

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



CFMTA



FCAPM



WINTER EDITION • 2004

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LE PROFESSEUR DE MUSIQUE CANADIEN

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of Music Teachers' Associations

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I WISH TO MAKE A FINANCIAL CONTRIBUTION TO THE
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GREETINGS FROM CFMTA

As you read this, most of you will be gearing up for your local music festival activities. For many musicians, young and old across Canada, festival time is the "...most wonderful time of the year". Often a bittersweet experience, competition provides many things for its numerous participants: a valuable performance goal, an opportunity to experience new music, a chance to share with and learn from colleagues, and simply a means to grow as a musician and as a person. I'd rather not mention the less positive aspects as I recall (still with some horror) my first memory blackout at the Y's Men's Music Festival in my hometown of Midland, Ontario. All I remember thinking was "Good grief! Let me be done!" Coasting on auto-pilot for the remainder of the performance, I learned a valuable lesson: **tactile memory is not reliable!**



Provincial Registered Music Teachers' Association. We will be making these brochures available to you for your own distribution. At the same time, we will do what we can to reach individuals and groups who may share our vision.

We are also looking at adding the types of services and opportunities an organization like ours should be offering. The challenge, of course, is implementing these much-needed elements while remaining fiscally responsible.

Membership is only part of the solution, but it is a tremendously large part, and we can

ALL play a role!

We have terrific opportunities to reach out to fellow musicians by means of our many Provincial and National Conventions. I was delighted recently to attend the Alberta Music Conference held in Edmonton and would like to thank Teresa Allred, Betty Jo Smith, Michele Barry and Pat Frehlich for such a warm welcome. This conference gathers together music teachers involved in all aspects of education. How wonderful to have an event that offers a common venue for such an eclectic group of professionals representing all aspects of the business.

Your thoughts and correspondence are invited – any ideas you may have regarding recruitment or publicity would be especially welcome.

I encourage the entire membership:

- Provincial RMT groups
- Branches
- Individuals

to ponder the value of our association...

not only what it is, **but what it could, and should be!**

Music festivals do offer Registered Music Teachers a unique opportunity to recruit new members. And your CFMTA executive is going to do all we can to help! Helping you find new members helps all of us to succeed!

Did you know that more than half the private music teachers teaching in Canada that are fully qualified for membership in our organization are NOT members? That adds up to thousands of prospective members!

We must ask ourselves why that situation exists...

Do we publicize our associations effectively?

Do we offer a service that is of value to ALL private music teachers?

Do we provide the type of support expected of us?

Do we provide the type of leadership required to grow and shape this industry in Canada?

These are the tough questions that the CFMTA Executive is looking at and I encourage each Provincial Executive to do the same.

We have been working on a new member brochure that simply and clearly displays many of the advantages of membership in a

Victoria Warwick, President - CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2004

Take notice that the Annual General Meeting of the members of the Canadian Federation of Music Teachers' Associations will be held at the

**Navajo Room, Stagewest All-Suite Hotel,
Mississauga, Ontario on Sunday, July 11, 2004 at 9:00 a.m.**

Business to be conducted includes to:

- Receive and consider the Financial Statements of the period ending.
- Receive and relate the Provincial Reports. • Appoint Auditors.
- Transact such other business as may properly come before the meeting.

**The Executive & Delegates Meeting will be held on
Saturday, July 10, 2004 at 8:30 a.m. at the Stagewest All-Suite Hotel.**

By order of: Victoria Warwick, President • Beryl Wiebe, Secretary/Treasurer

Dated at Surrey, British Columbia, this 8th day of September 2003.





Canadian Federation of Music Teachers' Association
Federation Canadienne des Associations des Professeurs de Musique

NATIONAL CONVENTION

“PEAK PERFORMANCE”

Conference and Celebration
Calgary, AB, July 3rd - 9th, 2005

Featured Clinicians

- Seymour Bernstein, pianist, New York, NY
- Master class and workshop, juror
- Tracy Dahl, soprano, Winnipeg, MB
- Recital and master class, juror

Celebration and Social Events

- Prime Time Big Band cabaret evening
- Calgary and Banff pre/post convention tours
- A day at the Calgary Stampede
- Celebration banquet to end the convention
- Receptions and hospitality room

Competitions

- Biennial CFMTA-FCAPM National Piano Competition for outstanding young artists
- Rozsa Foundation Voice Competition (a special feature at the 2005 convention)
- “Amour” Competition (a special feature at the 2005 convention) - also the world premier of the Canadian commissioned work for voice and piano, poem by Anne Hébert and music composed by University of Calgary professor, William Jordan

Performances and Special Events

- Organ concert at Jack Singer Concert Hall
- Pro Cathedral Men's Choir
- Alberta Heritage Music Project: Performance of the composition celebrating Alberta's centenary
- Elizabeth and Marcel Bergmann: Lecture/recital on literature for two pianos
- Recital and interview by Roberto Plano - 2003 Honens International Piano Competition Laureate
- Cantos Music Foundation: piano and keyboard museum tour and lecture by Andrew Mosker on historical perspectives and community

Piano Master Classes (for RMT students, by taped audition)

- Seymour Bernstein: A teenage boy and girl will perform three pieces each

- Tema Blackstone: Twentieth century repertoire
- Hung-Kuan Chan: Open repertoire choice
- Peter Turner: Early Beethoven sonatas

Voice Master Classes (for RMT students, by taped audition)

- Tracy Dahl: Open repertoire choice
- Allan Monk: Open repertoire choice
- Monik Grenier: French Mélodie

Seminars

- Colleen Athparia: Creative Ways of Practising!
- Francis Balodis: Learning Styles
- Seymour Bernstein: With Your Own Two Hands (six students required, by taped audition)
- Elaine Case: The Song As Scene
- Edwin Gndt: Seven Pianistic Habits for a Highly Effective Performance
- Susan Hlasny and Peter Jancewicz: Musicians and RSI
- Dale Jackson: Baroque Ornamentation
- Noelle Daudelin: Actualizing Your Ambitions
- Allen Reiser: Impressionistic By-Ways
- John Reid: The Best of Contemporary Showcase - The Repertoire
- Gordon Rumson: Reclaiming 19th Century Performance Practice
- Susana Singer: Influence of Scarlatti in Spanish Music
- Roberta Stephen: Women in Music - Rewards and Difficulties
- Derek Stoll: Jazz and the “Classical Pianist”
- Merlin Thompson: Suzuki Piano
- Janice Waite: “Never the Bride - Chronicles of an Overworked Accompanist”
- Dale Wheeler: Teaching: A Dynamic Balancing Act
- RCM Chief Examiner: New ARCT teacher diploma - format, expectations and pedagogy
- Conservatory Canada: TBA

(December 2003 listing, subject to change)

CFMTA Convention 2005, Chair, Linda Kundert-Stoll

228 Parkside Way SE • Calgary, AB • Phone: 403-271-0418 • Fax: 403-278-3236 • www.cfmta.org • E-mail: cassal@telus.net

CFMTA-FCAPM PIANO COMPETITION • CALGARY, ALBERTA • JULY 3-9th, 2005



APPLICATION FORM

1. **PROVINCIAL ASSOCIATION** _____
 Provincial Representative _____
 Representative's Address _____
 City _____ Province _____ Postal Code _____
 E-mail _____ Telephone _____
2. **COMPETITOR'S NAME** _____
 Competitor's Address _____
 City _____ Province _____ Postal Code _____
 E-mail _____ Telephone _____
3. **ELIGIBILITY**
 Competitor's Date of Birth as of January 1st, 2005
 Day _____ Month _____ Year _____
 Name of Teacher _____
 Teacher's Signature _____ RMT Branch _____
 Address _____ City _____
 Province _____ Postal Code _____
 Telephone _____ Fax _____ E-mail _____

Competitors must have studied with a Registered Music Teacher for two (2) consecutive years or more within two (2) years of the application deadline.

