

CFMTA

THE CANADIAN MUSIC TEACHER

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LE PROFESSEUR DE MUSIQUE CANADIEN



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

Vol. 51, No. 1
APRIL 1998
CIRCULATION 3600
FOUNDED 1935

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FROM THE PRESIDENT'S DESK

HUGHEEN FERGUSON

As you read this, I hope that the ice storms, hurricanes and floods have become memories and everyone has returned to more pleasant times. Thank you to all of you who phoned or wrote to check on our well-being - your thoughts and concern were much appreciated.

Congratulations are in order to Newfoundland! They have just negotiated high school credits for private music instruction after a long period of discussion. We are delighted that their efforts have been rewarded at last. Prince Edward Island is currently discussing this possibility with their Ministry, and we certainly hope that by the time of the Annual General Meeting in July, their credits will also be a reality. It is one of the unifying factors for CFMTA that assistance was forthcoming from various parts of the country. How wonderful it is to work together for such a worthwhile project.

As your representative, I am looking forward to my visit to the American Music Teachers' National Association Convention in Nashville very soon. It will be interesting to see how our American neighbours handle convention time, and I hope to bring back some constructive ideas as well as sharing some of ours. I am also looking



forward to a visit to Newfoundland at the end of April. I know I will hear some progressive work and will enjoy meeting our Eastern colleagues.

Manitoba has plans well under way for the 1999 Convention in Winnipeg and I know we all look forward to being together again with some stimulation and energizing for the

next year. Our Ontario Convention has just finished, and it was a pleasure to bring CFMTA greetings on 'home ground'. It was a fulfilling time for all, as these occasions usually are, and always a joy to talk with so many.

Sales of the Diamond Jubilee book and CD are going well. I'm delighted to see it appearing on festival syllabi and happily report that several pieces are included in the new Western Ontario/Western Board syllabus. We hope to have a sampler of our collection on our web page very soon. Some of our composers have since published some of their works, and we can be particularly proud of Rémi Bouchard's new collection dedicated to CFMTA "with appreciation for over 60 years of excellence."

Working together, we can look forward to another 60 years and on well into the next millennium. What an exciting time to live, learn and teach.

NEXT EDITION: DEC. 1998

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

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

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

Send all material to:
Susan Wilson, Editor
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PUBLICATION INFORMATION

The Canadian Music Teacher is published twice yearly.

December Issue

Publication date: December 15

Deadlines:

All material excluding camera ready advertising due by November 1.

Camera ready advertising due by November 15.

April Issue

Publication date: April 15

Deadlines:

All material excluding camera ready advertising due by March 1.

Camera ready advertising due by March 15.

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GREETINGS FROM ACROSS THE COUNTRY

BRITISH COLUMBIA

BY ERNST SCHNEIDER

Our association has established a Professional Development Committee. Its aim is to compile and have available a province-wide calendar of events. This will contain details such as concerts and recitals; workshops; festivals; competitions and the like. The purpose of this calendar will be to enable members to tap into ongoing events when they travel around in the province, whether for pleasure or business.

The committee is also compiling a list of clinicians that will be made available to all BCRMTA branches. This list will be updated every two years to keep it current.

The committee has also established a lending library of video tapes. The tapes can be requested by any member and can be kept on loan for three weeks. There is a small charge to cover the postage and handling. Some of the titles presently on hand include: *Baroque Dance and Baroque Keyboard Music, Imagery in Piano Performance and Memorization in Piano Performance.*

One of B.C.'s well known composers, Dr. Jean Coulthard, O.C. celebrated her 90th birthday on February 10, 1998. The event was marked with many different celebrations including two concerts and a gala reception at the University of British Columbia. The first concert on Sunday, February 8 included Jean Coulthard's *Duo Sonata for Violin and Cello, Sonata for Two Pianos*, the song cycle *Night Wind* and the *Lyric Trio* for Violin,

Cello and Piano. The concert on Monday, February 9 featured music written by former students of Jean Coulthard, including two composers who are also members of BCRMTA, Jean Ethridge and Ernst Schneider.

The Gala Reception on Tuesday, February 10, Jean Coulthard's actual birthday, was held at the main library of the university. The reception was attended by well over 100 invited guests and included several members of our association. Guests were welcomed by William Sauder, Chancellor of UBC, who in turn introduced a number of speakers including Martha Piper, President of UBC, Catherine Quinlan, University Librarian (who thanked Miss Coulthard for the donation of all her scores and memorabilia), Rodney Sharman, President of the Canadian League of Composers, John Brock, nephew of Miss Coulthard and Jean Coulthard's daughter, Jane Adams. It was indeed a very fitting birthday celebration for this well respected Canadian musician.

MANITOBA

BY NANCY NOWASAD

Greetings from balmy Manitoba! We have been enjoying a mild winter this year, with the occasional cold spell just to remind us that this is still the Prairies.

Winnipeg Branch continued its usual busy schedule, with workshops in January and February on the Adolescent Student and the Mature Student respectively. The Scholarship Series auditions took place in early February. Semi-final and final rounds will be held in

April and May. The Young Artist auditions were held the end of February, with performers from Manitoba as well as the winner from Saskatchewan. The overall winner was vocalist Karen Charlton from Saskatchewan. The Annual Meeting is coming up in March, another workshop in May on Studio Practices and Policies, and the Spring Luncheon will be in June.

Winnipeg Branch lost two of its long-time members in the past few months. Professor Leonard Isaacs, a very well known and respected teacher, passed away in December, and retired member Grace Bastin Rich passed away in January.

The 9th Annual Pianothon/Musicthon was also held the end of February, with almost \$9,600 being raised for the Variety Club Special Arts Fund. There were over 300 performances over the four day period, with pianos being supplied again by Moir Pianos. The money raised provides the funding for Music Therapy programs for 17 children in Winnipeg, as well as the Musical Horizons program which is currently run in 15 subsidized daycares in the city, the Rehabilitation Centre for Children and the Children's Hospital. This program was written by MRMTA member Verna Ross, and she will be doing a presentation on it at this year's ISME Conference in South Africa in July.

All three branches are busy with music festivals - preparing students, directing choirs, accompanying, adjudicating and so on. Our Annual Meeting will be held in late April. Then the countdown to exams will begin.

Plans for Convention 1999 are in full swing. Further information can be found in this issue. Plan to attend now!

ONTARIO

By CAROL ANN BRUMPTON AND
MARINA SMITH

Greetings from Ontario where we

have just concluded our provincial convention in London. Many thanks to Victoria Warwick and her capable committee of volunteers who provided an extremely hospitable environment for us to grow and learn together.

Hughean Ferguson was with us throughout all activities. She was wearing two hats - one representing her role as C.F. President and the other ORMTA Past President. She gave a workshop on the Diamond Jubilee Collection with Mark Payne at the piano. In addition, she was our keynote speaker at our gala banquet where she was recognized for the 10 years of service she has given to ORMTA.

A number of individuals were honoured at our Awards Luncheon this year. Receiving the Special Teacher's Award as a recognition for excellence in teaching as well as involvement in ORMTA were: Betty Almost, Norwich; Dr. Greg Butler, Windsor; Frances Balodis, Kanata; Arden Broadhurst, Toronto; Dolores Dickey, Thunder Bay; Rena Fotheringham, Dryden; Katherine and Ed Gartshore, Sault Ste. Marie; Harry F. Jones, Etobicoke; Khiet Lin, Brampton; Josette Midroni, North York; Edite Mogensen, Sarnia; Jennie B. Morrison, North Bay; Susan Steele, London; Valerie Wauchop, Thornton; Gertrude Weber, Walkerton.

The Citation Trophy was awarded to the Etobicoke-Mississauga Branch. Catherine Kihle received the Cora B. Ahrens award for the highest mark in written pedagogy from the Royal Conservatory.

Honoured guests included some of our scholarship donors - a representative from the Ontario Guild of Piano Technicians; Frances Balodis, International Director of Music for Young Children; and Maurice Roche, administrator of the Court Stone Memorial Fund.

Our competitions adjudicators were Charlene Biggs, John-Paul Bracey, James Parker and Irena Welhasch Baerg. They offered many constructive suggestions to the capable young musicians who performed in our three competitions. These are the successful candidates: Provincial Student Instrumental: First place: Jee Yeon Ryu student of Rivoli Iesulauro from Niagara Falls Branch, Second place: Irene Fung student of Clare Ellement from Ottawa Region Branch; Provincial Student, Vocal: First place: Gabrielle Aarons student of Barbara Ross of Ottawa Region Branch, Second place: Mackenzie Gallinger student of Jane Black of Barrie Branch; Young Artist: First place: Joseph Tang student of Sandra Webster of Ottawa Region Branch, Second place: Benjamin Smith student of Andrea Battista from Chatham-Kent Branch.

The Esther Su Memorial Scholarship was awarded to students who at the adjudicators' choice showed special promise. This living legacy was offered as encouragement to Katie Gleiser, student of Gwen Beamish from Sarnia Branch and Benjamin Smith, student of Andrea Battista from Chatham-Kent Branch.

ORMTA is very fortunate to have the continuing support of the Ontario Arts Council for our Workshops programme. We are also grateful to the many branches and individuals who have added to our scholarship funds this year.

Our next ORMTA convention will take place in 2000. We are delighted to have Etobicoke-Mississauga Branch hosting this event.

QUÉBEC

By HÉLÈNE LORD

ENGLISH TRANSLATION BY RITA BARG

Salutations de l'Association des professeurs de musique du Québec (APMQ).



April and May. The Young Artist auditions were held the end of February, with performers from Manitoba as well as the winner from Saskatchewan. The overall winner was vocalist Karen Charlton from Saskatchewan. The Annual Meeting is coming up in March, another workshop in May on Studio Practices and Policies, and the Spring Luncheon will be in June.

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L'année a commencé avec la tempête de verglas, et toutes les activités prévues en janvier ont été remises à plus tard. En février, Marc Widner a donné un cours de maître pour les élèves de piano aux niveaux intermédiaires et avancés. Ce fut très intéressant d'entendre les élèves très bien préparés et M. Widner apporta des suggestions techniques et musicales fort appréciées de tous. Également en février, le Club des adultes avancés s'est réuni pour un récital fort intéressant.

