

CFMTA

THE CANADIAN MUSIC TEACHER

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LE PROFESSEUR DE MUSIQUE CANADIEN



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THE CANADIAN MUSIC TEACHER
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FROM THE PRESIDENT'S DESK

HUGHEEN FERGUSON

Welcome to cyberspace! By the time you read this, our new CFMTA web site (at www.cfmta.org) will be up and running and full of interesting items for use by us as well as by the musical public. Our thanks must go to Gordon Rumson who designed the pages and has been taking care of adding information as we think of it. His article elsewhere in this issue will add more information about the site. The many links to other sites of musical and pedagogical interest should make this a useful educational tool, and those to provincial associations and conservatories will provide us all with a link to each other from coast to coast. Provincial CFMTA Vice Presidents have already been alerted to send in news of conventions, workshops and concerts that we can include as we update from time to time. Do visit the site if you have access to the Internet, and if not, visit a friend who does and make the journey together.

Canada Music Week will be past by now, and I hope there have been many



exciting events in all provinces for this thirty-seventh celebration of Canadian composers and compositions. Canadian music is certainly alive and well, judging by the acceptance of our Diamond Jubilee Collection which is appearing on festival and recital programs very frequently. After such a long period of time, there has been some interest in a new

design for our Canada Music Week logo that could be reproduced easily in any form, and would be uniform across the country - another positive move for national unity. I hope that some of you with an interest in this area, and talent in this direction, will submit designs so that we can choose one at our Annual General Meeting in July. More information about deadlines and design criteria can be found elsewhere in this issue and also from your Provincial CFMTA Vice Presidents. Let us see the flowing of all your creative juices!

As your representative, I was delighted to be invited to the Suzuki Association of Ontario conference a few

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weeks ago with special guests James Lawless from the Royal Conservatory and Donald Cook from Western Ontario Conservatory. It was an interesting day of sharing ideas and discussing ways of blending different approaches to teaching. How fascinating to discover (not surprisingly since we are *all* teachers) that there are more similarities than differences in what we do.

As I hear from you, it is obvious that there are many worthwhile projects in each province that are exciting and vibrant. The 'parts' of CFMTA are lively, but our real strength as an organization lies in our ability to communicate with each other from sea to sea and make the sum of these parts a powerful influence on the musical life of our country.

I wish you all a joyous holiday season and a musically productive and happy 1998.



YOUNG ARTIST CONCERT SERIES

WESTERN TOUR

The 1997 fall tour for the Western Region was given by pianist Jeremy Samolesky of Portage la Prairie MB. Jeremy is in his fourth year of a B.Mus. program at the University of Manitoba, and, after spending his initial years with Sandra Gartshore in Portage la Prairie, he now studies with Delores Keahey. His tour took him to Portage la Prairie, Saskatoon, Prince Albert, North Battleford, Rosetown, Swift Current, Regina, Yorkton, Brandon and Winnipeg. His program included, amongst other works, the Bach d minor Toccata, the 'Wanderer' Fantasy of Schubert and the Liszt 'Waldesrauschen'. Jeremy is the winner of many awards and plans to continue into a Masters program.

GREETINGS FROM ACROSS THE COUNTRY

BRITISH COLUMBIA

BY ERNST SCHNEIDER

The British Columbia Registered Music Teachers' Association celebrated its 50th anniversary this year. 114 members and guests attended a gala dinner on September 20, 1997. A short ceremony began with honouring the seven charter members who joined us in 1947 and who still retain their membership. We also honoured Past Presidents, long-term Secretary-Treasurers from 1970 on, and Life Members. We then attended the incredibly funny and poignant play *Two Pianos and Four Hands* starring Ted Dykstra and Richard Greenblatt at the Vancouver Playhouse.

Eleven BC members attended the Montreal Convention and came back with very enthusiastic reports. Our candidate for the Della Pergola Voice Competition, Susan Platts, received a \$1,000 prize for the best performance of a Canadian work and our competitor in the piano competition, Susan Tang, was chosen as one of the three finalists. We look forward to the Winnipeg Convention and of course the Vancouver event in 2001.

Many of our branches are extremely active organizing a number of events. The Coquitlam/Maple Ridge Branch held a very successful Artistic Retreat at Whistler and plan to make this a bi-annual event. The Vancouver Branch offers an International Piano Workshop and Masterclasses Series for 1997/98 with Paul Stewart, Phyllis Alpert Lehrer and Nelita True. For more details you can contact Roxana Anklesaria at 604-732-3012.

The next BCRMTA Workshop will be hosted by the Penticton Branch in September 1998. Angela Hewitt will be our guest artist. Miss Hewitt will present a recital and also conduct two masterclasses. The Young Artist Piano Competition takes place on the Saturday evening, and the Provincial Council will meet Sunday morning. A gala reception is planned for Friday evening following the recital, and, of course, a big dinner on the Saturday evening. We look forward to a very exciting weekend.

The Canada Music Week Music Writing Competition is gaining momentum under the capable leadership of our provincial chairman Arne Sahlen. Last year saw a healthy increase in entries and several BC students won at the national level.

Our association elected new officers at its spring meeting; our new president is Jean Grieve from Kamloops.

ALBERTA

BY GLORIA GILLETT

Conference in Montreal was superb! Merci beaucoup to Rita Barg, Carl Urquhart and their committee who worked so diligently on our behalf.

We were pleased that Gloria Reimer, Alberta representative in the Piano Competition, won the prize for the best performance of a Canadian composition in her presentation of 'Soleil', by Dennis Gougeon. Dorothy Buckley, prize donor, was delighted to make this presentation to her former theory student. Gloria studies with Marek Jablonski.

The Della Pergola Voice Competition was outstanding. Alberta was well represented by Trina Bulych,

student of Elaine Case, and So-Yeon Kim, student of Katherine Arda.

Our eight branches continue with long-standing successful programs and try innovative new ideas, always with the intent to stimulate and challenge teachers, students and their communities.

In Calgary, Esther Honens semi-finalist Greg Pauley presented a recital at Steinway Hall in May, followed by two days of masterclasses at the home of Linda Kundert-Jorgensen, organizer. In August, the Calgary Arts Summer School Association, also coordinated by Linda, hosted a series of professional development and educational activities. Marvin Blickenstaff, Professor of Piano at Goshen College and editor of Keyboard Companion magazine, offered sessions on pedagogy as well as masterclasses. Program A Piano Camp featured Ingrid Clarfield as clinician; Camp B offered art, keyboard, dance and drama.

In Edmonton, pianist Joseph Fridman presented a March recital

and workshop featuring Russian music. He also spoke at the annual meeting in June on the topic of 'Successful Musical Performance Through Control of Anxiety and Performance Nerves'. FESST (Further Education Scholarship for Studio Teachers) was awarded this year to member Shelagh Scott and resulted in her being able to complete her B.Mus. at the University of Alberta. The STARS award (Scholarship Through ARMTA Recital Sponsorship) was won by Deborah Armstrong, student of Marek Jablonski. Workshops so far this year have included 'Walking Beside', with Dr. Jane Simington, providing valuable advice to help teachers minister to students coping with divorce, separation, suicide, unemployment, etc. and a presentation by Robert Bruce, who spoke on 'Living and Composing in Canada Today', followed the next day by a 'Prelude to Canada Music Week' recital. It was a highlight for students to meet him and have their music

autographed.

Interesting lectures and discussion presented by members of the Fort McMurray Branch include 'The Business of Teaching', 'Tone and Relaxation', 'The Music of Christopher Norton', 'Computer Software', 'Performance Anxiety' and 'Ornamentation'. A fond farewell for founding member Pat Markley honoured her endless efforts and commitment to the branch.

Recitals and festivals highlighted Lethbridge's year. A priority for this year is fundraising for workshops and scholarships.

Lloydminster held a pre-exam recital for students of members in May.

Medicine Hat held an informative and well-attended workshop given by Elaine Dobek-Shandro, 'Teaching Early Grades' and 'Romantic Repertoire'.

Red Deer's pre-festival masterclass featured Dr. Ted Isenor.

Members at Large report that it

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by Leigh Kaplan



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is encouraging to see the extent and quality of music instruction in the rural areas, and that teachers are working on upgrading. The Alberta Music Conference - ARMTA in partnership with the Alberta Band and String Associations and Choral Federation - took place in October. The opening address, given by Dr. Tim Lautzenheiser, 'Music: The Essential Element for Life' emphasized the latest research confirming that young people involved in music attain higher levels of success in many areas of endeavour.. something we have known for years, but the rest of the world is now realizing. Dorothy Buckley was installed as the new provincial president. Special thanks to our new past president, Marilyn Sinclair. We appreciate all her efforts on behalf of ARMTA during the past two years. Roberta Stephen, publisher, performer, composer and educator, is the worthy recipient of this year's ARMTA Recognition Award. The Studio Business Guide, spearheaded by Carmen Leier and assisted by Jennifer Bossé and Gloria Gillett, made its début at the conference and was well received, selling quickly.

I bid you adieu as Alberta's correspondent for our fine magazine. Continue to ENJOY our wonderful profession. Be an ACTIVE ADVOCATE for CFMTA, your provincial associations and local branches.

SASKATCHEWAN

BY LORE RUSCHIENSKY

Greetings from Saskatchewan. The weekend of September 19 and 20 saw teachers from all across the province meet for our annual meeting in Lloydminster Saskatchewan. Friday evening began with a concert given by Dr. Milton Schlosser, piano and Kathleen Lotz, soprano both

from Augustana College in Camrose Alberta. Saturday morning the two performers offered two separate masterclasses, one for piano and one for voice. Later in the morning they joined forces and offered a brief workshop on accompanying and stage deportment.

After the noon luncheon we were entertained by a Saxophone quartet and then the annual meeting was held. The new brochures parents and teachers were presented and made available to the branches. These are important in our efforts to present a professional image to the public.

The elections were held and we welcome our new president Verna Martens of Herbert Saskatchewan. Many thanks to our outgoing president, Heather Blakley for her two years of dedicated service. She guided our organization through some especially rough times to maintain the school music credit policy. The executive is completed with Peggy L'Hoir - Vice President, Kathleen Lohrenz -Gable, Rita Kennedy, Lore Ruschinsky and Aane McGilp. Penny Joynt as our Registrar keeps us all on track.

The winner of the Lyell Gustin Memorial Scholarship was Imtiaz Ashraf (Saskatoon) a student of Kathleen Lohrenz-Gable.

The Young Artist, Jeremy Samolesky made his appearance in seven Saskatchewan Centres this September with good response from his audiences. Recitals were held in Saskatoon, Prince Albert, North Battleford, Rosetown, Swift Current, Regina, Yorkton.

Branches around the province are busily planning workshops and discussion groups. Topics include students compositions, duet playing, repetitive stress syndrome, festival repertoire, and junior teaching materials. Other activities specially organized for Canada Music Week include recitals, music poster contest and a mall recital.

From those of us who attended the CFMTA Convention in Saskatoon in July our many thanks to the Montreal teachers who put in all the hard work to make it a success.

MANITOBA

BY NANCY NOWOSAD

When I ended our last report making reference to lots of snow and "floating by", I did not expect to be taken literally by Mother Nature. As you all know, Manitobans battled the 'flood of the century' this past spring, and we all felt the effect either directly or indirectly. Many teachers and students had to make alternate arrangements to teach and practice for several weeks. We thank you all for your support during this very trying time.

Winnipeg Branch continued its usual busy schedule, with the Scholarship Series awarding approximately \$7000 to deserving students in various disciplines. In May there was a workshop on Early Childhood Music and the Suzuki Violin program, as well as an information session on the London College of Music. The Spring Windup Luncheon was held in June.

In July, several MRMTA members attended the CFMTA Convention in Montreal. Naomi Dueck, voice and Darryl Friesen, piano very ably represented our province in the vocal and piano competitions. We all enjoyed the convention very much and congratulate our Quebec colleagues on a job well done! We look forward to hosting the 1999 Convention in Winnipeg, July 5 - 10, 1999. Our theme is 'Music - The Next Millennium'.