4. Please include a **typewritten** resume of approximately 100-150 words.
5. Please include a photograph.
6. Please include a **separate typewritten** list of your National Semi-final repertoire and also a list of the National Final repertoire as well as the **time** of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have repertoire in order of performance. Changes to the repertoire list will **not** be accepted after June 1st, 2005.
7. **PROGRAM (at the Senior Concert Level)**
 - a) **National Semi-final Competition:** One Canadian solo composition; One **complete** solo composition from the Classical or Baroque period and a variety of solo works to form a well balanced program. Time limit: minimum 30 minutes, maximum 45 minutes.
 - b) **National Final Competition:** the three finalists may repeat one selection from the semi-final round. Time limit: 30 minutes, maximum 45 minutes.
8. **All piano competitors should check the regulations and application for the Rosza Foundation Voice Competition if they are going to enter the "Amour" Competition by William Jordan for voice and piano. There will be separate prizes for this competition which is held at a different time from either of the National competitions.**
9. Applications must be received by the Competition Convenor (Rosalyn Martin) on or before May 1st, 2005. **Late entries will not be accepted under any circumstances. The registration fee of \$ 75.00, paid by each province, and payable to CFMTA, must accompany each application. Please send cheque and application to:**

Rosalyn Martin, Program Convenor • 144 Hawkwood Dr. N.W., Calgary, Alberta T3G 2V8
 Phone no. (403) 239-5847 • fax :(403) 241-5856 • e-mail : sing4rosalyn@shaw.ca

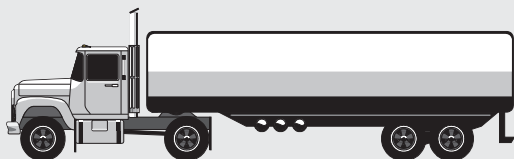




RULES AND REGULATIONS

REGULATIONS GOVERNING THE CFMTA-FCAPM NATIONAL PIANO COMPETITION CALGARY, ALBERTA • JULY 3-9TH, 2005

1. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province.
2. Competitors must be no more than 24 years of age as of January 1, 2005. They must be Canadian citizens or permanent residents (landed immigrants). Students under 16 years of age must be accompanied by a chaperone, at the students' expense.
3. Competitors must have studied with a Registered Music Teacher for two (2) consecutive years or more within two (2) years of the application deadline.
4. Competitors in the CFMTA National semi-final competition must present a program consisting of the following:
 - One complete Canadian solo composition.
 - One complete solo composition from the Classical or Baroque period.
 - A variety of shorter solo works to form a well-balanced program.
 The entire program must be at the senior concert level or higher. The semi-final program must be 30 to 45 minutes in length. At the
5. provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin winner and the Canadian winner will be decided at the semi-final round. No changes to the repertoire list are allowed after June 1, 2005.
6. Three finalists will be selected from the Semi-final Competition to proceed to the Final Competition. Each finalist MAY repeat ONE selection from the semi-final program. The final program must be 30 to 45 minutes in length.
7. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor.
8. Each provincial association will be responsible for the expense of its competitor's travel, as prorated by CFMTA, to and from Calgary, Alberta. Associations are strongly encouraged to solicit corporate sponsorship in this regard.
9. All piano competitors should check the regulations and application for the Rozsa Foundation Voice Competition and "Amour" Competition, if they are going to enter the special competition for the commissioned Canadian work for voice and piano by William Jordan. There will be separate prizes for this competition. The "Amour" Competition is scheduled at a different time than the piano competition.
10. Applications must be received by the convenor, Rosalyn Martin, at the address shown on the registration form, on or before May 1, 2005. A registration fee of \$75.00, made out to CFMTA, is paid by each province and must accompany each application. Late applications will NOT be accepted under any circumstances.
10. PRIZES:
 - First Prize: \$5,000.00
 - Second Prize \$3,000.00
 - Third Prize: \$2,000.00
 The Dorothy Buckley Prize - for the best performance of a Canadian composition: \$500.00
 The Marek Jablonski Prize - for the best performance of a Chopin composition: \$500.00



HAVE YOU MOVED?

Address changes should be reported
through your provincial executive.



ROSZA FOUNDATION VOICE COMPETITION • "AMOUR" COMPETITION • CALGARY, ALBERTA • JULY 3-9, 2005



APPLICATION FORM

1. PROVINCIAL ASSOCIATION _____

Representative _____

Representative's Address _____

City _____ Province _____ Postal Code _____

E-mail _____ Fax _____ Telephone _____

2. VOICE COMPETITOR _____

Name _____

Address _____

City _____ Province _____ Postal Code _____

E-mail _____ Fax _____ Telephone _____

PIANO COMPETITOR (if competing in the "Amour" Competition)

Name _____

Address _____

4. Please include a photograph and a typewritten resumé of approximately 100-150 words.
5. Please include a separate typewritten list of your semi-final repertoire, a list of the final repertoire and the time of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names and dates. Please list repertoire in the correct order of performance. No changes to the repertoire list may be made after June 1, 2005. One original copy of each selection performed must be provided by the competitor for the jury. Accompanists must use original music. **NO PHOTOCOPIES WILL BE ALLOWED.**
6. Program (at a senior concert level)
 - Semi-final competition: An operatic aria is compulsory. The rest of the performance must be a well-balanced program representing a variety of periods, styles and languages. The program must be 25 to 40 minutes in length.
 - Final competition: The three finalists **MAY** repeat **ONE** selection from the semi-final round. They are to perform a well-balanced program of their own choice including an operatic aria. The program must be 25 to 40 minutes in length.
 - The commissioned Canadian work, "Amour," for voice and piano, poem by Anne Hébert and music by William Jordan, cannot be performed in the Rozsa Foundation Voice Competition or in the CFMTA-FCAPM National Piano Competition. "Amour" will be performed in a separate competition at the conference.
7. Applications must be received by the competition conveners **on or before April 1, 2005**. Late applications will not be accepted under any circumstances. If the competitor is the student of a Registered Music Teacher, as of January 1, 2005, the registration fee is \$75.00 payable by each province to CFMTA Convention 2005. If the competitor is not the student of a Registered Music Teacher, as of January 1, 2005, the fee is \$100.00 payable to CFMTA Convention 2005. The registration fee must accompany the application.

