

# The Canadian Music Teacher

## LE PROFESSEUR DE MUSIQUE CANADIEN

# CFMTA



# FCAPM

SPRING EDITION

2001

## FROM THE PRESIDENT'S DESK

MARILYN KING

*The Canadian Music Teacher*  
LE PROFESSEUR DE MUSIQUE  
CANADIEN

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OF MUSIC TEACHERS'  
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### *Dear Colleagues,*

Thank you for the unique privilege of serving as your CFMTA President. It has been an honor and an exhilarating experience to meet and to work together with very dedicated professional colleagues from sea to sea. Your kind invitations have provided me with the opportunity to meet many of our members from East to West. It's amazing to find that our commonalities in music and teaching are on very similar wavelengths.

A key factor in CFMTA's ability to achieve success is the willingness of members to maintain open lines of **Communication**. One of the top priorities in CFMTA's Goals and Objectives survey conducted at our executive meeting

in Edmonton, July 2000 was to strengthen cross-Canada communication through the sharing and transmitting of ideas, information and goals. This is easier said than done in a geographically distant country, but, with your efforts at cross-country teamwork, we can strive to improve this very worthwhile objective. Please remember that the lines of communication are open and prompt via fax, e-mail and telephone.

Today's society is quite mobile. Our **Federation** is very fortunate to have membership transferability cross-Canada. Currently, an executive team is preparing a draft of uniform standards for **Membership** Criteria. This should clearly define our standards and facilitate easier membership transferability.

*see page 3... President*

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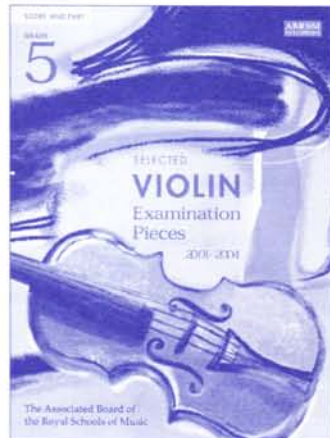
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*PRESIDENT ... cont'd from page 1*

**Teaching** is a noble profession that relates to the whole human being – the spirit, the mind and the character. Do we nurture the mind and touch the heart of the students with whom we work? Often one remembers not what was taught but how it was taught. "...Music expresses all human emotions, and ... it is our (teacher's) responsibility to share it." (Delores Fredrickson, Clavier, Feb. 2001). Does one's teaching assist students in realizing their potential and awaken their appetite to achieving this potential? "No man is complete without a feeling for music and an understanding of what it can do for him." (Zoltan Kodaly).

**Acknowledging** that music has many descriptions including:

1. "...a life skill... a future investment that shapes the leaders of tomorrow."
2. "...not an acquired culture...it is an active part of natural life." (Isaac Stern).
3. "...a science that would have us laugh and sing and dance." (G. de Machaut).

Life can be too serious if we "should" ourselves to death! Happiness is like jam – you can't spread it without getting some on yourself. Laughter has been compared to inner jogging. Do we take time to allow music to move us to "...laugh and sing and dance?" May the soon-to-be summer holidays provide us with the opportunity to ...take time to smell the roses and to enjoy the festivities in **Kelowna, July 4-7, 2001.**

In bidding adieu, it's my pleasure to express sincere appreciation for your support. A very special bouquet is extended to your provincial delegates and convenors for their willing contributions to the executive meetings and their specified roles. Heartfelt gratitude is extended to an exceptional executive – Hugheen Ferguson, Barbara Clarke and Beryl Wiebe who have worked together professionally, compatibly and tirelessly on behalf of CFMTA.

"We are the Music Makers,  
We are the dreamers of dreams..."

(A. O'Shaughnessy)

*Sincerely,  
Marilyn King*

AIR CANADA  
is the  
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of  
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From the  
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## Greetings from across the Country

Provincial  
Reports

### BRITISH COLUMBIA

ERNST SCHNEIDER

Many of our members are busy with festivals and competitions. Several teachers from the Richmond Branch were involved with the Seventh Pacific Piano Competition with the internationally renowned pianist Bernadene Blaha. The competition, aimed at promoting musical excellence in British Columbia and increasing performance opportunities for talented pianists, was held at the Gateway Theatre from February 21–25, 2001. The winner of the competition is presented in a special recital at the Gateway Theatre as well as a cash prize of \$1,000.

Although most festivals are sponsored by a service club, most have a good number of music teachers on their board. A few festivals are completely organized and operated by the teachers of the local BCRMTA branch. The first Annual Shuswap Music Festival was organized by members of the Salmon Arm Branch chaired by Wendy Collins. The five day festival included classes in voice, piano, strings, woodwind, and composition. The adjudicator was Ernst Schneider.

The Cariboo Branch of BCRMTA was the first branch to receive the newly established workshop assistance grant from the Professional Development Fund. The fund was created to give outlying branches access to workshop clinicians that they could otherwise not afford.

The recipient of the association's ARCT Teacher's

Award for the year 2000 was Lucas Wong of Vancouver.

At the September Provincial Council meeting, delegates voted in favour of purchasing directors' liability insurance for the provincial association. The policy has since been written which should provide protection against any possible law suit the association might experience.

Naturally the main focus right now is the big event in July - A Musical Odyssey. Convention chair Carol and her committee are working hard to ensure the success of the event and look forward to seeing many of you. See you in Kelowna!

### ALBERTA

ANNETTE BRADLEY

Having witnessed the arrival of the Robin, it would suggest that an early spring has hit Alberta. Of what little snow we had this winter, it seems to be almost all gone already. Musically speaking, as many National Associations would agree, there seems to be a lot of activity going on in each province. Our nine branches, including the members-at-large, are actively involved in having a profile in their community as well as providing a positive support system for music teachers both members and non-members.

Workshops galore, such as a weekend Jump-Start on Pedagogy with Dr. Lillian Upright, Etudes which are small special interest groups like theory, pedagogy, ensemble, etc., a talk on professional recordings for auditions with Garth Hobden, music writing

with Marilyn King, how to use computers to assist in music learning with Kelly Demoline, current computer hardware and software for today's music teacher, Effective Ear Training with Viola Braun Fox, Relaxation Techniques with Dr. Ted Isenor, a weekend of Alexander Technique with Trevor Davies, music therapy with Jennifer Buchanan, How to Make Classical Music Come to Life Using Imagery with Jacques Després and the numerous sessions provided at the Alberta Music Conference in the Fall of 2000 and more have happened over the course of this year.

Almost all of the branches hosted master classes which serve to be a popular tool for both the performer and the listener. The larger centres such as Calgary and Edmonton hosted some top ranked competitions such as Calgary's C3 Concerto Competition in February. Edmonton's Northern Alberta Concerto Competition in January and of course, the Calgary Branch of ARMTA assisted in the third Esther Honens International Piano Competition by providing student performers for the Promenade Concerts and by providing the Master of Ceremony for each Mastermind Masterclass. Fort McMurray hosted their 12th Annual Music Writing Competition in November.

It is exciting to see the Keyboard's For Kids inner-city program doing so well in Edmonton where various teachers volunteer some teaching and administration time to assist the program in



two schools. This is the second year of the program, is proving successful and is gaining much support. Other unique programs such as the Family Concert Association in Lethbridge provides students with the opportunity to hear and participate in live chamber music experiences.

It seems that most branches are finding that a regular set recital, such as the Sunday Student Recital, Library recital, a Halloween Happening recital, Canada Music Week™, Annual Awards and pre-festival recitals proves most valuable. Some fund-raising ideas that are proving successful would be both the Lloydminster and Lethbridge branches who host a "Practise-a-thon" where students raise sponsorship for time practiced

over a one week period. Various branches are currently seeking corporate sponsorship to aid in their scholarship funds.

Various groups are meeting monthly or bi-monthly over dinner, lunch, even breakfast and in homes, in board rooms or at restaurants. Student teacher groups continue to flourish in both Calgary and Edmonton and local and provincial membership is up over last year. Best wishes to the Fort McMurray branch who has received a \$12,000 grant for an approved city-wide Music Conference in the near future. Perhaps many of you are planning on re-uniting at the National Conference this July 2001 in Kelowna where cherries will be waiting. Hope to see you there!

## SASKATCHEWAN

LORE RUSCHIENSKY

The frigid temperatures in Saskatchewan this winter have made this an excellent year to get absorbed in music. Outside activities have been pretty much out of the picture for the month of February at least.

Branches in the province are presenting exciting workshops. **Yorkton Branch** hosted a musical theatre recital and workshop given by Renee Brad of Regina, as well as a piano masterclass given by Cherith Alexander of Weyburn. **Lloydminster Branch** had Marilyn King present a creative music workshop. **Battlefords Branch** held a meeting where they shared duets and duos. They also hosted a vocal workshop that was given by Lynn Channing of Regina who will be giving a concert there in April. Cherith Alexander was in **Swift Current** to present a workshop on motivating students and teaching ear training and sight reading. **Prince Albert Branch** is looking forward to recital to be given by Robin Harrison on April 27. **East Central Branch** is hosting Greg Chase of Yorkton as a clinician on Preparing for an Exam focusing on Grade 7 and upwards. **Saskatoon Branch** is presenting a workshop with Peter Turner, an examiner for the Royal Conservatory. He will give a mock Grade 10 exam in the morning and a masterclass with Grade 9 and 10 students in the afternoon. Milton Schosser of Augustana College in Camrose Alberta will present a workshop in **Regina** on an Overview of Madeline Bruser's "The Art of Practicing: A Guide to Making Music from the Heart".

The Florence Bowes Piano Competition and the first

*cont'd over*

Provincial  
Reports



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Gordon Wallis Memorial Scholarship Competition were held in Saskatoon in March with Milton Schlosser adjudicating. The Lyell Gustin Memorial Scholarship Competition will be held in May.

Branches were asked to provide input to the provincial executive on the issue of whether or not memorization should be mandatory in the Florence Bowes Competition. After much discussion it was decided that memorization should be requirement for this prestigious scholarship.

The issue of maintaining and encouraging membership in our organization was also discussed on a province wide basis with much valuable input. One initiative that was taken was to send an issue of OPUS to many non-registered teachers in the province to increase awareness in our organization. OPUS has just been combined with FESTIVAL FOCUS, the newsletter of the Saskatchewan Music Festival Association. We will be making the OPUS available to anyone who wished to subscribe for a fee. We are hoping that these measures will help to create and maintain continued interest in our organization and encourage other teachers to join.

## MANITOBA

*NANCY NOWOSAD*

Greetings from Manitoba! We are all busy preparing students for music festivals, and many of our colleagues will be adjudicating as well over the next couple of months.

In January Winnipeg Branch member Sylvia Scott-Wortley gave a presentation on " 'Bach' to our Roots – What the Harpsichord Can Teach the Piano". Those in attendance were treated to a wonderful

morning of information and performances by Sylvia on her 2 harpsichords as well as the piano. In February another member, Darrel Loewen, presented a workshop on Canadian Repertoire, which featured several exciting performances of Stephen Chatman's music by his student Tristan Field-Jones. The final workshop for this season will be held in May, on "Jazz and Improvisational Styles".

The preliminary round of auditions for the Winnipeg Branch Scholarship Series took place in early February, with the semi-final and final rounds being held in April.

The 12<sup>th</sup> Annual Pianothon/Musicthon was held in mid February, with a record number of students (360) participating this year. \$11,954.00 was raised for Variety Club Special Arts Music Programs. Pianothon/Musicthon Coordinator Marjorie Lebrun was honoured by the Variety Club at their Annual Meeting in November, for "outstanding volunteer commitment to helping Manitoba's children". Congratulations, Marj!

Winnipeg Branch Annual Meeting will take place later in March, with the Provincial Annual Meeting scheduled for the end of April.

See you in Kelowna!

## ONTARIO

*VICTORIA WARWICK*

Ontario is proud to announce the name of the winner of our Young Artist Competition held March 3 in Toronto. She is Katie Glieser, a piano student of Gwen Beamish at the University of Western Ontario. Katie will also compete in the CFMTA Piano Competition in Kelowna in July and we wish her all the best in

both the competition and the upcoming Fall tour.

We also wish to congratulate the winner of our Provincial Instrumental Competition and our Student Vocal Competition also held March 3. Our Provincial Instrumental winner is Marek Krowicki representing the Eastern Zone and our Provincial Student Vocal winner is Elaine Dix from the Southern Zone. Each of these young musicians receives a \$750 scholarship. ORMTA also awards a scholarship in the amount of \$500 known as the Esther Su Memorial Award. Esther was a former Provincial Treasurer who passed away. Her family is very interested in fostering the musical development of young people and so this award is given to a competitor who, in the opinion of the judges, shows particular promise as a musician. This year the award was divided with \$250 going to each of Marek Krowicki and Katie Gleiser. Congratulations to all the competitors who displayed a high caliber of talent this year and thank you to our adjudicators, James Sugg, Ron Tomarelli and Matt Hughes for their expertise, patience and stamina! It was a long day with a record 18 competitors in the three events.