The second annual 'What's Happening - the Winnipeg Music Scene' was held in September and was, once again, very successful. Teachers had an opportunity to browse and chat with representatives from various concert series and artistic groups in the city, as



well as obtain information from the Music Festival, RCM, Western Board, etc. The door prizes were a big hit!

This year's Young Artist for Western Canada is Jeremy Samolesky from Portage La Prairie MB. A student of Delores Keahey at the University of Manitoba, Jeremy gave a total of ten concerts in Manitoba and Saskatchewan this fall, playing works by Bach, Schubert, Chopin, Scarlatti, Faure, Debussy, Liszt, Beethoven and Prokofiev.

Winnipeg Branch held its Canada Music Week Concert on Sunday, November 16, and Brandon Branch's took place on November 18. Our third branch, Southern Manitoba, reports that its members are keeping busy.

ONTARIO

BY CAROL ANN BRUMPTON

As I write this on a sunny fall day in Thunder Bay, I recall our bright summer days together in Montreal last July and thank all those from the province of Quebec who worked so hard to make Convention '97 memorable. One of the high points was the handing over of the gavel to Hugheen Ferguson who is the first CFMTA President from Ontario since 1971. Hugheen will carry on in the same capable way she has evidenced provincially.

Congratulations to all Ontario participants in the Montreal competitions. Christine Vanderkooy, our current Young Artist, presented an excellent program during the piano competition. Rory McGlyn and Adele Rozak performed in the Della Pergola Voice Competition and grew professionally from their exposure to the other artists as well as from the adjudications and masterclass. It was a delight to see our former Young Artist, Julie Tesfallah, who performed under Quebec's sponsorship and received the award for the Best Interpretation of an Operatic Solo.

In Ontario, we are well launched in our planning for our convention scheduled for March 15 - 18, 1998 in London. There, we will be featuring John-Paul Bracey, James Parker, Charlene Biggs, Dianne Edwards, Dr. Patrick J. Potter and Ronald W. Toarelli. We welcome teachers from other provinces to this exciting event.

Those of us in Ontario who knew Rose Goldblatt were saddened to learn of her recent passing. She was able to participate in some of the Montreal events and was a very gracious lady who contributed a great deal of volunteer time to her local music scene as well as to CFMTA projects.

Since our last submission, we welcome a new first vice-president on Provincial Council, Marina Smith from Barrie. With her background in accounting, Marina is an invaluable resource as we try to balance our budget in these difficult economic times.

At our May meeting we bid farewell to Khiet Lin and Fran Saxby, both of whom completed their three-year terms on Council. Ellen Berry has taken on the Canada Music Week and Canada Music Writing portfolios, while Marina Smith has assumed responsibility for the Citation Award in addition to her other duties.

It is with great relief and joy that we learned in July that we again received a grant from the Ontario Arts Council. It will cover a portion of the costs incurred with our Workshop Program throughout the province.

As I write, the Young Artist Concert Tour, Workshops and Competitions have already begun throughout the province. We wish our colleagues in other provinces well in their musical activities.

QUEBEC

HÉLÈNE LORD

En avril nous avons eu le Récital annuel de nos élèves à la salle Clara

Lichtenstein de l'Université McGill. En mai ce fut notre Festival du printemps au Collège Marianopolis, avec Francine Chabot comme juge. Les gagnants ont joué au Concert Gala tenu à la Chapelle Historique du Bon Pasteur. Notre assemblée générale annuelle, suivie d'un souper avec Edith Della Pergola, a eu lieu en juin. En juillet il y eut le Congrès National, tenu à l'Hôtel Delta et à la Salle Pollack de l'Université McGill. C'était agréable de reconstruire tous les professeurs des différentes provinces et de renouveler des amitiés.

Le 26 octobre nous avons eu un atelier avec Monik Grenier sur "L'accompagnement accessible à tous". Plusieurs professeurs y ont assisté et ce fut très enrichissant. En novembre c'est notre Semaine de la musique canadienne, nous aurons des récitals pendant toute une journée. Un Concert Gala aura lieu la semaine suivante avec une invitation spéciale aux compositeurs canadiens. Une réception suivra ce Gala. En décembre nous aurons une conférence/démonstration avec le pianiste et pédagogue Marc Durand, qui nous parlera de la technique pianistique. L'année se terminera avec les récitals amicaux de nos divers Clubs. Meilleurs vœux pour l'année 1998!

In April we held our students' annual recital at McGill University, in the Clara Lichtenstein Hall. Our annual Spring Festival at Marianopolis College was held in May, with Francine Chabot as judge. The winners performed in a Gala Concert at the Chapelle Historique du Bon Pasteur. Our annual general meeting and dinner was held in June with guest speaker Edith Della Pergola. July was the National Convention, held at the Delta Hotel and at Pollack Hall, McGill University. It was nice to see all the teachers from various provinces and renew

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friendships.

On October 26 we had an informative and well-attended workshop with Monik Grenier on "The Art of Accompaniment". In November, our Canada Music Week included all-day recitals and a Gala Recital and reception held a week later, with special invitations going to Canadian composers. In December we will have a lecture/demonstration by the well known teacher Marc Durand, speaking on piano technic. The year will finish with our various clubs performing in friendly recitals. Best Wishes for 1998!

NEW BRUNSWICK

BY ELIZABETH ARMOUR

Greetings, fellow music teachers! Activities of teachers and students are most varied here. We had enjoyable concerts performed by the Atlantic Young Artist winners soprano Measha Gosman (Fredericton) and pianist Mark Barter (St. John's NF).

Last May Patricia Elliott, piano performed with her daughter, Anne Elliott-Goldschmidt, violin. This recital was recorded by Radio Canada for later broadcast.

We will miss Dr. Willis Noble, Canada Music Week convenor for NB and former head of the music department at Mt. Allison University, who has moved to Toronto. He has been succeeded by Dr. Edmund Dawe as head of the music department.

The National Music Festival held in Saskatoon August 17 - 24 saw winners from NB in the following categories: Stepan Arman, violin, won the string category; Chantal Dion, placed second in the voice category and Tan Trao Phi placed second in piano. Next year's festival will be held in Ottawa.

Our annual meeting was held in Moncton in June. Workshops included a lecture by Dr. Janet

Hammock on practising, presentation of new material available by Laurie Kammerman of Kammermusic Store; and RCM Piano workshop by Peteris Zarins and an enjoyable student recital.

NOVA SCOTIA

BY CAROLYN BIRD

Hello from NSRMTA! Teachers all over the province welcomed this season with gusto!

Our 1997 Young Artist Concert Recital was one of our first grand events of the season. Presents at the Maritime Conservatory of Music in Halifax, it featured Misha Gosman (NB) and pianist Mark Barter (NF). Both of these young musicians were first place winners at the National Festival Finals of the Federation of Canadian Music Festivals. Congratulations to Misha and Mark, and all others who participated.

On September 26, we were privileged once again to hear from local composer and clinician Anne Crosby in a three-hour workshop made available to us through Frederick Harris Music Publishers and Lawley's Music Stand. Anne's workshop, as always, was inspiring and uplifting to all who attended. Her two recently published sets of piano pieces, 'In My Dreams' and 'Freddie the Frog' have gone over famously with students and teachers alike. Keep up the good work, Anne! We're proud of you!

On October 3, the Canadian Conservatory of Music sponsored a workshop by author and music educator Madeline Bruser, who discussed the highlights of her book, *The Art of Practising*. A question and answer period followed, in which Ms Bruser happily and graciously demonstrated how to put her practice techniques to the test.

Once again, the Saint Cecilia's Concert Series has provided an irresistible lineup of concerts for

the year, including everything from a fantastic Supper Hour Series to a Special Events Series. Special thanks to the organizer of the entire series, Barbara Butler (organist music educator, NSRMTA), for all of her efforts to provide the music lovers of Nova Scotia with a superior program of events.

NSRMTA's throughout the province looked forward to a busy Canada Music Week, with concerts featuring many of our students. RMT's Lorraine Thompson, soprano, Sandra Britten, flute, and Diana Torbert, piano, gave a concert in aid of our Piano 2000 Concert Series. The recital included Canadian music of Coulthard and Somers, as well as Canadian folksongs collected by MacGillivray. Recital halls, churches and auditoriums were buzzing during this special week, dedicated to music-making in our country, testifying that music is alive and well in Nova Scotia!

NEWFOUNDLAND

BY SHEILA HEWLETT

NRMTA is up and running for another season, and already things are happening. In early October we received two fine young musicians of the Atlantic Young Artist Concert Series, pianist Mark Barter of St. John's and soprano Measha Gosman of Fredericton, accompanied by David Eliakis of Toronto. They performed here to an appreciative audience. These young performers earned this honour as co-winners of the 1997 Atlantic Young Artist competition, a bi-annual event held earlier this year at Acadia University. They continued their concert tour in Moncton, Sackville, Saint John, Fredericton, Charlottetown, Halifax and Wolfville.

We are now looking at plans for fundraising, professional development and student recitals. Frigh Night was held on October 32 (November 1) with games of chance, casino and prizes. Gary



Johnston and his wife Denise Lear did a wonderful job on a looney auction last year and are back this year with even bigger and better things.

We decided to learn some new Canadian music and perform it for each other during Canada Music Week at an informal Teachers Performing for Teachers meeting. With scores borrowed from the very helpful people at the Canadian Music Centre, we sang and played our way through Canadian material at levels suitable for teaching to our students. Our Student Recital of Canadian composers took place as well.

Come Christmas, our president Margie Murray Reed and colleague Martha Couch are arranging a marathon recital with admission at the door of donations to the local food bank. The teachers who would normally hold a small private Christmas recital for their students will join in this larger effort and help the community at Christmas time. We will also have

our annual Christmas luncheon, planned for sometime over the holiday season.

We would like to take this opportunity to wish the rest of the Canadian Registered Music Teachers a very Merry Christmas and Happy New Year.

PRINCE EDWARD ISLAND

BY CONNIE O'BRIEN

P.E.I. teachers have been busy throughout the summer and fall, planning for the year's events and attending various workshops. In June PEIRMTA organized a half day workshop with pedagogy professor Jennifer Snow of UPEI, dealing with memorization and other participant concerns.

Also in June, members participated in a Royal Conservatory workshop held in Summerside by Peter Zataris, conservatory examiner, on the topic of 'Preparing Your Students for the Ear Training - Sight Reading Portion of the Exams'.

August brought a Frederick Harris workshop with Anne Crosby, Nova Scotia teacher and composer. Anne led us through a large collection of piano music written by North American composers.

The executive has been planning for the Young Musicians Recital Series, a very successful undertaking of 1996-1997. The first student recital was held October 25, followed by a Canada Music Week recital November 22.

On October 24, our association hosted the Atlantic Young Artist Concert Tour and thoroughly enjoyed the exceptional performances of the talented Mark Barter (piano, St. John's NF) and Measha Gosman (voice, Fredericton NB). On October 26 our members benefited from a National Ballet School accompaniment workshop. Rounding out the month of October, a number of members performed in a master class conducted by concert pianist, Ian Hominick.



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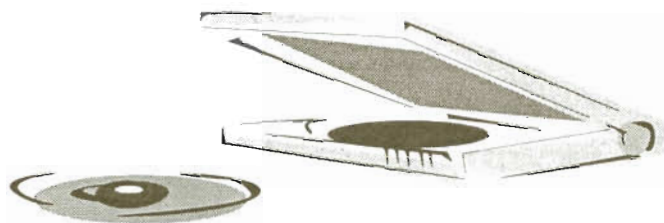
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CAREER DEVELOPMENT KEY FOR ESTHER HONENS LAUREATES

Since the closing Awards Gala of the Esther Honens Calgary International Piano Competition in November 1996, organizers have been making plans for the top three Laureates who benefit from the Esther Honens Artistic and Career Development Program.