Mail completed application with registration fee to:

Elaine Higgin Case

836 Cannell Road S.W., Calgary, AB T2W 1T4

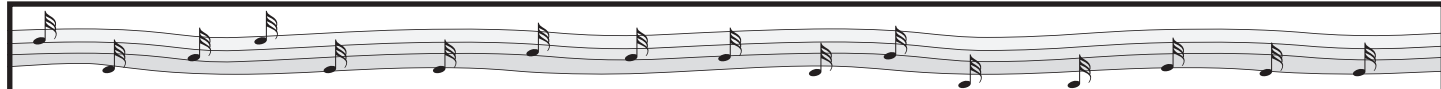
E-mail: arcase@telus.net • Fax: 403-281-4858

OR

Rosalyn Martin

144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8

E-mail: sing4rosalyn@shaw.ca • Fax: 403-241-5856



RULES AND REGULATIONS

REGULATIONS GOVERNING THE ROZSA FOUNDATION VOICE COMPETITION

1. Each provincial association may choose, by audition or competition, the competitor who will represent that province as a semi-finalist in the Rozsa Foundation Voice Competition.
2. Vocal competitors must be 18 - 33 years of age as of January 1, 2005 and be Canadian citizens or permanent residents (landed immigrants).
3. A competitor may be the student of a Registered Music Teacher or the student of a non-member. Applications must be received by the competition conveners on or before **Friday, April 1, 2005**. If the competitor is the student of a Registered Music Teacher as of January 1, 2005, the registration fee is \$75.00 payable by each province to CFMTA Convention 2005. If the competitor is not the student of a Registered Music Teacher as of January 1, 2005, the fee is \$100.00 payable to CFMTA Convention 2005. Late applications will not be accepted under any circumstances.
4. Competitors in the semi-final competition must present a well-balanced program representing a variety of periods, styles and languages. An operatic aria is compulsory. The entire program must be at a senior concert level or higher. The semi-final program must be 25 to 40 minutes in length.
5. Three finalists will be selected from the semi-final competition to proceed to the final competition. They are to perform a well-balanced program of their own choice including an operatic aria. Only **ONE** selection from the semi-final round **MAY** be repeated in the final program. The entire program must be at a senior concert level or higher. The final program must be 25 to 40 minutes in length.
6. "Amour," by William Jordan, may not be used as a selection in the Rozsa Foundation Voice Competition.
7. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Once the competitor is chosen, the provincial association will be responsible for the competitor's travel expense as prorated and determined by CFMTA Convention 2005.
8. CFMTA Convention 2005 will provide all competitors with accommodation, meals and ground transportation during the competition in Calgary.
9. Professional accompanists will be available upon request at no cost to the competitors. This will include two rehearsals and the competition performances. If competitors bring their own accompanist, only the accompanist's performance and two rehearsal fees will be covered in the amount determined by CFMTA Convention 2005. All other costs for the accompanist (accommodation, transportation, etc.) are the responsibility of the competitor.
10. **PRIZES:**
 - First Place - \$5,000.00
 - Second Place - \$3,000.00
 - Third Place - \$2,000.00

Brian Hanson Calgary Opera Scholarship - \$1,000.00 for the best performance of an operatic aria

Mountain View Festival prize: Tuition scholarship to the two week master class programme at the thirteenth Mountain View International Festival of Song, August, 2007, with Rudolf Jansen **OR** a recital appearance on the Mountain View Connection concert series at the Rozsa Centre, University of Calgary in the 2006/07 season. (The choice of award will be made by the Artistic Directors of the Mountain View festival and concert series.)

REGULATIONS GOVERNING THE "AMOUR" COMPETITION - the commissioned Canadian work for voice and piano

1. Each provincial representative may also compete in an additional separate competition for the best performance of the commissioned Canadian work, "Amour," poem by Anne Hébert and music composed by William Jordan. The Rozsa Foundation Voice competitor will collaborate with the CFMTA-FCAPM National Piano competitor from the **SAME** province. In the event that the province does not have both a voice and piano competitor, that province is not eligible to compete in the commissioned work competition.
2. There is no additional registration fee required to participate in the "Amour" Competition.
3. The voice and piano team will be judged together, similar to a festival lieder class.
4. The World Premiere of "Amour" is to take place in Calgary, Alberta on July 7, 2005. Copies of "Amour" will be received by the competitors after they have both been chosen by their provincial associations. "Amour" cannot be used in competition or in public performances prior to the "Amour" Competition.
5. **PRIZES:** Prizes will be given to each member of the team.
 - First Place - \$1,000.00
 - Second Place - \$500.00
 - Composer's Choice prize - \$250.00 (ea.)



LES RÈGLEMENTS CONCERNANT LA COMPÉTITION DE LA VOIX DE LA FONDATION ROSZA

- 1) Chaque association provinciale peut choisir le/la participante qui représentera la province comme demi-finaliste dans la compétition de la voix de la fondation Rosza par l'entremise d'un concours ou d'une audition.
- 2) Les participants doivent avoir entre 18 à 33 ans à compter du 1er janvier 2005 et doivent être citoyens canadiens ou être résidents permanents du Canada.
- 3) Les participants peuvent être étudiants d'un professeur de musique faisant partie de la FCAPM ou être étudiants d'un professeur qui ne fait pas partie de la FCAPM. Les demandes pour faire partie de la compétition de la voix de la Roza Foundation doivent être soumises avant **le 1er avril 2005**. Les frais d'inscription sont de : 75,00\$ pour les étudiants d'un professeur de musique membre de la FCAPM. 100,00\$ pour les étudiants d'un professeur de musique n'étant pas membre de la FCAPM. *Vous pouvez payer par chèque libellé au colloque de l'association provinciale FCAPM 2005. Les demandes reçues après la date limite ne seront pas acceptées.
- 4) Les demi-finalistes doivent présenter un programme d'un niveau de concert supérieur. Le programme doit être équilibré, représentant des périodes, des styles et des langues variés. Un aria opératique est obligatoire. La longueur du programme doit être entre 25 à 40 minutes.
- 5) Trois finalistes seront choisis parmi les demi-finalistes à la compétition finale. Les finalistes doivent présenter un programme équilibré de leur propre choix, incluant un aria opératique. Les finalistes n'auront le droit de répéter qu'une sélection du programme présenté dans la demi-finale pour la compétition finale. Le programme au complet doit être au moins au niveau d'un concert supérieur et avoir une longueur de 25 à 40 minutes.
- 6) « Amour » par William Jordan ne peut pas être utilisé dans la compétition de la voix de la Roza Fondation.
- 7) Chaque association provinciale sera responsable des dépenses financières des participants pendant le processus de sélection. Une fois le participant choisi, l'association provinciale sera responsable des frais de voyage du participant déterminés selon la convention de la FCAPM 2005.
- 8) Le colloque de la FCAPM 2005 fournira le logement, les repas, et les déplacements pendant la compétition à Calgary.
- 9) Des accompagnateurs professionnels, qui incluent deux répétitions et la compétition, seront disponibles gratuitement sous la demande des participants. Si les participants décident d'amener leurs propres accompagnateurs, seul le tarif des répétitions et de la compétition sera remboursé selon la somme déterminée par la convention de la FCAPM 2005. Les participants seront donc responsables des autres coûts reliés à l'accompagnateur (logement, transport, repas, etc)
- 10) Les Prix:
 - Première place 5000,00\$
 - Deuxième place 3000,00\$
 - Troisième place 2000,00\$

Bourse d'étude Brian Hanson Calgary Opera (1000,00\$) pour la meilleure représentation d'un aria Opératique pendant la compétition.