En mars, Jean-François Rivest donnera un cours de maître, au collège Marianopolis, pour les élèves en cordes. En avril ce sera le Récital annuel des élèves au collège Marianopolis. Le Festival du printemps, qui aura la musique russe comme thème pour les pièces imposées cette année, se tiendra au mois de mai, au collège Marianopolis. Les lauréats de ce concours joueront le 7 juin suivant, lors du concert gala qui aura lieu à la Chapelle historique du Bon-Pasteur. En juin, le Club des adultes de niveaux élémentaire et moyen se réunira lors d'une rencontre qui aura lieu à Dorval. L'année 1997-1998 se terminera le 17 juin, lors de notre réunion générale suivie d'un dîner où nous rassembler. Notre invitée d'honneur et conférencière sera Sophie Laurent qui nous parlera de la musique au Népal.

Notre Association, en collaboration avec le Centre de musique canadienne (CMC), a produit un CD de musique canadienne pour piano. Ce disque compact double présente de jeunes pianistes du Québec. Si vous désirez acheter ce CD pour 20\$, plus frais de poste, veuillez contacter Christiane Claude, 8260 St-Denis, Montréal QC H2P 2G6. Tél. (514) 389-9511.

Angela Song, élève de Yolande Gaudreau, a remporté le premier prix du Concours de l'Orchestre symphonique de Montréal (OSM) 1997, section 18 ans et moins.

Lors du Concert des lauréats, le 1er mars 1998, elle a interprété le Concerto pour piano no.1 en Ré bémol Majeur, Op.10 de Prokofiev. Angela a également remporté le premier prix du Concours de l'Orchestre symphonique de Trois-Rivières (OSTR), section 25 ans et moins. Elle participera en tant que soliste à un concert de l'OSTR lors de la saison 1998-1999.

Rosa Pyon, également élève de Yolande Gaudreau, a remporté le premier prix, section 15 ans et moins, de l'Orchestre symphonique de Trois-Rivières (OSTR), avec le Concerto pour piano en ré mineur K.466 de Mozart. Elle sera invitée à participer, en tant que soliste, à un concert de l'OSTR lors de la prochaine saison 1998-1999.

Nous vous souhaitons une belle saison estivale.

Greetings from the Quebec Music Teachers' Association (QMTA).

January began with the ice storm. All scheduled activities for the month of January were postponed. In February, we had a masterclass in piano for intermediate and advanced students, with Marc Widner. It was very interesting to hear the students who were well prepared, and Mr. Widner made technical and musical suggestions which were much appreciated by all. We also had a Senior Adult Performance Club gathering.

In March, Jean-François Rivest gave a masterclass for string players at Marianopolis College. In April we have the students' Annual Recital at Marianopolis College. The Spring Festival featuring Russian music will be held in May, at Marianopolis College, with the winners participating in a Gala Concert, on June 7, at the Chapelle historique du Bon-Pasteur. In June our Intermediate Performance Adult Club will meet in a friendly atmosphere in Dorval. Our annual dinner will

be held on June 17 with guest speaker Sophie Laurent, who will speak on the Music of Nepal.

Our Association has available a CD featuring young Québec pianists playing Canadian music. If interested in purchasing this double CD for \$20, plus shipping, please contact Christiane Claude, 8260 St-Denis, Montreal QC H2P 2G6. Tel. 514-389-9511.

Angela Song, student of Yolande Gaudreau, played the Prokofiev first piano concerto, in D-flat major, opus 10, with the Montreal Symphony Orchestra (MSO), on March 1, as a winner of the 1997, 18 and under competition. She also won the Three-Rivers Symphony Orchestra (OSTR) Competition, 25 and under, and will be playing with that symphony next year.

Rosa Pyon, also a student of Yolande Gaudreau, won the Three-Rivers Symphony Orchestra (OSTR) Competition, 15 and under, with the d minor piano concerto, K.466 by Mozart. She will be playing with the OSTR next year.

Have a wonderful relaxing summer.

NEW BRUNSWICK

By ELIZABETH ARMOUR

Moncton's own Jasper Wood, violinist, was the recent winner of the Eckhardt-Grammatté Competition. He was also recently heard in concert with pianist Richard Raymond.

As in other parts of the country, this is a busy time of year as students and teachers prepare for local music festivals. Best of luck to all.

NOVA SCOTIA

By CAROLYN BIRD

Hello from NSRMTA!

Members of NSRMTA have had a wonderful season. We welcomed November with Canada Music Week. Recitals featuring hundreds



of students filled auditoriums throughout the province with lovely sounds. Many teachers took advantage of this great opportunity to expose the music lovers of Nova Scotia to music written by Canadian composers. One such recital featured NSRMTA's Sandra Britten, flute and Donna Torbert, piano. Many thanks are extended to all of the registered music teachers and students in Nova Scotia who helped celebrate our Canada Music Week.

Also in November, pianist Ian Hominick performed in the St. Cecilia Concert Series. We were fortunate to be treated to a masterclass by Ian the day following his recital. This was thoroughly enjoyed by all who attended.

The Dartmouth Chapter is particularly excited by the recent announcement of a new multi-million dollar Alderney handling Market and Events Complex. Dartmouth Chapter has been working hard at the Piano 2000 project and is anticipating a possible home for their new piano.

The Dalhousie University Department of Music hosted a masterclass with pianist Anton Kuerti, who returned to Halifax in March to perform in the SNS Celebrity Series.

Our Annual Provincial Convention will take place in June 1998 at the Maritime Conservatory of Music. This will begin with the Provincial Annual Scholarship Competition. We will also hear from Professor Janet Hammock, Mount Allison University, in a workshop and again will be able to listen to internationally acclaimed pianist Saida Tairova in concert.

1998 will prove to keep teachers as busy as ever. Several recitals, composition contests and even a technique olympics are planned for the coming months. County and city music festivals are in full swing, having begun late in February with the Halifax Kiwanis Music Festival.

UNIVERSITY OF VICTORIA PIANO SUMMER SCHOOL—

The 16th annual Piano Summer School (PSS) will run June 29 to July 18 at the University of Victoria. Directors Susan de Burgh and Arne Sahlén, and a distinguished faculty, provide total-immersion music study for all ages and levels, with special classes set up for adults.

Master classes, lessons, concerts, lectures, duets and other ensembles, dozens of student recitals, and social events make up the regular course. Fees range from \$310 to \$375. The many optional courses include Technique, Practice Supervision, Concerto/Trio Performance, Teacher Training, Theory, Composition, Ear or Sight Training, Music Therapy, Singing, Vocal Accompanying, Choir, Keyboard Orchestra, and MIDI/Finale instruction. These courses cost extra, as does accommodation if needed.

Everyone is encouraged and supported in a non-competitive atmosphere. "We have advanced youths, beginning adults, and every level in between," says Co-Director Arne Sahlén. "It's wonderful to see such a mix of students socializing, congratulating each other, and building lasting friendships with no generation or 'grade-level' gaps. Best of all, they accomplish a great deal."

Students work on pieces chosen with their regular or PSS teachers, secure and polish in a very short time, and gain experience and

confidence from many instruction sessions and performances. Many students attend PSS to prepare for practical or written exams in August, or to get a head start on next year's repertoire. Others come to sample the many course offerings or to hone study and performing skills. A sign of success is the large number who return year after year, some up to nine times so far.

A special occasion for 1998 is the tenth annual Composers' Day on Saturday, July 11. Each year a Commissioned Composer creates new piano works for students to premiere during a full day of Canadian Music celebrations. Patrick Godfrey, the 1998 Composer, was Associate Producer for 'Beethoven Lives Upstairs'; he has composed scores for many films including 'Getting Started', about a pianist who can't get down to practising, and the Oscar-winning 'Bob's Birthday.'

The Jean Coulthard Composing Competition runs in conjunction with PSS. Anyone except professional composers may enter, and the winners receive commissions for works to be premiered at the next year's Composer's Day.

For more information, contact PSS Administrator Louise Karlsson at 839 Academy Close, Victoria, BC V8V 2X8. Phone 250-386-5311, fax 250-386-6602, or e-mail asahlen@cyberlink.bc.ca.



Kelly Kirby Course for Piano Teachers

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Complete instruction for new and experienced teachers in this internationally famous way of teaching young beginners 4 to 8 years of age - as taught in the Royal Conservatory of Music of Toronto. Particulars gladly given. Address

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STÉPHANE LEMELIN

By SUSAN WILSON, EDITOR

Please meet **Stéphane Lemelin**, member of ARMTA Edmonton Branch, and Associate Professor of Piano and Chamber Music at the University of Alberta.

During the almost seven years that I have lived in the Edmonton area, I have come to know and admire Stéphane as a brilliant concert pianist, inspiring teacher of masterclasses, and a warm and caring person. And, as a bonus, his recordings of Schumann, Schubert and Fauré, to name a few, are a delight to listen to and a valuable teaching resource. His students give him rave reviews – what more can be said? Much more! Stéphane found time on two occasions recently for lunch and a “debriefing”.

Born in 1960 in Mont-Joli, Quebec, Stéphane, who had taken lessons locally as a very young child, began studying at age 11 at École Vincent d’Indy in Montreal where he was one of the last generation of pianists to study with Yvonne Hubert. From there he went on for a year of study with Karl-Ulrich Schnabel in New York, four years with Leon Fleisher at Peabody, a year in Vienna with Badura-Skoda, and then to Claude Frank and Boris Berman at Yale, where he received a Doctorate in Musical Arts. He has been teaching at the University of Alberta since 1990 and maintains a demanding performance and recording schedule as both soloist and chamber musician.

Over the years, he has been the winner of many competitions, including CMC Stepping Stones, CBC Competition and, in 1983, the Robert Casadesus International Competition. He has received awards and grants from the Austrian government, the Canada Council and the Alberta Foundation for the Arts, among others. His recordings, more soon



to be released, include those of solo piano works of Schumann, Schubert and Fauré, and also collaborations with such artists as cellist Tanya Prochazka, soprano Donna Brown, and with clarinetist James Campbell and the Gene DiNovi Trio. He is frequently heard on CBC Radio, and is scheduled to perform July 30, 31 and August 1 at the Festival of the Sound, Parry Sound, Ontario, and also at the Ottawa Chamber Music Festival in August.