"Many people ask what the Esther Honens Competition does in the years between competitions," comments Andrew Raeburn, president. "Considering our youth as an institution, the question is not surprising. The Artistic and Career Development Program is among the most significant components of the competition. We are really excited by the immediate response to our 1996 Laureates." This program sets it apart from other world competitions and places it among the finest. In addition to cash prizes, the top three Laureates receive help with concert engagements around the world, CD recordings, marketing materials, professional publicity assistance, arrangement of artistic management and other assistance determined by their individual needs. "The program is well under way," says Raeburn. "Several concert engagements have been confirmed for the remainder of the year and well into 1998." These include performances with symphony orchestras across Canada and a nine-city tour in Germany. In addition, a CD recording of performances given by the Laureates during the competition will be released.

A side-benefit of the competition - Russians Anna Druyan and Kirill Gliadkovsky met when competing at the 1992 Esther Honens Competition, discovered their mutual affection at the 1996 Competition, and were married this past July in Los Angeles!



REVIEWS

NORTHERN LANDSCAPES - A TRIBUTE TO DR. VIOLET ARCHER

CD featuring soprano Sarah Muir, pianist Ann Nichols, and two of the Columbian Choirs, directed by Heather Bedford-Clooney, all of Edmonton AB.

Sarah Muir, producer
SMCD-1001

By JEAN MUIR, EDMONTON, AB

The over 300 works of world renowned Canadian composer Dr. Violet Archer are unique and complex. Demonstrating a rare brilliance in their completion, they include pieces for solo voice, choir, chamber ensemble, orchestra, film, opera and every facet of instrumentation. To date, she is still active as a composer and teacher.

Since 1962, Dr. Archer has been resident in Edmonton, AB and has been a Professor Emeritus since her retirement from the Faculty of Music at the University of Alberta. She has received countless awards and recognitions, including the Queen's Jubilee Silver Medal in 1978, the Order of Canada in 1981, named composer of the year by the Canada Council in 1984, and in 1987 was inducted into the Cultural Hall of Fame in Edmonton. In the spring of 1998, she plans to move to Ottawa and Edmonton will lose one of its most respected citizens.

Sarah Muir has been studying voice since 1984 with Heather Bedford-Clooney. In that time she has received many awards and scholarships in local and provincial competitions. Sarah has her Performance Diploma in Voice from the Royal Conservatory as well as her Licentiate Diploma in Voice from the Western Board of Music. In 1996, she studied opera performance in Salzburg, Austria under international pedagogues Dr. Frank Summers, University of Miami, David Aronson, Vienna State Opera and Margaret Singer, Canadian Opera Company. Currently, Sarah is a member of Chanteuses, the Edmonton Opera Chorus and the musical ensemble Voices of the Prairie.

Ann Nichols, an accomplished freelance musician, obtained her Bachelor of Music degree from the University of Calgary where she studied under Boris Roubakine. She has also studied in Toronto at the Royal Conservatory with Pierre Souvarin (piano) and Lorand Fenyves (violin). Ann is also a choral conductor with the Edmonton Columbian Choirs.

The CD, produced by Sarah Muir, features many works previously not available through a professional recording. The selections performed include many of Violet Archer's well known children's songs, as well as two advanced collections. It is available at The Gramophone in Edmonton

and at selected HMV outlets. Further information is available by contacting Sarah Muir, 8428 - 54 St., Edmonton AB T6B 1H1, phone: 403-466-9163.

AMERICAN CELLO MASTERPIECES

Tanya Prochazka, cello;
Stéphane Lemelin, piano
Disques ATMA 1000 Records,
distributed by SRI
ALCD 2 1004

BY GWENYTH CARTMELL-BARR,
ARMTA EDMONTON BRANCH

A new CD titled American Cello Masterpieces has just been released on the classical music scene and features two of Edmonton's finest musicians - cellist Tanya Prochazka and pianist Stéphane Lemelin. This finely wrought collection of works follows a previous CD released by this pair that is simply referred to as the 'French Disc'. As audience members have come to expect, this new CD offers a variety of listening experiences.

The presentation and order of the pieces is interesting in that it gently guides the listener's ear from lighter joyful pieces arranged by Aaron Copland and taken from his Ballet 'Billy The Kid' to the poignant works of Earnest Bloch's 'From Jewish Life', 'Capriccio' by Lukas Foss and 'Short Story' by George Gershwin lead into the two large works of this CD - 'Sonata for Cello and Piano' by Elliot Carter and finally 'Sonata for Cello and Piano, opus 6' by Samuel Barber.

I had the pleasure of meeting with Tanya Prochazka and asking her a few questions so she may share with us how and why this CD was conceived.

Q: Why a disc featuring twentieth century American Composers?

A: Because there was a hole in recording of American cello - piano music. I have never heard the Copland recorded or performed yet I have had the music for 20

years. Foss and Gershwin, as far as I know, have never been formally recorded. The Carter is a watershed document in compositional innovation in rhythmical terms as much as Schoenberg's 12 tone technique was unique. The Barber is standard 'American Brahms' and Ernest Bloch's three songs 'From Jewish Life' are my favourite pieces in the entire world.

Q: Is there a unifying thread that ties these composers together?

A: Yes, certainly. A New York Eastern European Jewish Immigrant connection from the late 19th and early 20th centuries. Aaron Copland was born in Brooklyn to a Jewish immigrant family; George Gershwin's parents were also Jewish immigrants and he was born in New York. Lukas Foss, born in Berlin to Jewish parents, immigrated with them to New York at the age of 15. Ernest Bloch also came to New York in 1916. There is also the Nadia Boulanger connection. She taught Copland and Carter and in turn Copland taught Foss at Tanglewood. Foss dedicated his 'Capriccio' to the memory of Koussevitzky, the great conductor responsible for promoting the music of Copland, Carter, Barber and Foss.

Q: Would you classify this as challenging contemporary music?

A: When you say twentieth century American you must remember that this music is essentially taken from the people's idiom. Whether it is Jewish as in Bloch, blues as in Gershwin, western love songs as in Copland or outdoor life from Foss - it is music of the people. Even the disc cover, a painting of American Realism by Edward Hopper called 'Night Hawks 1942', depicts a bar scene so familiar in early twentieth century American life.

Q: The final sonatas, especially Carter's, sound quite academic. Are they difficult to play?

A: The Carter sonata is one of

the most challenging in the entire cello-piano repertoire - of all periods and nationalities. It is so complex rhythmically and virtuosic for both instruments; the parts are so closely intertwined that both artists must have complete trust in each others' expertise. We must move or play as a single entity and yet be completely independent of each other. The Barber is not academic. The writing is beautiful and emotionally evocative. It is youthfully enthusiastic as this was a 'young piece' of his - written in his last year of study at Curtis. He said: "When I write an abstract piano sonata or concerto, I write what I feel. I'm not a self-conscious composer. . . It is said that I have no style at all, but that doesn't matter. I just go on doing, as they say, my thing. I believe this takes a certain courage."

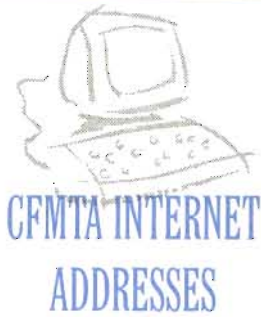
One thing I would like to say is how much Stéphane and I loved learning and playing this music and how much pleasure it has brought to the audience both in concert and now through listening to the disc. The music challenged us both intellectually and emotionally and we derived great satisfaction in creating this document. As with the 'French Disc' it was never a commercial enterprise but rather the expression of a highly personal undertaking.

We have come to expect a high level of professionalism from these two performers and they have not failed us. This is a wonderful CD - one well worth adding to your collection.

Tanya Prochazka performs locally and internationally and she teaches at the University of Alberta and at Alberta College.

Stéphane Lemelin also performs locally and internationally. He teaches at the University of Alberta and is a member of the Alberta Registered Music Teachers Association.





CFMTA Web Site: www.cfmta.org

Hugheen Ferguson, president:
ferguson@post.queensu.ca

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The Canadian Music Teacher:
wilsonsu@compusmart.ab.ca

Would you like your personal
 email address to be listed?

Contact Susan Wilson via email.

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at Confederation Place Hotel, 237 Ontario Street, Kingston, Ontario on July 5, 1998 at 08:30 hrs. Business to be conducted includes to:

- 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 Meeting will be held on Saturday July 4, 1998 at 08:30 hrs at Confederation Place Hotel, 237 Ontario Street, Kingston, Ontario.

By order of:
 Hugheen Ferguson, President
 Beryl F. Wiebe,
 Secretary/Treasurer

Dated at Surrey BC this
 1st day of November, 1997

CONTEMPORARY SHOWCASE

The following article, submitted by Gladys Odegard, Toronto, first appeared in the winter 1997 edition of Contempo. It is reprinted here with permission.

Canadian composer Roger Bergs addressed the Annual General Meeting of the Alliance for Canadian New Music Projects on September 27, 1996. Jean Collins prepared this précis of his address (complete address available from ACNMP).

THE ROLE OF WORKSHOPS IN THE DEVELOPMENT OF YOUNG COMPOSERS

It is a privilege to address an organization whose focus is the development of a uniquely Canadian classical music culture, whereby works of composers are used to develop performers' talents and expose live audiences to new musical experiences. As an alumnus of Contemporary Showcase I can speak of the boost it gave to my early development as a composer and to my strong belief in the importance of promoting Canadian music.

By workshops (see title), I mean those occasions when composers can have their works read by accomplished performers in a non-concert setting.

Once a young composer has shown interest and a modicum of natural talent, there are four fundamentals necessary to his/her education as a composer.

Continued exposure to a wide variety of music and a teacher prepared to direct his/her listening.

Comprehensive training in theoretical subjects - the RCM theory program is still a better preparation for university training than that available to our American and European counterparts.

An understanding of how notes

and markings are related to music's effect on an audience, including the psychology of those sounds and orchestration. Young composers learn by experience with live performers.

Development of a personal artistic voice - ultimately the most difficult to achieve. Each student must seek a mentor suiting his/her talent and personality.

While university programs offer a fairly comprehensive composer education, no organization in Canada offers similar training to those younger than university age. Teenagers are learning machines with their creativity at a lifetime high. They need the tools at this age to realize their vision - not wait until university.

This younger age needs guidance in discovering music and developing intelligent listening habits. Books on orchestration are helpful. Recordings are helpful, especially along with scores and books on orchestration. **Attend rehearsals, scores in hand!** Computers and synthesizers are helpful in playing back a work-in-progress, but they have limitations in balance, and rigid rhythm and expressive qualities. Computer music programs tend to stifle creativity. **Performing, especially in chamber, band, orchestra or choral settings is invaluable.**

However, many important steps can come only through workshop.

The relationship between composition and interpretation, the expressive implications, can only be learned through hearing experienced performers give their interpretation.

The composer learns the needs and expectations of the performer.

Musical insights from experienced performers are useful, including what an audience will be able to grasp.

The psychology of a workshop is close to that of a rehearsal.

Working with live performers reveals the drama in performance of any piece.

Regularly hearing his/her work realized by competent instrumentalists yields the best hope for a personal approach to orchestration. (American composers can routinely experiment with orchestras).

The resources and restrictions of a workshop provide an incentive and a framework for the young composer - as important as a recital to the young performer.

The workshop should be led by a composer who works regularly with live performers and knows how to conduct rehearsals. Such workshops encourage young composers to continue writing, developing their skills and investigating music.

ACNMP/Contemporary Showcase has established a relationship with musicians of high school age and is in a position to attract worthy submissions nation-wide from young composers. An interactive learning environment, in a workshop with several composers, is almost completely absent in Canada for high school age composers.

While dependent on personal and financial resources being available, I believe such a workshop program would be well within the mandate of ACNMP. It would fill an acute need of the beginning composers and further the vision to influence the future of music in Canada.

Roger Bergs has a B.Mus. degree from Wilfrid Laurier University, receiving the Alumni Gold Medal in music. He recently earned his Master of Music from the Juilliard School. His music is performed widely in Canada and the US, and he has received awards from SOCAN, CAPAC, PROCAN and ACNMP. He teaches theory, history and composition at the North Toronto Institute of Music, conducts La Classica Women's Chamber Choir of Brampton and is organist and music director at Knox Presbyterian Church.