Prix du festival Mountain View: 1) bourse d'étude couvrant les frais d'inscription du cours des maîtres pendant deux semaines (août 2007) au 13e festival international de chanson à Mountain View avec Rudolf Jansen. OU 2) Une participation dans la série de concerts de la connection Mountain View au centre Rosza à l'université de Calgary en 2006-2007.

LES RÈGLEMENTS CONCERNANT LA COMPÉTITION « AMOUR » - L'OEUVRE CANADIEN CHARGÉ POUR LA VOIX ET LE PIANO

- 1) Chaque représentant provincial peut aussi participer dans une autre compétition pour la meilleure représentation de l'œuvre poétique canadien «Amour», d'Anne Hébert, interprété par William Jordan. La compétition de la voix Rozsa Foundation travaillera en collaboration avec la compétition nationale du piano de la FCAPM de la même province. Si une province ne peut fournir un chanteur et un pianiste, elle ne pourra pas participer dans cette compétition.
- 2) Il n'y a aucun frais supplémentaire à verser pour participer dans la compétition « Amour »
- 3) Le chanteur et le pianiste, seront évalués ensemble semblable à une classe de lieder aux festivals.
- 4) L'inauguration d'« Amour » se fera à Calgary, Alberta le 7 juillet 2005. Les exemplaires d'« Amour » seront reçus par les participants lorsqu'ils seront choisis par leur association provinciale. « Amour » ne peut pas être utilisé dans des compétitions ou des représentations publiques avant la compétition à Calgary.
- 5) Les prix:
 - Premier place 1000,00\$
 - Deuxième place 500,00\$
 - Prix du compositeur 250,00\$ (chacun)

BEN HEPPNER REFLECTS ON HIS CAREER



This article was written by Lore Ruschiensky after a conversation with Ben Heppner in October 2003.

In 2004 the Metropolitan Opera will open its season with Ben Heppner playing the lead role in Verdi's *Otello*. The rise to fame as one of the world's most acclaimed lyric tenors for a boy from Dawson Creek, BC has been an interesting one and not without its struggles.

Ben comes from a family of natural singers where music was a part of life expressed through church and popular music. His musical education began when he was in grade seven with a Christmas gift of a trumpet and lessons from the minister of their church. Most people were unaware of his vocal talent until his high school drama teacher heard him sing and asked him to perform at the school Christmas concert. He was terrified to sing in front of his peers and totally surprised at the standing ovation he received. This was his first indication that it could be a positive thing to be a singer.

After high school and a year of singing lessons at the Canadian Bible College in Regina, Saskatchewan, Ben enrolled at the University of British Columbia in the Music Education program. His original goal was to become a school choral/band teacher. It was only a few weeks later that he was guided into the voice performance

program, happily unaware that this stream would not make it possible for him to be a school music teacher. His time spent singing with the University Chamber singers conducted by Cortland Hultberg, proved to be a strong musical influence and provided him the opportunity to hone his sight reading skills.

Ben feels strongly about the importance of choral training for all singers. He says, "There seems often to be great fear and competition between the voice teachers and choral directors. The goal of the voice teacher is to develop an individual sound and choral directors are trying to get a homogeneous sound. They need each other desperately. The definition of a choir is a group of voices that make a unique sound rather than a group of voices where you take all the personality out and make them all sound alike. The choirs need individual sounds that can only be developed by voice teachers and choirs offer the experiences needed for wonderful musicianship skill."

In the making of a musician, having many opportunities to perform is very important. For that reason Ben is a big proponent of smaller schools. "I think that if I had gone to a bigger school like a Juilliard or Indiana I might not have made it. I had some natural ability but what I desperately needed was to figure out how to make use of it - to shape it and that only comes through doing it. It is a godsend that I ended up at a smaller university and was quite quickly one of the larger fish."

Ben sang professionally with two choral groups early in his singing career - in his third and fourth years of University he sang with the Vancouver Chamber Singers and after moving to Montreal to complete a French course, he sang with the Tudor Singers.

After the first year in Montreal he entered and won the CBC Talent Competition with his fiancé Karen as his accompanist. Wednesday of that

week they returned to Vancouver where they were both graduating from UBC and on Saturday they were married. "When life gets busy now I just look back to that week!" says Ben.

The win of the CBC Talent Competition allowed Ben to express externally that he wanted to make his living as a singer. Before that he had not thought it was possible nor had he seen anyone else do it in the classical field. But, while it gave him the confidence to say he wanted to sing he came to the realization that he was not going to be able to make a living especially with the addition of the baby girl that had arrived by their second anniversary. "Along with the Tudor singers I was singing at a synagogue on Friday evening and at a church on Sunday but essentially Karen was the one who kept us alive with her piano teaching."

Ben hoped that by developing his raw talent he would be able to improve his prospects of doing what he loved to do. He looked into furthering his education. The voice/art song track at university was a positive experience for Ben but he had very little opera experience, having left with only one role - that of *Rusalka*. Studies over the years included a summer session at the Banff School of Fine Arts in the Arts Opera Program. There he sang Rinuccio in Puccini's *Gianni Schicchi*. "People would be surprised to hear that I sang that role but all of my singing was really lyric tenor for the first number of years". This led to a love of the art form and in 1981 he enrolled in the University of Toronto Opera School. It provided the basic 'one foot in front of the other' training that he needed to make it in the field. "This was a transitional time between being a student and a professional. It offered lots and lots of real experience where you were always focused on things. Every day consisted of rehearsals, a movement class or vocal coaching along with major scene assignments," reminisces Ben.



The opera school was not happy that Ben left after just one year. They felt he would lose the educational protection that would give him time to learn roles and prepare as a singer. "For me it was the practicality of getting paid to sing rather than paying to sing. Having a family to support already, the possibility of earning money made this the practical route to take, albeit not necessarily the artistic way to look at things. Musicianship training is important, but nothing can really train you for life."

He auditioned for the Canadian Opera Company and worked with them for two years in the training program until a catastrophic event soured him to the point where for three years he did very little performing or opera. The Heppners managed to maintain a life with Karen teaching piano and Ben singing here and there, teaching a bit and sharing a church music job with Karen. "It was a wonderful time," says Ben.