Stéphane’s background has exposed him to a wide variety of teaching styles and approaches, and so we spent some time talking about how he has been influenced by his teachers and how he, in turn, is able to guide his students in their development.

At Vincent d’Indy, he credits the teachers there, and in particular Yvonne Hubert, with establishing a secure technical foundation and an appreciation for the need to maintain that foundation through careful and disciplined practice.

“Karl-Ulrich Schnabel is an incredibly imaginative musician who works to a level of depth that I hadn’t been exposed to before. He digests his repertoire to the level where he has something to say about every note in a very inspiring way. What came across to me was the potential for creativity that can be explored in incredible detail.”

“To study with Leon Fleisher had been my dream ever since I was 12 or 13, when I heard a recording of his. I knew nothing about him, but the incredible intensity of his playing attracted me. I was convinced that wherever he taught was where I would like to study.” Stéphane goes on to say that Leon Fleisher only ever wanted to hear a piece once from a student. Invaluable instruction always followed, including a meaningful exchange of ideas. He notes that students of master teachers, such as Fleisher, must be committed very clearly and passionately to performance. “They need to be very sure of themselves and their ability, and know why they are there. The emphasis is on teaching the music, not the person.”

“The issues that a teacher in a university setting deals with in relationship to students are quite different from those meeting the conservatory teacher or ‘master’ teacher, and initially, one tends to teach as one has been taught.” Stéphane says that his own approach is a continually evolving process based on experience. The students he sees in the university program are there for a variety of reasons and from a variety of backgrounds. All have to pass a rigorous audition; however, some are there for the love of music, some planning to teach in the schools, private studios, etc.; a very small number will embark on solo careers. And all of them are “transfer” students! So, what is his approach? “One must be careful not to make assumptions about students. The essence of good teaching is the ability to convince people that they can do what it is they want to do. It is not helpful to tell students they have to start from ground zero (even if it is true!). It is important to provide a nurturing environment and build on the positive, eventually getting around



to concentration on the problem areas... students need to feel a sense of self esteem and empowerment.”

“It is easy as a teacher to hide behind knowledge and facts, therefore disregarding the personal and spiritual impact we have on our students – an impact that is there, whether we like it or not. Often, it is easier to concentrate on Beethoven than on psychology.” He says that the needs of some students can take a great deal of time, and that at times he feels a like a therapist.

The load of a university music major is extremely heavy - with both course work and the pressure of learning of a large amount of “big” repertoire within a short time frame. Efficiency is of vital importance and to this end, Lemelin would like to work yet another course into the calendar – one on practising.

“Students need to articulate how and why they practise (and) optimize the learning process through good practice techniques. Practising is very personal; however, the approach is very often a piecemeal one, seeming to address contradictory needs, for example, freedom vs. security. In reality, it is a very complex psychological process involving the mind, ears and heart, both at the instrument and away from it. There is very little in practising that is purely mechanical.” Efficient and effective practising “must start with an idea and a goal to generate the action. We need to be deliberate, taking note of what goes on in our minds before, during and after practising.” He adds that keeping a journal can be very revealing.

Effective practising requires hard work, concentration and dedication to the task at hand. Lemelin remembers practising at Peabody in a voice teacher’s studio and glancing up at a plaque on the wall which read, “Man will go to the greatest lengths to avoid the real labour of thinking”!

We touched briefly on perform-

ance and practice-related injury – an increasingly common problem affecting today’s students and performers. Proper awareness of and attention to good practice technique are key here; however, when a problem does occur, referrals are made, often to specialists in the Alexander Technique.

Stéphane’s workshops and masterclasses are always well received and thoroughly appreciated. His presentation and masterclass on Schubert at the

ARMTA portion of the 1996 Alberta Music Conference was of great value to both teachers and students. Edmonton Branch can be sure of a full attendance at the Annual Meeting in June – he will be the “guest” speaker. He will be sharing his ideas and expertise with Saskatchewan teachers at their conference in September of this year. His repertoire classes are open to anyone wishing to audit. We are fortunate indeed to have him in our midst.

IT’S EXAM TIME AGAIN

Recognize any of these written responses from past years?

Source: UpBeat, the newsletter of the Richard Eaton Singers, Edmonton AB

- Agnus Dei was a woman composer famous for her church music.
- A refrain in music is the part you better not try to sing.
- A virtuoso is a musician with real high morals.
- John Sebastian Bach died from 1750 to the present.
- Handel was half German, half Italian and half English.
- Henry Purcell: a well known composer few people have heard of.
- Aaron Copland is one of your most famous contemporary composers. It is unusual to be contemporary. Most composers do not live until they are dead.
- I know what a sextet is but I had rather not say.
- When a singer sings, he stirs up the air and makes it hit any passing eardrums. But if he is good, he knows how to keep it from hurting.
- Caruso was at first an Italian. Then someone heard his voice and said he would go a long way. And so he came to America.
- Most authorities agree that music of antiquity was written long ago.



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NOTICE OF ANNUAL

GENERAL MEETING

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at Confederation Place Hotel, 237 Ontario Street, Kingston, Ontario on July 5, 1998 at 0830 hrs. Business to be conducted includes to:

- receive and consider the financial statements of the period ending
- receive/relate provincial reports
- appoint auditors
- transact 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

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**Piano
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CAMBODIA SUPPORT GROUP

Dear Canadian musicians,

Among our many projects in Cambodia is music education at the Fine Arts University, as it recovers from near-total destruction under a brutal regime.

The ruthless Khmer Rouge murdered millions, attacking culture and education above all. They slaughtered performers and teachers, burned all the books in the National Library and made it a pigsty, and wrecked instruments and cultural artifacts.

Traditional Khmer (Cambodian) and Western Classical music are studied in the re-born University. Khmer teachers and students perform and research Cambodia's 2,000-year musical heritage. Much was lost forever; the desperate needs now are to document what remains, and to pass on this great heritage to students so it will survive into the future.

Western Classical music has been studied for decades in Cambodia. The many disciplines include piano, strings, winds, brass and voice.

Please help us to rebuild the Fine Arts University. Below is a "shopping list" of sample items or projects. We ask you to donate useful items including small instruments - or to support these programs with a donation. Tax receipts are issued. You may contact us to arrange for shipping.

Western Classical (amounts in U.S. funds, costs for purchase in Southeast Asia):

- choral sets - \$80
- clarinet or sax reeds - \$25/box
- flute pads - \$5/box
- horn spindle bearing oil - \$5
- instrumental scores - \$10 each
- music stands - \$15 each
- oboe - \$300
- orchestral music sets - \$50

- piccolo - \$350
- trumpet valve oil - \$6
- violin - \$250
- violin bow - \$100
- violin resin - box of 10 - \$10
- violin, viola & cello strings - \$4/ea

Traditional:

- book by the esteemed teacher Mr. Mao Phoeung, about his knowledge of great Khmer musical traditions - \$400 to produce 100 copies
- Khim (cimbalom) - \$120 each
- Kropour (floor zither) - \$200 each
- Roneat Ek (treble xylophone) - \$200 each
- security bars on doors and windows - to protect instruments and equipment - 3 rooms, \$200 per room

Thank you for whatever you can do. Your support large or small will make a great difference, and be much appreciated by the dedicated teachers and students.

Cambodia Support Group, 135 Thompson Street, Kimberley BC V1A 1T9;
Phone/fax 250-427-2159, e-mail asahlen@cyberlink.bc.ca

ARNE SAHLÉN

PHONE 250-427-2159

E-MAIL: ASAHLEN@CYBERLINK.BC.CA

READERS OF THE CANADIAN MUSIC TEACHER WILL KNOW OF PISETH SOUN, SPONSORED FOR A YEAR IN BRITISH COLUMBIA BY THE CAMBODIAN SUPPORT GROUP. HE RECENTLY PERFORMED IN OKANAGAN, RECEIVING THE FOLLOWING REVIEW:

"PIANIST PISETH SOUN . . . GAVE A VITAL INTERPRETATION OF J.S. BACH'S CONCERTO NO. 7 THAT SWEEPED US ALONG THROUGH ITS THREE CONTRASTING MOVEMENTS. SOUN MAINTAINED RHYTHMIC INTEREST WHILE NEGOTIATING ITS DELIGHTFUL SYNCOPATIONS AND FIGURATIONS, AND WAS PARTICULARLY CONVINCING IN THE SLOW MOVEMENT WITH HIS SENSITIVE ATTENTION TO PHRASING AND BALANCE."



CFMFTA 62ND ANNUAL MEETING REPORT

President Virginia Heinrichs welcomed the executive and other members to the 62nd Annual General Meeting and called the meeting to order at 3:25 p.m. on July 10, 1997.

Minutes of the Annual General Meeting, 1996

- A brief resume of the minutes of the meeting held on July 7, 1996 in Winnipeg, Manitoba was read by the Secretary-Treasurer, Beryl Wiebe.

Motion: by Carol Mellors, seconded by Carl Urquhart to adopt the minutes as read.

Reports

- President, Virginia Heinrichs, gave her report.
- Secretary-Treasurer, Beryl Wiebe, gave her report.
- Auditor's Statement was distributed and questions were answered by Beryl Wiebe.

Motion: Be it resolved that the reports of the President, Secretary-Treasurer and Auditor be accepted as presented. (Beryl Wiebe / Kerrine Wilson)

- First Vice-President and Finance Chairperson, Hugheen Ferguson spoke on one of our 60th Anniversary productions – the Diamond Jubilee Collection – book and CD (pieces performed by Valery Lloyd-Watts). We are very proud of these two products! All the pieces are composed by members of CFMFTA and we should encourage the performance of these works as much as possible.