CFMTA MEETS THE INTERNET

The twenty-first century is almost upon us and the CFMTA is prepared. The world is going electronic with communication and information moving instantly world-wide. CFMTA, guided by President Hugheen Ferguson, has undertaken the creation of a Web page that will make the Association's aims and activities known to anyone, anywhere. The home page, now part of the World Wide Web, can be seen (and heard) at:

<http://www.cfmta.org>

With information about the history of CFMTA, its activities, the Young Artist Series, and links to many other musical and educational sites across the Web, the CFMTA website is a perfect way for people to find out what is going on. The Web page will be continually updated and improved to keep people coming back.

There is no great magic in this. The Web page will not replace the referral that teachers have relied on for years. Nor will the Web page replace the work that must still be done to run an effective nation-wide organization such as CFMTA. But the website is a superb tool of information and education. As more and more families are 'wired to the Internet' they will seek more and more information on the Web. Now the CFMTA is there with a tool to help those families find a teacher in the town they are moving to, help a new teacher get connected with the association and inform members of the many activities and opportunities for them and their students. The links will be of great use to teachers seeking more information about their art; a great form of professional development.

Welcome to the twenty-first century. Glad you could be here.

GORDON RUMSON, WEB MASTER

NEXT EDITION: APRIL 1998

Material (typewritten, *please!*) other than camera ready advertising and displays should reach the editor by March 1, 1998.

Consider submitting material via email, preferably as part of the message rather than an attachment (note new email address below), or on disk (send hard copy as well)

The deadline for advertising (camera ready) is March 15, 1998. See rate card and order form on inside back cover.

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PLAYING IN TUNE ON THE PIANO

BY GORDON RUMSON

The following article appeared in the April 1996 edition of Impromptu, the newsletter of ARMTA Calgary and is reprinted by permission.

Singers, instrumentalists and choral directors are all necessarily aware of the need to play or sing 'in tune'. An enormous amount of time is spent training the ear to adjust pitch in microtonal degrees. The awareness of pitch, matching of pitches and of tuning is extremely high. It is an obligatory occupation. But for pianists there is, so the common wisdom might run, no need for such concern. The piano is tuned by a tuner. Have a good one, have it done regularly and that's the end of it.

In a sense this is true. The piano is pre-tuned and there is no real sense in which a pianist plays 'in tune'. I have heard someone say that the pianist must play as if he were altering the pitch of each note to accord with the key. This is a high and potent aim. I feel that this labour of dedicated aural imagination is very far in advance of most students' ears.

Further, I think there is a more real, more characteristic way to play in tune on the piano. It involves less imagination, more attention to the sound itself. This is not to dismiss imagination, the most potent of forces in musical performance, but to suggest that an earlier stage of awareness and attention may assist in the development of such abilities. The definition I offer is designed with the piano in mind, taking its salient features into consideration.

My suggestion comes from experience with choirs and with the Russian School of piano playing. When I studied with Vladislav Kovalsky, I noted that there was a certain richness to the sound he produced, a certain balance to the chords, a clarity

and ring to the music that was very rare and most beautiful. I often wondered what he meant when he himself said, "A pianist must play in tune."

With observation and attention I noticed that he built chords 'from the bottom up' as it were. Not just from the bass, but from the root, through the fifth, then to the third. He left notes out as he practised in order to pay attention to certain qualities of the sound. He suggested the same method for me. This was when I noticed that he was very careful with the octaves, fifths and fourths. I did not understand what he was doing. Later, when I worked with choirs, I noticed that if we insured that the octaves, fifths and fourths were all in reasonably good tune, then the other pitches would generally fall into place. This is not to say that we ignored the other notes, but that we gave special attention to any appearance of octaves (unisons), fifths or fourths. It is significant in this regard that these intervals were once considered the prime consonances, while other intervals, such as thirds, were considered dissonances. In a sense then, we turned back the cultural clock and listened to the root sounds of our contrapuntal music to make sure that they were correct.

These two experiences finally connected in my mind. How were we to pay attention to these potent intervals when we played the piano? I spent hours experimenting. Then I realized what was going on.

If I listened for a fair balance between the notes of these intervals, made sure that the sounds spoke together with absolute simultaneity, that the tone of each was balanced with the other, then the piano rang out

more clearly, with a more beautiful tone. I also noticed that any kind of straining for this prevented its occurrence. I need to be relaxed and quiet. Banging on the piano, like shouting for a singer, effectively prevents the ear from hearing. Thus I understood how quietly Mr. Kovalsky had practised.

From this even basis of balanced intervals, I then could alter the voicing to bring out certain notes. But this was only possible once I had a stable basis to begin with. Once the floor was level, so to speak, it was easy to make changes. When I added in the thirds, I also became aware of their incredible power and beauty. Next to the starkness of the perfect intervals thirds and sixths sound sublimely rich. Suddenly I was inside the sound of the chord, able to really hear it, something that years of ear training had not accomplished.

Listening to pianists like Emil Gilels, Sviatoslav Richter, Nathan Perelman and so many others of the Russian School, I began to hear this subterranean evenness of sound. Like a good choir they sang the powerful, potent intervals in tune and everything else gained in stability and coherence from this. The strength of their playing comes, I believe, in large part from the strength of these intervals. Now I do not suggest that this is the 'secret' to their greatness, but that it is part of their musical culture and taste. They, like all great artists, are 'in tune'.

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PIANIST, COMPOSER AND MEMBER OF THE ALBERTA REGISTERED MUSIC TEACHERS' ASSOCIATION, GORDON RUMSON IS FOUNDER AND PROPRIETOR OF SIKESDI PRESS, MUSIC PUBLISHERS OF THE "NEW AND LITTLE KNOWN" MUSIC BY SORABJI, JOHANSEN, MELLERS, FLYNN, APIVOR AND OTHERS. WE ARE INVITED TO VISIT HIS WEB PAGE AT: [HTTP://WWW.CADVISION.COM/HOME_PAGES/ACCOUNTS/LISZT/](http://www.cadvision.com/home_pages/accounts/liszt/) SIKESDI PRESS WEBPAGE.





BERT BRUCE

part of my annual lectures, seminars and classes in Alberta this year. I had the opportunity to present at the Edmonton Branch of the Canadian Music Teachers' Association (CMTA) at their annual breakfast meeting. In traditional music teacher-group meeting fashion, about 50 ladies and 1 gentleman gathered at the Mayfair Golf and Country Club in Edmonton. I was a guest and gave a talk on 'Writing and Composing in the 21st Century.' At the beginning of the meeting, as we negotiated our breakfast buns and coffee, we all enjoyed while several of Dr. Violet Bruce's composition students presented their original music. A snow that had dusted every inch of the golf course enhanced the already pleasant atmosphere. I seemed appropriate for me to begin my talk by giving an outline of a rather non-traditional round in music and composition: spoke on personal obstacles, ups and downs of being self-employed in music, differences between the Canadian and American music scenes, and ultimately my favourite subject: diversity and expression in sound. Getting the warmth from my microphone, I felt enough at ease to speak upon a particular subject that provoked sincere interest from the Edmonton teachers. Hopefully, all present had, in some way, some personal reference to Attention Deficit Disorder (ADD) or DHD (Attention Deficit Hyperactivity Disorder). In the course of this year, a counsellor/suggested that I investigate

the possibility of my having ADD. Having been diagnosed with it herself, she claimed to have noticed some of the symptoms in me. My first thoughts were based on the common belief that it is something that only children have, but I was intrigued by her comments and observations. As it turns out, there is now a whole field of study on adults with ADD and considerable literature (dating from about 1990) available (in most public libraries) and extensive study and research going on at the University of Massachusetts and elsewhere.

The information I gathered was very enlightening and provided me, for the first time, with a common denominator for many undefined 'symptoms' that I had been dealing with all my life. The research, self-assessing and finally, consultations with physicians that I undertook had a profoundly liberating effect on me as it became clear that I had unknowingly been fighting an invisible enemy my whole life. I had always felt that some unknown element had kept me out of any highly structured environment including college, university and most jobs. I had been socially, emotionally and mentally fragmented and isolated, a life-long organizational disaster, chronically distracted and confronted with half a dozen other such challenges, all the while thinking that it was probably just like that for everyone, and that I, perhaps, just wasn't co-operating as much as everyone else.

A few of the other side effects commonly experienced in adults

with ADD are low self-esteem, seldom finishing anything mundane (meaning anything that is not a major passion) and great frustration at not being able to perform 'routine' tasks.

I found that there is a low level of public awareness and tolerance for these kinds of difficulties and therefore, little understanding or support available at large. There even exists a great deal of scepticism and disbelief that ADD is 'legitimate,' that it is just the fashionable disorder of the month.

Comments such as "Why don't you get a job? You can still do your music as a hobby. Be realistic. Make a living" were frequently offered as though it had never occurred to me that I was not functioning very well and that my bills were piling up. Very real social pressures combined with my desperate inner need to hang onto the only safe and valuable world I knew (music) would sometimes send me into deep despondency.

Case studies in the book *Out of the Fog* suggest that adults with ADD are usually ashamed of and very adept at covering up the condition and it was a great relief for me to realize that I was a prime example of that. Finally learning of and gaining a perspective on the various aspects of ADD allowed me, for the first time, to feel a sense of accomplishment with what I had done so far, in spite of all the inner and outer chaos. Any concern about being

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labelled is quite insignificant when compared to the benefits of gaining the overview that the medical profession presently offers for this hideously subtle psychological disorder. However, a danger I soon recognized is that adults diagnosed with ADD can be tempted, partly due to an overwhelming sense of relief at learning that they're not necessarily alone, crazy, lazy and that there is help and support out there, to use the disorder as an excuse for not trying anymore. To do that would basically nullify the benefits of learning of and coming to terms with the condition.

In effect, one with ADD is easily overwhelmed by information and stimuli and is like a radio that is pulling in 10 stations at one time. Therefore my goal is to function equally well among others by using simple and easily managed frameworks, methods and modes of living. This is also the way I've been composing and teaching composition: exploring the simplest structures such as scales, chords, timbres, etc., just for the effect that they create. Easily manageable musical structures can be explored comfortably and freely by the youngest or most inexperienced students. This approach works extremely well because it goes directly for the desired end result of creative expression and gives students a chance to 'fingerprint' in sound.

It can be rather discouraging when people discredit you simply because you do not process information as quickly as they do. Perhaps most challenging, in this regard, are the aspects of not being taken seriously in society and sometimes being taken advantage of by someone who 'has it all together.' It becomes most amusing and ironic when the same person wants you to

autograph a book of piano music that you've written that their child just loves to play. Certainly there's no denying that it often takes me seemingly five or 10 times longer to digest certain information or to change mental gears than some people. I believe the word for this is 'slow,' which, in comparison to those who use it, is quite accurate. I can easily understand an amount of concern about speed in matters like pizza delivery and fighting fires but surely it's only my business and it harms no-one if I comprehend something today that I learned of yesterday or last week.

As it turns out, I am rather severely affected by the set of symptoms known as ADHD and, to a lesser degree, so is my nine-year-old son, Kerry. He was diagnosed in 1994 with ADD and it is now one of the things that we share and support each other with. For example, when we go to the grocery store and I end up wandering around the place carrying an empty basket for 15 minutes and unable to speak, he is patient with me and seems to know and accept what is going on. I've generally only experienced that kind of acceptance with him and I very much appreciate it. ADD is very often hereditary and I understand that there are many such parent/child relationships within the supposed 2-3% of the population that is affected by the disorder.

Giving a person space is an enormously constructive and graceful thing to do. At a support group and information meeting I attended in Hamilton, a local psychotherapist and teacher told how he allows his ADD students to quietly sign out of a classroom, two or three times in an hour if necessary, to get a drink, go to the washroom, whatever, then sign back in again. The signing in and out simply gives them something else to do and the class is not disrupted by him bringing the

student back into line. Someone else had brought a group of ADD kids on a camping trip where they took part in normal activities such as sailboating, canoeing, swimming, volley ball, etc., but did them for only 30 - 40 minutes at a time. This method of dealing with kids who get bored quickly (very common in those with ADD) is a brilliant idea that I understand worked splendidly.