However, the desire for further training and aspirations to 'be the best singer he could be' would not go away. In the summer of 1987 the Heppner's gave up the church position and Ben ventured out to study intensely for one year with Bill Neill, a heldentenor, and his wife Dixie, a vocal coach in Toronto. By this time the family had grown to five with the addition of two boys. "It was like working without a net and it was a real catalyst to move forward." Because he was still uncertain of his ability he came to the realization that he could not expect to necessarily become a singer of first line roles in first line houses. He decided he would settle for work in the chorus, but only if he could do it in one of the top 5 places in the world. If that failed, he would find something else to do with his life.

That year (1988) he entered one competition, that being Metropolitan Opera Audition Competition and won the inaugural Birgit Nilsson Prize "From there on life is a bit of a blur." Ben observes.

The first job, as a result of the win, was in Australia and then it was off to Sweden and Moscow in the winter of 1989 where he sang *Lohengrin*. These

led to connections and requests for auditions. The following season he made his debut in most of the major opera houses in Europe.

"It is a terrific thing to be able to earn your living doing what you are born to do. You are right where your gifts are. The negative side for me, in the early years and even after 1988-1991, was that cash flow was a perennial problem and then increasingly I was away so much. With international travel you have to learn to love being with yourself because you spend a lot of time alone."

In the process of learning to be a performing artist, nerves are something one must learn to deal with. Looking back Ben states "As a younger person I suppressed my nerves so badly that I was actually yawning before a performance. Nerves are not all bad. It is where you get your energy from that you need for the excitement of being a performer. You can turn it into adrenalin and use it in a productive way. I have found the best way to overcome nerves is to prepare. The times that I have not prepared I have been horrendously nervous and do not want to face the public – the more prepared you are the less nervous." Even being a seasoned performer there are moments when the situation itself can create nerves. Ben explains, "At the Met once a year or so there might be a broadcast and for some reason 'that gets the nerves going'. La Scala itself did not unnerve me so much as looking out into the audience and out of the corner of my eye seeing Ricardo Muti sitting in the audience."

"On one occasion I was in Chicago performing the opera *Tannhauser* and I had asked to use my glasses as it was a modern dress production. I was using them to wave in front of the nose of Tannhauser and then put them on to look him straight in the eye and make this important point. With my glasses on I could see and I looked past Tannhauser and in the front row I saw Sir George Solti. I whipped those glasses off and never put them on again. Sir George phoned me the next day and had me audition!"

According to Ben, every once in a while you come across someone you

have admired for a long time and that can be unnerving and intimidating. Early on in his career he felt that he was hanging on by the skin of his teeth and was doing everything that was humanly possible to keep up to the high quality work that the other performers were producing. "After three or four years I said 'Heppner you have it all wrong. You need to set the standard – not somehow keep up to it.' That was a huge difference and all of a sudden I decided that I had to get the best work out of me. The

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LEILA FLETCHER
PIANO COURSE

Canadian-born **LEILA FLETCHER** studied at Grenville College in Illinois and later with Royal Conservatory of Music, University of Toronto where she studied with, Sir Ernest MacMillan and Dr. Healy Willan. She remained for several years as a faculty member. Her love and dedication to children inspired her to pioneer class piano lessons in the Toronto public schools.

Editor **DEBRA WANLESS** is an active piano adjudicator, clinician and examiner. She holds an A.Mus in piano pedagogy with Conservatory Canada with post graduate studies in piano performance, theory and ensemble.

Debra is a pedagogy specialist whose students have earned the Cora B. Ahrens Award for pedagogy excellence. She is also the recipient of the ORMTA Special Teachers Award.

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other “Stars” are just the ordinary people that you work with.”

The biggest challenge for Ben and the area in which he feels he has improved the most is acting. When he started he couldn't seem to figure it out. Innately, he knew that he had the ability to portray a character but couldn't seem to unlock it. Ben explains, “I have come further as an actor than as a singer. Maybe that was partly because I only attended one year of Opera school and I wasn't a natural at it. I was not longing for the applause to show the interior of my heart – to be vulnerable to the audience which is essentially what acting is all about. Better training is important but in the early stages one is working so hard to learn the singing part that it is hard to give oneself over to the acting.”

When asked how he deals with people being in awe of him, he said he feels a bit awkward about it but does what he can to put them at ease. The first thing is the need to call him by his first name and know that just because they are doing a smaller role they are no less - they are still colleagues.

Ben feels that he is an atypical performer in that he does not follow a strict daily regimen like sitting in a humidified apartment, as many singers do. He takes care to have an early evening prior to a performance, and to avoid red wine. The next day is a leisurely one– he sleeps in (which for him would be 8:00 am!), lunches out and might take a walk to go over the music in his mind. He rests before the performance and upon rising everything becomes focused on the performance.

Of the three children now aged 22, 19 and 18, only the oldest child Ashleigh remembers a time before Dad traveled so

much. On the positive side, the children have each had the opportunity to travel with him from time to time and “be spoiled rotten but sworn to secrecy at home.” Ashleigh accompanied her Dad to Toulouse when he was doing a recording under the auspices that it would be a great education for her as she was in an intensive French program. One of the boys was taught the finer points of ‘baching’. You can eat cheerios (with M and M's) any time at all when guys are on their own. The other boy turned down the chance to meet Princess Di as “Well it is not as if it is a once in a lifetime opportunity.”

All of his children are involved in various forms of musical endeavors. Ashleigh has completed a degree in music and is now deciding where that is going to lead her and the boys “are into electric guitars and keyboards.

They are quite wonderful musicians. I am delighted to be one international tenor who has a wonderful collection of electronic equipment. I know where my kids are – they are home making noise not trouble.”

With a hectic performing schedule, that usually includes three operas a year as well as numerous solo recitals and benefit concerts, staying healthy has become extremely important especially after finding himself with a vocal malaise a few years ago. “As singers we are generally so concentrated on the singing part that many of us have let ourselves go and we get too heavy.” states Ben. High blood pressure medication caused the problem and a plan to shed pounds and improve fitness, have resulted in his no longer requiring the medication. Part of the exercise regimen includes biking and working out on a cross trainer. It also provides

him an excellent opportunity to memorize new music. “I hate memorizing music more than I hate exercising so learning the music goes faster that way”.

Being such a well known tenor brings Ben many requests; among them an opportunity to give masterclasses with which he is somewhat ill at ease. He explains “Masterclasses are not particularly good situations to learn much about singing – I think you learn more about life. The singing part is such a rarefied atmosphere. To enlighten someone usually takes more than 15 or 20 minutes in front of a professor. Masterclasses in themselves are completely artificial. Students (the guinea pigs) are first of all very, very nervous in front of some well known singer and their peers (which is the most nerve wracking group of people to sing in front of) and an audience. What it really ends up being is a performance for



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the giver of the masterclass. You can't be really honest because it is *too* honest. What they need to hear needs to be said in a loving context. A masterclass is done without a preexisting relationship so you can say things but you need to put them in such a positive way as to not crush the person. You may have one comment that comes out that they can live on for a few weeks but I don't think in reality it has a long term effect. In theory it is a good idea because it really puts you through a pressure cooker and the ability to get up in front of people is good."