Provincial Reports

- These reports were read by the Provincial Vice-Presidents:

Newfoundland...(read by Kathleen Parsons)

Prince Edward Island...Jacqueline Sorensen

Nova Scotia...Marjorie Foxall

New Brunswick...Elizabeth Armour

Québec...Carl Urquhart

Ontario...Carol Ann Brumpton

Manitoba...Kerrine Wilson

Saskatchewan...Marilyn King

Alberta...Audrey Poirier

British Columbia...Carol Shinkewski

Motion: I move that the Provincial Reports be accepted as read by the Provincial Vice-Presidents. (Donna Thomson / Jean Grieve)

Résumé of all business conducted at the Executive Meeting of July 7, 1997

- President, Virginia Heinrichs, read a letter of thanks from Isabelle Pounder for the flowers and card of condolence she received on the death of her husband, Honorary President, Robert Pounder.
- Delegates, Committee Chairs, Vice-Presidents, and the Executive have copies of the new Policies and Procedures Manual.
- A committee has met to set the specific guidelines for competitions – these will be printed and available prior to each event.
- Requests for the complete mailing list are often received by the newsletter editor. **Only the executive list** as published in the newsletter will be available – not the entire membership list. Encourage advertisement in our newsletter if information is to reach all CFMFTA members.

Motion: Be it resolved that the Secretary-Treasurer be empowered to select an auditor for 1997-98. (Hugheen Ferguson / Carol Mellors).

Conventions:

- Convention '99:
- Kerrine Wilson and Nancy Nowosad extended an invitation to all to attend this event in

Winnipeg, July 4 - 10, 1999.

- British Columbia hosts Convention 2001.
- ??? hosts Convention 2003.
- Alberta (Calgary) hosts Convention 2005.

Questions and Discussions from Members

Suggestion for the promotion of Canada Music Week:

- T-shirts – National Canada Music Week, no specific date so that they can be re-ordered and ongoing;
- propose colourful and more vibrant stickers.

Conference attendance

- Suggestions for consideration in the planning of these events:
 - 'core' conference Sunday to Wednesday with the prior Saturday optional
 - semi-finals strings, piano, voice, as an add-on day with an additional fee
 - possible to hold the semi-final string, piano, voice competitions simultaneously?
 - 'core' areas should be covered, i.e. the very young student and courses, early childhood music, and then up through junior, intermediate and senior
- Please note there is a book of information available from previous conventions so that it can be passed on for future hosts provinces' reference.
- Kerrine Wilson, Winnipeg'99 Committee, welcomes any suggestions for their upcoming event.

The meeting was adjourned at 5:25 p.m. by Gloria Gillett.

RESPECTFULLY SUBMITTED, BERYL F. WIEBE, CFMFTA SECRETARY-TREASURER

EDITED AND APPROVED, VIRGINIA HEINRICHS, CFMFTA PRESIDENT

THIS MEETING WAS HELD AT THE DELTA MONTRÉAL, OPUS 2 ROOM, MONTRÉAL QC.

NEW CD CELEBRATES CANADIAN PANORAMA IN SONG

By DAVID BARBER

Long before the maple leaf became Canada's national symbol, or *O Canada* its official national anthem, generations of schoolchildren grew up singing *The Maple Leaf Forever* as an unofficial national anthem.

School children in English-speaking Canada, at any rate. With its blatantly pro-British slant, notably the opening reference to Wolfe, who defeated Montcalm in battle on the Plains of Abraham, as the "dauntless hero [who] planted firm Britannia's flag", the song has never sat very well among Quebecers. To be fair, most of the schoolchildren probably didn't really understand the significance, especially the political overtones, of what they were singing, as a recent series of essays in the *Globe and Mail* clearly shows. One reader wrote to say that for a long time as a boy he had thought Wolfe was "dongless," and wasn't sure if that meant he was afraid of what it did.

Now a new CD recording by the Elmer Iseler Singers pays tribute to the old *Maple Leaf Forever* while acknowledging the changing times with new updated words by Vladimir Radian. Radian, a mathematician turned poet/actor/singer who emigrated to Canada about a decade ago from Romania, wrote his lyrics in response to a CBC-sponsored contest last year. His winning entry is recorded here in a version for choir and brass instruments.

"I thought it was a beautiful melody but the lyrics are shocking," Radian told the *Globe and Mail* after winning the contest. "Essentially, they celebrate the victory of the English over the French." As have so many Canadian songs before, Radian's new lyrics extol Canada's majestic natural beauty and the character of its people.

Alexander Muir (1830-1906), a Toronto educator and amateur musician, wrote the words and music of *The Maple Leaf Forever* in 1867, Confederation year, as a last-minute entry to a contest for a patriotic song sponsored by the Caledonian Society, ironically, a group based in Montreal. Although it didn't win (it came second), Muir's song went on to grow in popularity year after year (see "generations of schoolchildren," above). The story goes that Muir was inspired to write it during a walk in a Queen Street park, when a maple leaf fell on his

coat and resisted attempts to be brushed away. It was Muir's friend George Leslie who suggested it as the right sort of symbol for a patriotic song.

There have been small attempts over the years to make the lyrics a little more palatable to French-speaking Canadians. The original line about the symbols of Scotland, Ireland and England as founding nations ("the thistle, shamrock, rose entwine") was changed to include a reference to France's fleur-de-lis, "the lily, thistle, shamrock, rose." But this was mere window-dressing, not enough for it to win out over *O Canada* in official status. (We've since been tinkering with the words to *O Canada*, too, but that's whole different story.)

The CD is called *The Maple Leaf Forever, A Canadian Panorama* and it certainly lives up to its name: The Elmer Iseler Singers take listeners on a cross-Canada tour in song. The recording is the brainchild of Carolynne Godin, a Queen's University music graduate and former member of the Iseler choir who now performs and teaches in Toronto. She has chosen music that reflects each of Canada's provinces and territories by such composers or arrangers as Derek Healey (Salish Song), Keith Bissell (*Adieu de la Marie ses Parents*), Harry Freedman (*Keewaydin*). Traditional songs include *Un Acadien Errant*, *The Red River Valley* and *All Around the Circle*.

The CD will be available in stores after June 15 and will be launched at a gala concert at Grant Hall of Queen's University in Kingston on Saturday, June 20 at 7:30 p.m. Copies of the CD may be ordered at \$20 from Opening Day Recordings at 1-800-530-2509.

This is the last recording with which Elmer Iseler was involved before his death on April 3 of this year.

Opening Day Recordings and the Elmer Iseler Singers
proudly present
arriving June 15th, 1998

The Maple Leaf Forever



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Canadian songs from across
the country, linking our
heritage in love and respect.

featuring

the internationally celebrated choral ensemble

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Dr. Elmer Iseler, O.C.E., music director

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... Canadian Living Magazine

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'Tenors, Tantrums and Trills'
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Ask for this recording at your record store
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COMING JUNE 15th, 1998 !!
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THE 'D' WORD

BY BETTIJO SMITH,
ARMTA EDMONTON BRANCH

Discipline gets a bad rap. It curbs creativity...causes inhibitions...it is so terribly *not with it!!!...NOT!!!*

To become functional, one must adhere to a form of discipline. We refer to an academic degree as a 'discipline'. As a society we must adhere to at least a modicum of discipline to maintain order. Even the most politically correct advise physical fitness and dietary discipline for health; however, using discipline in preparing young minds has fallen into disrepute. This tendency toward mental chaos is robbing our graduates of the ability to govern their behaviour and attitudes. As educators we have to reclaim the courage to provide our students with the mental toughness to face the challenges of the 21st century.

Discipline enables us to attain goals in the face of obstacles by the use of rational rules. Discipline does not provide instant gratification or a constant source of stimulation. Our children are conditioned to a 'fast food' mentality. TV and computer games overstimulate and provide an extremely short term information byte. There is little to teach perseverance, patience or long term goals. Many young people can't cope with the discipline necessary to learn language skills. Armed with the latest calculators, they struggle with mathematical concepts.

We are not born with the skills to do higher mathematics, read the classics or play chess. These are attained through rigorous effort and training. From birth, however, what we may be equipped with is a sense of rhythm, the universal component of music. People dance, stomp, jump, clap and swing, tapping into the motor control of the brain. Several psychologically oriented music theorists, including Ray

Jackendoff, Manfred Clynes and David Epstein, believe that music recreates the motivational and emotional components of movement (*How the Mind Works*, Steven Pinker, W.W. Norton & Co. N.Y.). Combining the natural inclination for rhythm into an aural, visual and physical activity such as playing an instrument enhances the brain activity. Coordination of hand, eye and ear, and spatial concepts have proven advantageous in learning language and mathematics.

Paramount to applying any discipline is knowing what can reasonably be attained. Lest the perfect be the enemy of the good, the pursuit of excellence ought to be calibrated by what can be attained through reasonable effort. Cushioning against failure is to deny ultimate triumph. Part of our training must be to accept failure as an immediate guide. Failure should be built into learning, which then provides an experience we otherwise wouldn't attain. Using failure to move toward mastery can be exciting. Using difficulties spurs us on to achievement. Although we hear repeatedly that Mozart composed at an early age, his first symphonies having been written when he was eight, in reality his early compositions were not truly remarkable. His writing career was in its twelfth year when his first masterpiece was written. He immersed himself in his work, honed his art and worked extraordinarily hard on his masterpieces. Thomas Edison was reported to have said that "genius is ten percent a gift and ninety percent hard work" (*How the Mind Works*). He simply discarded the ninety-nine thousand failed attempts when working on his lightbulb, bringing him ever closer to the successful circuit that lit up the world.

The disciplinarian must be the

most disciplined of individuals. The old saying that the three best ways to teach a child are 'by example, by example and by example' are very true. Ever mindful of the responsibility of passing on good and bad habits, good and not so good ideas, the dedicated teacher is always anxious to upgrade, to learn and to question. Being complacent or comfortable with our own ideas can lead to stagnation.

The popular concept that discipline is the antithesis of happiness is a myth. What is conducive to happiness may well be a feeling of control, of achievement, of order. People in developed societies are safer, healthier, better fed and longer-lived than at any time in history. Yet, restlessness, discontent and violence are increasing. The correlation between wealth and satisfaction is positive, but small. "Donald Campbell, an early evolutionary psychologist who studied the psychology of pleasure, described humans as being on a 'hedonic treadmill', where gains in well-being leave us no happier in the long run" (*How the Mind Works*). Making demands on the individual, having good expectations that these demands can be met and that the result is rewarding is a simple equation for happiness.

Developing in the individual the resources for making demands on themselves is a formula for innovation and high achievement. Independent thinkers often are members of the arts and sciences. A society which elevates the excellence of its arts community can enhance the focus of the general population and of the individual.