Several of the books on adults with ADD offer some very useful and interesting coping strategies that I find really help. Personally, I have only recently found some structure that works for me. It consists of having my piano, organ, stereo, writing desk, computer, telephone, calendar, clip boards, coffee machine, etc. all very visible and in close proximity of me (so I can remember and believe that they're all still in existence) and I just kind of wander from one to the other at any time of any day when have a reason to do something with any of them. For me the only other option (and I've tried everything) would be to lose track of things, become overwhelmed, panic and accomplish nothing. Keeping everything at hand in this way allows me to always be adding and building a little at a time so I eventually do accomplish things. (Some of my short piano compositions took as long as eight or 10 years to finish. Music critic, Hugh Fraser, accurately stated that I 'distil' music.) Someone might eventually tell certain employers that people who cannot be structured can still offer some very valuable things to them if they would be allowed to produce at their own natural (or let's say possible) rate and in a non-distracting environment. Some things of value cannot be made in a traditional organized fashion. "C'mon we have a quota you know," is the workplace war cry of the 20th century that, for me, will never fit too far into the past.

So while not being at all amused



by the many challenges ADD has presented to me and still being in a society where public awareness of it is very low, there is an aspect to this condition that, in spite of the ludicrous inconveniences, actually makes this mental orientation quite acceptable to me. It is that with it I seem to gain a greater freedom of creativity and inner expression. My mind is usually so random and disorganized that I can hardly do other than dream and create much of the time if I am to do anything at all. I can also think "on my feet" very well, am spontaneous and have a healthy dose of what is called 'hyper-focus' - the ability to focus or concentrate in great detail and with very sharp awareness for a short period of time (most useful in intimate settings.)

Having taken the initiative to sanctify myself in spite of my surroundings, I find that, being left to myself, I am sometimes quite happy to be 'spaced out' and it is something that I'm not wanting to defend or apologize for any longer. The inner world of creative musical expression and imagination that I have developed and lived in since childhood has been infinitely more real, safe and enjoyable than my outer world and I wouldn't trade or risk losing it.

It is beautiful and I should keep and share it.

Judging from the many biographies I've read, I would assert that many composers and creative people have had ADD to some degree, or at least were able to 'zone out' easily enough. I doubt that they would have traded it either, had they thought that being more practical would possibly alter or inhibit their ability to create.

If you have a child, student, parent or friend who will put on one shoe and then spend the next ten minutes staring into the fish tank, try to relax about there being any problem in this and perhaps offer your support and acceptance

CONTINUED ON PAGE 16

CAMBODIA SUPPORT GROUP

PISETH SOUN - THE STORY CONTINUES

BY ARNE SAHLÉN

Piseth (Pi-SETT) Soun, the Cambodian piano student studying in Canada, saw a summer of highs and lows. His country collapsed into chaos in July, as factional fighting left hundreds dead or injured. Piseth spent hours, over many days, trying in vain to phone his family in Cambodia. He finally learned that they were all fine, but endured countless nightmares about the horrors at home.

On the positive side, *Piano Summer School* at the Victoria Conservatory of Music gave Piseth his greatest sense of purpose yet. In Cambodia he had no real musical context; here, surrounded by teachers and dozens of young musicians, he found new stimulus in many new friends and in daily doses of repertoire and teaching concepts.

At Summer School Piseth performed solo and ensemble works, including a Bach concerto movement with string ensemble. He met composers Murray Adaskin and Imant Raminsh; Imant invited him to play the entire concerto with the Vernon Youth Orchestra in three cities next March! He was interviewed by the *Victoria Times Colonist* newspaper, and many Victorians read and were moved by his story.

Fall events began with an all-Canadian recital played in Kimberley and at the Alberta Piano Teachers' Association Convention in Athabasca, Alberta. Piseth was warmly welcomed by APTA members, and thunderstruck by Angela Hewitt, who performed a brilliant piano recital and heard him play in her masterclass. He also played in a masterclass for Janina Fialkowska during her PIANO SIX visit to the East Kootenays.

Our group continues to guide Piseth's school, musical training and social support, and we plan for him to attend the next BCRMTA Convention in Penticton. Intense and enthusiastic, he likes all music from Mozart to Mariah Carey and enjoys sports, video games and more. Asked about his favourite food in Canada, he said, "junk food!"

Piseth's Canadian visa, requested for a year, was granted until October 1998. A full 21 months in Canada (including the concerto performances and many recitals, festivals, conventions and exams) will give many times the value of the original one-year span ending January 1998.

Again we thank the many of you who have supported this exciting sponsorship project. We ask you all to help in giving Piseth the music education he richly deserves. All donations are tax-creditable.



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CONTINUED FROM PAGE 15

of their mental orientation. For me, it has been preferable to accept the possibility of slowly starving to death over the immediate inner pain I experience when someone tries to direct my attention when it isn't possible. Also the social embarrassment of simply not being able to stay on any task for more than perhaps one or two minutes doesn't do much to promote integration with others who can. This, I assure, is not stubbornness. "Why can you compose music then?" Because music comes from within and is something that always stays with me. The disorder itself enhances the process of composing because there **are no rules** in expressing yourself. The beautiful thing about true creativity is that it always provides its own structures as needed and so it's not vital to learn the musical encyclopaedia by memory to express yourself in sound. Studying any structure from the past only serves to give a history and series of reference points that may or may not be relevant to someone's creative expression today.

An observation I have made is that 'absolute structure' and 'absolute randomness' in mental orientations are on opposite ends of the same scale. Absolute structure is a machine that does not bend or compromise and absolute randomness has nothing to carry it, is ineffective, cannot go anywhere or accomplish anything, is also not limited to anything and is always open to change. We all have different blends of these two elements in our mental makeup, with most of us falling into a common middle area. There are however, those of us who lean more to one or the other end such as those with ADD and schizophrenia (lacking healthy structure) and alternately, those who are

humourless and take everything literally (too much structure).

Knowledge and acceptance of different mental temperaments or orientations (similar to accepting that there are different shades of skin) will undoubtedly ease the problem and encourage people of all temperaments to take healthy and positive steps in their own evolution.

In the same way that one cannot mend a broken heart by open heart surgery, I do not believe that the answers to curing ADD will be found by probing the brain. It seems to simply be a mental orientation that originates on a more subtle level where thought forms begin and exist.

Education, coping strategies and sometimes medication are the best ways, so far, for those who are afflicted with ADD to learn to function more efficiently in this world. This discovery is a wonderful thing that is particular to our modern times and now that we're onto it we will hopefully continue to develop it until it's even more true that I'm OK and you're OK.

Until then, perhaps the situation will one day arise where many of us creative ADD people will be gathered somewhere with only a few structured and logical people. For fun we might offer the medication and compassion to them and be concerned that they don't create very well. They might even become to us the people whose great patience, discipline and skill for processing information makes them 'special' and 'creatively challenged'.

I have developed a performance and workshop program for helping to open the flow of musical creativity in others and a recital program of my piano (and soon orchestral) compositions where the focus is very much on the vibratory, visual, therapeutic and transcending qualities of the expression and sound itself. My

lectures and workshops encourage and help others to find and freely explore a world of musical texture, colour and creative expression through sound. By default I never learned how to compose, sight-read and process musical information in the traditional sense, let alone teach it, but only how to directly express it from within. I have found that this is perhaps the world's greatest therapy and it is there for everyone to share, explore and take part in. I would love to have the opportunity to share it with you.

For information on performances, workshops and lectures, contact: Robert Bruce, P.O. Box 43511, Lower James Postal Outlet Hamilton, Ontario L8P 4X5. E-mail: rbruce@networx.on.ca

*Robert Bruce is a full-time musician, composer, educator and speaker who lives in Hamilton, Ontario. He is self-taught in all aspects of his work, with the exception of three years of piano lessons with the renowned Canadian pianist and pedagogue, Mrs. Evelyn Bedford. Since 1982 he has pursued an active and diverse musical career, and since 1990 he has found his greatest success as a composer, performer of his own works, and inspirational speaker and clinician on the subjects of creativity, composition and the therapeutic value of music. He has performed and lectured in over 350 locations across North America, including many prominent schools institutions and events. His piano compositions are well established with teachers and students and are used by all of the major music conservatories in Canada for form examinations. In the U.S. they have been endorsed by the prominent pedagogue, Dr. Maurice Hinson, who is including them in the upcoming edition of *Pianist's Guide to Piano Literature*. Robert's first CD of his piano music has been featured on National Public Radio in the United States, Australia and Europe.*



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Q. What is syncopation?

A. *Syncopation* occurs when the metric pattern of strong and weak pulses has been altered.

(a) MY PADDLE'S KEEN AND BRIGHT

count 1 & 2 & 1 & 2 1 & 2 & 1 2

Syncopation occurs in measures one and three where part of pulse one has been combined with part of pulse two, creating an accent on the second note.

The following excerpt contains triplets, sextuplets and a septuplet. Measure 1 has only one note; measure 6 has nineteen notes.

Theme from SYMPHONY No. 6, Mov. IV
 Tchaikovsky

count 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1

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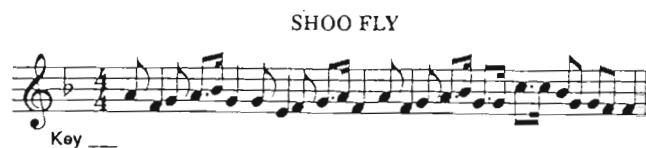
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4. Bass ledger line notes: read Q&A 46. Name the following notes. The letter names for each group of notes will spell a word.



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The following d^{\sharp} melodic minor scale begins on B^{\sharp} , the raised submediant and ascends to B^{\natural} before descending. *B is not raised since the scale is not continuing on to the leading note and tonic.



Writing and playing chorale style cadences.

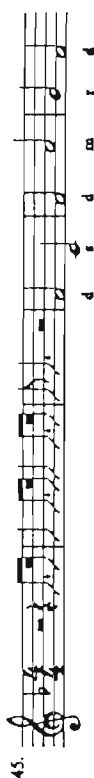
There are several ways to arrange triad notes when writing chorale style cadences for SATB. Other arrangements are illustrated on pages 21 and 44. Double the root of I, IV and V in all cadences. A note that is common to both triads in a cadence is repeated in the same voice. Only the bass moves by a larger interval.



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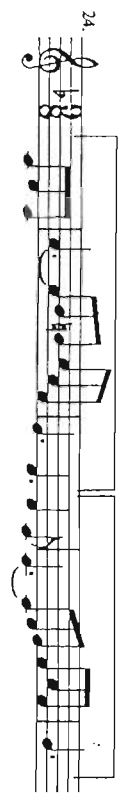
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MUSIC... AND MORE

By BETTIJO SMITH,
ARMTA EDMONTON BRANCH

The Music Educators Committee of ARMTA Edmonton Branch was formed to address the needs of all musicians to focus society on the necessity of a thriving and viable arts community. In discussing the various aspects of teaching with our colleagues and practitioners in other fields, we *know* that in addition to being instructors, we become confidantes, mentors and friends to our students. We *know* that our art demands a holistic approach which encompasses the emotions and the intellect as well as neural and motor development. We are well aware that discipline and cerebral activity in music study have been strong attributes in the development of some of the finest mathematicians, astronomers, physicists and medical people. We *know* that music can enhance the lifestyle and health of anyone it touches. What we *cannot comprehend* is that in our advanced high tech era anyone would consider music an option or frill.

Musicians have historically been at the heart of their community. Ancients knew the healing power of music and were a strong influence on their peoples. Since the troubadours and trouvères travelled from place to place carrying news, musicians have been a political force. Tyrants have banned music and exiled musicians, knowing the influence on their populations. Those of us born in the bounty after World War II have a narrower commitment. We are caught up in the glee of acquisi-

tion and are often unaware that materialism can be self defeating.