According to Ben there are many performers that will run from place to place looking for advice. They aren't singing – they aren't getting the work so they might seek out people like the 'Ben's' and ask his opinion. They do the same thing with the next singer that comes in or the next coach or another

teacher or conductor taking advice from every possible angle. "I am of the opinion that in order to take advice from someone they have to earn the right to speak into your life. My wife has earned the right to speak into my life because it is in the context of a loving relationship. Once you have given someone the right you better listen to that. If they are courageous enough to tell you the truth (and you hope they do) you have to listen to it. You have to look inside yourself and be enormously honest. There may be things outside of ourselves that can affect one's career but we can be too quick to blame others. 'Oh those people don't know anything anyway.' "

Ben states, "It is important to live an examined life. It certainly counts in terms of one's career. Otherwise there is the idea you are a 'double minded man who is unstable in all his ways'. Without

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ANNOUNCEMENT

PUBLISHING COMPANY AWARDED PRESTIGIOUS INNOVATION AWARD

Oceanna Music Publications was awarded the Grand Prize in the 2003 Innovation Awards in Ontario. The prize was for the 'most innovative product'. Oceanna produces the 'Beginning Band Basics' Theory Workbook Series - North America's only instrument specific theory workbook. This new series was launched in August of 2003, and is already in use in schools in Alberta, Manitoba, Ontario, New Brunswick and the United States. For more information visit: www.bandbasics.com

ANNOUNCEMENT: Canadian Publishing Company Receives start up grant from the Canadian Small Business Corporation

Oceanna Music Publications received a federal grant to produce, publish and distribute educational music by women composers. Located in Bobcaygeon, ON, Oceanna meets the requirements for a new small business specializing in both educational products and the advancement of women. Their catalog includes piano, voice, choir, band, orchestra and instrumental educational music, all by women composers. For more information, visit: www.oceannamusic.com

looking deep inside yourself you may miss the point and the opportunities.”

Ben’s advice to young musicians is “Do it because you love it, not because you want the attention, the applause or the money, which at some point becomes reasonably good. Do it for no other reason than you just want to sing because you have to put yourself through a lot of difficulties to get there.”

Having just completed singing Tristan in Wagner’s *Tristan and Isolde*, Ben is looking ahead to further roles. He is contemplating Siegfried with great fear and trepidation which is equally as difficult as Tristan but it sits differently in the voice. He would love to do Korngold’s *Die tote Stadt* in addition to more French repertoire for which he has a natural affinity. “I do not want to compete with Placido Domingo who has a huge number of roles that he has sung

on stage – I am not that driven. I have great respect for Placido but it is not for me, nor is it in my personality to do everything. I would rather be better at a handful of things than be the record holder of all.”

Ben performed the role of Verdi’s *Otello* once in Chicago, but felt that he had not done it justice it because it was right on the cusp of his vocal struggles. People assumed that his problems were due to the demanding repertoire that he was doing, as he had cancelled two performances of *Otello* following Chicago, but it was simply the fact that he did not want to go back too soon into such a heavy role. He now states “I am really looking forward to getting back to this part.”

The struggles now well behind him, it will be an exciting opening of the 2004 Metropolitan Opera Season with Ben Heppner in *Otello*.

MEMORIAL FOUNDATION DONATIONS INVITED

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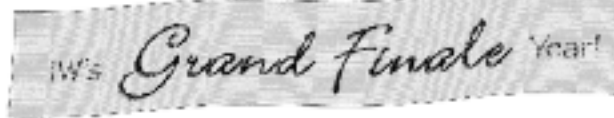
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CANADA MUSIC WEEK® PROVINCIAL REPORTS



BRITISH COLUMBIA

CYNTHIA TAYLOR

Canadian music enthusiasts celebrated Canada Music Week in B.C. with recital and workshop events being held in 14 locations throughout the Province. Recitals consisting of Canadian works were presented in Abbotsford, the Cariboo, Chilliwack, Coquitlam, the North Island, Penticton, Prince George, Richmond (this branch had “3” recitals), the Sunshine Coast, Trail/Castlegar, Vernon, and Victoria. Many branches read short biographies of the composers at the concert or printed the biographies in their program.

Special presentations of Canadian Choral works were included in:

- a) the North Island Branch concert, sung by the “Island Voices” a capella choir.
- b) the Sunshine Coast Branch concert, sung by the “Choralations” choir;
- c) the Chilliwack Branch concert featured the “Vox” jazz choir from Sardis Senior Secondary School.

Presentations for high marks in RCM and Conservatory Canada examinations were awarded at many of the recitals. Other presentations included scholarships, awards for music writing competitions and the BCRMTA Community Service Award Certificates.

The Coquitlam branch commissioned a work by Dan Wardrope. His composition “Summer Song” and was performed by students in their recital.

In Nelson a workshop was held for piano & strings. Biographical information about the composers was presented by each student and a quiz was held after the compositions had been performed. Great idea!

A special event was held in Trail/Castlegar with their concert being

performed on their new piano donated by Dora Tweedale, a retired and long time branch member. Various awards were renamed to honour three local teachers who have made a significant contribution to their branch over the years: Dora Tweedale, Helen Dahlstrom, and Margaret Purdy.

On the southern tip of Beautiful Vancouver Island in Victoria the 9th annual Murray Adaskin Music Writing Competition took place. The adjudicator was Sylvia Rickard. Winners were chosen and certificates were presented at the branch CMW Concert. The competition was

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renamed in 2002 to honour Dr. Murray Adaskin.

Composer Ramona Luengen presented composing ideas and assisted the Mission branch students in spontaneous composition. The emphasis was on listening and thinking creatively.

The North Island Branch also had two wonderful workshops with Ramona Luengen: pianist, composer, clinician, and choral director of the Vancouver Phoenix Choir. Ramona talked to students about the composer of their music and the ways he/she went about composing their piece; what might have inspired the composer to write the composition; and how he/she went about composing the work; and how successfully we thought the composer accomplished what they set out to do. She also talked about how the performer might better make the performance of the piece fulfill the composer's intent. Her knowledge, enthusiasm, and great sense of humor made the workshops especially enjoyable to students, their parents and teachers.

Congratulations BCRMTA for promoting and encouraging not only the love of music but the love of "Canadian Music".



SASKATCHEWAN

PEGGY L'HOIR

Each Saskatchewan branch shared its enthusiasm for Canadian music and performance with creativity and uniqueness during Canada Music Week.