March 3 was also the day of our Annual General Meeting. I would like to convey my personal congratulations and thanks to each member of Provincial Council for their professionalism at this meeting and throughout the year.

EXECUTIVE: Frances Balodis – 1st Vice President; Ron Spadafore – Secretary/Registrar; Lorraine Jordan – Treasurer; COUNCIL: Audrey Marshall – Competitions; Eleanor Baumgart – Notes Ad-



vertising; Nancy Polhill – Cora B. Ahrens Award; Heather Laliberte – Canada Music Week™/Music Writing Competition; Liselotte Jongedijk – Special Teachers' Award; Virginia Taylor – Citation Award; Janis Danowski – Notes Editor; Judy Home – Membership/Public Relations.

Special congratulations go to Judy Home as she accepts the position of 2<sup>nd</sup> Vice President of ORMTA.

It was a pleasure to award Special Teachers' Certificates to 15 members of ORMTA. These teachers are nominated for this award by their branches in recognition of their contribution to ORMTA and to excellence in music education.

We also recognized the amazing contribution of 51 teachers who have been ORMTA members for 25 years! What a wonderful accomplishment!

ORMTA continues to do all we can to support the conservatories in our province. Two of our Council members, Virginia Taylor and Judy Home were part of an organizing committee for the Royal Conservatory of Music Silver Medal Awards Ceremony in November of 2000. Our Past President, Marina Smith was also on hand to make presentations at the event.

In February, Janis Danowski and myself along with the London Branch of ORMTA were available to host a reception following the Conservatory Canada Master Class Weekend. Valerie Tryon, pianist, was guest artist for a series of sessions with some of the best Conservatory Canada Piano Examination candidates from across the country. The weekend culminated in a Sunday afternoon recital given by the

participants and Valerie herself.

We are proud of the musical activities and accomplishments in Ontario and we continue to discuss and develop new and innovative ways to increase our public profile. The latest attempt is a brochure, developed by Judy Home targeting prospective new teachers in our communities.

I look forward to seeing many of you in Kelowna and anticipate some lively exchange of ideas at the sessions organized there. Congratulations to the organizing committee – it all looks very exciting! See you soon!

## NEW BRUNSWICK

KILBY HUME

Greetings from New Brunswick RMTs! We are looking forward to spring in this province! I only recall snow banks like this when I was a child! I must admit that the

*cont'd over*

Provincial  
Reports



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weather has had an effect on the attendance of some students and has caused some havoc regarding rescheduling; however, I am sure we are not the only province experiencing similar circumstances. This too shall pass!

The Fredericton branch keeps very busy with workshops and recitals. In the fall, they joined with the Fredericton Music Society to co-host a recital by Edmund Dawe. I was very pleased to be a guest at their New Year Pot Luck to speak about CFMTA and the role I play as one of the CFMTA delegates for this province. Senior and Intermediate recitals will be held in the spring, as well as a workshop with Paul Murray. Paul will discuss teaching the music of the Baroque period to younger piano students. Fredericton will miss Richard Raymond as he is leaving his position at UNB. He has been a wonderful resource in the Fredericton area and beyond. His teaching and performances will be greatly missed.

Saint John branch held a Canada Music Week™ recital in November with more than 30 participants. We invited two choirs to participate as our guests. The St. Mark's Junior Choir, directed by Patricia Ryan, performed part of a musical they had recently presented and the Loch Lomond School Choir, conducted by Caroline Britten, sang two Canadian selections. MC Carole Linda Raymond arranged the program as though we were taking a trip across Canada, starting with the west coast composers and ending with composers of the east coast. Tiffany O'Donnell, a student of Rita Raymond, ended the concert with her own composition. CBC was once

again in attendance and played various students' selections throughout the week on the Information Morning Show. A Boy's Only recital was held in February with fewer participants, but with great success. Rita Raymond, MC, told music history anecdotes and then held various quizzes on the information between performances. A senior recital was held in late March; we look forward to two pre-festival recitals in April and an adult recital in May. Our March meeting featured a workshop by Linda Hazen entitled "Dealing with the Problem Hand". We all look forward to the violin performance of Gwyneth Thompson in April. Gwyneth is the 12 year old daughter of RMT Mrs. Thompson and her husband Rex. She has been chosen to play with the New Brunswick Symphony Orchestra at their Young Artists Concert in April. We appreciate Maestro Nurhan Arman's vision in featuring these local young and gifted performers. Gwyneth studies piano with RMT grandmother JeanAnn Artiss and violin with Hok Kwan, who plays second violin with the Saint John String Quartet.

In June 2000, Sackville hosted the New Brunswick Provincial Festival finals in Brunton Auditorium at Mount Allison University. The overall winner was pianist Julien LeBlanc. He was also awarded the NBRMTA scholarship. Kudos to NBRMTA member Peggy Craig for her work organizing this event. Sackville RMTs have also been active as performers this year. Edmund Dawe gave piano recitals in Sackville, Hillsborough, Fredericton, NB and in Charlottetown, PEI. He saw the release of his new CD

*ENGRAVINGS* featuring piano music from Bach to Copland. Helen Pridmore performed with *MOTIONS* New Music Ensemble in Montreal, Fredericton and Sackville and gave several school concerts. Janet Hammock gave several piano-duo recitals in the summer of 2000. During Canada Music Week™, a student recital was held. Also, the annual Festive Music at the Owens concert was held featuring students performing holiday music at the Owens Art Gallery.

Sackville RMT Elsa Noble passed away in September. She remained active in NBRMTA for many years during and after her career. We will miss her sweet personality, wit and charm.

March, April and May seem to fly! Music festivals are being held in Moncton, Sackville, Fredericton and Saint John. We are all busy preparing students, working on committees, raising money for scholarships and/or adjudicating in the Maritimes and beyond. I guess spring really is around the corner. We look forward to the convention in Kelowna – to meeting new friends and seeing old ones, experiencing the beauty of that part of our country and to immersing ourselves in all of the activities of the very wonderful week that British Columbia has planned for us.

Good luck to the BCRMTA organizing committee in these last days of planning Convention 2001. See you soon!

## NEWFOUNDLAND

*KATHLEEN PARSONS*

NRMTA has had a very eventful year. Here are some highlights from Spring 2000 to Spring 2001.

In May 2000 there were two extremely successful



endeavours. One was our annual Scholarship Recital in which our most talented students performed for Memorial School of Music Professor Dr. Timothy Steeves. He was very impressed and admitted he had a very difficult decision awarding the \$700.00 in scholarships to these young musicians. This spring, we are hoping CFMTA's president Marilyn King will visit us and be our adjudicator for this event.

Also in May 2000, teachers performed in our bi-annual "Teachers in Recital" concert. The evening showed that our teachers have many talents. Highlights of the evening: One of our founding members, Mary Muckle, came from Ottawa to be our guest artist. She sang and played the harp. She had such a great time that she wrote, "I wonder why I ever left!". We were delighted to see and hear

her (after ten years) and she added so much to the evening. We then lightened our program considerably. A special guest came from Iceland to join our Viking Millennium Celebrations! She was Helge Ericson (alias Judy Snedden) and she performed an organ duet "Ride of the Valkyries" with Patricia Young. They had some "personal problems" during the performance which resulted in much chaos on stage and even into the audience. They really did "bring down the house". Our president, Catherine Cornick and our newsletter editor, Sheila Hewlett rounded out the first half of the evening with a "purr-fect" rendition of Rossini's *DUETTO BUFFO DI GATTO (THE CAT DUET)*. Another highlight was ten teachers doing a singing spoof on the music of Bach, for which there were many apologies to this composer! In between these

items were very serious performances in piano, voice, strings and whistling!

In late August, Thomas Yee did a Chopin recital and donated the proceeds to our 2003 Convention.

During Canada Music Week™, Francesca Swan, producer of CBC Radio's "Music Craft", hosted eleven of our students playing Canadian music. Some of them performed the music of Nancy Telfer, who listened and commented from CBC studios in Toronto. She was very gracious in her comments and delighted to join us on the program. Board member Ellen Hunt deserves much credit for organizing this event.

For three days in December, teachers brought students to the Music School of Memorial University to have three Christmas recitals. Donations for this event were sent to local

*cont'd over*

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Food Banks. This has been the brain child of Margaret Murray-Reed and it was our third such event.

We are very proud of our president, Catherine Cornick, who was the soprano soloist in the annual performance of Handel's *MESSIAH* with the Philharmonic Choir and the Newfoundland Symphony Orchestra. This was the 12<sup>th</sup> performance of *MESSIAH* in St. John's and this season it was also taken to the people of Grand Falls-Windsor. The NSO has performed *MESSIAH* in many other communities in Newfoundland. Catherine is also a longstanding member of the NSO Philharmonic Choir.

In early January, three of our most talented young musicians came home and gave us a performance in the D.F. Cook Recital Hall at the Music School and donated the proceeds to our 2003 Convention Fund. Performing were "Trio Benetri" – Thomas Yee, piano; Lynne Kuo, violin; and Rafael Hoekman, cello. We are very proud of these three, who

continue their studies in Toronto and New York.

Tapes of five piano students were sent to Dr. Edmund Dawe at Mount Allison University. He chose Danette Dickinson as our competitor to send to the 2001 Convention in July.

The biggest thought in our lives in St. John's – apart from the *SNOW* – is the hosting of the 2003 CFMTA Convention. With 50 members in our one and only branch, it will be a challenge; however, we feel we can do it and do it well! Many plans are being put in place and no doubt by July in the Okanagan Valley, members of CFMTA will hear all about them.

Best wishes to BCRMTA for a very successful convention in the Okanagan.

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## oops!

The Canadian Music Teacher, Winter Edition 2000 - 2001, page 30, 2nd column....  
 “Practise scales and arpeggios without a metronome...” should read  
 “Practise scales and arpeggios *with* a metronome...”



## Best Wishes to BCRMTA

### Convention 2001 Kelowna See YOU there!

*Details on pages 24 & 25*



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### SCHOOL OF MUSIC WELCOMES FIVE NEW FACULTY MEMBERS

- Violin/Viola: *Guillaume Tardif, DMA (Eastman)* Tardif recently completed his doctoral studies at the Eastman School of Music.
- Cello: *Mark Rudoff, MMus (Julliard)* Rudoff has been principal cellist of the Calgary Philharmonic Orchestra and a freelance cellist in New York City.
- Choral: *Andrée Dagenais, DMA (Iowa)* Dagenais is a choral conductor and musical scholar who has taught at McGill University and Université de Montréal.
- Elementary: *Sheila Scott, PhD (Alberta)* Scott has been Director of Research in Graduate Music Education at St. Thomas University in St. Paul, Minnesota.
- Jazz: *Greg Gatién, MMus (Eastman)* Gatién is a saxophonist who has taught at the New England Conservatory of Music.

## The Beckett School celebrates 20th Anniversary

SUSAN WILSON

with material from *The Record, Kitchener, Ontario, Arts Focus, Waterloo Chronicle, and Notes From the Beckett School.*

The year 2000 marked the 20<sup>th</sup> anniversary of The Beckett School, renowned music and arts school for children and youth in the Kitchener-Waterloo, Ontario. As part of the celebrations, *AN EVENING EXTRAVAGANZA OF MUSIC, ART AND DRAMA* was held at Kitchener's Centre in the Square on Tuesday September 19, 2000. With opening remarks by CBC's Howard Dyck, the Kitchener-Waterloo Philharmonic Youth Choir, Nancy Tanguay, conductor, as guests, and performances by Beckett School alumni from the past 20 years, teachers and students of today and the past, all facets of the Beckett School were featured.



Garth and Marjorie Beckett

Helga Jensen, pianist, composer and teacher at the School was

commissioned to write a special piece for the occasion. With text provided by Kathryn Exon, drama student at the School, the work, *SOUTH SEAS*, is for piano, cello and soprano. Performers were cellist Mark Norris, soprano Marilyn Gough and pianist/composer Helga Jensen, all of the Beckett School. A resounding success, the concert celebrated an achievement of no small proportions, with many contributing factors, including elements such as faith, vision, integrity, knowledge, leadership, business acumen, and a great deal of hard work.