Our older people are isolated and many are in quiet desperation, both financially and spiritually. Music can alleviate the loneliness and bring people together. Often, when together, people can find solutions to problems that are overwhelming to individuals. An interlude of enjoyment can lessen stress and aid in overall well being.

Our young people are overburdened; the joy of childhood eroded. We are appalled by the statistics on how many human deaths the average child views on television each week. The Internet is awash in information readily available to any age and parents are afraid to challenge the system or the child. How many teachers have heard the parent say, "But he (she) doesn't want to...or doesn't like"? Movies abound with the stereotyped brilliant child with idiots for parents. This overburdened child reflects his discontent in language, in a terrible lack of contentment and a cynical view of the future. We as educators must be aware of the parent's dilemma. We also are in a position to reinforce parenting, to give the parents a viable alternative in time priorities for their child. Show me where a child spends his time and you will know where his heart is.

We are often asked why a student should take music examinations. The questions should be, "Should one strive for excellence?... Should we replace cynicism with self esteem and a feeling of accomplishment?...Should we

give our young people a constructive use of leisure time while improving their intellect?"

We tend, as music educators, to work alone. We must become advocates of our art. Discussing the attributes of a musical education among the converted is to not take our rightful place in the forefront of advocacy. We must be in a position to deal with governments, school boards, community associations, teachers of other disciplines, athletic coaches and parents. We need a compilation of material to bolster our own knowledge and we need the courage of our convictions.

We would like to add to our growing list of articles, available by request as a service of ARMTA Edmonton Branch. If you, as a music educator, have experiences to share in any of the following areas, please get in touch:

- community service
- working with senior citizens
- teaching students with learning disabilities
- music as therapy
- a profound relationship fostered through music
- lifestyle and music
- cutbacks in your community or any other threat to music education

Music Educators Committee:
ARMTA Edmonton Branch
Bettijo Smith, Chair
Box 57, Jarvie AB T0G1H0
email: bettijo1@telusplanet.net



IN MEMORIAM

ROSE GOLDBLATT

NADIA TURBIDE AND RITA BARG,
L'APMQ, MONTRÉAL

Décédée le 30 septembre 1997, à l'âge de 84 ans. Pianiste de concert, professeur d'université et administratrice de grande réputation, la Canadienne Rose Goldblatt monta sur scène pour la première fois à l'âge de 6 ans. Après avoir étudié à Montréal avec Stanley Gardner, elle remporta, à 16 ans, la bourse Strathcona, ce qui lui permit de séjourner pendant cinq ans à Londres pour travailler auprès de Kendall Taylor au Royal College of Music. Après ses débuts londoniens en 1935, elle poursuivit ses études à New York avec Egon Petri. Rose Goldblatt s'est produite régulièrement sur scène, à la radio et à la télévision, tant de récital qu'accompagnée de l'orchestre. Elle s'appliqua à faire connaître la musique canadienne, créant de nombreuses oeuvres dont plusieurs lui ont été dédiées. Pendant les années 40 et 50, elle anima une série d'émissions de radio à Montréal et à New York. Pratiquant l'enseignement privé depuis les années 30, elle entra en 1955 à la faculté de musique de l'Université McGill, où elle devint coordonnatrice des divisions locales de l'école préparatoire. Nommée présidente du département de piano en 1965, elle fit partie du conseil de faculté. Membre fondatrice de l'Association des professeurs de musique de Québec, elle en fut présidente avant de prendre la tête du conseil provincial de la Fédération canadienne des associations des professeurs de musique. Rose Goldblatt assumait la direction artistique et siégeait au jury de nombreux concours de musique et festivals canadiens, et mit sur pied le symposium des



compositeurs organisé pour marquer l'Année internationale de la musique en 1986. Rose Goldblatt laisse le souvenir d'efforts inlassables en faveur de nombreuses organisations musicales.

Avec le départ de Rose Goldblatt pour un autre monde, l'Association des Professeurs de Musique de Québec a perdu une grande amie (Qui était employée, entre autre, à recruter de nouveaux membres), une personne ressource dont les opinions et les conseils étaient recherchés par plusieurs en maintes occasions.

Admiratrice du haut niveau de l'enseignement actuel, Rose Goldblatt assistait à presque tous les ateliers et concerts. Sa présence rassurante, sereine nous manquera «enormement».

À sa mémoire, nous avons créé la << Bourse Goldblatt >>. Ce prix sera remis à un ou plusieurs élèves lors du Récital Gala de la Semaine de la Musique Canadienne.

Les dons doivent être faits à la << Fondation Québécoise pour l'Éducation Musicale >> en

spécifiant << Bourse Rose Goldblatt >>, et envoyés à Rita Barg, présidente, 4665 av. Trenholme, Montréal QC H4B 1X8.

Un reçu pour fin d'impôt sera envoyé aux donateurs.

BY NADIA TURBIDE AND RITA BARG,
QMTA, MONTREAL

The Quebec Music Teachers' Association lost a truly great friend and teacher when Rose Goldblatt died in September at the age of 84. Rose was a distinguished Canadian concert pianist, university professor and administrator, whose long performing career began at age six. She started piano lessons in Montreal with Stanley Gardner, and at the age of 16 won the Strathcona Scholarship which enabled her to study in London at the Royal College of Music with Kendall Taylor for five years. She made her London debut in 1935, and then pursued her studies with Egon Petri in New York. She performed regularly on the concert stage, and on radio and television, both in solo recitals and as soloist with orchestra. She championed Canadian music, giving the premiere of many works, a number of which were dedicated to her. In the 1940's and 50's she hosted a series of radio programs in Montreal and in New York City. After establishing her private teaching studio in the 30's, she joined the Faculty of Music at McGill University in 1955, becoming coordinator of the local centres for the Preparatory School of Music. She was named chairman of the Keyboard Department of the Faculty in 1965 and was a member of the Faculty Council. A founding member and past president of the Quebec Music Teachers' Association, she also headed the Quebec Provincial Council of the Canadian

Federation of Music Teachers' Associations. She was an artistic director and frequent adjudicator of Canadian music competitions and festivals, and also organized the Composers' Symposium to mark the 1986 International Year of Music. She will be remembered for her selfless devotion to many musical organizations.

Rose devoted many hours recruiting new teachers for the Quebec Music Teachers' Association. She was impressed by the standard of teaching and attended nearly every workshop and concert. Her opinion was greatly valued and we shall all miss her quiet manner, her sense of humour and, most of all, her presence.

A Rose Goldblatt Memorial Fund has been established. Because of her eager promotion of Canadian works, a prize or prizes will be awarded at the Canada Music Week Gala Concert. Anyone wishing to make a donation (tax receipts will be issued) is asked to send it to **The Quebec Musical Education Foundation** and state that it is for the 'Rose Goldblatt Memorial Scholarship', attention Rita Barg, President, 4665 Trenholme Ave., Montreal QC H4B 1X8.

Au revoir, dear friend.

Harriet Cohen, décernée chaque année pour la meilleure prestation pianistique de tout le Commonwealth. Il se produisit au Carnegie Hall le 28 juin 1962.

Il a joué régulièrement à la radio et à la télévision canadiennes, aussi comme animateur de la série de télévision de la SRC <<Let's Talk Music>> (1961 - 1974).

Il a enseigné à l'École normale de Musique, à l'École Vincent D'Indy, à l'Université de Montréal, aussi en privé. Ses élèves se souviendront de son engagement: total envers l'enseignement ainsi que de son sens de l'humour.

La presse a écrit: <<une merveille de vitesse et précision>> - *New York Times*, <<technique hors de l'ordinaire>> - *Boston Herald*, <<sonorité d'une grande beauté>> - *Montreal Star*, <<une expérience musicale émouvante>> - *Boston Post*.

Nous avons perdu un grand professeur; quant à moi, j'ai perdu non seulement un professeur, mais aussi un ami. 1997 a été une année triste pour l'APMQ.

BY RITA BARG

William Stevens received all his musical training in Montreal. A graduate of the McGill Conserva-

tory, he studied at the Conservatoire de Musique of the Province of Québec with the late Germaine Malépart. The last teacher he studied with was Yvonne Hubert, and she prepared him for many recitals. He was winner of the Harriet Cohen International Music Award (and the British Commonwealth Medal), presented every year for the best pianistic performance in the entire British Commonwealth. He made his American debut in 1952 at Boston's Jordan Hall, followed by an appearance at New York's Town Hall. His program 'Let's Talk Music' aired on the CBC for many years. He taught privately and at Vincent D'Indy and the University of Montreal. His students will remember his dedication to teaching and his great sense of humour. The critics speak - "a marvel of speed and precision" - *New York Times*, "extraordinary technical ability" - *The Boston Herald*, "exceptional beauty of tone" - *The Montreal Star*, "a stirring musical experience" - *Boston Post*.


We have lost a great teacher, and I not only lost a teacher, but a good friend. This has been a sad 1997 for the Quebec Music Teachers' Association.

WILLIAM STEVENS

RITA BARG

William Stevens a reçu toute sa formation musicale à Montréal. Gradué du Conservatoire de McGill, il a étudié avec Germaine Malépart au Conservatoire de la Province de Québec à Montréal; sous la direction de Yvonne Hubert, il s'est préparé à la carrière de concertiste.

Il a fait ses débuts à Montréal à l'Hôtel Ritz-Carlton (1950) et ses débuts à New York au Town Hall en 1954. En 1960, il a reçu la médaille du Commonwealth



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BRIGHT IDEA

Alberta's Fort McMurray Branch has a lending library - a collection of teaching videos and a music game for members to access. As funds are available, they plan to enlarge their collection.



PRACTICING

SUBMITTED BY ELIZABETH ARMOUR,
NBRMTA

To experience joy!
To enjoy playing music!
To be free to hear and to feel as fully as possible
Develop good practice habits early!

Preparation to practice:
Do simple stretching exercises to warm up.

Be mindful of your breathing.
Be aware of the environment.
Cultivate a positive, respectful manner.

When practicing:
Keep free from excess tension.
Pay attention to how the body feels.

Use the body in comfortable, natural ways.

Sit at a height which will facilitate a good hand position and a free wrist.

Become better aware of how we play through the use of the video camera.

Cultivate the proper balance between muscle exertion and recuperation.

Some 'activities' during practice:
Sing and move with the main beats.

Sing lines of counterpoint while playing the other(s).

Rhythmically 'speak' the music.

Practice a variety of memorization techniques.

Learn to play by ear.

Isolate small sections where difficulties reside.

Identify the place where you think the problem is.

Identify what is causing the problem.

Suggest and practice possible solutions.

Re-integrate them into the larger musical context.

Practice slowly and musically, hearing and feeling the music.

Learn various ways of increasing tempo to the finished one.

Learn to finger your own music.

Practice formulating realistic short, medium and long-range goals.

Learn how to practice without a formal, rigid plan by following your curiosity.

Suggested reading:

The Art of Practicing: A Guide to Making Music From the Heart by Madeline Bruser with a forward by Yehudi Menuhin
Bell Tower, New York, 1997
ISBN 0-517-70822-1

Piano Life

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Suggested videos:

The videotapes from the 1996 Chicago Pedagogy Conference.

GREETINGS FROM CAROL MELLORS, CFMTA ARCHIVIST

Do you know where the history of CFMTA is kept? As of this year it is housed in the Music Division of the National Library in Ottawa. Previously it was filed at both the National Library and the National Archives. Earlier this year we were advised to put it all under one roof in the National Library.

This summer, I had the pleasure of meeting with Jeannine Barriault, who is in charge of our archives. Open to anyone doing research, the National Library should be contacted ahead of your visit, stating what documents you wish to see and when. I have a copy of the Procedure and Regulations.

