for piano, one for voice, one for strings and another for woodwinds/brass.

The question we should really be asking isn't why only piano competitions, but rather, how can we make our organization more appealing to teachers of other instruments? Maybe this is an issue we can address in Montreal at our next convention?

In Montreal we look forward to a voice competition as well as a piano competition. Things are already changing! I notice that for the piano competition the student must be studying with a Registered Music Teacher, but for the voice competition, the teacher may be an RMT or not. This is a start, but it also recognizes the fact that we don't have many voice teachers as members of our organization.

See you in Montreal!
Lorna Wanzel, RMT
Halifax, NS

ESTHER HONENS JURY ANNOUNCES RANKING OF FIVE FINALISTS

The Esther Honens Calgary International Piano Competition, which has been in progress for the past several weeks concluded on Saturday evening November 23 when John P.L. Roberts, Chairman of the Jury, announced the ranking of the five 1996 Competition Laureates at the Awards Gala. The presentations were made during the celebration hosted by dance legend Veronica Tennant.

Russian Maxim Philippov (24) is awarded First Prize and will receive \$25,000 in prize money. Second Prize is shared between 27-year-old Albert Tiu from the Philippines and 25-year-old Eugene Watanabe from the United States, who will each receive \$10,250 in prize money. In addition to the prize money, over the next three years these three 1996 Esther Honens Laureates will also receive an Artistic and Career Development program tailored to meet their individual needs. This program may include: a CD recording; an artist-in-residence program; recital, festival and symphonice engagements; assistance in finding professional management or creating marketing and promotional materials.

Fourth Prize is awarded to 24-year-old Yuri Bogdanov from Russia who will receive \$4,000 in prize money. Italian Massimiliano Ferrati (26) is awarded Fifth Prize and will receive \$3,000.

The Jury also awarded two other prizes: Artist of Special Promise is given to 21-year-old American Andrew Russo, including \$2,500 in prize money. Australian Bernadette Balkus (29) receives Best Chamber Performance and \$2,500.

"The Jury was very impressed with the wide variety of talented musicians it heard over the course

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of the Competition," said Competition Jury Chairman John P.L. Roberts. "Because the Jury had the opportunity to hear each of the Laureates perform a concerto with the Calgary Philharmonic Orchestra under the direction of Mario Bernardi after first listening to them in three recitals and a chamber music performance, it was able to develop a comprehensive knowledge of their musicianship - something that was crucial to arriving at the decisions made. Indeed it should be noted that the requirements for this Competition are extraordinarily demanding and make it unique in the world."

Over the next few days, the 1996 Laureates and other Competitors who have stayed for the Competition will have an opportunity to meet individually with Jury members.

"I am very much looking forward to working closely with the top three Esther Honens Laureates," said Competition President Andrew Raeburn. "All are wonderfully gifted artists who I believe will truly benefit from the Esther Honens Artist and Career Development Program. I hope that within a decade they will be appearing in the world's most prestigious concert halls."

NEXT EDITION

April 1997

Material (preferably typewritten) should reach the editor by March 1, 1997. The deadline for advertising (camera ready) is March 15, 1997. A rate card and order form is printed on the inside back cover.

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

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

The CFMTA promotes:

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

The CODE OF ETHICS expresses our commitment to:

- the profession
- the student
- the community

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

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

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

Pupils shall be treated with consideration and patience.

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

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

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

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



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IN MEMORIAM

ROBERT POUNDER

Bob Pounder, our friend, colleague and Honorary President passed away on December 18, 1996. His friendship, wit, wisdom and dedication to CFMTA was well known and always very much appreciated. He will be missed by all.

PUBLICATION INFORMATION

The Canadian Music Teacher is published twice yearly.

December Issue

Publication date: December 15

Deadlines:

All material excluding camera ready advertising due by November 1. Camera ready advertising due by November 15.

April Issue

Publication date: April 15

Deadlines:

All material excluding camera ready advertising due by April 1. Camera ready advertising due by April 15.

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WAY BACK WHEN...

From the Canada Music Week Newsletter, Vol.31 No.3, August 1978...

Quote from the examination paper of young students: Aaron Copland is one of America's most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead."

NEW BRUNSWICK VIOLINIST WINS
1996 SYLVA GELBER AWARD

The Canada Council announced this past July that Jasper Wood of Moncton NB is the winner of this year's Sylva Gelber Foundation Award.

Administered by the Canada Council, the Sylva Gelber Foundation Award was established in 1981 through the generosity of Miss Sylva Gelber of Ottawa, who has always demonstrated a special interest in the musical life of Canada and in young musicians of talent.

The award, valued at \$15,000, is given annually to the most talented candidate under the age of 30 in the Arts Grant "B" competition for performers in classical music. Past winners have included Joanne Hounsell, Connie Shih, Juliette Kang, Jon Kimura Parker, Marc-André Hamelin, Angèle Dubeau, Remi Boucher, Scott St. John, Lara St. John and Nathan Berg.

Twenty-two-year-old violinist Jasper Wood received his Bachelor of Music and Master of Music degrees in violin performance at the Cleveland Institute of Music

in Cleveland, Ohio. He has studied under Linda and David Cerone, Gerardo Ribero, Philippe Djokic, Sally Thomas and Catherine Tait.

The young violinist has shown promise from an early age; his first solo appearance was with Symphony Nova Scotia in 1987, at age 13. Wood currently performs with the Akron Symphony and the Cleveland Institute of Music Orchestra, and has also played with the Youngstown Symphony Orchestra in Ohio, the New World Symphony in Miami, and Symphony New Brunswick.