This and similar articles are available through the Music Educators Committee, ARMTA Edmonton Branch. Contact Bettijo Smith at 403-954-2464, e-mail: bettijo1@telusplanet.net .



GOUD WORK PAYS OFF

*SYMPHONY NEW BRUNSWICK PREMIERES
WORK BY SAINT JOHN COMPOSER*

*- TAKEN IN PART FROM AN ARTICLE BY
RHONDA WHITTAKER, TIMES AND
TRANSCRIPT STAFF*

Being Goud means being best.

The work of Saint John composer and NBRMTA member Stella Goud stood out among the hundreds of compositions that crossed Symphony New Brunswick's desk last year. Thus, Goud won the distinction of being the first female composer in the province to have her work premiered by Symphony New Brunswick.

Why has Symphony New Brunswick waited until almost the second millennium to expose its audiences to a female composer's work? Maestro Nurhan Arman, who selected the work, *Through the Fog*, says Goud's music spoke for itself. "I'm not

doing her work because she's female. I'm doing it because it's good work. I receive a large number of scores from all over the world. Very few, sometimes none, in a year will be by a female composer. This is the first one I have received in New Brunswick. One out of one is pretty good." He goes on to say that finding a living local composer is a challenge in itself, regardless of the writer's gender. "Stella is among us - very few composers are. Last year, we did a premiere by another New Brunswick composer, and hopefully, we'll [be able to do it] every year."

Goud was born and raised in Saskatchewan, moving to Toronto to complete her composition diploma at the Royal Conservatory in 1994. Also a trained pianist, she ventured to Sackville to work as an accompanist.

Following a few stints back and forth between Toronto and the East Coast, she's made Saint John her home.

This marked the first time she had heard *Through the Fog* performed by a full orchestra. "It's very hard to have new music performed, because it's such a gamble on the part of the conductor and the orchestra. You really want to program music into your repertoire that [you know] the audience is going to like and that the players are going to be able to perform. I'm indebted to [Arman] for this."

She wrote *Through the Fog* after considering a move to Newfoundland. Her research on the island province sowed the germ of an idea. "I came across the events of the '60s, where the people in the outports were enticed or cajoled or told to move into the larger cities to take up work in the factories and leave their fishing posts."

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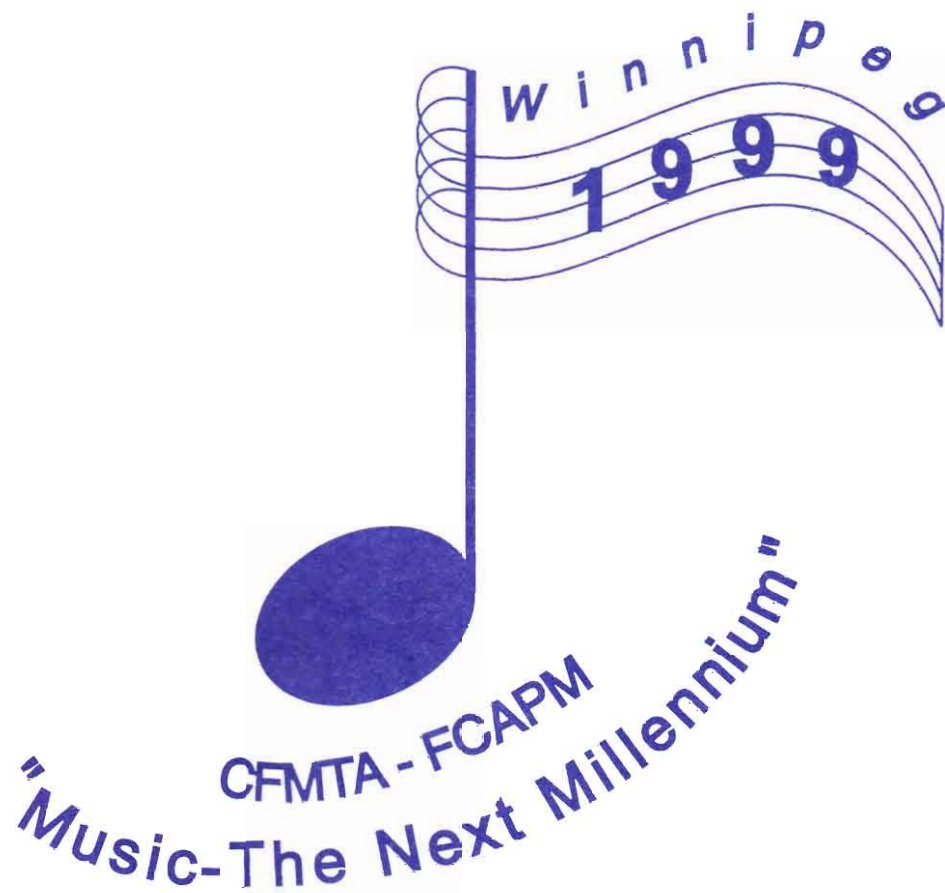


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CONVENTION 1999 PREVIEW



Canadian Federation of
Music Teachers' Associations

Federation canadienne des associations des
professeurs de musique

NATIONAL CONVENTION

**July 5-10, 1999
Winnipeg, Manitoba
Hotel Fort Garry**

CONVENTION COMMITTEE

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Co-Chair/ Secretary	Gloria Meadows 23 Wedgewood Dr. Winnipeg, MB R3T 2J7 204-261-1171	Accommodations/ Receptions	Faith Reimer 7 Lake Linnet Pl. Winnipeg, MB R3T 4N2 204-269-1150
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CFMTA NATIONAL CONVENTION 1999 TRADE EXHIBIT APPLICATION FORM (JULY 6-9)

Organization/Company _____

Address _____

City _____ Province/State _____ Postal/Zip Code _____

Tel _____ Fax _____ E-mail _____

Contact Person _____

Nature of business _____

_____ x Tables required @ \$374.50 (CDN) each
(\$350 + \$24.50 GST) Total: \$ _____

Cheques payable (CDN\$) to: **CFMTA National Convention 1999**
Mail to: **Helen La Rue, 244 Ainslie St., Winnipeg, MB, Canada R3J 2Z6**
Deadline: May 1, 1999. No refunds.

My company would be interested in:

- Donating a door prize
- Sponsoring a "nutrition break"
- Sponsoring a reception (recital or competition)
- Sponsoring a lunch

CONVENTION '99

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July 5-10, 1999

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CFMTA PIANO COMPETITION

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PREVIEW

Canadian Federation of Music Teachers' Association
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Music - The Next Millenium
July 5-10, 1999

Registration Form

Please print

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Address _____
City _____ Phone _____
Province _____ Postal Code _____

Registration Fees

All prices are indicated in Canadian dollars and include GST

	Members of CFMTA	Non-Members
If paid before February 1, 1999	\$325	\$375
If paid before April 1, 1999	\$350	\$400
If paid after April 1, 1999	\$375	\$425

Registration fee includes all lectures, workshops, master classes, recitals, piano and string competitions, trade shows, receptions, coffee breaks and banquets.

Fees for individual sessions

Morning	\$25	Afternoon	\$25	Evening Recitals	\$30
Banquet	\$45	City Tour	\$20	Competition Finals	\$25
Buffet Luncheon	\$20	Opening Reception	\$25		

Please make cheques in Canadian funds payable to: **Convention '99** and mail advance registration to:

Cathy Wach-Dueck
18 De Jong Crescent
Winnipeg MB R2K 3M1

Please note:

The convention registration fee is income tax deductible. No refunds.

HOTEL RESERVATION FORM

Please complete this form and call The Fort Garry with your reservation or fax it directly to the hotel. In either case, to ensure you receive the special conference rate, please inform the hotel reservation agent that you are attending the Canadian Federation of Music Teachers Conference July 5 - 11, 1999.

Name _____

Street Address _____

City _____ Province _____

Work Telephone _____ Home Telephone _____

Fax _____

Arrival Date _____ Time _____

Departure Date _____ Time _____

Sharing with (please specify by name(s) if you will be sharing a room) _____

Type of Accommodation Requested

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|--|--|
| <input type="checkbox"/> Single Room (1 bed)
\$89/night + tax | <input type="checkbox"/> Double Room (2 double beds)
\$89/night + tax |
| <input type="checkbox"/> Non-smoking | <input type="checkbox"/> Smoking |
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- | | | |
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| <input type="checkbox"/> Visa | Card # _____ | Expiry Date _____ |
| <input type="checkbox"/> Master Card | Card # _____ | Expiry Date _____ |
| <input type="checkbox"/> American Express | Card # _____ | Expiry Date _____ |

Reservation cutoff date is June 5, 1999

Reservations booked after this date may not be accepted if rooms are unavailable. All reservations not guaranteed will be subject to cancellation as of 6 p.m. on the date of arrival.

Send your completed form to:
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The Fort Garry
222 Broadway
Winnipeg, Manitoba R3C 0R3

Fax: 204-956-2351
Toll-free: 1-800-665-8088
Phone: 204-942-8251

1999 PREVIEW CONVENTION

REGULATIONS GOVERNING CFMTA PIANO COMPETITION MANITOBA CONVENTION 1999

1. Competitors in the semi-final competition limited to ONE per province, must present a well-balanced solo programme which includes one composition from the Classical period and one Canadian composition. Time limit: minimum 30 minutes, maximum 45 minutes.
2. Three finalists will be selected from the semi-final competition. For the final competition, each may repeat one composition from the semi-final competition and must perform a 20th century composition (post 1945) not used in the first round. Time limit: 30-45 minutes.
3. The entire programme presented by a competitor must be at the Associate level or higher.
4. Competitors must be 16-24 years of age, Canadian citizens or permanent residents (landed immigrants) and currently studying with a registered music teacher as of January 1, 1999.
5. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Winnipeg, Manitoba. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, at the address shown on the registration form, on or before May 1, 1999. A registration fee of \$65, paid by each province, must accompany each application. Late applications will NOT be accepted under any circumstances.