Helga Jensen

It all started in the fall of 1979, when School founder Marjorie Beckett, originally from the Canadian prairies, toured Kitchener for the first time. Driving down King Street, she was drawn to "the most charming little corner house with lovely windows." She could see right away that it would make a great music school. And, so it has. Today, the Beckett School is an unqualified success, having grown steadily and nonstop, and having trained countless young bright lights to go out and shine. Marjorie and husband Garth purchased not only that original "charming little corner house with lovely windows", but two more houses adjacent to it. Believing that the discipline of music is

an ideal preparation for life and that the integration of all the arts is of major importance, Marjorie's goal of providing first class music instruction to the children and young people of the community is realized on an ongoing basis. Programs are offered in early childhood music training, piano, singing, strings, theory, public speaking, drama and visual art. "We have excellent teachers and students, and a program that really develops rhythmic skills and the ear," says Marjorie.

The 20<sup>th</sup> anniversary year has also marked another milestone for Marjorie and Garth Beckett. They have sold the Beckett School to the owners of Music Plus. Each entity retains its own well-established name, and together they have moved into the old Cline Shirt factory building in Kitchener. In its new location, the Beckett School is expected to continue to offer first class instruction in the community, maintaining its reputation across Canada and abroad as one of the top private arts schools of its kind.

CFMTA offers congratulations to members Marjorie and Garth Beckett and best wishes as they move on to new challenges.



The Beckett  
School



## CALGARY'S ESTHER HONENS PIANO COMPETITION - ONE FAN'S VIEW

By ALLEN REISER

*Calgary pianist and teacher, ALLEN REISER has appeared in such prestigious international musical events as the Calgary International Organ Festival & Competition (Canada), the Bachauer International Piano Festival (USA) and the Canada House Recital Series (England). He has performed with various orchestras in England and Canada, and recital engagements have taken him to nearly every major centre in Western Canada where he is also well known as an adjudicator and master class clinician. Allen Reiser has just released a CD of Canadian Piano Music.*

piano playing, masterclasses, lectures, forums, presentations and a symposium. Twenty-seven pianists between the ages of 22 and 30, chosen from the ranks of an initial 150 applicants, would be coming to Calgary to compete for prizes totaling more than \$70,000 in US funds. Additionally, a coveted three-year Artistic and Career Development Program amounting to over \$200,000 would benefit the top three Laureates. Some of the brightest and the best pianistic talents on the globe were about to descend upon Calgary, and I was definitely expecting to be amazed!

To judge this world-class event, an international jury of seven musicians had been selected. The seven jury members consisted of Paul Badura-Skoda - pianist (Austria), Angela Cheng - pianist (Canada), Irena Grafenauer - flautist (Slovenia), Emanuel Krasovsky - pianist (Israel), Simon Streatfeild - conductor (United Kingdom), Blanca Uribe - pianist (Columbia), and Benita Valente - soprano (United States). The Jury Chairman would be the already experienced Canadian musician and author John P. L. Roberts, who had chaired the jury for the Second Esther Honens four years earlier. The Esther Honens Piano Competition is possibly unique among international piano competitions in that it includes non-pianists in its jury. In this case three out of seven, just under half of the jury, were non-pianists. This proved to be a point of considerable controversy which escalated throughout the competition,

with most pianists feeling that it takes a pianist to pick a pianist. In the end, we were all left to form our own opinions, based on the results, as to the efficacy of non-pianists as jury members.

On Friday morning, November 10, at precisely 9:30 a.m., the first competitor stepped confidently onto the stage of the Jack Singer Concert Hall and the round-one of the Third Esther Honens was under way. Arguably, the first round is the most interesting and exciting, due to the large number of competitors with their varied personalities, and the vast amount of repertoire performed. Round-one of the Honens is divided into two recitals for each competitor. The first is shorter - thirty minutes - while the second is fifty minutes in length. By allowing the competitors to return to the stage twice, it gives each one a chance to get over nerves and settle in. It also gives the audience a better chance to get to know them. All of the solo repertoire in the competition is at the competitors' choice, except for the commissioned work, which this year was *THE DREAM OF AMPHION*, Op. 53, written by Canadian composer Andrew Paul MacDonald. Competitors could choose to play it in either round-one or round-two of the competition.

By virtue of their performances, the competitors in round-one sorted themselves into three categories: those who distinguished themselves in their shorter recital, but did not fare so well in the longer one; those whose first recital did not

### “Expect to be amazed!”

So declared the slogan for the Third Esther Honens Calgary International Piano Competition and Festival. Personally, I did not need any such encouragement to be amazed, thrilled, enthusiastic or even just present. I had attended most of the First Esther Honens Competition eight years earlier, all of the Second Competition four years later, and had been looking forward to the Third Competition for well over a year now. My tickets had been purchased months earlier, and my teaching schedule cleared so I would not miss a note. I had even turned down a conflicting adjudicating gig so that I could be in Calgary for Canada's most exciting piano event.

From November 10 to the 25, 2000, Calgary's Jack Singer Concert Hall, and various other venues in Calgary, would be host to delirious amounts of

impress, but played much better in their second recital, and those who were either consistently good or consistently not so good in both recitals.

Competitors who initially impressed, but did not fare so well later on included two of the Canadian entrants, Ayako Tsuruta and Ryo Yanagitani. Ayako Tsuruta from Edmonton played a sensational Dutilleux Sonata in her first recital, full of mood, colour and impressive virtuosity. Unfortunately, in spite of some fine moments in her second recital, she seemed to be trying to play everything just one notch faster than she really could. Vancouver's Ryo Yanagitani stood out instantly as having one of the most distinctive sounds of the competition. His playing of Haydn's SONATA, HOB. XVI/23, Liszt's RICORDANZA and Shchedrin's TWO POLYPHONIC PIECES (terrific pieces by the way) proved him to be a cultivated player of great subtlety and musicianly distinction. Regrettably, for some reason he seemed to come unglued in his second recital - an all Chopin program - much

to the disappointment of everyone. Ryo was my choice for the "Artist of Special Promise" Award (he is only 22), and I was delighted when he received it.

Nana Mamaeva from the Ukraine was another competitor who did her best playing in her first recital. Her Venezia e Napoli by Liszt were virtuosically played with a good deal of sensitivity and drama as well. Nana was the first player to perform the commissioned work THE DREAM OF AMPHION, OP. 53 by MacDonald and she literally nailed it to the wall. Fearless playing! She was the recipient of the prize for the best performance of the commissioned work. Her less successful second recital contained a performance of a Bach ENGLISH SUITE which I found at times almost unintelligible, and a performance of Schumann's SYMPHONIC ÉTUDES, OP. 13, which proved she is an old-fashioned virtuoso at heart with all of the pluses and minuses implied therein.

With personality bursting at the seams, the American

Christopher Harding fairly leapt out at us with his witty, tongue-in-cheek performance of Bolcom's étude HI-JINKS. He then settled down to give us one of the most delicious Mozart SONATAS, K. 332, I have ever heard. Sadly, he did not maintain his standard in his second recital. Little slips in Schumann's KREISLERIANA OP. 16 snowballed and Harding become completely disoriented, grinding to a halt a number of times, during his performance of the OP. 26 SONATA by Barber. Pity.

Notable among competitors who did not stand out in their first recital, but did so in their second were the Italian Irene Russo, the American Roger Wright and Ingmar Schwindt from Germany.

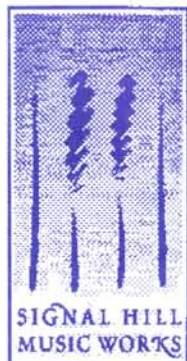
Irene Russo's first recital began with some Debussy and a Chopin "FUNERAL MARCH" Sonata which fell quite flat. However, she was literally not the same player in her second recital where she performed an impressive SONATA by Clementi, OP. 7 # 3, and a memorable, spectral KREISLERIANA, OP. 16, by Schumann. Russo was one of the more amusing dressers

*cont'd over*

Esther Honens  
Competition



15



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of the competition - for both of her recitals she appeared on stage sporting a sweater, casual slacks and sneakers!

I was very much looking forward to hearing Roger Wright, as I had heard him four years earlier in the Second Esther Honens Competition, when he had played quite impressively. I remembered him vividly. As luck would have it, a memory lapse in the two-voiced fugue of Bach's E minor PRELUDE AND FUGUE BWV 855 at the outset of his first recital seemed to unnerve him, leaving him on edge for the rest of that recital. Fortunately, in his second, longer recital three days later, he was total master of the situation. His Haydn SONATA, IN C MAJOR, HOB. XVI/48, alternated musical intensity with delightful fun. Off-stage, Wright expressed a real and sincere enthusiasm for the commissioned work, THE DREAM OF AMPHION, OP. 53 by MacDonald, and in his performance of it, his enthusiasm showed. He brought something to the work that no one else did. His performance of the "FUNERAL MARCH" SONATA OP. 35 by Chopin was filled with poetry and drama as well as numerous distinctive personal touches. For many, it was a highlight of the competition.

Ingmar Schwindt, at 23 one of the younger competitors, seemed somewhat uptight in his first recital. Beethoven's "APPASSIONATA" SONATA came across as intense, but chiselled and needing space. Liszt's LA CAMPANELLA was clean, but too serious. He settled down considerably in the second recital and in so doing, distinguished himself as a thoughtful musician. In BEETHOVEN'S OP. 31 #3 SONATA, the movements were tightly

knit, the focus was pristine, tempos were clipped and rhythmic events were tight, as they should be in this ebullient work. In two Brahms BALLADES and Debussy's POISSONS D'OR there were moments of great beauty and delicious colour.

Consistency of excellence was the mark of a number of competitors who were universally admired by all who heard them. Two Americans, Bill-John Newbrough, and Özgür Aydin, two women, Daria Petrova (Russia) and Katherine Chi (Canada), and Marko Martin from Estonia played consistently well in both of their first-round recitals.

Bill-John Newbrough impressed with works by Liszt, the VALLÉE D'OBERMANN and a highly original B MINOR SONATA of ravishing colour and gorgeous sound - not one banded chord in sight. However, for me, it was in his earlier music that he proved to be a really quite special musical personality. His Bach F SHARP MAJOR PRELUDE AND FUGUE BWV 882 had wonderful enthusiasm, colour and voicing and a Clementi SONATA IN F SHARP MINOR, OP. 25 was nothing short of stupendous. Who would have thought that Clementi had so much to say, or was so original?

Özgür Aydin had the most unassuming platform manner of any pianist at the competition, entirely devoid of extraneous movements or visual theatrics. The absolute perfection of his playing, his cultivated taste and lofty musical aims, reminded me of England's legendary Solomon. His Schubert (DREI KLAVIERSTÜCKE D. 946) and Beethoven SONATA (THE "TEMPEST") were perfectly proportioned and poised while his performance of Rachmaninoff's B-FLAT MINOR SONATA OP. 36, was dispatched with complete technical ease without the slightest hint of ever being merely showy.

Daria Petrova came to the competition with considerable mental baggage - her husband is none other than Maxim Philippov,

the First Laureate of the Second Esther Honens Competition four years earlier. Tough act to follow! Nonetheless, she proved to be a finely nuanced musician in her own right, albeit generally small-scaled. Not surprisingly, her performance of Russian music was outstanding as born out in her first recital where she charmed with a performance of Prokofiev's CINDERELLA SUITE, OP. 102, filled with colour, personality, sparkle and some quite delicious moments. In her second recital she captivated with Chopin's E MAJOR SCHERZO, OP. 54 and was quite impressive in Rachmaninoff's ÉTUDES-TABLEAUX OP. 33.

From her first appearance in the competition, Calgary's own Katherine Chi set out to impress, and impress she did. She literally threw herself at the piano in the opening of Prokofiev's SIXTH SONATA OP. 82 with a ferocious intensity which did not abate until the final shattering chords of the fourth movement. Her second recital consisted of a pointilistically refined performance of Schoenberg's SECHS KLEINE KLAVIERSTÜCKE OP. 19 and an impressive "HAMMERKLAVIER" SONATA by Beethoven.

With his strong athletic build, pleasant open face, Lisztian blond hair, and physically sinuous and sensuous way of playing, Estonia's Marko Martin quickly became an audience favourite - a classical piano playing 'hunk' who developed a loyal following of ecstatic teenagers waiting by the stage door to greet him after each performance. Martin proved to be a huge personality, at best in large-scaled, overtly romantic works. His intensity was riveting in Shostakovich's





D MINOR PRELUDE AND FUGUE, Op. 87 # 24, and his performance of Tchaikovsky's unjustly neglected DUMKA, Op. 59, was gripping in its manic mood swings. However, from his first two recitals it was his performance of Liszt's "DANTE" SONATA which left everyone gasping for air. The physical impact of Martin's playing here was simply staggering.