A resolution was passed at the CFMTA Council Meeting specifying the intention of CFMTA to donate its archives to

the National Library and designating that the CFMTA archivist be responsible for the transfer of documents. A Deed of Gift was signed, making the arrangement official. Under the National Library Acquisition Policy, it is recommended that CFMTA retain documents for five years; the next instalment is due to be sent to the National Library in 1998, will include only documents produced (i.e. dated) up to and including 1993. Please send material pertaining to CFMTA and/or general information on the subject of music on a national basis to Carol Mellors, or give it to her at the Annual Meeting in Kingston, Ontario, July 1998. She plans to make the submission in October 1998.

The CFMTA Archives, 1920 - 1993 contain the following files: Incorporation, Bylaws, Historical Notes, Minutes, Reports, Financial Documents, Correspondence, Heritage Furs of Ottawa Division, In Memoriam, European Tours (ISME), Conventions (minutes, reports, programs, invitations, cards, etc.), Rosters of Membership, Newsletter, Bulletins, Yearbooks, Press Clippings, Itineraries, Motion Forms, Archives File, Sir Ernest MacMillan Organ Competition, Scrapbooks, Concert Programs and Publicity, Posters and Photographs. New files, can, of course, be opened. So; keep our history up to date - don't throw it out - throw it to Carols Mellors at 8723 - 64 St., Edmonton AB T6B 1R2.

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UPDATE OUR
CFMTA CANADA
MUSIC WEEK LOGO

Criteria:

- Should include the graphic representing Sir Ernest Macmillan that is in the original logo
- Must photocopy well
- Will be used on T-shirts, mugs, letterhead, etc.
- Number of colours should be kept to a minimum - with each different colour, the cost rises.
- Designs should be sent to Hugheene Ferguson, 169 King St. E., Kingston ON K7L 3A3 by February 1, 1998.

RETURN OF CANADA
MUSIC WRITING
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Provinces wishing the return of entries from past competitions should contact Penny Joynt, Box 120, Meacham, SK S0K 2V0, by January 31, 1998. After this date, any compositions not spoken for will be disposed of.

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CONGRATULATIONS TO THE HAPPY COUPLE!

WESTERN ONTARIO CONSERVATORY OF MUSIC AND WESTERN BOARD OF MUSIC HAVE AMALGAMATED

Two of Canada's oldest music examining institutions have joined forces to create a new nationwide conservatory. An agreement has been signed between The Western Board of Music and the London (Ontario) based Western Ontario Conservatory of Music to consolidate operations from coast to coast.

The Western Board was founded in 1934 by universities and ministries of education of the prairie provinces and has served as an examining board for music students from Manitoba to British Columbia. The 108-year-old, independent Western Ontario Conservatory conducts a similar program of examinations throughout central Canada and the Atlantic provinces, as well as operating a teaching program at its conserva-



tory building in London, Ontario.

In announcing the merger, Western Board president Arne Sahlén stated that the alliance represents a "bold new vision to serve Canadian music teachers and their students from coast to coast". He added, "Though the merger is effective immediately, it will take time to blend the best of our respective examination programs and requirements. We begin work on that project today."

The new conservatory will have its head office in London, while the Edmonton office will continue to serve the western provinces. No name has yet been chosen for the new part-nership. A search is underway for a patron who might provide financial support and lend their name to the new conservatory.

"I've seen a lot in my 35 years in music administration," said Dr. D. F. Cook, CM (principal of W.O.C. since 1992), "and I can tell you it's a rare occasion when two major arts-related organizations such as ours agree to come together. We've done it! Together we will build imaginative avenues of musical excellence and opportunity that will take aspiring Canadian musicians into the new millennium with confidence."



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ATLANTIC TOUR WINNERS SHOW GREAT PROMISE IN DEBUT CONCERT

By GLENN COLTON, NRMTA, USED WITH PERMISSION

Two of Atlantic Canada's finest young musicians took centre stage recently at Memorial University's D. F. Cook Recital Hall to mark the beginning of the 1997 Atlantic Young Artist Concert Series.

Pianist Mark Barter of St. John's and soprano Measha Gosman of Fredericton took the first steps along the road to a professional career with a diverse and challenging selection of repertoire for voice and piano. Gosman was accompanied by pianist David Eliakis of Toronto.

Barter and Gosman earned the honour as co-winners of the 1997 Atlantic Young Artist Competition, a bi-annual event held earlier this year at Acadia University. Following the opening concert of the tour in St. John's, they will embark upon a busy two weeks of performances with concert dates scheduled for Moncton, Sackville, Saint John, Fredericton, Charlottetown, Halifax and Wolfville.

A good crowd turned out for the event despite the long weekend and the simultaneous performance of Les Grandes Ballets Canadiens next door at the Arts & Culture Centre.

It is often said that the most difficult audience to play for is that of one's home town. Certainly Glenn Gould was of this opinion and often remarked upon how playing in an unfamiliar city

- even a very large one - bothered him hardly at all, while playing in his native Toronto was a nervous ordeal.

With this in mind, Barter could be forgiven if he displayed signs of apprehension given the many family, friends and supporters (not to mention his teacher!) who followed his every move with baited breath. Much to his credit, Barter showed few signs of nerves and instead delivered a poised performance of which most concert veterans would be proud.

Barter opened and closed the first half of the recital with J. S. Bach's *Prelude and Fugue in c major*, WTC Bk.I, and Robert Schumann's *Faschingschwank aus wien*, Op.26 respectively. Despite some occasional inaccuracies, both pieces were generally well-executed technically and, for the most part, convincingly interpreted. While I might have preferred a more 'authentic' Bach, with less damper pedal and greater clarity of articulation, this was nonetheless a sensitive, well rehearsed performance with nice attention to details. Barter likewise gave an impressive, well-conceived rendition of the technically and interpretively challenging *Faschingschwank aus wien*.

It was during his performance of the two popular Rachmaninoff pieces - the *Prelude in g sharp minor*, Op.32, No.12, and the *Etude in D major*, Op.39, No.9 - that we

heard the full potential of Mark Barter. This was outstanding Rachmaninoff playing with all of the drama and passion one would hope for, convincingly portrayed and very well executed.

Barter's two closing Liszt selections from *Année de Pelèrinage - Au bord d'une source* from (première année, Suisse) and *Sposalizio* (seconde année, Italie) - were likewise well conveyed. While these pieces are far from vintage (one writer once dismissed the latter work as "the lofty impressions of a sensitive tourist"), Barter displayed a keen interpretative sense, coupled with a fluent technique, to successfully capture the contrasting images and moods these works comprise.

From her opening performance of Mendelssohn's *Hear Ye Israel*, it became readily apparent that Measha Gosman, like Barter, is one very gifted and highly promising young star. Gosman possesses one of those rare voices which, once heard, is not quickly forgotten. Indeed, the audience appeared captivated from the outset with the richness and beauty of her tone and the sheer power of her singing.

Eliakis provided solid accompaniment support throughout, sensitively played, nicely balanced and never out of step with the singer.

No less impressive was the remarkable maturity of Gosman's well trained voice, of which many singers more than twice her age would be envious. These traits were revealed in abundance in the three Schubert songs she sang in the first half of the program - *Suleika 1*, *Gretchen am Spinnrade* and *Seiligkeit*.

Of course, one can always find things to improve upon. There were some minor flaws and tonal inconsistencies, and the dramatic presentation as a whole might



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have been more convincing. Yet, like Barter, such criticisms pale in comparison to the many things that Measha Gosman already does very well. Make no mistake, this is one remarkable voice with a world of potential.

While the singing was generally of a high calibre throughout, my favourite performances were Gosman's colourful renditions of two French works - Ravel's *Cinq melodies populaire Grecque* and the closing piece of the entire recital, *Je dis que rien ne me pouvant* from Bizet's *Carmen*. Her program was rounded out with a trilogy of Struass pieces (*Aller Seelen, Die Nacht and Zueignung*), *Piangero la Sorta Mia* from Handel's *Giulio Cesare* and the *Embroidery Aria* by Benjamin Britten.

Both performers, in their own very different ways, rose to the occasion and produced music making of a high calibre. Together, they combined for a diverse, entertaining and remarkably professional evening of music. While this tour may be their first, it is surely not the last for this promising pair of soloists.

Glenn Colton, Ph.D. is a music teacher in St. John's NF, a board member of NRMTA and music critic for *The Evening Telegram*.

Stella Goud, coordinator of Maritime Young Artist Concert Tour, writes that audiences were delighted with the concerts in all four of the provinces participating in the tour. Many people had the opportunity to congratulate the young artists at receptions held in their honour following the individual concerts. The Maritime region is proud of their 1997 Young Artist winners, and thanks them for a successful tour. She notes that by now, they will have had a very real taste of the professional performing artist's life with all its stresses, adjustments, compromises and rewards, and wishes them continued success in the future.



FOUR PIANISTS MAKING MUSIC... TOGETHER!

FROM AN ARTICLE BY DR. JANET HAMMOCK, NBRMTA, USED WITH PERMISSION

Pianos Between Friends: *Pianos Entr'Amis!* is the intriguing name of a group of professional pianists who joined forces to provide musical entertainment not soon to be forgotten.

In 1995, Dr. Terence Dawson, a professor of piano at UBC, joined forces with three New Brunswick pianists - Lynn Johnson, well-known freelance pianist and part time professor of piano at Mount Allison University, Dr. Richard Boulanger, professor of music at l'Université de Moncton and Dr. Janet Hammock, NBRMTA Council Member and professor of music at Mount Allison University - to present a recital of two-piano four-hand music at the then-new Capitol Theatre in Moncton. Sponsored by Radio Canada, the recital was a great success and was broadcast several times over the following year.

This fall, *Pianos Entr'Amis* gave a new program entitled *Music That Moves!* Featuring effectively transcribed waltzes, suites, marches and overtures by Smetana, Gounod, Debussy, Saint-Saëns, Bach, Mozart, Weber, and Holst, the program was designed to immediately grab and hold the attention and interest of all music lovers, young and old alike. Especially appealing was the final work on the program, the breathtaking *Quodlibet on American Folk Tunes (The Fancy Blues Devil's Break-down)* by Ingolf Dahl, written especially for this combination.

We have enjoyed enormously the interesting challenges inherent in working together in this

particular configuration. Anyone who has enjoyed piano duet playing knows that particular attention must be paid to lightening accompaniment parts while highlighting melodic parts. The ensemble between the two players, agreeing on dynamics, tempi, moods and other musical things all present special problems to duet players. Multiply that challenge by four and that will give you some idea of the sorts of challenges we face as a group of four strongly individualistic pianists who have come together to make music! Fortunately, we work very well together. Our name was chosen in part because we are performing musicians from both the west and east coasts of Canada, in part because we represent both the anglophone and francophone constituencies, but also because we have become great friends during our rehearsals and performances! We love extending our hands of musical friendship to our audiences, and we aim to generate excitement and happiness in our listeners.

Unlike students of most other instruments who frequently play in bands, ensembles and orchestras, piano students are often isolated at the keyboard, especially during their early years of learning. As teachers of piano, we feel very strongly that piano ensemble playing, whether it be in the form of piano duets, three at a piano, or piano duo work can help to ease this isolation, to promote and encourage the formation of shared musical ideals and ensemble techniques, and can result in friendships which last a lifetime. We bear witness to that!