1st Prize: \$3,000

2nd Prize: \$2,000

3rd Prize: \$1,000

REGULATIONS GOVERNING CFMTA STRING COMPETITION MANITOBA CONVENTION 1999

1. Competitors in the semi-final competition limited to ONE per province, must present a well-balanced solo programme which includes one composition from the Baroque or Classical period and one Canadian composition. One work in each competitor's program must be an UNACCOMPANIED selection. Time limit: minimum 30 minutes, maximum 45 minutes.
2. Three finalists will be selected from the semi-final competition. For the final competition, each may repeat one composition from the semi-final competition and must perform a 20th century composition (post 1945) not used in the first round. Time limit: 30-45 minutes.
3. The entire programme presented by a competitor must be at the Associate level or higher.
4. Competitors must be 16-24 years of age, Canadian citizens or permanent residents (landed immigrants) and currently studying with a registered music teacher as of January 1, 1999.
5. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province in the competition.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
7. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Winnipeg, Manitoba. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
8. Applications must be received by the convenor, at the address shown on the registration form, on or before May 1, 1999. A registration fee of \$65, paid by each province, must accompany each application. Late applications will NOT be accepted under any circumstances.

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1999 CONVENTION
PREVIEW

Canadian Federation of Music Teachers' Associations
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**CONVENTION
1999 PREVIEW**

IN MEMORIAM



LEONARD ISAACS

By VIRGINIA HEINRICHS, WINNIPEG

On December 6, 1997, MRMTA and CFMTA lost not only a prominent member of our organization, but also a wonderful musician, friend and mentor. Professor Leonard Isaacs died at the age of 88.

To list his accomplishments would require a book. He was born in Manchester, England on January 3, 1909. In 1925 he entered the Royal College of Music and won an Associated Board Exhibitioner gold medal. He studied with Egon Petri in Berlin. He toured Canada as chorus coach, pianist and deputy conductor with English Light Opera. He also toured England and gave recitals at Wigmore Hall. In 1936 he joined the music staff of the British Broadcasting Corporation. His duties there continued in many different capacities and places until 1963. He travelled to many parts of the world as performer, adjudicator and lecturer. In September 1963 he moved to Winnipeg as Director of the School of Music, University of Manitoba, at a time of great expansion and development for the school. Retiring from this position in 1974, he was named Professor Emeritus in 1982. However, he never retired from teaching, performing and adjudicating. In November 1997, he was still performing and lecturing.

He had a keen interest in the

community and its people. His letters to the editor of the Free Press never left any doubt as to his point of view and his wonderful way with the English language made one want to read and reread the letter, whether in agreement or not.

Professor Isaacs and his lovely wife, Ishbel, were well known figures at musical events both professional and otherwise. He was a great supporter of young talent. As Anne Lugsdin said in her tribute, "When he told a student a performance was fine, it was." He took the time to lend support to individuals and small organizations. I personally remember a message left on my phone after a Women's Musical Club concert: "What a wonderful concert - I liked the way you did things. You need not call me back - I just wanted to say thank you."

Professor Isaacs was adamant that music should be beautiful at all times. His comment after a concert by Piano Six: "Two hours of beautiful music and not one ugly or harsh sound! It was simply delightful!" And, after a concert of modern music which featured hitting the keys with one's fist, etc., I had stated that I rather enjoyed the music, and certainly found it interesting. His comment: "What!? You don't mind a piano being abused like that?!"

The words of Winnipeg writer William Neville speak well: "One wonders whether there is any major musical organization in the city that did not benefit from his advice, support, and devoted attendance at their performances". I might add that many small and seemingly insignificant organizations and individuals benefited as well. Continuing from the tribute of William Neville: "...this one's life and achievement should be cherished and celebrated. He

helped build a better city."

We will miss Leonard Isaacs deeply, but his legacy will live on in the lives of many students and friends who have benefited and continue to benefit from his wisdom and counsel. Farewell.

ROSALIE BELYEA

SUBMITTED BY ELIZABETH ARMOUR,
NBRMTA

On Sunday January 18, 1998 at 2 p.m. a large number of people, young and old, gathered in Christ Church Cathedral Fredericton to say good-bye to Rosalie Belyea, a fine musician and a great lady.

As was fitting, the choir stalls were filled to overflowing and the music reflected Rosalie's impeccable taste. While we regretted her passing, we rejoiced that she was able to truly live to the end of her days. How many people in their 96th year can start every day by sitting at the piano and playing every scale in every key? Rosalie did!

Rosalie was born in England in 1902 and came to Chatham New Brunswick in 1914. Growing up in Chatham, where she walked two miles to school every morning, Rosalie came under the influence of Blair Neale, her first music teacher. Mr. Neale spent his winters in New York, where he was accompanist to Metropolitan Opera star tenor Edward Johnson, and his summers in Chatham, where he met the teenage Rosalie Perkins, quickly recognizing her talent.

From then on, Rosalie never stopped studying music. She studied in Toronto, and for years spent every summer in Britain studying choral music and organ at the Royal School of Church Music.

By the time she was 17, Rosalie was Organist and Choir Director of St. Mary's Anglican Church in



Chatham. After her marriage, she held the same post at a church in Saint John. Following her husband's premature death, Rosalie and her young son moved to Fredericton to take a similar position at St. Andrew's Presbyterian Church. In 1952, she was appointed Organist and Choir Director at Christ Church Cathedral, where she remained until her retirement in 1975 at the age of 73. Other people might have been content to rest on their laurels at that age, but not Rosalie. She went on to become Interim Organist at St. Dunstan's Church, and an invaluable replacement organist at several other churches for another ten years.

A woman of deep spiritual faith, Rosalie was always on excellent terms with the clergy with whom she worked. Archbishop Nutter, Dean in the 1960s, remembers Rosalie with great affection. He found her a pleasure to work with, always co-operative, secure in her knowledge of church music, an organist who played with great authority, and possessed of an unerring musical taste. She had a great love for the traditional music of the Anglican Church. During her time as Cathedral Organist she was responsible for the music for many major services, including the Services of Consecration for both Bishop O'Neil and Bishop Nutter.

Rosalie was very active on the general music scene in New Brunswick. She was a founding member of the New Brunswick Registered Music Teachers' Association, of the Fredericton Branch of the Royal Canadian College of Organists, and of the Diocesan School of Church Music. When Robyn Bayley went away to the war, Rosalie assumed the direction of the Cecilian Singers, bringing them to a level of excellence that has seldom been equalled – all this while

training and directing three choirs at the Cathedral, and of course, playing the organ. In her spare time, she was an outstanding teacher of piano, organ and voice!

Rosalie remained a great traveller all her life. In 1920 when her grandmother became ill, Rosalie crossed the Atlantic in one of the last of the five-masted sailing vessels. In the mid-Atlantic the little ship was caught in a hurricane, the masts were broken, and a cargo of lumber lost overboard. Rosalie, who all her life had a wonderful sense of humour, kept up the spirits of her mother and brother by singing the old music-hall song, "I don't care if the ship goes down, for it doesn't belong to me!" The ship didn't go down, but it was blown off course. They finally arrived, very dirty and hungry, five weeks after they had been given up for lost. This experience did not dampen Rosalie's enthusiasm for travelling. She continued to cross the Atlantic many times, but never again by sail. The last time she crossed she was in her 80s, going unaccompanied by air. She travelled by rail, by car (including a trip to the US on her honeymoon, when she and her husband were arrested for armed robbery in a case of mistaken identity!). Even this did not discourage her. In the flood of 1973, Rosalie played for Evensong, travelling from the Cathedral to her home on University Avenue by row-boat.

In her early 80s, she travelled on her own two feet, back straight, head held high, up the hill to the University of New Brunswick to attend classes on her beloved Shakespeare. In her mid 80s, she responded to an emergency call to play for a wedding in the Cathedral. In silk dress, flowered hat and white gloves, she travelled there and back by pick-up truck. We know that she must have embarked on her final journey with her usual

verve and enthusiasm.

At her funeral, her step-granddaughter said, "We have lost a friend, but the angels have a new choir director." Lucky angels.

MARIE-THÉRÈSE PAQUIN

BY PIERRE ROCHON
ENCYCLOPÉDIE DE LA MUSIQUE AU CANADA
ENGLISH TRANSLATION BY RITA BARG

Marie-Thérèse Paquin - Pianiste, répétitrice, professeur, traductrice (Montréal, juillet 1905 - mai 1997)

Après des études ~ a Montréal avec Angéline Noramandin-McNamara et Alfred Laliberté (piano) et Louis Michiels (écriture), elle se rendit à Bruxelles (1926) grâce à une bourse du 'Ladies Morning Musical Club'. Elle travailla le piano avec Camille Gurickx, l'écriture avec Paul Gilsor, l'esthétique et l'histoire avec Ernest Closson. De retour à Montréal (1927), elle devint pianiste attitrée du 'Quatuor à cordes Duboise' et accompagna de nombreux chanteurs dont Léopold Simoneau et Lauritz Melchior. Elle fut pianiste attitrée de l'orchestre des CSM (1942-53) et de l'OSM (1953-63).

Professeur au CMM, elle a aussi dirigé son propre atelier d'art lyrique (1950-72) et le Studio d'opéra MTP fréquenté par de nombreux jeunes chanteurs (1964-70). Depuis 1971, elle enseigne à l'EBA Banff: elle a aussi été titulaire de cours à l'EBA Banff: elle a aussi été titulaire de cours à l'École Vincent d'Indy et à l'École normale de musique de Montréal. Active au sein de sociétés comme la FCAPM, le Ladies Morning Musical Club et (1945-47) présidents de l'APMQ, elle a été membre du conseil d'administration du Centre d'Art d'Orford JMC (1974-79): elle est aussi membre de celui de la Régie de la PDA de Montréal depuis 1971.

Elle a publié à Montréal en un seul volume des traductions françaises et anglaises conjuguées de livrets d'opéras, l'une mot à mot et



l'autre juxtalinéaire, laquelle respecte l'accent tonique de la langue originale. La série comprend Don Giovanni (1974), La Bohème (1975), Otello (1975), Madame Butterfly (1978), Così Fan Tutte (1978) et Tosca (1980); à ces opéras s'ajoute Dix cycles de Lieder (1977). Elle fut investie membre de l'Ordre du Canada en 1981 et reçut 'Prix de musique Calixa-Lavallée' (1982).

Marie-Thérèse Paquin - pianist, vocal coach, professor and translator (Montreal, July 1905 - May 1997).