A few players emerged in round one as controversial players - either loved, or not - by those who heard them. Most conspicuous in this category was Roberto Poli from Italy. Distinctive from the first step he took on to the stage because of his trademark black skull-cap and ponytail. Poli struck me as a pianist in the Italian mould, with an emphasis on intellectual and physical control coupled to a certain emotional aloofness and distance. Another Italian, Alessandra Maria Ammara proved to be a lovely player with a fine musical sincerity, at best in lyrical works. Ammara definitely possessed a distinctive musical style which informed all she did. Her Scarlatti Sonatas and Brahms Intermezzi Op. 117 had some fine moments and her Ondine by Ravel was exceptional. However, she was stretched technically in Ravel's SCARBO AND SRIABIN'S FIFTH SONATA, Op. 53, as well as being interpretively at odds with the more demonic elements in both pieces. Russia's Dmitri Teterin, voted "Most Promising" in the First Esther Honens Competition eight years earlier, probably had the most sensational 'chops' in the competition and his high-voltage playing impressed many, but others felt he was short on imagination and musicianship, a view I complied

with. One contestant, Australia's Mark Kruger, immediately stood out by virtue of his choice of repertoire which was heavy with 20th-century works. He performed Lutoslawski's terrific ÉTUDE No. 2 with great rhythmic drive and seemed completely at ease with the mind-boggling complexities of Charles Ives' CONCORD, MASS. 1840-60 SONATA.

As one might expect, there was a sizable group of competitors who were uneven in their performances in a manner which seemed to reflect how their chosen repertoire fitted their individual musical strengths or preparedness. Performances from this group which stand out in my mind include a sensational ROMEO AND JULIET SUITE Op. 75 by Armands Abols (Latvia), a ravishing Liszt TARANTELLA by Anthony Hewitt (England), and an effective Ligeti tudy, AUTOMNE À VARSOVIE, by Benjamin Engeli (Switzerland). Amazing as it may seem in a competition of this level, there were a few round-one players who seemed to have little to say in their playing. With excessive speed, or unremitting volume, or endless jabbing accents their performances left one wondering whether or not they had ever listened to even a single recording by anyone of stature playing their repertoire. They seemed to have arrived at their musical conclusions totally in a vacuum, unaware of such niceties as beautiful tone, colour, musical line, character or imagination. Fortunately for everyone, this group of competitors was small, and none of them made it past the first round.

When both recitals of round-one were over, the contestants chosen to proceed to the second round were

announced. As in all competitions, the obvious was sprinkled with some disappointments and a few surprises. Chosen to proceed were Roberto Poli (Italy), Mark Kruger (Australia), Marko Martin (Estonia), Daria Petrova (Russia), Alessandra Maria Ammara (Italy), Özgür Aydın (United States), Nana Mamaeva (Ukraine), Katherine Chi (Canada), Christopher Harding (United States), and Roger Wright (United States). A universal surprise and upset was the omission of Bill-John Newbrough from the second round. To everyone, myself included, this seemed to be an inexplicable decision. His musicianship was outstanding. Conversely, the inclusion of Christopher Harding was a highly controversial move which, in the end, did not pay off and provided one of the more embarrassing moments of the competition.

Throughout the competition there was a myriad of other events which took place, turning the Esther Honens Competition into a well-rounded musical event. Festival Concerts were given by Maxim Philippov, John Stetch, Sarah Slean, Lee Pui Ming and the Chucho Valdés Quartet. There was a Composers' Forum and masterclasses were given by each of the jury members. Lectures were presented under the titles of PIANOS NOW AND THEN, THE THRILL OF THE COMPETITION, BEING A CONCERT ARTIST, BECOMING A LAUREATE, GLEN GOULD AND THE DIGITAL FUTURE. There was a major all-day symposium entitled BEETHOVEN AT THE PIANO. With so much to chose from, I elected to attend all of the piano masterclasses and Maxim Philippov's recital.



The piano masterclasses were spaced throughout the competition. In spite of a selection process for student performers which disillusioned many who participated, the masterclasses given by the four pianists of the Esther Honens Jury proved to be a useful and informative part of the competition package. Paul Badura-Skoda (Austria), Angela Cheng (Canada), Blanca Uribe (Columbia) and Emanuel Krasovsky (Israel), all shared their considerable insight with reasonably large audiences comprised primarily of piano teachers. Angela Cheng came down clearly on the emotive side of the fence by trying to get her players to connect their inner feelings more strongly to the score. She reminded one player that she must keep alive her "sense of discovery", even if she has played a work a thousand times. She went on to show her how to find a melody's meaning in relationship to the harmony and the tension created by the various intervals. Another player was encouraged to be more emotively involved. "In order for us (the audience) to experience it, you have to experience it." Paul Badura-Skoda's masterclass was wonderful for the sheer thrill of watching one of the world's most scholarly pianists place passion above precision. "The expression in baroque is always exuberant....ecstatic" he remarked at one point. He reminded us of what true dedication is when he teased one player that "...you can practice twenty-four hours a day, and, if necessary, during the night too!"

For me, watching these world-class minds work with students was in fact a reassuring process. Often I

wish I could sum up what I would like a student to do in a few well-chosen words which would make the heavens open up for them and the scales fall from their eyes! Instead, I usually find myself working note-by-note until I hear something of what I mean coming through their fingers. Much of the masterclass time was precisely that – imparting a large concept one phrase at a time. In the end, perhaps it is the only way.

In between the two rounds we were treated to a recital by Maxim Philippov, First Laureate of the Second Esther Honens Competition. Philippov has matured into a seamless musician of refined taste, all-embracing technique and sincere musical motives. Only in his performance of Schumann's F-SHARP MINOR SONATA, OP. 11, did I detect a hint of the squareness I remembered in his performance of this composer four years earlier. On the other hand, his Rachmaninoff MOMENTS MUSICAUX, OP. 16 were outstanding, just as I remember his Rachmaninoff playing four years earlier to have been. Philippov has a gleaming piano tone; he wisely never pushes his sound beyond an individual piano's capabilities or the hall's requirements. Philippov's recital included the premier of the work STAR BURNING BLUE by Calgary's own Kelly-Marie Murphy which was commissioned by the Honens. A fine addition to the Canadian piano repertoire. I hope to hear it more in the future.

Round-two of the Esther Honens began exactly one week after round-one had begun. It consisted of two parts. Each of the semi-finalists had to present a 65 minute solo

recital as well as collaborate with other artists in lieder and a trio for piano, violin and cello. The competitors had their choice of works by either Beethoven, Mendelssohn, Ravel or Shostakovich according to their own preference and affinity. The collaborative artists chosen for the lieder and trios were excellent. For the lieder, soprano Ingrid Attrot proved to be an exceptionally fine choice. Always demurely dressed and modest in stage deportment, she obviously wished not to draw attention to herself so everyone could better concentrate on the accompanists. A gracious gesture. However, the gig was always up the moment she opened her mouth, as she is a commanding musical presence. I found I often had to remind myself to focus more on the accompanists rather than just bask in Attrot's sound. For the trios, the pianists were partnered by Geoff Nuttall, violin and Shauna Rolston, cello. Two more able and committed chamber players would be hard to find. Initially, a few of the performers were a bit intimidated by these two huge musical personalities, but once word got out that almost nothing would upstage them, the pianists played out more. For me, the ten semi-finalists again fell into three categories. One group lost ground, one group remained consistent to their first round, and one group pulled ahead, actually improving.

Three pianists who did not fare so well in the second round were Nana Mamaeva (Ukraine), Mark Kruger (Australia), and Christopher Harding (United States).

Nana Mamaeva's programming was her undoing. For her

second-round recital she elected to play Beethoven's last three SONATAS, OP. 109, 110 and 111, a daunting task for any pianist, but virtually insurmountable by one just in her twenties. Her playing here was simply glib. Nor did her chamber round help matters much, as her Ravel playing came across as characterless.

Mark Kruger and Christopher Harding both had major memory problems in their second rounds. Mark Kruger began well. His affinity for twentieth century music informed his performance of the commissioned work *THE DREAM OF AMPHION*, OP. 53 by MacDonald. For me, it was one of the best of the competition. However, Beethoven's "HAMMERKLAVIER" SONATA proved to be his Waterloo with technical difficulties apparent, and major memory problems requiring a good deal of improvisation. Christopher Harding followed the pattern of his earlier recital, beginning well and then letting slips snowball into major problems. He began sensationally with Haydn's "ENGLISH" C MAJOR SONATA, HOB XVI/50, full of humour and affection. He is a masterful player of classical era composers. Tiny slips began to creep in throughout his Debussy ESTAMPES, until he again lost it in Chopin's B MINOR SONATA, OP. 58. Inexplicably, he chose not to play the commissioned piece *THE DREAM OF AMPHION*, OP. 53 by MacDonald, which prompted all of the competitors eliminated in the first-round to wonder why he had not just stepped aside and let the 11th choice proceed to the round two. To his credit, he did play one of the finest chamber music rounds. He is a born vocal accompanist and I thought his

playing of Beethoven's "GHOST" TRIO was nothing short of flawless.

Those pianists who remained consistent to the standard and manner they had established in the first-round were Roberto Poli (Italy), Daria Petrova (Russia), Alessandra Maria Ammara (Italy), and Katherine Chi (Canada).

Roberto Poli continued to play in an ascetic and cerebral fashion with nothing much standing out as memorable from his second-round except for his performance of a Sonata by Gubaidulina which, due to non-traditional effects such as playing inside the piano, had some terrific visuals and cool sounds. Quite fascinating.

Daria Petrova continued to prove herself a musicianly player of poise and character. She had a fine Brahmsian approach in the OP. 116 FANTASIAS, and her Grieg "HOLBERG" SUITE, OP. 40, (a work incidentally that her husband had played four years earlier in the Second Honens Competition) had delightful character. Not a strong technician, it was to her credit that she chose her program wisely to fit her capabilities, except for her concluding piece, Ravel's *La Valse*, in which she was clearly stretched.

Alessandra Maria Ammara's musical personality polarised those who had heard her often. Many liked her consistently lyrical approach while others felt her playing of various composers had a certain sameness. Her performance of Chopin's OP. 28 PRELUDES flowed seamlessly together in a manner which could also be described as uneventful. For me, I felt she tended to interpret everything with different shades of the same response. I longed for more definition.

Katherine Chi was, as usual, in total command of her materials. Her Schubert SONATA, OP. 78, was played with assurance and even the soul-killing technical hurdles of Godowsky's SYMPHONIC METAMORPHOSIS ON THEMES FROM STRAUSS' "DIE FLEDERMAUS" left her unfazed, even if slightly unenthused. Her chamber music round, where she chose works by Beethoven, was distinguished music making indeed, with fine atmosphere and vitality.

For me, the three musicians who seemed to improve upon their already exceptionally fine standards were Roger Wright (U.S.A.), Marko Martin (Estonia), and Özgür Aydin (U.S.A.).

Roger Wright was one of the few pianists in the competition brave enough to play something simple. His second round recital began with a well-knit performance of Schumann's KINDERSZENEN, OP. 15, which contained some fine personalizations. He then nearly brought the house down with a performance of Rzewski's WINNSBORO COTTONMILL Blues in which he piled sonority upon sonority producing a terrifying effect. A terrific piece! In Schubert's SONATA IN D MAJOR, OP. 53, he showed a maturity beyond his years. It was lovely Schubert playing, delicious, and cute without being trite.

Marko Martin began his second-round recital with an acceptable, but uneven performance of Beethoven's OP. 27 #1 SONATA. Not really suited to his style or temperament, it was an unfortunate repertoire choice for him. Still he played the commissioned work, *THE DREAM OF AMPHION* OP. 53, by MacDonald, with tremendous technique and some excellent

Esther Honens  
Competition





original thoughts. It was, however, in his performance of Brahms' F MINOR SONATA, OP. 5, that he was truly at home. Marko Martin is a born Brahms player. He has a huge sound which is never bany, and a powerful emotive musical personality which makes for epic music making. His playing here was breathtaking in its drama, majesty and energy, and he brought a wonderful sense of space to the climaxes, so necessary in all Brahms playing. Unbelievable as it may seem, Marko Martin's chamber music round, for which he received the "Best Chamber Performance" award, was even more sensational, especially his electrifying performance, with Geoff Nuttall and Shauna Rolston, of the Shostakovich Trio. Here, with his raw dynamism and riveting intensity, Martin proved to be nothing less than a force of nature. His playing created an emotional tidal wave which swept all in its path. With bows flashing and horse hair flying, the young and relatively unknown Marko Martin had the veterans Nuttall and Rolston literally playing for their lives! It was a hair-raising

moment, and for many, the most musically intense of the competition. I still get shivers when I think of it.