ACNMP Contemporary Showcase, a non-competitive music festival of Canadian Music, was hosted in three of our cities: Yorkton (for their first time), Saskatoon (had their "Adjudicators Choice" perform in a CMW recital the next day) and Regina (with a whopping six sessions of voice and piano music, some of them premieres). This venue of performance is found to be very pleasant and offers a fine opportunity to create an awareness of Canadian music, of Canada Music Week and the CFMTA.

Performances of Canadian music were held by all of our branches.

- Lloydminster combined their recital with a piano and theory awards presentation in their Blackbox Theatre.
- Yorkton held a recital in a shopping mall at one of the busiest times of the year, a relaxed venue creating good public exposure for the students and the SRMTA.

- East Central hosted noon hour recitals in several schools followed by "A Taste of Canada" consisting of Bison jerky (locally made), pretzels (made with Canadian Wheat), Smarties and Red Rose Tea (available only in Canada) and Saskatoon Berry Lemonade.
- Prince Albert created awareness of Canadian music for its audiences and students with a recital.
- West Central held recitals in several communities, including one being done in affiliation with the local Music Festival Association.
- North Battleford involved music students and their local High School Jazz Band in a successful and enjoyable concert-recital.
- Swift Current had contests for their students in the categories of art, music and literary composition centered around the theme of music. Prizes for the competitions were awarded at their CMW recital.
- The stats stack up like this . . . A province of 1 million people, 9 RMT branches exposed approximately 830 audience members and 355 students to Canada Music Week! Congratulations to all involved for making a difference in Saskatchewan's musical landscape!

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NANCY NOWOSAD
Winnipeg Branch
sponsored a recital of fine performances of Canadian music on Sunday November 16 at the Manitoba Conservatory. The participants were all winners of Canadian Music classes in the 2003 Winnipeg Music Festival, and represented several age categories and disciplines.

Canadian music was also performed during the recital at the RCM Silver Medal Ceremony, held in Winnipeg on Sunday November 23.

The recital scheduled by the Brandon Branch was cancelled this year. Southern Manitoba Branch also reported no recital.

Many teachers in the province sponsor their own studio activities and recitals each year during Canada Music Week, and we congratulate them on their efforts to introduce their students to the fine music and composers we have in this country.

Thank you to Ann Germani from Brandon for her hard work and dedication as the Provincial Canada Music Week Coordinator for the last 2 years. We welcome our new Coordinator Heidi Peters from Winnipeg and look forward to working with her.



CHRISTIANE CLAUDE

On November 16th, 2003, the Quebec Music Teachers' Association held five recitals at College Regina Assumpta. Eighteen teachers presented a total of 96 participants.

Composer *Paul Frehner* chose the best performances; 17 students were invited to return for a gala recital held once again at College Regina Assumpta on Saturday, November 22nd at 7 P.M.

Each year, an amount collected for the "Rose Goldblatt Scholarship", created in her memory, is offered by the Quebec Musical Education Foundation to students invited to perform at the gala recital which closes Canada Music Week®. Mrs. Francine Poirier, Musical Director of College Regina Assumpta, was invited to distribute cash prizes from this special fund. A special thank you is extended to Mireille Gagné and Pierre Chiasson of the Canadian Music Center, who also generously provided awards to our young talents (books and CD's).

At the conclusion of this gala concert, the Quebec Provincial Council invited all its members and all those present to join them at a reception organized by Katharine Notkin and her team of volunteers. Many well-known musicians were present, including Paul Frehner, Lo Pol (Marie-Paule Provost). Rhené Jaque, Jacques Héту and John Rae.

The reception was much appreciated and made it possible for the young performers and audience to mingle and converse with teachers and composers.

The gala concert was memorable for the confidence displayed by the young performers during their repeat performances. The musicians and composers in attendance, as well as the public, were very impressed by the quality of the concert.

Christiane Claude, President,
QMTA

Co-ordinator Canada Music Week®



L'APMQ a organisé 5 récital dimanche le 16 novembre 2003 au collège Regina Assumpta. 18 professeurs ont présenté des élèves pour un total de 96 participants.

Le compositeur *Paul Frehner* a choisi les meilleurs interprétations pour un concert gala. 17 élèves ont été retenus. Le concert gala a eu lieu également au collège Regina Assumpta, samedi, le 22 novembre à 19h.

Chaque année, un montant recueilli pour la "Bourse Rose Goldblatt" créée en mémoire de cette dernière, est

offert par la Fondation québécoise pour l'éducation musicale et est octroyé en prix aux élèves choisis pour le récital gala de la Semaine de la Musique Canadienne. Madame Francine Poirier, directrice du département de la musique au collège Regina Assumpta a remis aux participants les prix en argent et grâce à Mireille Gagné et Pierre Chiasson du Centre de Musique Canadienne, des récompenses ont été distribuées à ces jeunes talents (livres et disques compacts).

À l'occasion de ce concert gala, le conseil provincial de l'APMQ a invité ses membres et tous ceux qui assistaient, à une réception organisée par Katharine Notkin et son équipe de bénévoles. Plusieurs invités de marque se sont joints à nous. Étaient présents les compositeurs: Paul Frehner, Lo Pol (Marie-Paule Prévost, Rhené Jaque, Jacques Héту, John Rae.

Cette réception a été très appréciée et a permis aux jeunes participants ainsi qu'au public de rencontrer et d'échanger avec les professeurs et les compositeurs.

La préparation remarquable des étudiants ainsi que la possibilité de rejouer une deuxième fois, à intervalle d'une semaine, avec plus d'assurance et de confiance ont fait de ce récital gala un grand succès.

Les musiciens et compositeurs présents ainsi que le public ont été très impressionnés par la qualité du récital.



SHEENA ROBERTS

The province of Newfoundland and Labrador celebrated Canada Music Week in style this year with Walter Buczynski from Toronto as the Composer-of-the-Week. Along with repertoire by other Canadian Composers, pieces from Buczynski's Autumn Collection and his Ten Pieces for Children were selected and prepared by students from various studios. On Friday November 14th, 19 of these musicians were scheduled to record their pieces at the CBC Radio studios and one

after another, from 9-4 pm, they played for and were interviewed by Francesca Swann, producer of the weekly Musicraft Show. Those students who played the Buczynski repertoire were invited to return to the CBC studios on Monday November 17th where they were able to hear Mr. Buczynski comment on their performances and in turn, ask the composer questions. The result was a delightful and informative show which aired November 30. Many of the radio pieces were also performed in the November 22nd Canada Music Week Recital, held at the Memorial University School of Music.



PRINCE EDWARD ISLAND

JANE NAYLOR

The PEIRMTA began this year's celebration of Canada Music Week® on Saturday, November 15, with an Awards Ceremony for the winners of its Competition for Music Composition, Artwork and/or Creative Writing. The ceremony began with the singing of "O Canada" in English and French, after which medals or prizes were awarded in each of 4 age categories. Winning compositions were performed and the Dr. Steel Recital Hall was adorned with the students' artwork and creative writing, as well as pictures and short bios of Canadian composers. The Composition judge was retired Professor of Music at UPEI, Dr. F. Alan Reesor, himself a composer who also has a CD of Canadian organ music to his credit: "Historic Organs of Prince Edward Island". One senior composition will be forwarded to the CFMTA National competition. The Awards Ceremony was followed by a student recital of Canadian music. Each participant received a Canada Music Week® ribbon. A large appreciative audience was present.