She studied piano with Angéline Noramandin-McNamara and Alfred Laliberté, and composition with Louis Michiels. In 1926 she received a scholarship from the Ladies Morning Musical Club to study in Brussels. While there, she studied with Camille Gurickx, took composition with Paul Gilsor and history with Ernest Closson. On her return to Montreal (1927), she became pianist for the Dubois String Quartet and accompanied many singers including Leopold Simoneau and Lauritz Melchior. From 1942-53 she was pianist for the CSM and from 1953-63, for the Montreal Symphony Orchestra.

Marie-Thérèse Paquin had her own opera studio from 1950-72 where she coached many young singers. From 1971, she taught at l'EBA in Banff. In Montreal she taught courses at Vincent d'Indy and Ecole Normale. She was active in CFMTA and the Ladies Morning Musical Club, and was president of the Quebec Music Teachers' Association from 1945-47. She was a member of the administration of the Orford Art Centre and JMC from 1974-79, as well as PDA in Montreal.

She translated many operas in French and English. In 1981 she was made a member of the Order of Canada, and received the 'Prix de musique Calixa-Lavallée' in 1982.

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NATIONAL CONTEMPORARY SHOWCASE 1997... WHAT'S NEW

BY GLADYS ODEGARD

Contemporary Showcase branches were started in three new centres this year - Charlottetown, PEI, Mississauga, ON and St. Catharines, ON. From Jacqueline Sorensen, Charlottetown, we hear: Enthusiasm is rampant as a local board of directors was established in September, information sessions were set up, local arts patrons were contacted, memberships and advertisements were made available. Suddenly there were fourteen members and funds collected to hold the first PEI Contemporary Showcase on November 19. Piano was the only category, but the 55 students who participated were delighted with Anne Crosby's positive, creative and encouraging adjudications. In addition, Anne, a teacher and composer, remarked, "I always feel a certain amount of pride when performing Canadian repertoire and as teachers we can pass this enthusiasm on to our students." The branch has established a library of Canadian music for members of Contemporary Showcase and hopes to build a large resource of repertoire from the syllabus for music educators and their students.

Mississauga held a very successful first festival with Jill Kelman convening. Many of the 50 participants had performed in the

Toronto festival, but were happy to have one in their own centre. St. Catharines' Showcase was a resounding success as the 100 entrants in voice, piano, chamber music and choir appreciated the opportunity to perform new repertoire in a receptive and positive atmosphere. Ears were opened to new sounds and there were parents who were enlightened to the beauty and unique qualities of this music. Twenty-five students received scholarships due to the efforts of the committee led by Jacqueline Dingman. The Gala Concert was well received, with performers selected by the adjudicators.

Edmonton made some innovations this year with David Duke as the clinician for all 13 different class categories. David Duke's compositions are well represented in the syllabus and his engaging and thoughtful comments were valued by teachers, performers and parents. The branch commissioned David to compose a work for the Edmonton Youth Orchestra. This performance became part of the showcase as well as an impromptu masterclass for teachers. Handbells was also a new addition to the categories.

The following little story illustrates how rewarding it can be to acquaint ourselves and our students with the music of our time: I was the adjudicator for the

St. Catharines festival and recommended pianist Matthew Adams, a student at Brock University, as a performer for the Gala Concert in Toronto. He sent me an e-mail - "I got to play the first movement of the Weinzwieg Piano Sonata (1950) for the composer himself. It was [only] the second time he had heard the piece since it was written, and he said that he enjoyed the way I used my whole body to play the piece. I was very excited to meet him, and we talked for about an hour." I talked to John Weinzwieg not long ago and he commented on how moved he had been by Matthew's performance and conversation. You see....it's never too late!

Pat Stretch, who is finishing her term as chair of Edmonton's committee, remarked, "I was one of those teachers who avoided any music which was a bit 'different' up until five years ago when Contemporary Showcase began in Edmonton.....now I love the contemporary music and do not even get frightened by some of the weird symbols and signs." This, too, can happen to you! Check out the syllabus available from Contemporary Showcase and end the millennium with a new perspective on the sounds of this century. Your students will love you for it.

GLADYS ODEGARD · PUBLICITY REPORTER
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JEAN COULTHARD . . . FEATURED COMPOSER AT 90

As a prelude to Edmonton's Contemporary Showcase 1998 at which Jean Coulthard, who celebrated her 90th birthday earlier this year, will be the featured composer, ARMTA Edmonton Branch member Dr. Dale Maves gave a presentation to the Annual General Meeting this past February. Dale's Ph.D. dissertation (The Art Songs for Voice and Piano by Jean Coulthard: An Eclectic Analysis of Selected Songs; Department of Music and Performing Arts Professions, New York University, 1996) formed the basis of the presentation, a portion of which follows. This opportunity to "meet" Jean Coulthard sent us out fully charged with great admiration, interest and enthusiasm to share with our students in preparation for Contemporary Showcase in November 1998:

Thank you for the invitation to share with you some of my experiences and insights on Jean Coulthard's life and music, and thank you on behalf of the composer.

I was first introduced to Dr. Coulthard by David Duke in January, 1989 after informing her of my selection of her art songs for voice and piano as a topic for my dissertation for New York University where I was enrolled as a graduate student in the piano chamber music studies program.

Although I was generally aware through contacts of her reputation and contribution to Canadian music and musical development on the West Coast, I had relatively little familiarity with her substantial compositional output before delving into this topic from 1990 to 1996. Many of my activities were suspended during that time except for teaching, research and writing, but this project did become a labour of love. David Duke provided occasional opportunities to know Dr. Coulthard vicariously through his long friendship with her. My personal

contact directly with the composer has been limited by circumstances of time and distance to two personal interviews and periodic phone conversations.

Jean Coulthard's life and musical compositions have become the topics of researchers who have become attracted to her for various reasons. Among several documents are three dissertations written since 1973 on the subject of her works for piano. A study of her orchestral works was written by David Duke for a musicology degree at the University of Victoria, and mine addressed her art songs for voice and piano. A biography is presently being written by University of British Columbia Professor William Bruneau, Department of Social and Educational Studies, addresses her involvement with and contribution to the growth of Vancouver's artistic community, including associations with nationally recognized painters and writers.

Jean has lived in Vancouver since birth, leaving only for periods of study in England, France and the United States. Being sensitive to feminist issues, and since her gender has been a factor in Jean's professional life, I wish to add for any wondering that not all researchers have been male. At least two women, Vivienne Rowley at Boston University and Linda Black at the University of Florida have, or are about to receive, doctorates with research on her. The gender issue is notably dealt with by Roseanne Kidd, who selected Jean to exemplify a female Canadian composer whose work has been undervalued as a result of sexist biases. David Duke has also documented the stifling gender discrimination she confronted, both how it affected her rather slow development as an orchestral

composer and in her quest to attain performances. I would also mention the work of Odean Long, a resident of Sidney B.C., who is preparing a manuscript for publication entitled *Catalogue of the Works of Jean Coulthard*. In contrast, there have been some benefits to being a noted female composer. Jean has received invitations by organizations such as the British Women Musicians' Society who asked her to represent Canada at their Jubilee celebrations in London in 1961.

Even before addressing the aesthetic and stylistic contents of her music, Jean Coulthard provides abundant opportunity for recognizing various dimensions and views as a topic for study. Of note are her experiences as a female composer of art music in a young, artistically vital and relatively isolated part of a young country within a small, predominantly patriarchal musical community based over 2000 miles away. (I should mention that Jean was not alone when one considers Barbara Pentland and Violet Archer.)

Many of you will be familiar with Dr. Coulthard through her didactic piano music contained in conservatory books and in the series *Music of Our Time*. The Canadian Music Centre possesses nearly 300 entries, including numerous large scale multmovement works. Virtually all compositional genres are represented in her immense output which spans almost eight decades. Outstanding artists such as John Ogden, Antonin Kubalek, Maureen Forrester and Jon Vickers, among others, have her pieces in their repertoire. International performances of her works have taken place in England, France, the United States, Greece, China and the former Soviet Union. Her discography



contains over 40 entries.

She has been awarded two honorary doctorates and is an Officer in the Order of Canada. She has won numerous awards, including the Alfred Clement Memorial Prize, CBC commissions, an award from the Australian Broadcasting Corporation, Royal Society Fellowships and Canada Council Awards, to name a few.

As you may know, the composer celebrated her 90th birthday on February 8 of this year. A variety of events and concerts are planned in her honour during this year, particularly in Vancouver.

Jean is of Scottish descent and was the first of two sisters born to Jean Robinson, a graduate in voice and piano of the New England Conservatory in Boston, and Walter Coulthard, a physi-

cian with an abiding affection for the arts. Jean's father was a great lover of music and a wonderful story teller.

Her earliest musical memory is of hearing her mother practising for concerts: ... "every year, *I Know That My Redeemer Liveth* - her lyric soprano voice was well suited to *Messiah*. I also remember such piano pieces as *Upsoaring* of Schumann, and later many Debussy pieces which were felt to be very avant garde then."

During the winter months when, at the age of seven, Coulthard and her sister were unable to play imaginative games in their father's west coast garden, they constructed a theatre in the attic to act out favorite stories. For these little plays, she began to compose music at the piano with the help of her mother (Jean's earliest lessons

with her mother began in 1913). Further motivation to compose came with her exuberant desire to capture special family events in the medium of song. From an article entitled "Maclean's Honor Roll: With a Voice of her Own - Jean Coulthard", (Maclean's Magazine, Dec. 31, 1990): Her grandparents were making the long and tiring train journey from the Maritimes to Vancouver for a festive family visit. And so, to celebrate the occasion, Jean Coulthard sat down at her mother's piano and composed a ballad about their impending arrival - *The Grandparents' Arrival from Down East*. The year was 1916, and Jean was just eight years old. "Of course, this caused a great deal of excitement and amusement," she recalls.

By 1917, indications of her musical precociousness had reached the media. "The Meaning of Rhythm: Little Jean Coulthard Composes Charming Melody" in the publication *The "Educator" of Canada* contains the following story:

On the suggestion of a second and third grade teacher, students were encouraged to volunteer to compose music to fit the words of a poem in their readers to illustrate "that practically everything sung is verse, and that the arrangement of the accent in the verse is often used by the composer in the music to determine the number of beats in a measure".