Özgür Aydin played his second-round recital, from start to finish, like a god. He brought some interesting touches to the set piece, THE DREAM OF AMPHION OP. 53, by MacDonald, even though I suspect it is not his usual sort of repertoire. His performance of Schubert's late SONATA IN A MAJOR, D. 959, was nothing less than a piece of heaven. Aydin's playing of Schubert is earmarked for greatness. His sound is luscious, the musical direction is always natural, there is a seamless and effortless quality to the lyricism, there is intimacy, there is charm. A distilled melancholy pervaded the sublime second movement. He ended with Liszt's "DANTE" SONATA, performed with a breadth and musical loftiness which reminded me of Aarau in his prime. It was a stupendous performance wherein timing, pacing, tone, imagination, drama and structure were nothing short of perfection. (Sadly, by this time it was obvious that he was not being

helped by his choice of instruments - a Yamaha which simply did not carry as well as the favoured Steinway.) Not surprisingly, his chamber music round was musically beyond reproach, lacking only in assertiveness to be complete.

When the five finalists were announced, the general consensus was that four of the five spots were obvious with only the fifth place being somewhat arbitrary. On everyone's list were Özgür Aydin, Marko Martin, Katherine Chi and Roger Wright all of whom were chosen to proceed. The fifth place spot went to Alessandra Maria Ammara, a decision some agreed with, while others, myself included, were sad not to see Daria Petrova advanced.

After a few days to allow the finalists to marshal their forces and for rehearsals with the Calgary Philharmonic to take place, the finals happened on two successive evenings. The Calgary Philharmonic had just returned from a highly successful and gruelling European tour, and although they were tired and had to prepare the selected concertos on short notice, under the

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circumstances, it is amazing how well they did play.

The first evening began with Roger Wright playing Rachmaninoff's PIANO CONCERTO # 3 IN D MINOR, OP. 30. A favourite with audiences and performers alike, Rachmaninoff's Third abounds with lush romantic lyricism and technical fireworks galore. Roger Wright proved well up to the task both musically and technically. His lyrical playing was lovely, presented with a gorgeous sound. For the first movement, Wright chose the larger of the two that Rachmaninoff wrote; his assured technical command allowing him to build it well to an impressive climax. The electric last movement seemed to begin a bit tame, but Wright ultimately pulled out all stops, ending with plenty of fireworks. Özgür Aydin provided the second concerto of the evening, BRAHMS' PIANO CONCERTO # 1 IN D MINOR, OP. 15. It was a completely satisfying performance, tightly controlled with just enough elasticity in the phrasing for telling expression. Only in the resigned and searching second movement did I feel that the usually irreproachable Aydin had not totally found his way. The last movement was all that it should be with powerful drama and excitement.

Katherine Chi began the second evening with Prokofiev's PIANO CONCERTO # 2 IN G MINOR, OP. 16. After her earlier electrifying performance of Prokofiev's SIXTH SONATA, I thoroughly expected her to devour this unabashedly virtuosic concerto, and was quite taken aback when her approach tended to be more laid-back. For me, I felt much of the playing was too slow, with Prokofiev's brilliantly-hard

lyricism softened. This brashly modern early twentieth-century concerto was placed securely back into the nineteenth-century. Nonetheless, Katherine, as always, was completely in the driver's seat, and it was a totally assured performance. Alessandra Maria Ammara chose Ravel's sparkling and witty G MAJOR PIANO CONCERTO for her final appearance. Much to her credit, she played with the same lovely lyrical quality we had heard from her throughout the competition, but it was most obvious in the concerto that hers is not a front and center soloistic personality. Marko Martin concluded the evening in what was arguably the finest concerto performance of the competition. His choice, BRAHMS' PIANO CONCERTO # 2 IN B FLAT MAJOR, OP. 83, suited him to a tee. This was 'big' Brahms playing indeed, with a wonderful sense of space, and

a strong musical commitment well-served by an all-embracing technical command. It proved a fitting and uplifting conclusion to the entire competition.

The Third Esther Honens Competition ended with a nice touch; an Awards Gala evening, during which credits were given, the winners announced, and we were treated to one final performance by each of the finalists. Necessary as it is to recognise those responsible for helping the Honens financially and otherwise, the 'credits' portion of the Gala seemed to be just a bit too long this year, with not enough focus on why we had all gathered in the first place, namely the music. The endless dry speeches seemed incongruous with the festive sounding words 'Awards Gala'. Dutifully we all waited for this portion of the evening to be over so we could find out what order the jury had placed

Esther Honens  
Competition




*cont'd on page 26*

**GREETINGS AND BEST WISHES**  
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CFMTA Convention

JULY 4 -7, 2001

The Grand Okanagan Hotel, Kelowna, B.C.

see details on pages 24 & 25



Kelowna BC, July 4 - 7, 2001, CFMTA - FCAPM



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Kelowna BC, July 4 - 7, 2001, CFMTA - FCAPM

**It is not too late to be part of the excitement in Kelowna on July 4 - 7, 2001. Many of your colleagues from across the country have already registered, so come and be with them!**

The last issue of the Canadian Music Teacher contained the brochure about this convention and the wonderful Grand Hotel. The brochure contained the information about the clinicians, the schedule of events, how to register at the hotel, the planned events for your spouse and/or family while you are at the convention, the package and individual ticket prices, as well as the actual registration form. If you have lost or misplaced your copy and would like one, they are available from:

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CFMTA  
Convention  
2001



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*cont'd from page 21*

the finalists in.

In the end, Roger Wright and Özgür Aydın were tied for fourth place, Alessandra Maria Ammara was placed third, Marko Martin came second, and Calgary's own Katherine Chi came first. As Özgür Aydın and Marko Martin were the overwhelming audience favourites, the ensuing intermission break was not quite as upbeat as it had been in past years as their ubiquitous fans were visibly, and vocally, coping with various levels of disappointment. When we all reassembled in the hall to hear the finalists play one more time, both Özgür Aydın and Marko Martin received huge standing ovations equal to that given to the winner Katherine Chi. My personal choice? Given my own musical preferences, coupled with the Honens self-proclaimed mandate '...in search of the complete artist', I found it disappointing that Özgür Aydın, whom I felt most clearly fit that description, did not win, nor was he even placed in the top three. Such are the vagaries of musical competitions and one must always be ready for the eventuality that one's personal favourite might not be the winner. Still, it must be recognised that Katherine Chi is a fine pianist and her career will benefit greatly from the opportunities that winning the Honens will provide. After the curtain came down on the stage for the last time, we were all treated to limitless hors d'oeuvres and wine poured freely in the Jack Singer Concert Hall foyer, compliments of the Esther Honens Calgary International Piano Competition and Festival, which allowed us all ample time

to chat and reflect on what an exciting two weeks it had been!

The Fourth Esther Honens Calgary International Piano Competition and Festival will take place in 2004 and I can hardly wait. Such a wonderful banquet of piano playing and music making is the ultimate in artistic rejuvenation. In a culture that seems increasingly bent on pursuing ever-lower levels of entertainment it is a not-to-be-missed opportunity for all of us to participate actively and visibly in an endeavour wherein excellence is limited only by imagination and industry. Events such as the Honens serve to bring to the attention of the general public the importance, necessity and possibility of a superior quality pursuit in our everyday lives.

When I was proceeding to one of the evening events of the Honens, I became embroiled in a horrible traffic jam near the hall. Frantic as I was to arrive on time (I eventually did), there was a tiny excited, idealistically

Esther Honens  
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optimistic voice in me saying that perhaps the large amount of traffic was due to multitudes of people attending the Honens! In the end, I was wrong, and an NHL hockey game proved to be the culprit. How wonderful it would be if events such as the Esther Honens Calgary International Piano Competition and Festival could also create traffic jams!

To all of my colleagues across the country, I encourage you to begin planning to attend the next Esther Honens in 2004. It will be an event you will not forget, and like me, you may even become addicted. We piano teachers, piano fans and aficionados in Calgary are a friendly lot and would love to get to know you while we all enjoy one of the primary loves of our lives - the piano in all of its glory. I assure you, you will not be disappointed.

*Oh, and if you do come ...*

*... expect  
to be  
amazed!*

## I am Music

*I AM MUSIC, most ancient of the arts. \* I am more than ancient; I am eternal. \* Even before life commenced upon this earth, I was here – in the wind and the waves. \* When the first trees and flowers and grasses appeared, I was among them. \* And when Man came, I at once became the most delicate, most subtle and most powerful medium for the expression of Man's emotions. \* When men were little better than beasts, I influenced them for their good. \* In all ages I have inspired men with hope, kindled their love, given a voice to their joys, cheered them on to valorous deeds, and soothed them in times of despair. \* I have played a great part in the drama of life, whose end and purpose is the complete perfection of man's nature. \* Through my influence human nature has been uplifted, sweetened and refined. \* With the aid of men, I have become a fine art. \* From Tubalcain to Thomas Edison, a long line of the brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. \* I have myriads of voices and instruments. \* I am in the hearts of all men and on their tongues, in all lands and among all peoples; the ignorant and unlettered know me, not less than the rich and learned. \* For I speak to all people in a language that all understand. \* Even the deaf hear me if they but listen to the voices of their own souls. \* I am the food of love. \* I have taught men gentleness and peace and I have led them onward to heroic deeds. \* I comfort the lonely and I harmonize the discord of crowds. \* I am a necessary luxury to all men.*

**I AM MUSIC.**

ALLAN C. INMAN

Esther Honens  
Competition

I am Music



## TRAVEL TO ITALY WITH PASSION GIUSEPPE VERDI

DIANNE GLOBE

From its beginnings in the 17<sup>th</sup> century, the development of the opera in Europe was led by the Italians. By the 19<sup>th</sup> century, France and Germany were well on the scene too, but Italy still held the front rank. Here is where we find the Bel Canto style of song, the rapid speaking style of recitative, the frequent and prominent use of the chorus, to name just a few of the outstanding features that have come to typify an operatic work as Italian in its overall style. Of the dominant composers of opera in Italy in the 19<sup>th</sup> century, Giuseppe Verdi (1813-1901) is considered to be 'the great one'. In the year 2001, it is appropriate that a music-study tour to Verdi's Italy be undertaken, in celebration of the centennial year of his death, as well as in celebration of his considerable contribution to the development of operatic form. Accordingly, I am pleased to announce that the major music-travel tour for summer 2001 (departing approx. July 20 for 17 days) will focus on the life and times of Giuseppe Verdi. My continuing association with **Pauwels Travel/Ship's School Educational Tours** makes possible this program which, like all the music tours, is designed for the music teaching community of Canada primarily, although our tours are open to all interested parties. (You will recall reading about the tour in summer 2000 in honour of J.S. Bach, and in earlier years, tours to celebrate the Strauss family, Franz Schubert, and of course, W.A. Mozart.) The tours have been well supported and received, with many sights, sounds and experiences enjoyed throughout. The areas of travel will include Milan, Genoa, Parma, Venice, Trieste, the lakes of Lomardy, etc. Naturally, performances will be available; tours of La Scala and other appropriate venues will be included too.

As is our tradition, a Canadian musician or teacher will act as the specialist, or guest lecturer. It gives me great pleasure to announce to you that this tour will enjoy the talks and company of **Dr. Richard Kitson**, who will be remembered by many as a long time teacher, native to Vancouver, and who in 1987 took a position in Baltimore at the Center For Studies in Nineteenth Century Music, University of Maryland. There, in addition to editorial responsibilities for the many periodicals published there, Dr. Kitson has undertaken the awesome task of transferring data into Internet format, the result of which was recently presented successfully at the International Music Libraries Conference in Edinburgh. However, aside from these academic accomplishments, Richard Kitson is known as a Verdi scholar. He will offer the tour a broad overview of musical life in 19<sup>th</sup> century Europe, as well as a focus on the details of the life and the world that influenced the style, development and output of Giuseppe Verdi.

I hope you will consider joining us for this special tribute to 'the great one' of Italian opera. For more information on tour details, please contact me, **Dianne Globe, 4650 Garden Grove Drive, Burnaby BC V5G 3V3, Phone/Fax: (604) 434-0857.**



## Walk The Dog...

VICTORIA WARWICK

In modern society it is far too easy to get caught up in the hustle and bustle of daily life and forget the things that truly matter. There are so many demands made upon us as educators: report deadlines, application deadlines, recital programs not to mention lesson preparation, scheduling and rescheduling of lessons and then there's responding to Email, Voice mail and Snail mail! It's enough to make our heads spin!