LES GAGNANTS DU CONCOURS DE CHANT DELLA PERGOLA

Premier prix:

Louise Marcotte - Québec
Prix Della Pergola: présenté par
Edith Della Pergola
Récital "Début": présenté par
Sandra Wilson
(Récital tenu le 9 novembre, à
14h30, ~ a la Chapelle
Historique du Bon Pasteur)

Deuxième prix:

David Pomeroy - Terre-Neuve
présenté par Edith Della Pergola

Troisième prix:

Julie Nesrallah - Québec
présenté par Rita Barg et
Kathleen Younker

Prix de la meilleure interprétation d'une oeuvre canadienne:

Susan Platts - Colombie-Britannique
présenté par Isabelle Panneton
du Centre de Musique Canadienne

Prix de la meilleure interprétation d'un extrait d'opéra:

Julie Nesrallah - Québec
présenté par Felicity Blatt, au
nom de son père Luciano Della
Pergola

LES GAGNANTS DU CONCOURS DE PIANO

Premier prix:

Thomas Yee - Terre-Neuve
présenté par Rose Goldblatt

Deuxième prix:

Jimmy Brière - Québec
présenté par Virginia Heinrichs

Troisième prix:

Susan Tang - Colombie-Britannique
présenté par Paul Pollei

Prix de la meilleure interprétation d'une oeuvre canadienne:

Gloria Reimer - Alberta
présenté par Dorothy Buckley

WINNERS OF THE DELLA PERGOLA VOICE COMPETITION:

First Prize:

Louise Marcotte - Quebec
Della Pergola Award: presented
by Edith Della Pergola
'Debut' Recital: presented by
Sandra Wilson
(Recital held on November 9,
2:30 p.m., at the Chapelle
Historique du Bon Pasteur)

Second Prize:

David Pomeroy - Newfoundland
presented by Edith Della Pergola

Third Prize:

Julie Nesrallah - Quebec
presented by Rita Barg and
Kathleen Younker

Prize for The Best Interpretation of a Canadian Composition:

Susan Platts - British Columbia
presented by Isabelle Panneton,
Canadian Music Centre

Prize for The Best Interpretation of an Operatic Aria:

Julie Nesrallah - Quebec
presented by Felicity Blatt, in
memory of her father Luciano
Della Pergola

WINNERS OF THE PIANO COMPETITION:

First Prize:

Thomas Yee - Newfoundland
presented by Rose Goldblatt

Second Prize:

Jimmy Brière - Quebec
presented by Virginia Heinrichs

Third Prize:

Susan Tang - British Columbia
presented by Paul Pollei

Prize for The Best Interpretation of a Canadian Composition:

Gloria Reimer - Alberta
presented by Dorothy Buckley

THANK YOU!



The Ontario Registered Music Teachers' Association extends a sincere thank you to the Québec Registered Music Teachers' Association for their hospitality at the C.F.M.T.A. Convention in Montréal, July 7-13, 1997.

We also welcome colleagues from other provinces to attend our Provincial Convention in London, Ontario from March 15-18, 1998. Please contact David P. Parisi, Provincial Treasurer (phone: 705/268-9530, fax: 705/264-2381 or e-mail: dparisi@ntl.sympatico.ca) for further details.

CONVENTION REGISTRATION FORM

LONDON ONTARIO — MARCH 15-18, 1998

FOR COMPLETE REGISTRATIONS ONLY: COMPLETE THIS FORM
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FOR COMPLETE REGISTRATIONS AND EXTRA TICKETS: COMPLETE BOTH SIDES

COMPLETE REGISTRATION

Complete registration includes: all workshops, demonstrations, competitions, trade shows, receptions, luncheons, and banquet. The Annual Meeting and luncheon are reserved for members only.

EVENT	MEMBER	NON-MEMBER	STUDENT	FAMILY
COMPLETE REGISTRATION				
Paid by December 31, 1997	\$250	\$275	\$200	N/A
Paid by January 31, 1998	\$300	\$325	\$250	N/A
Paid by February 28, 1998	\$350	\$375	\$260	N/A
NO COMPLETE REGISTRATIONS ACCEPTED AFTER FEBRUARY 28, 1998				

Please print or type:

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WORKSHOP SELECTION: On March 17, (Tuesday morning and afternoon) there will be two workshops running at the same time. Please indicate which workshops you wish to attend.

9:00 - 11:30 am — Kodály Method with Dianne Edwards **OR** Alexander Technique with Ron Tomarelli

1:30 - 4:00 pm — Suzuki Strings with Patrick Burroughs **OR** Musicians' Injuries with Dr. Patrick Potter

Make cheques payable to O.R.M.T.A. Receipts will be issued by mail for all monies received on or before February 28, 1998. All other receipts will be available at the convention. **NO REFUNDS. MEAL TICKETS MUST BE PURCHASED BY FEBRUARY 28, 1998 IN ORDER TO MEET HOTEL DEADLINES. ABSOLUTELY NO MEAL TICKETS AVAILABLE AFTER THIS DATE.** Only workshop and competition tickets will be available at the door

Mail your cheque and registration form to:
 David P. Parisi, Provincial Treasurer,
 412 MacLean Drive, Timmins, Ontario, P4N 4W6.



CONVENTION REGISTRATION FORM

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 SINGLE TICKETS — Please check off your choices

EVENT	MEMBER	NON-MEMBER	STUDENT	FAMILY
WORKSHOPS				
1) <input type="checkbox"/> <i>The Art of Musical Phrasing — Science or Soul</i> with John Paul Bracey	\$40	\$50	\$35	N/A
2) <input type="checkbox"/> <i>Vocal Accompaniment Coaching Session</i> with Charlene Biggs	\$40	\$50	\$35	N/A
3) <input type="checkbox"/> Workshop with James Parker (topic to be announced)	\$40	\$50	\$35	N/A
Please indicate one choice for workshop 4 and one choice for workshop 5:				
4) <input type="checkbox"/> <i>Kodály Method</i> with Dianne Edwards OR <input type="checkbox"/> <i>Alexander Technique</i> with Ron Tomarelli	\$40	\$50	\$35	N/A
5) <input type="checkbox"/> <i>Suzuki Strings</i> with Patrick Burroughs OR <input type="checkbox"/> <i>Musicians' Injuries</i> with Dr. Patrick Potter	\$40	\$50	\$35	N/A
COMPETITIONS				
<input type="checkbox"/> Both Competitions	\$35	\$40	\$15	\$75
<input type="checkbox"/> Young Artist Competition	\$20	\$25	\$10	\$50
<input type="checkbox"/> Student Competition	\$20	\$25	\$10	\$50
LUNCHEONS				
<input type="checkbox"/> Awards Luncheon	\$30	\$35	\$30	N/A
<input type="checkbox"/> Annual Meeting Lunch	\$15	N/A	N/A	N/A
<input type="checkbox"/> GALA BANQUET	\$45	\$50	\$45	N/A

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Mail your cheque and registration form to:

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CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

STATEMENT OF REVENUES, EXPENDITURES AND MEMBERS EQUITY

YEAR ENDED MAY 31, 1997

	1997	1996
REVENUES		
Annual fees	\$ 51,445	49,148
Canada Music Week	2,714	3,447
Western Young Artists	8,179	8,085
CFMTA Newsletter	1,652	3,575
Trust funds	7,416	14,392
Ontario Young Artists	869	922
Atlantic Young Artists	-	1,167
1995 Convention profit	-	14,630
Special Projects - Young Artists (including interest)	3,637	3,878
Special Projects Piano Competition (including interest)	3,987	4,228
Interest income	2,346	3,563
1993 Convention profit interest	605	943
Convention back-up interest income	338	404
1995 Convention profit interest	315	199
Public Relations interest income	-	18
	<u>83,503</u>	<u>108,599</u>
TOTAL REVENUES		
EXPENDITURES		
Canada Music Week	5,830	6,086
Young Artists	8,882	8,309
CFMTA Newsletter	13,171	9,553
Trust funds	6,370	5,547
Ontario Young Artists	2,234	4,370
Atlantic Young Artists	-	1,781
Administrative and travel	12,416	14,243
Public Relations	120	3,992
Audit	2,588	2,500
Piano Competition	-	2,242
50 th Anniversary expenses	281	1,292
50 th Anniversary Pins & Histories, net of sales	-	372
Office, telephone and miscellaneous	2,751	2,894
Bonding insurance	191	176
Bank charges	22	25
	<u>54,856</u>	<u>63,382</u>
HONORARIA		
Secretary/Treasurer	8,400	7,200
CFMTA Newsletter Editor	1,200	1,000
President	700	600
Coordinator Young Artists	600	600
Coordinator Canada Music Week (including cover design)	600	600
Finance Chairman	350	300
Special Projects Convenor	200	-
	<u>12,050</u>	<u>10,300</u>
TOTAL EXPENDITURES	<u>66,906</u>	<u>73,682</u>
EXCESS OF REVENUES OVER EXPENDITURES FOR YEAR	<u>16,597</u>	<u>34,917</u>
BALANCE AT BEGINNING OF YEAR	<u>209,300</u>	<u>174,383</u>
NET ASSETS AT END OF YEAR	\$ <u>225,897</u>	<u>209,300</u>



EXECUTIVE DIRECTORY

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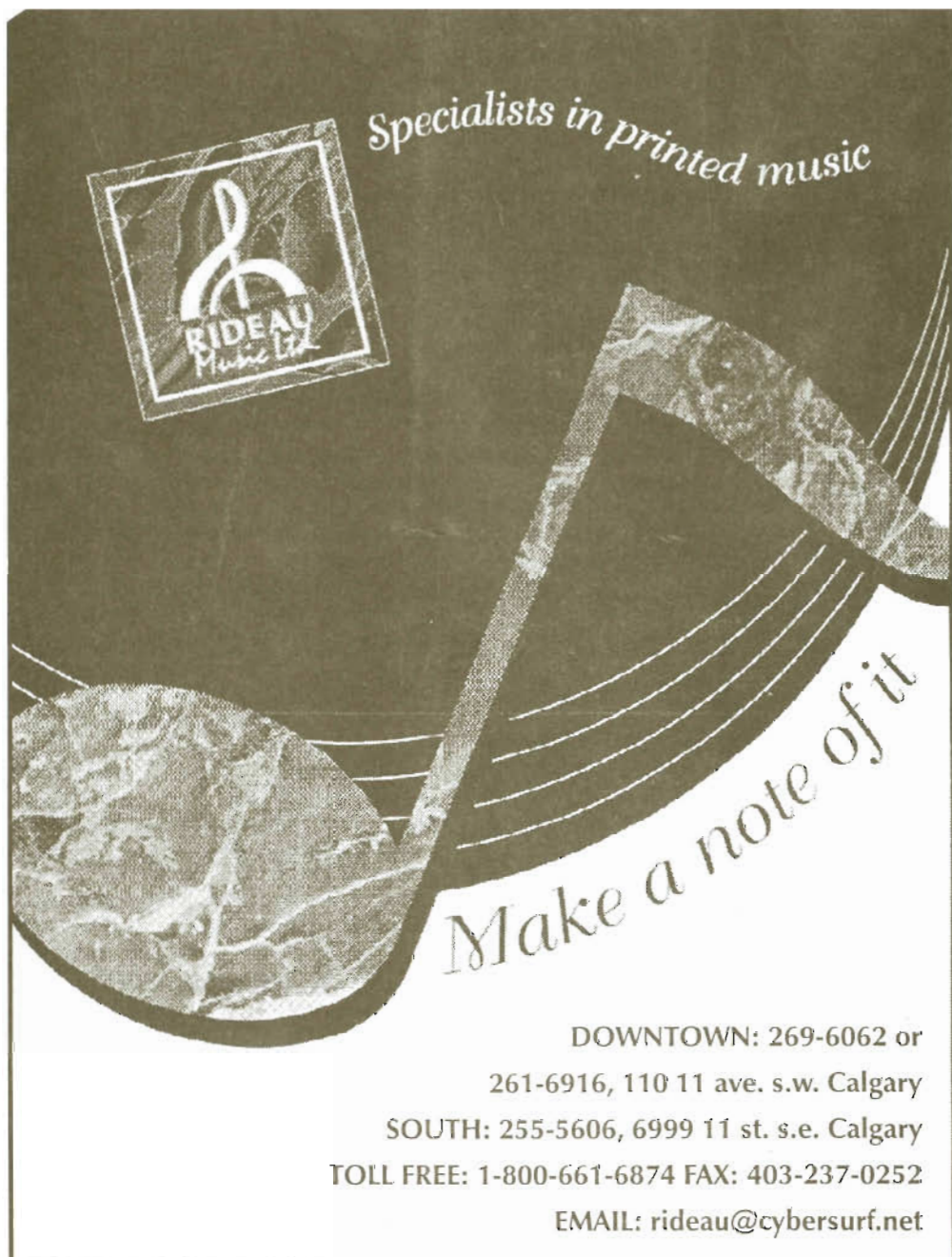
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