The result was a musical setting for *The Baby-Seed Song* by the nine year old Coulthard. During the same year, and possibly as a result of the same school assignment, Coulthard composed a setting for William Blake's *Piping Down the Valleys Wild* for soprano and piano. This work continues to remain in her catalogue.

By noting what was happening with major players on the international stage, I find it enlightening and helpful in establishing a perspective of the period into which she was born in 1908:



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England's **Ralph Vaughan Williams** was 35, and composing his first string quartet; 33 year old Viennese composer **Arnold Schoenberg's** first string quartet in d minor had just been premiered and he was working on his second; **Béla Bartók**, 26, was a piano professor of one year's experience at the Budapest Conservatory; France's **Darius Milhaud** was 15, two years away from the Paris Conservatory and three years away from his early professional pieces; and, American **Aaron Copland** was seven. Although there are others that could have been selected for this list, I chose these people because they were eventually to become Jean's most high profile teachers. Were she hearing this presentation today, I suspect she would hasten to include that a few teachers whose names are less famous internationally made equal impact or surpassed in quality or effectiveness the instruction of some of these composers. In the winter of 1944 when her husband was stationed with the Royal Canadian Navy in Halifax, Nova Scotia, Jean and her daughter Jane (born in 1943) lived in New York City with an aunt and her grandmother. She was accepted as a private student by Bernard Wagenaar (1894-1971), Chair of the Music Composition Department at Juilliard School of Music. Of him she says, "He inspired one and opened many vistas, and I cherished every moment of every lesson period. From him I gained a sense of form, which he stressed, developing his ideas from small musical motives up to the most complicated modern works. Of all the eminent teachers I've had, I truly believe that no one reached me as deeply as Wagenaar was able to do...I returned to New York several times to continue criticism lessons with him".

It was Wagenaar who may have introduced Coulthard to the string quartets of Béla Bartók and

possibly encouraged her to contact the Hungarian composer while still in New York in the winter of 1944-45, immediately before his death. I would also add that in 1908, at the time of Jean's birth, Debussy was 45, completing *Children's Corner* and various choral works. His piano pieces were being introduced to Vancouver audiences by Jean's mother that same year.

Canada at the time of Jean Coulthard's birth had about 30 piano manufacturers, during the country's "musical colonial period 1900-1920", as described by George Proctor. It was also a time when Vancouver was a very white anglo-saxon protestant dominated city of 100,000 people with no music schools, and a time long before the country at large had converted to the cause of multiculturalism.

In the realm of her works which contain poetic texts, there are a few genres represented: art songs for voice and piano, art songs in a chamber music setting and choral works. In only two or three of these did she write the lyrics, and then only for educational/student purposes.

Beginning from the initial phase of studying the art songs for voice and piano, a particularly unique and unexpected picture emerges which reveals much about the composer's professional and personal life. One might question how such a small portion of a composer's output can provide us with so much insight in the face of the breadth of information available through study of her higher profiled larger multi-movement chamber works, orchestral works and concerti. Of course, one comes to realise that this is not the right question to ask. Indeed, the art songs possess their own individual importance in her output and their own unique relationship with their creator. To determine in which genre or genres a composer feels

most at home and creative, we should ask what the composer writes and returns to most often without the incentive or influence of commissions.

As a child, Jean's first musical compositions were songs. It was a seemingly logical response to her home environment. With musical coaching from her mother, the art song genre was embraced as her earliest and most logical avenue for artistic expression. Even as a mature composer, this genre at times almost came to possess a quasi-utilitarian function to activate creative processes for larger scale works. Following the busy academic season at the University of British Columbia, Jean always welcomed the opportunity to write a song set in the spring.

Between the ages of nine and 19, studying with her mother, British organist Frederick Chubb and pianist Jan Cherniavsky, Jean earned the Associate diploma from the Royal Conservatory. She also completed *Cradle Song* and *Ten Early Pieces for Piano* during that time. As a result, she was awarded a scholarship from the Vancouver Women's Music Club to continue serious studies in England, where she attended the Royal College of Music from 1928-1930. Coulthard explains, "Vancouver in those days was a very charming small city of 100,000 people who all loved the mountains and the sea...but there were no music schools in British Columbia. My father and mother, realising how important it was to be part of a big centre like London, sent me to live with my uncle, Howard Coulthard, for two years." This was the first of many opportunities for exposure to the high cultural heritage of very established centres. As a professor at the University of British Columbia, Jean greatly encouraged graduate students to study in Europe if at all possible, or at least to visit and



taste the history and established traditions.

Jean's own personal desire to learn and develop is a trait she has exhibited throughout her life. In 1939 she studied with Australian composer Arthur Benjamin, who

lived in Vancouver during the Second World War. Through Benjamin, Coulthard was encouraged to embrace the larger and more compositionally demanding orchestral genre. Continued desire to improve compelled her

to pursue guidance whenever possible from others of international stature in music composition, including Darius Milhaud at Mills College, Oakland, California in 1942. Coulthard has credited her late husband Don Adams for helping her keep abreast of major composers residing in the United States: "He returned to Vancouver from his years living in California and introduced me to music developments from the U.S. perspective. I became acquainted with the works of Copland, Harris, Cowell, whose *New Music* magazine we all read and studied, and even the early fascinating and controversial ideas of John Cage."

In the 1950's in Canada, many young composers from universities were inspired by the serial music of the 1920's. This may have contributed to Jean's determination to preserve her own artistic identity. She comments, "Although these composers claimed that the serial system freed them, I myself felt just the opposite - more hampered by it." As noted by David Duke in his 1993 dissertation, "Coulthard always maintained great respect for serial music of the highest calibre, but she did not especially value the many academic serial compositions of composers in the 50's and 60's, and never saw serial techniques as appropriate for her thoughts."

Journalist Ian L. Bradley writes, "This period served to strengthen Coulthard's resolve to assert her own independence from outside influences and to continue to express and develop her own musical language." Ironically, Jean had already studied with Arnold Schoenberg in 1942 in Los Angeles, and described him as not even appearing interested in teaching his twelve-tone theory: "...when I went to Arnold Schoenberg....he would have none of my apologies for not bringing him twelve-tone

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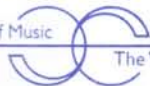
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pieces! He was a very 'traditional' teacher and told me that he was surprised that musicians were using his system to create such a 'revolution'. This is certainly contrary to (the writings of) other very eminent people who have been his biographers...and as if to encourage a 'tonal' composer, he offered to send some piano pieces that I had just completed to Schirmer's Publishing Company."

When Jean was in her late 50's, a Canada Council Grant was used to fund studies with Gordon Jacob on orchestral scoring and to research early music with Thurston Dart at the University of London during the 1965-66 academic season. This is certainly illustrative of her continual desire for personal and professional development, considering that by then she had been teaching theoretical subjects for about 20 years at the University of British Columbia, where she and Parbara Pentland had founded Canada's third school of composition, and had been actively composing for longer than that.

During the early 1940's, Coulthard began to attract national attention as performances of her works took place in Toronto and Montreal under Sir Ernest MacMillan. Recognition from her colleagues came formally with awards from the Composers, Authors, and Publishers Association of Canada (CAPAC) in 1945 for *Four Études* for piano, and later in 1947 for the *Sonata* for 'cello and piano. However, she and her works unfortunately have not received the depth of scholarly research in Canadian musicology until more recently. She exemplifies the composer in Canada who has been perceived and identified as "regional" and "conservative", and consequently victimized by certain previously prevailing attitudes. Roseanne Kydd writes

in 1992: "...particularly during the 50's and 60's, when any music smacking of romanticism was considered passé, if not downright traitorous to the cause of Canadian music...(now) an argument could be constructed in which a revised portrait of Coulthard would classify her as a post-modern, ahead of her time."

Concurrent with her maturation as a composer during the 1940's and 50's, there was, as historian Timothy McGee observes, an "almost revolutionary fervour" about the way younger, progressive and increasingly influential composers, mainly based in eastern Canada, expressed their desire to break with the English church tradition of the older generation. They came to view with suspicion composers whose works contained stylistic similarities (or so they determined) to those from the English school (i.e. Parry, Stanford, and Vaughan Williams). The works of these Canadian composers, such as Healey Willan, were perceived as anachronistic, perpetuating the status quo of the colonial stage of the country's development (pre-World War II), and therefore counterproductive to their aims of exposing composition students to new writing techniques and audiences to the more contemporary sounds of their own works. Consequently, during the mid-century, a trend emerged to regard those composers who employed the most recent "avant garde" compositional techniques (i.e. the male dominated school of neoclassical serialists during the 1950's) as having more relevance and value. It is interesting to note the lack of English Church traditional choral pieces in Jean Coulthard's output in addition to her previously mentioned feelings regarding the use of serial techniques as appropriate

to her style of expression.

The words of the critics echo the times. Canadian basso, David Mills (Toronto), who has performed and recorded some of Jean's songs, commented that in his experience Canadian critics do not know how to write about the works of Canadian composers, but rather, attempt to produce more pertinent commentary on the works of the European masters. Until more recently, critical response to performances of Jean's works has tended to be consistently more positive abroad than in Canada. The following example illustrates his point in a telephone conversation: A review of a vocal recital featuring soprano Ingrid Suderman in which the 1968 song *So You Are to My Thoughts* (Shakespeare) was premiered was entitled "Gallery Audience treated to rare Beethoven songs"; and despite the inclusion of a commentary on the three Coulthard songs performed, none of their titles was provided.

Despite the difficulties faced by Jean Coulthard, which seem to mirror the difficulties faced by the arts as a whole in Canada, she has given us a great wealth of wonderful "Music of Our Time". In his dissertation, Dr. Dale Maves states Jean Coulthard's credo. It seems appropriate to state it here as a message to all as we continue in our attempts to persuade government at all levels of the vital importance of the arts to the holistic health of everyone: "In this great age of scientific development, I feel that human values remain the same, and that unless music is able to reach the heart in some way, it loses its compelling power to minister to human welfare."...Jean Coulthard.

A list of references cited in the portion of Dr. Maves' dissertation used above will be provided upon request to the editor.



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