When I become "bogged down" with swirling issues I make a conscious effort to take three steps backward and prioritize my life. We must all ask ourselves what is truly important to us in the grand scheme of things. I have questioned a number of people on this very topic and have developed the following list.

Where do your priorities lie?

*Family*  
*Peace of mind*  
*A sense of self worth*  
*Life goals (setting and reaching)*  
*Privacy*  
*Recognition or Acknowledgement*  
*Health*  
*Friends*  
*Trust*  
*Laughter/Fun*  
*Freedom of choice*  
*Love*

Are your priorities here on the list? Are you able to add others? One morning not long ago I was walking my dog, Isaac, at about 6:30 am when it was still dark outside. As Isaac is a male dog, we are required to stop at the end of EVERYONE'S driveway! At one particular stop I glanced

*cont'd over*

Verdi Tour

Walk the Dog



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up and could easily see into someone's living room. I saw a father dressed in a suit, ready for work. He was taking a few moments to play with his child of perhaps 18 months. As I watched the two of them laughing together I could feel my own petty issues melting away. Certainly that father had a clear vision of how valuable his time is with his child. However, I know that he is unaware of how much he helped my state of mind that morning. My list of priorities became abundantly clear and life was back in perspective.

We all are busy. Many people thrive on being busy, and that's terrific! But when the "busy"ness interferes with the things in life that we hold most dear, then we need to reassess.

In our lives as musicians we must continue to ask ourselves a few pertinent questions:

*Am I effective as a teacher/mentor?*

*Am I happy with my teaching load?*

*Am I able to give my "all" to my students when I see them each week?*

If not, then I urge you to take steps to change that. I recently went back to school (at the ripe old age of 40) and completed a Master of Music at the University of Western Ontario. I had been feeling frustrated with my teaching, my playing and my effectiveness as a musician. Going back to school was the best thing I have done in a very long time! I would recommend it to anyone! If school is not an option, then take some lessons from a colleague whom you respect. Sign up for a course

somewhere. Join an association that has a particular interest for you. Or heaven forbid, become very involved in your local Registered Music Teacher's Branch! But, do something for you!

As life progresses and the years click by our priorities change. The order of items on the list above varied according to the person's age and life circumstance. Number one priority for me was *family*. Number one for a thirty year old engaged individual was *love* and a 26-year-old listed *friends* as his number one! Interesting.

So here we are, part of one of the noblest professions in the world. And to properly educate I feel we must be fundamentally happy with ourselves first before we can impart knowledge effectively to our students. We must have a clear understanding of our own priorities in order to bestow our best upon our students.

*"In fact, knowing my students and my subject depends heavily on self-knowledge. When I do not know myself, I cannot know who my students are. I will see them through a glass darkly, in the shadows of my unexamined life – and when I cannot see them clearly I cannot teach them well. When I do not know myself, I cannot know my subject – not at the deepest levels of embodied, personal meaning. I will know it only abstractly, from a distance, a congeries of concepts as far removed from the world as I am from personal truth."*

Parker J. Palmer  
*The Courage to Teach*

I urge all of you to take a few moments from time to time to put things in order. When you feel overwhelmed it is necessary to reassess life's direction.

My best advice:

take the dog  
for a walk.



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The Ottawa Chamber Music Festival began in 1994 in response to the fact that in the summer there was very little classical music in Ottawa and that classical music lovers had to go elsewhere (away from the nation's capital!) to hear concerts. Many of Ottawa's best musicians were performing at festivals across Canada, the United States and in Europe, but not in Ottawa.

From the first year, the festival has been a hit with Ottawa audiences. In eight short years this festival has become the largest festival of its kind in the world. Beginning with 22 concerts in 1994 the festival has

*cont'd over*



Ottawa Chamber  
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undergone enormous growth. In its efforts not to alienate potential listeners by having them turned away from the door, the concerts have steadily increased until this year there will 106 concerts to attend. The churches used by the Ottawa Chamber Music Festival are among the most beautiful and architecturally interesting buildings in downtown Ottawa, chosen because of their wonderful acoustics and intimate settings.

Many of the best chamber music ensembles in the world have performed at Ottawa Chamber Music Society concerts including the Beaux Arts Trio; the Canadian Brass; the Schubert Ensemble of London; and the Tokyo, Hagen, Juilliard, Emerson, Keller, Allegri and St. Lawrence string quartets. Other artists to have performed at Society concerts include the legendary contralto, Maureen Forrester; pianists Garrick Ohlsson, Angela Hewitt, Stephen Hough, Jon Kimura Parker, Louis Lortie and Jenö Jando; violinist Cho-Liang Lin; and cellists Janos Starker and Steven Isserlis.

An opportunity to spend

time in Ottawa with my children gave me the chance to attend this festival last summer. Little did I know what pleasures would await me in the nation's capital. At \$40 for a Festival Passport it was surely the best musical value one could hope to get. (The passes grant entry to all concerts except for the "pass-plus" events. These feature performances by star performers requiring an extra \$15 ticket.) Along with amazing concert lineups with first class performers, one of the keys to the success of the festival has been its passport system, which allows patrons to attend most concerts with the purchase of a single pass, at a price that's less than what people often pay to hear one concert.

While chamber music repertoire has often been unfairly labeled as esoteric or even boring, the Ottawa Chamber Music Festival has shown how popular the chamber music repertoire can be. Without making any artistic compromises, the Festival has consistently drawn capacity audiences. People often line up more than two hours in advance and as the concert approaches the line is often two city blocks long. For the

musicians, this kind of support is very encouraging. It is gratifying to play to consistently full houses of enthusiastic concert-goers – something you don't always get elsewhere according to violinist Martin Beaver.

With our first concert being the Canadian Brass Concert, we immediately discovered the fact of the popularity of the concerts and the inevitable lineups. While this might seem somewhat tedious, you soon discover that there is something special about standing in a lineup with people who are all excited about going to the same concert you are. It is a great chance to share experiences and get advice on what is the next great concert to attend. The people who attend include Ottawa resident locals, young and old alike, as well as people who have traveled specifically to attend the festival and those who happen to be in the capital. For many of the locals the Festival has become the focal point in the planning of their summer vacations. They admit to attending more and more concerts each year and where a family might have started with two passes that they would



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share, now everyone just has to have their own!

For the first time, last summer's festival had a theme which was "A Tour of the World" and featured chamber music from various parts of the world. It also included a series of concerts entitled *Bach and Beyond* and another series entitled *Farewell to the 20<sup>th</sup> Century*. According to violinist Martin Beaver, Julian Armour, the executive director is very skillful at scheduling a very eclectic mix throughout the festival. As part of the four concerts that Beaver performed in last year, the repertoire ranged from the very heavy Tchaikovsky Piano Trio to an evening of Strauss Waltzes. Armour is himself a fine cellist and plays in many of the concerts.

Concerts are scheduled for various times in the day, sometimes beginning at 10:00 a.m. for what are called coffee concerts. Afternoon concerts are at 12:00, 2:00 p.m., on some days a 4:00 p.m. concert at Rideau Hall, and 5:00 p.m. The evening concerts are scheduled for 8:00 p.m. with a choice of four and this year on some evenings five(!!!) different concerts to attend. "If

something is sold out, we can let people know about other concerts that are nearby. People love that about the festival," says Armour. On a few days an 11:00 p.m. cabaret concert fills out the day. The opportunities are endless to say the least. Some of the concerts are repeated so if there is one that is sold out or you miss you can probably catch it at another time.

It is not unusual to see the musicians on the streets heading to rehearsals or one of a number of concerts they are participating in. Preparing all of the material for the concerts is an art in itself. According to Martin Beaver there is not much time to rehearse at summer festivals with musicians flying in at the last minute from other festivals. Rehearsals happen in a very concentrated fashion as pieces are put together with very limited time. "You find that after a few years you know a lot of the musicians with whom you are playing as well as a lot of the repertoire, so you know what to expect in rehearsals. New contemporary music can be a bit of a challenge." For Beaver, the fact that the musicians are on their "summer

vacation" means that there is an easy relaxed feel to the festival. To see these wonderful performers participate in different chamber music combinations truly shows their extensive talents and dedication to music "We enjoy the summer festivals and those that don't usually take the summer off" says Beaver.

Of course the typical heat and humidity at this time of year can make the experience a little trying at times. But only until the music starts!! To come prepared with a water bottle is essential – preferably frozen. Together with the long line ups and the heat concert dress is necessarily quite casual. Even the musicians get creative about their version of 'concert clothes'. At one concert, a member of a string quartet got up after one of the movements and removed his tuxedo jacket. The place erupted in applause! For Beaver the challenge besides the worry about his instrument and bow in the extreme conditions, is to see if he can maintain his usual standard of performance under such conditions. CBC and Ottawa's Thirteen Strings assisted by providing paper fans to concert goers as they

*cont'd over*

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Ottawa Chamber  
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entered the churches for some of the concerts.

With the impressive list of performers, which are booked up to two years in advance and such an ambitious concert series one has to wonder how this mammoth organizational task is handled and how they manage to offer all they do and keep the festival pass at such an unbelievably low price. Volume of passport sales is a big factor as this festival grows in popularity as well as sponsorships and donations. The festival is always looking for donations in kind. This runs all the way from hotels providing accommodations for artists free of charge, donated office space, legal advice, printing etc. Once a company or organization has been involved in donating to the festival the first time, its incredible popularity keeps them enthusiastically on board.

The staff of the festival consists of Julian Armour, and two other full time and two part-time year round staff. In the summer 10 more people are added for the season and, aided by an army of 250 volunteers, the festival runs like clockwork.

Along with many return appearances, this year's concert line up also includes

Philharmonia Quartett Berlin, Andrew Dawes, Nancy Argenta, Daniel Taylor, Janina Fialkowska, Donna Brown, Axelrod String Quartet, James Campbell, True North Brass, Amanda Forsyth, Denis Djokic, Montreal Guitar Trio, Jacques Israelievitch and Joanna G'froerer. The concert program will feature a wide variety of chamber music and in particular all of the Beethoven Violin and Cello Sonatas as well as a concert of 12 cellos!

Over the last six years more than 400 different musicians have performed for the Ottawa Chamber Music Society, with over 90% of them being Canadian. Almost half of all musicians come from the Ottawa area. In this period of time the Society has presented well over 2,000 different pieces including works by 156 different Canadian composers. CBC Radio has helped bring the event to listeners across Canada by broadcasting many of the concerts nationally.

In just eight years the Ottawa Chamber Music Society's major event, the Ottawa International Chamber Music Festival, has turned heads across Canada and around the world. It is now recognized as one of Canada's most important cultural events.

The Society has won the Lieutenant Governor's Award for the Arts for the last five years in a row and is regularly honoured for its artistic achievements, excellence in management and its contribution to the tourism industry.

By the time the two weeks of last year's festival were complete, I had attended 32 concerts – as many as 5 on one day. It proved to be an exhilarating two weeks and one could not help but have somewhat of a lost feeling with the thought of it coming to an end. I am looking forward to the next time I will be able to attend this fabulous festival and I highly recommend it for anyone who will be in or near the nation's capital between July 21 and August 4, 2001.



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*Looking  
for  
Publication  
Information?*

*See page 49*

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introduction to a complete Baroque sonata. The Telemann sonata that opens Book VI would be a less daunting introduction to this type of composition. Two of my favourite pieces in this book are both new. LA CENERENTOLA by Dancla and THE RIVER by Hyslop. LA CENERENTOLA is flashy without being too difficult and it demands a wealth of imagination and colour from the performer. THE RIVER has beautiful undulating phrases that demand a very legato bow, and very smooth string crossings - a good piece for working on colour and purity of sound.

The Grade VI book has 6 pieces that I would enjoy teaching and 3 more that would do in a pinch. There are 14 pieces in the book. VAGABOND SERENADE has been moved from the Grade V book to the Grade VI book. It is a very difficult piece rhythmically and stylistically and I think it is better off in the Grade VI book. It is an enchanting piece and well worth the work. This book moves into 5th position and beyond and the fingerings, which are very reasonable, introduce the concept of searching the instrument for colours rather than simply using the easiest fingering.

I like the Grade VII book. There are only 2 pieces that I have reservations about. This book presents challenges in tone production, multiple and double stops, bow agility and musicianship in interesting and exciting pieces that should motivate the student to overcome the difficulties.