Jasper Wood, who has been praised for his technique and musical personality, was the recipient of the New Brunswick Arts Award from 1991 to 1994, the Kay Logan Award for Chamber Music in 1994, and the Dr. Gerome Gross Prize from the Cleveland Institute of Music in 1993. In 1995, he was the Concerto Competition winner at the Cleveland Institute.

He will use his award to continue his studies in the professional studies program at the Cleveland Institute of Music.

WESTERN BOARD AND THE DIAMOND JUBILEE COLLECTION

The Western Board of Music has accepted every piece in the CFMTA Diamond Jubilee Collection for examination material. If it's good enough for CFMTA, it's good enough for Western Board! The Diamond Jubilee pieces are listed, under the appropriate grades, in the 1996 Supplement to the Western Board Piano Syllabus.

CFMTA sponsored a coffee-break session at the Fifth Annual WB Conference last September in Edmonton, where the Diamond Jubilee Collection - Western Board association was officially announced. Western Board is pleased to support this landmark publication as part of its extensive focus on Canadian music and congratulates CFMTA for undertaking the massive project!

CORRECTION

The name of Marie Smyth (Nova Scotia) should not have been listed as it was on the back cover of the April '96 edition of *The Canadian Music Teacher*, but should be placed in the 35 - 40 years group.

Any further corrections should be sent to Carol Mellors, 8723 - 64 St., Edmonton AB T6B 1R1.



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

STATEMENT OF REVENUES, EXPENDITURES AND MEMBERS' EQUITY

YEAR ENDED MAY 31, 1996

	1996	1995
REVENUES		
Annual fees	\$ 49,148	48,494
Canada Music Week	3,447	3,202
Western Young Artists	8,085	4,473
CFMTA Newsletter	3,575	2,845
Trust funds	14,392	2,314
Ontario Young Artists	922	675
Atlantic Young Artists	1,167	188
1995 Convention profit	14,630	-
Special Projects - Young Artists (including interest)	3,878	3,707
Special Projects Piano Competition (including interest)	4,228	3,707
Interest income	3,563	2,026
1993 Convention profit interest	943	916
Convention back-up interest income	404	210
1995 Convention profit interest	199	-
Public Relations interest income	18	8
1991 Convention profit interest	-	136

TOTAL REVENUES	108,599	72,901
EXPENDITURES		
Canada Music Week	6,086	5,101
Western Canada Young Artists	8,309	5,546
CFMTA Newsletter	9,553	11,032
Trust funds	5,547	1,925
Ontario Young Artists	4,370	2,610
Atlantic Young Artists	1,781	-
Administrative and travel	14,243	12,103
Public Relations	3,992	-
Audit	2,500	3,016
Printing, stationery, office and postage	2,548	2,080
Piano Competition	2,242	-
60 th Anniversary expenses	1,292	-
60 th Anniversary Pins & Histories, net of sales	372	-
Telephone	346	230
Bonding insurance	176	176
Bank charges	25	22
	63,382	43,841
HONORARIA		
Secretary/Treasurer	7,200	7,200
CFMTA Newsletter Editor	1,000	1,000
President	600	600
Coordinator Young Artists	600	600
Coordinator Canada Music Week (including cover design)	600	500
Finance Chairman	300	300
Special Projects Convenor	-	200
	10,300	10,400
TOTAL EXPENDITURES	73,682	54,241
EXCESS OF REVENUES OVER EXPENDITURES FOR YEAR	34,917	18,660
MEMBERS' EQUITY AT BEGINNING OF YEAR	174,383	155,723
MEMBERS' EQUITY AT END OF YEAR	\$209,300	174,383

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Does the School Music Program in Your Area Require Life Support?

The following is taken from a pamphlet presented by the Coalition for Music Education in Canada:

We must address the unprecedented challenges and threats to music and its role as an integral part of education and culture in Canada.

The Challenge

Budgetary cut-backs to ministries of education by provincial governments, and the consequent similar reductions at the regional level threaten the survival of arts programs in many many school boards nation-wide. Music departments are often the hardest hit, and decisions to curtail music programming are being made without forethought or consideration of their long-term impact. The funding crisis means it is increasingly difficult for musical organizations and individual artists to step in and fill this need by themselves. Recent events are indicative of how much has to be done if music and the other arts are to be recognized, not only for their intrinsic worth, but also as fundamental to what it means to be an educated person.

A Grass Roots Campaign

Regardless of whether cuts to the arts occur at the national or provincial level, they are manifested locally. For this reason, a grass roots campaign is being initiated to help parents, students, educators and concerned individuals strengthen music in the schools. The purpose of the Coalition for Music Education in Canada is the facilitation of active advocacy and practical strategies designed to protect music education in the school system.

An Invitation

Representatives from across the Canadian music community - teachers, administrators, music industry representatives, performing organizations, arts service and musical support agencies - have allied themselves in response to these challenges. We invite all who love music and believe in its essential role in education to join in this campaign. Your help and support are greatly needed.



Mission Statement

To raise the awareness and understanding of the role that music plays in Canadian culture and to advocate the contribution that music education makes in the lives of all Canadians.

Goal

To see that every child has the right and opportunity to receive, through their basic school curriculum, a well-rounded and balanced education that includes a comprehensive, sequential, quality program in music.

Mandates

Establish a national infrastructure for the Coalition for Music Education in Canada with an outreach to local levels. Accumulate information and statistics on all pertinent aspects of music in Canada with a focus on education. Research and develop appropriate resource/support materials. Distribute accumulated information and materials throughout the infrastructure. Work to protect and develop the role of music education.

Further Information:

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