I like all the pieces in the Grade 8 book. They are all challenging but fun. The Kolinski has a very interesting piano part which the student should by now be able to appreciate. It also has some fun metre changes 3/8 to 2/8 and 3/8 to 4/8 which haven't appeared before in any of the other books. This book promises to be fun for both the student and the teacher.

Except for the scales in the TECHNICAL REQUIREMENTS series, I don't find these books particularly useful. I like to have a larger variety of studies to choose from, and for the young player, there are materials available that introduce the technical aspects of the instrument in a less daunting fashion. I do like THE COMPLETE VIOLIN TECHNIQUE BOOK. It looks very complete, indeed, presenting each scale in its major and minor forms in 1, 2, and 3 octaves. It also has the arpeggios, Dominant and Diminished 7ths, and the major and minor 3rds 6ths, octaves, and 10ths with chromatic scales and scales in harmonics thrown in for good measure. It is nice to have all that material available in one book.

## Six Duettos for 2 Violins

### Volume 1, Duets 1-3

John Abraham Fisher

edited by  
Dr. Paul Rice

published by  
Memorial University of  
Newfoundland

These are pleasant, tuneful, pieces. They would be suitable for 2 intermediate students to prepare for performance, or they would be very useful as sight reading material for more advanced students. I enjoy sight reading with my students and find that it helps them to keep going if there is a more experienced reader on one of the parts.

Publication  
Reviews



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**John Abraham Fisher**



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## ISME 2000 – Music of the Spheres

KILBY HUME

From July 17 to July 22, the city of Edmonton was alive with music as the ISME 2000—Music of the Spheres, the 24<sup>th</sup> biennial world conference of the International Society for Music Education, took place.

ISME is the world wide professional organization for musicians involved in music education. Its membership includes individuals, institutions, libraries and organizations from more than 70 countries on six continents. Each specializing in a different area of music education, seven different commissions keep ISME current on the latest in music developments around the world. It offers its members opportunities for both professional development and networking. World wide, through the development and implementation of new ideas, through conferences, seminars, meetings, publications and web site, its members exchange ideas. It is responsive to the needs of music education at every stage of a person's musical development.

Music of the Spheres was definitely a positive experience for me. From the swift and smooth registration process, through each day's activities in five different venues, to the beautiful and well-planned opening and closing ceremonies, ISME's organization was like a well-oiled machine that, at least to this participant, ran without a hitch! Efficiency was the order of the day. Kudos to the many ARMTA members who were a part of that hard-working

organization.

ISME was an overwhelming experience. There was so much to see and hear and do that I often wished I could be in more than one place at a time. The ISME guide book was 144 pages full of itinerary, schedules, explanations and biographies. The 8:30 am plenary sessions were the first item of the day. Every 90 minutes from 10:30 am through 4:30 pm one had a choice among 14 different events – concerts, workshops and paper presentations – all of which were held simultaneously. Fortunately, concerts were often scheduled for different venues and on different days, so there was more than one opportunity to take in a particular event in some cases. We were indeed fortunate to have had the ACCC conference held in Edmonton just prior to ISME. Many wonderful choirs remained in the city throughout the week to participate in the Music of the Spheres Festival. This concurrent festival featured a variety of musical groups representing some 25 countries which were heard in at least eight different venues throughout the city. Planning one's week was out of the question! A daily schedule that worked was the best I could do.

ISME was certainly an informative experience. The

workshops and paper presentations were well planned and, for the most part, held my interest. Not all of the presenters who spoke a different language were able to have interpreters – sometimes a bit frustrating for both the presenter and the listener. I particularly enjoyed a paper given by the Russian Tatiana Akinina on the formation and development of listening skills of music students. She was involved with introducing programs aimed at the development of these skills in educational institutions in Karelia. She discussed methodology and gave some interesting examples from her work. From a paper which discussed the NEW listening future for music lovers to a discussion of Spanish composers and their works, from papers discussing various methodologies and research studies involving every aspect of music education from early childhood, elementary education, adolescents and adults to papers on critical thinking and new technology, the choice was all-encompassing.

ISME was an entertaining experience. Monday evening's concert was the Canadian Brass. Their technique, musicality and stage presence made for an evening of sheer



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delight. Another source of both information and entertainment was the workshop given by Chor Leoni and Diane Loomer, their funny and imaginative conductor. Quoting from the ISME description, it was a “brief exposé entitled ‘musical numbers to amuse the audience and make singers perform in small groups thus saving rehearsal time’ or ‘how to wake up the man in the third row who is married to the soprano in the mauve dress.’” This all male choir and their conductor were musicians par excellence – successful in teaching the listener what works in programming a concert, even if they used some unique methods!!

ISME was a satisfying experience. The quantity and quality of the performances I heard were wonderful. Children’s choirs: the Edmonton Children’s Choir, Schola Cantorum, the Toronto Children’s Chorus, the Hong Kong Children’s Choir, Vox Aurea and the Oulainen Youth Choir from Finland. The youth choirs: our own National Youth Choir, the Rutherford College Maori Club from New Zealand, the Newfoundland Symphony Youth Choir, Memorial University of Newfoundland Chamber Choir, the University of Regina Chamber Singers. The adult choirs: Elektra and Chor Leoni (Vancouver), the Amadeus Choir (Toronto), the Richard Eaton Singers (Edmonton), the O. Koshetz Choir (Winnipeg), Belle Canto (Edmonton). The instrumental groups: Kito No Taiko, the New Edmonton Wind Sinfonia, Donna Fishwick Young Artists in Recital, the Hammerhead Consort, Instituto Artene (Mexico), Kum Hwa Ak Hoe

(Korea), the Kunz Trio (Austria – a family of three talented siblings. The youngest member of this troupe is the young violinist who played in the movie *THE RED VIOLIN*). Concert artists: Canadian Brass, cellist Shauna Rolston, pianist Janina Fialkowska, and soprano Henriette Schellenberg. Jazz musicians: Tommy Banks, P.J. Perry, Guido Basso. The programs were delightful and the training was impeccable! I particularly enjoyed hearing many contemporary selections, some of which were premiered at ISME. I’m sure the performers I did not have the opportunity to hear were equally a delightful.

ISME was an emotional experience. The Opening Ceremonies were moving, colourful and surprising (fireworks indoors!)! The unity and purpose of focus among the speakers and the registrants was the same. The common thread throughout was the importance of music education in the development of children and our struggles to make governments and educational boards understand its importance. It was a moving experience to realize that music educators all over the world not only experience the same problems, but have the same goals. I found myself in tears time and time again throughout the week as I heard of these common struggles. I was also moved by much of the music which I heard. Janina Fialkowska’s workshop performances of the Four Chopin Ballades, the Toronto Amadeus Choir, Chor Leoni, the Toronto Children’s Chorus, the music of composer Srul Irving Glick, to name a few.

Overall, ISME was

encouraging to music educators. This was a conference that I almost missed. I am SO thankful that I did not. It was a week that I will never forget, and, if I never get to attend another one in person, I will be there in spirit as music educators from around the world meet once again to exchange thoughts and ideas. Norway DOES sound interesting, though... I wonder if I can collect enough airline points in two years??...

ISME 2000



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## IN MEMORIAM

## Sylvia Novak

1915 – 2000

Sylvia Novak ARCT, was a much loved music educator who taught and inspired many hundreds of students. She studied with a number of distinguished pianists and teachers, including Hayunga Carman and Boris Roubakine. In 1939 she joined the staff at the Royal Conservatory of Music in Toronto where she taught piano until 1949 when she married Harry Novak and moved to London, established a private teaching studio there. In 1973 she joined the Faculty of Music at the University of Western Ontario as a part time piano instructor, soon afterwards beginning her long association with the Western Ontario Conservatory on Music (now Conservatory Canada) as Senior Piano

Teacher and Examiner until her retirement at the end of 1999. She served for many years on the Conservatory's Board of Directors and played a major role in developing a program in piano pedagogy. She is the author of 'A Musical Partnership: the Role of the Contemporary Piano Teacher', which draws on vast experience teaching music to students of all ages, from pre-schoolers to adults. She wrote this book in response to repeated requests from participants in her pedagogy courses and workshops for music teachers. In it, she redefines the relationship between music teachers and their students and provides a wealth of information on how to be an enthusiastic and inspiring teacher. A life long member of ORMTA, serving as executive member and president, Sylvia was honoured with the ORMTA special teacher's award, signifying the esteem and affection in which she was

held by her colleagues.

Donations in her memory can be made to the ORMTA (London Branch) specifying the Sylvia Novak Foundation (Benefiting pedagogy students and teachers).

SUBMITTED BY  
JAN DANOWSKI

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## Elsa Stramberg Noble

1915 – 2000

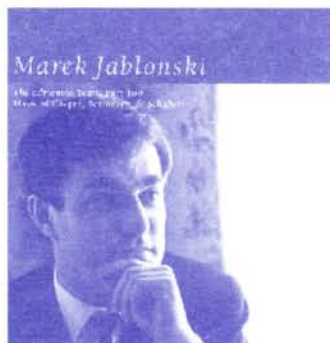
Elsa Mary Elizabeth (Stramberg) Noble passed away peacefully at her home in Sackville, New Brunswick on August 24, 2000.

Born in Trenton, Nova Scotia on April 15, 1915, Elsa was the only child of Dr. and Mrs. "Charlie" Stramberg. She attended school in New Glasgow and received her early music training there with Constance Fletcher and Robert Humphrey. While a young



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child, she spent many summers in Baddeck, Nova Scotia where her mother took elocution lessons and piano lessons from a family friend, Alexander Graham Bell. She also inherited some of her musical talent from the Stramberg side of the family. A rather interesting family member who was a fine band master and choral conductor went to New York, changed his name to Stromberg and became quite famous. He wrote many Broadway musicals.

In 1936, Elsa graduated from Acadia University in music where she was a student of Dr. Edwin A. Collins. She joined the faculty of the music department at Acadia the following year. In 1945, she married William (Bill) J. Noble, professor of physics at Acadia, and together they continued their teaching duties there. In 1962, they moved to Sackville, New Brunswick where Bill accepted a position on the faculty of the department of physics at Mount Allison University. Elsa immediately became an active influence in the musical life of Sackville where she became a much sought after private music teacher.

In 1965, Elsa became president of NBRMTA, serving in that capacity until 1967. During her tenure, she was very involved in establishing our first provincial newsletter, and became its Editor-in-Chief.

As a member of CFMTA, Elsa shared her expertise as archivist from 1961-1979 and was New Brunswick's vice president to CFMTA in 1971.

Having been an active member of NSRMTA during her years in Nova Scotia, she received an Honorary Life Membership from that province. For her years of dedicated hard work, she was

awarded another Honorary Life Membership from New Brunswick in 1996. Elsa helped to establish awards in both provinces and continued to give generously to scholarship funds until her death.

Elsa had the opportunity to travel with her husband during his sabbatical years. She utilized that time to further her own studies by enrolling in the Reid School of Music at Edinburgh, Scotland from 1950-1951, and later during a stay in Boston from 1970-1971.

Elsa was predeceased by her husband Bill in 1999. She is survived by two cousins, Betty Langille, of Hopewell NS, and Mary, of Halifax NS.

Because of her involvement in the music community at the local, provincial and national levels, Elsa has left behind a wonderful legacy for us. A wonderful smile, energy, enthusiasm, wit and a gift for teaching music – all of these were Elsa Stramberg Noble. A dear friend and colleague, Patricia Elliott, put it this way when she presented her Honorary Life Membership from New Brunswick: "I think of Elsa somewhat like a Bach fugue. On a provincial level, she has served as a council member, newsletter editor and president. On the national scene, as a council member, vice president from New Brunswick and archivist. Her third voice (or first, depending on your perspective) is within our local Sackville branch which has evolved and revolved around Elsa since her arrival in town!"

New Brunswick's music community has lost a wonderful musician, a gifted teacher and most of all, a dear friend. We will miss her.

SUBMITTED BY  
KILBY HUME

cont'd over

## MEMORIAL FOUNDATION DONATIONS INVITED

In Memoriam

Donations to this Foundation give family, friends, students and colleagues opportunity to express appreciation and to honour deceased CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*.

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## Grace McGugan 1923 – 2000

In Memoriam

Grace McGugan was a member of ORMTA for over 50 years, joining Ottawa Region Branch in 1974. She served on the executive specifically as coordinator for Canada Music Week™ Celebrations for several years. In 1999 she received the Special Teacher Award for her outstanding achievements. She was also an active member of the Royal Conservatory Alumni Association, and both contributed to and encouraged efforts to raise money for scholarships.

Grace began piano lessons in Toronto at the age of five, taught by her father who had his ATCM and was continuing his studies at the Toronto Conservatory. When the family moved to Ridgetown in western Ontario, he continued to teach Grace and was her only teacher for piano and theory until she received her ATCM at the age of 19. Under her father's guidance, Grace began her teaching career at the age of 13. After attending Teacher's College, Grace taught primary school in Ridgetown, continued with her private piano students and in the summers studied for her Primary and Music Specialist Certificates. As well, she studied with Mother Gabriel, a Juilliard graduate, for her ATCM in singing.

After three years in Ridgetown, Grace became supervisor of music in the Chatham schools. While teaching 52 music classes a week in various schools, training the classroom teachers to carry on through the week, teaching the kindergarten

classes during the recesses (because they had not been included in the timetable), accompanying and teaching her own private students. Grace directed 14 performances at home and school meetings, concerts, festivals and radio broadcasts!

In 1951, Grace married Russell McGugan and moved to Sarnia, Ontario. Over the next 25 years they raised a family of five and moved many times, living in Toronto, North Bay, Fort Frances, Montreal, Belleville, Sault Ste Marie and Ottawa. Grace taught privately in every city and continued with her hobby – volunteer work in music, begun at the tender age of eight when she played the piano for the Sunday school. She sang in choirs, accompanied choirs and wherever she lived, either directed choirs or played the church organ. Another hobby, begun quite modestly several years ago, resulted in an impressive collection of over 200 small ornamental pianos from many sources, including students, family and friends.

A successful and respected teacher, she believed it was important to encourage children to make music a part of their lives. Grateful for Grace's dedication and generosity, her students stayed in touch with her, providing her with a scrapbook filled with pictures and notes from former students now in all walks of life. In her memory, some of her students have donated a trophy to the Kiwanis Music Festival, and, sufficient funds were raised to provide a scholarship, also in her name, to the festival's junior piano classes over a period of six years.

SUBMITTED BY  
SHIRLEY L. MCGUGAN

## ACNMP/ Contemporary Showcase

JEAN COLLINS

WE HAVE A NEW CENTRE! Welcome to **Grande Prairie, Alberta**, initiating a Contemporary Showcase in 2001 – Coordinator is **Christine Donkin**.

CBC Arts Report broadcast a report on Contemporary Showcase prior to the festival, thanks to the Edmonton centre who contacted Arts Report there. The Toronto center supplied a background on the history projects, a list of commissioned works and a list of national scholarships. The broadcast included comments from Jean Stillwell, a former scholarship recipient.

Nationally, the number of participants in Contemporary Showcase was up while the number of teachers/studios was down.

CALGARY – Coordinator Pamela Connolly reported the largest festival ever with 156 entries from 41 studios. Adjudicators were Helve Sastok, piano and composition, Heather Bedford-Clooney, voice, Dale Ketcheson, guitar, and Diana Nuttall, strings. The Gala Awards Concert featured performance by 49 students; about \$2200 in scholarships and awards were presented to 52 festival participants. The Vivace Quartet Concert of November 11 was a benefit for their Contemporary Showcase Scholarship Fund.

CHARLOTTETOWN – Coordinator Jacqueline Sorensen reported enthusiastic comments from adjudicator Alisdair D. McLean for the 38 performers in voice and piano in St. Paul's Anglican Church's fine acoustic space. Isabelle

Contemporary  
Showcase



Gallant was awarded the ACNMP Scholarship. A composition workshop gave many students a chance to perform their own works and receive tips on composing. The centre is publishing a solo piano collection of works from Atlantic Canada composers, several of which have been accepted for the 2001 syllabus.

EDMONTON – Coordinator Elsie Hepburn reported 148 participants in their Contemporary Showcase from 23 teachers. Piano adjudicator and featured composer was Lorna Patterson, vocal clinician Michele Milenkovic, and instrumental clinician Diane New. At the Gala Concert, 34 students performed at Muttart Hall.

LONDON – had 87 entries adjudicated by John Hess, Henry Meredith, Vicky St. Pierre and Cathryn Rappaport in Mount St. Joseph Recital Hall. Joseph Cheung was awarded the ACNMP Scholarship. Coordinator Susan Moore is moving to Kingston; the new coordinator is Grace Yip.

MISSISSAUGA – Coordinator Jill Kelman reports 81 performers from 13 studios – three submitting students for the first time. Susan Hamblin adjudicated piano performance and Peg Evans in voice. Diligent fundraising provided \$825 in scholarships and awards plus CDs. Renelyn Vives, piano, received the ACNMP Scholarship and performed in the Toronto Showcase Concert. Karen Lee was awarded the Mary Gardiner Scholarship.

NIAGARA REGION – Coordinator Jacqueline Dingman reported 105 participants from 14 studios in piano and voice. Marc Widner adjudicated in piano, also

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Contemporary  
Showcase



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hearing one student composition, and Gwenlynn Little adjudicated in voice. A Gala Awards Concert was held in Knox Presbyterian Church where 37 scholarship recipients performed and received their awards – over \$2000 in scholarships. Jessica Prickett received the ACNMP Scholarship.

NORTH BAY – Coordinator Lynda Rehder Kennedy announced 36 participants in their Contemporary Showcase adjudicated by Mary Gardiner. Coffee break times permitted students to talk to a “real live composer”. Two of Mary Gardiner’s compositions are to be added to North Bay’s festival lending library.

REGINA – Coordinator Lore Ruschiensky, for their first festival, reported about 60 entries – 47 from five studios in piano with adjudications by Heather Blakley. Voice classes from two studios were adjudicated by Robert Ursen.

TORONTO – Coordinator Susan Hamblin-Dennis announced lower

*cont'd over*



## Contemporary Showcase

entries (92), reflecting that choral classes will enter the Choral Workshop in May. Entries in piano were adjudicated by Elaine Kruse, in voice by Gwenlynn Little, guitar by Alan Torok, strings by Joan Barratt, flute by Jennifer Waring, organ by Dr. Anthony Dawson and composition by Linda Catlin Smith. The ACWC Scholarship was awarded to Michelle Zapf-Belanger. The Mary Gardiner Scholarship went to Hannah Rahimi and the Rachel Cavalho Scholarship for chamber group went to Dawn Ellis, Natasha Campbell and Alison Wiebe. The Student Composer Workshop had eight entries under clinicians Carol Ann Weaver and Peter Ware; scholarships went to Gwendolyn Lovested and August Murphy-King. Performers from Mississauga and Niagara Region were part of the Toronto Contemporary Showcase Concert.

The new Syllabus will be available in spring of 2001 and will be on the website [www.acnmp.ca](http://www.acnmp.ca) as funding makes this possible. The syllabus will now be launched in conjunction with the Contemporary Showcase Concert in Toronto, maintaining a national emphasis for this event – details in our next report. If you do not have access to the website, a 'hard copy' is available from ACNMP (address below), but is **free with membership**. Fee for membership is \$40 and besides the syllabus, includes the CONTEMPO newsletter, priority mailings for festivals and events and discount admission to Contemporary Showcase events. Two thirds of the fee is allocated to the center of your choice. Applications are available on the website from ACNMP.

**A Contemporary Showcase in YOUR community?** – Information and help kits are available to aid in planning a local festival. Contact: ACNMP, 20 St. Joseph Street, Toronto ON M4Y 1J9. [acnmp@1ca.net](mailto:acnmp@1ca.net) [www.acnmp.ca](http://www.acnmp.ca)

## VICTORIA PIANO SUMMER SCHOOL

ARNE SAHLEN

Piano Teachers' Week, part of last year's Victoria Piano Summer School (VPSS), gave teachers of all levels a varied and stimulating experience. Their evaluations praised the many course subjects, the clinicians' enthusiasm and expertise, and much more.

We invite you to attend Teachers' Week 2001, July 14 to 20 at the University of Victoria School of Music.

Composers' Day on Saturday, July 14 (see article immediately following) will be followed by a "The Young Beethoven" lecture-recital and a teachers' question-and-answer forum on the Sunday afternoon. Lectures, demonstrations, student and faculty recitals, master class auditing, and social events will fill the ensuing five days, July 16 to 20.

Enjoy new lecture topics or a new slant on regular ones. Distinguished VPSS faculty and guests will discuss Fingering and Memory Skills, Arpeggio Artistry, Exam Technique Preparation, Romantic Style, the New RCM PIANO ODYSSEY books, Beethoven Repertoire,

Teaching Very Young Children, Choral Conducting, Rudiments Through a Composer's Eyes, and Building Your Musical Community.

All VPSS Week 3 events including Concerto/Trio and Ensemble Recitals and two VPSS Showcases are bundled into this bracing Teachers' Week package. A lounge will be available all day for teachers to relax and visit.

The full course fee of \$385.00 covers well over twenty-five hours of pedagogy presentations plus the many concerts and other events. Partial attendance is an option, and accommodation can be arranged for you.

For more details, please contact Stephanie Pearlman, VPSS Registrar, at 976 Transit Road, Victoria BC V8S 5A1; phone 250-598-7147, e-mail [spearlman@home.com](mailto:spearlman@home.com) - or check out general VPSS information at [www.islandnet.com/vpss](http://www.islandnet.com/vpss) Victoria Piano Summer School Arne Sahlen, Co-Director 135 Thompson Street Kimberley BC Canada V1A 1T9 Phone/fax 250-427-2159 [vpss@cyberlink.bc.ca](mailto:vpss@cyberlink.bc.ca)

### COMPOSERS' DAY

#### Saturday July 14 Victoria Piano Summer School

ARNE SAHLEN

On Saturday, July 14 Composers' Day will start at 10:30 a.m. with Registration, a Trade Fair anchored by Dave's Piano and Keyboard, coffee, and many musical displays. At 1:00, composer Stephen Chatman will give a workshop for composing students and discuss his own works. Winners of the annual Jean Coulthard Composing Competition will be

## Victoria Piano Summer School



announced; the music to be presented includes selected competition entries, as well as commissioned works from past Competition winners.

A Composers' Day tradition, the Canadian Music Recital will take place at 7:30 p.m. This annual event highlights Canadian works in all their variety and splendour, performed by VPSS participants.

Stephen Chatman, the Featured Composer at VPSS Composers' Day 2001, is Professor of Composition at the University of British Columbia. His many awards include Fulbright and M.B. Rockefeller Fund grants, and the Charles Ives Scholarship from the U.S. National Institute of Arts and Letters. His works for students appear in many exam and festival syllabi. Through the Canada Council and the CBC, he has composed on commission for major symphonies, choirs, and soloists.

Cost for the entire Composers' Day is \$20.00. To register, please contact Stephanie Pearlman, VPSS Registrar, at 976 Transit Road, Victoria BC V8S 5A1; phone 250-598-7147, e-mail [spearlman@home.com](mailto:spearlman@home.com) - or check out general VPSS information on the brochure or at [www.islandnet.com/vpss](http://www.islandnet.com/vpss)

## WESTERN YOUNG ARTIST 2000

WALTER THIESSEN

The 2000 Western Young Artist is pianist Shane Levesque of Dauphin/Brandon, Manitoba. A student of Dr. Lawrence Jones at Brandon University, he also studies organ with Dr. Arthur Brower. In July 2000, he studied at Music Without Borders in Hungary. Centre sponsoring a recital were (in tour sequence) Dauphin, Winnipeg, Winkler, Brandon, Yorkton, Saskatoon, Prince Albert, North Battleford, West Central

Branch, Swift Current and Regina. The tour took place on two weekends in September for the Manitoba portion and from October 12-22 in Saskatchewan. The varied program included works by Dohnányi, Bartok, Mozart, Liszt, Debussy and P.T. Carrabre.



Shane Levesque  
Western Young Artist 2000



Composers' Day

Western Young  
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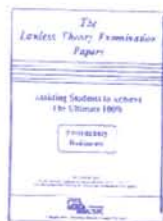
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**NOTICE  
of the  
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2001**



Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the Grand Okanagan Resort, Kelowna BC on Friday July 6, 2001 at 11:30 noon.

Business to be conducted includes to:

1. Receive and consider the Financial Statements of the period ending;
2. Receive and relate the Provincial Reports;
3. Appoint Auditors;
4. Transact such other business as may properly come before the meeting.

The Executive Meeting will be held on Tuesday July 3, 2001 at 8:30 am at the Grand Okanagan Hotel, Kelowna BC.

By order of:  
Marilyn King, President  
Beryl Wiebe, Secretary -  
Treasurer

Dated at Surrey British Columbia, this 1<sup>st</sup> day of November, 2000.

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