On Sunday, November 16, we were fortunate to enjoy a previously postponed PEIRMTA Social for Adult Students and Teachers, during which some Canadian

music was performed. This was the largest turnout yet for this event.

Friday, November 21, was the occasion of the all-day Contemporary Showcase festival, its seventh year on PEI. This non-competitive festival of Canadian music, held at The Confederation Centre of the Arts, is a project of the Alliance for Canadian New Music Projects (ACNMP) and is coordinated by Jacqueline Sorensen. This year's adjudicator was Toronto composer Mary Gardiner. PEI students were joined by a contingent from Mount Allison University in New Brunswick who travelled here for the occasion.

Composer Mary Gardiner was present on Saturday, November 22, to hear several of her works performed by eklektikos, an Island contemporary music group started several years ago by Dale Sorensen. This concert took place at the beautifully renovated and acoustically excellent Carriage House of historic Beaconsfield, a restored heritage home overlooking Charlottetown Harbour. Also performed were works of John Weinzwieg, who celebrated his 90th birthday this year, Michael Conway Baker, Remi Bouchard, Sam Decter, Samuel Dolin, David Eagle, Richard Gibson, Elizabeth Raum, and Gilles Tremblay. Guest performers were Karin Aurell, flute and Helen Pridmore, soprano, along with Dale Sorensen, trombone; Jacqueline Sorensen, piano; Amanda Mark, flute; gifted young piano student Kathryn Ledwell; and all joined by Lorne Altman, accordion; Kay Diviney, flute; and Cameron MacLaine, trombone, for the grand finale. The warm wooden interior and matching (both visually and acoustically) newly restored grand piano, recently purchased through a Piano Fund established by Emily Hanlin and Jacqueline Sorensen, provided a perfect ambience for this well-attended concert.

As a fitting conclusion to the week, the Prince Edward Island Symphony with conductor James Mark presented a concert on Sunday, November 23, featuring Alexina Louie's "The Eternal Earth". This concert also featured local performers Cheryl Landry, clarinet, winner of the Suzanne Brenton award from a previous PEI/Kiwanis Music Festival, dance umbrella ballet company, and the Confederation Centre Youth



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Chorus. The concert was sold out.

What a magnificent week of music by Canadian composers and Canadian performers!



**NOVA
SCOTIA**

PATRICIA QUINN

Greetings from Nova Scotia!

How did December arrive so quickly? The fall has been exciting and busy, with a variety of activities. Perhaps one of the special events has been Canada Music Week with events staged by several of our branches.

The Valley Chapter hosted a student recital at Denton Hall, Acadia

University featuring Canadian composers. Cape Breton teachers organized a recital at St. Andrews United Church. Dartmouth Chapter held a series of recitals over four afternoons (an annual event) featuring Canadian compositions. Halifax Chapter also held a recital of Canadian composers which included compositions of student winners in the music writing competition.

One offering at the Halifax recital may be of special interest. Skippy Marden arranged a suite "Ode to Hurrican Juan" which was performed by her "Musical Badgers Ensemble". The arrangement features existing music as well as some original, with the six sections called, in order: "The Wind and the Rain", "Trees Come Crashing Down", "Elegy for the

Victims", "Darkness", "Slowly the Lights Come Back", and "Nova Scotia Returns to Normal".

Ontario Registered Music Teachers' Association



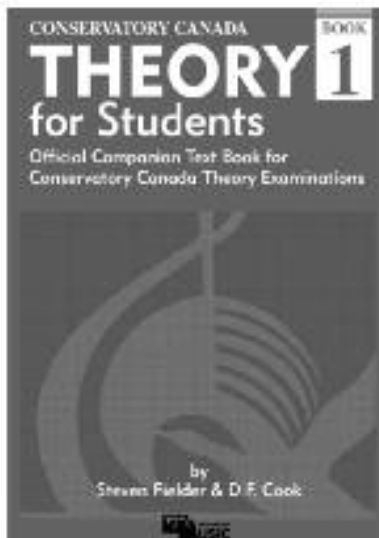
L'Association des professeur(e)s de musique de l'Ontario

ONTARIO

BY DORANNE COOPER

It has been very interesting to see the trends with which Ontario teachers promote Canada Music Week within their studios, and their communities. For years, the most popular way seemed to be student recitals. This is still very popular, as it is a fun and educational way to expose students and their families to

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Canadian composers, but a wonderful new direction seems to be emerging. Teachers are, with increasing frequency, encouraging their students to create, and perform their own works for Canada Music Week. Read on!

The **Kingston Branch** held its annual Canada Music Week recital, featuring short biographies of the composers between performances. What made this concert particularly interesting was that three of the featured composers were from their own branch. Martha Duncan, Kris Krowicki (teachers/composers) and Kaia Tombak (student of Lulien Quirk who placed first in her category in last years CMW Music Writing Competition) represented some of the composing talents of Kingston.

On November 22nd, the **Kitchener-Waterloo Branch** hosted their Canada Music Week concert. Thirty performers participated, including six student composers! Each young composer received a published collection of the six original compositions. Their concert also included the presentation of the Louisa Maria Ritz Scholarships to four outstanding students, and Arline Larsen Awards to twelve dedicated music enthusiasts.

The **London Branch** held a poster contest for their students. Each hand drawn poster had to include "Canada Music Week®" and "2003". They had 59 entries! The winners in each of the four categories were announced at their Student Recital. In addition, an hour long "Teachers in Concert" was enjoyed by both piano and vocal enthusiasts.

The **Niagara Falls Branch** hosted its annual First Class Honours Recital. Each student receiving a mark of 80-

84% received a metal, 85-89% received a trophy and 90% or higher received a larger trophy. For the second year, theory/history students with a mark of 80% or higher also received a medal. This concert is so well attended that, for the second year, it had to be divided into two concerts on the same evening!

The **North Bay Branch** celebrated Canada Music Week in three ways again this year. An ACNMP Composers workshop was held with composer Scott Wilson, and ran from October 18 to November 22. Their annual Honour Recital was enjoyed by all, and the Contemporary Showcase was adjudicated by Susan Hamblin-Dennis.

A Canada Music Week Recital was also hosted by the **Oxford County Branch**. The recital also honored the students with the highest examination marks in each grade for 2003.

The **St. Catharines Branch** hosted their First Class Honours Recital with a winter theme. Composers included David Duke ("Cathedral in the Snow, Medieval Christmas Carol") and Joan Hansen ("Christmas Chimes/The Divine Child"). Of course, the recital started with "O Canada!"

All students whose teachers belong to the **Thunder Bay Branch** were invited to compose a song or create a musical poster for inclusion in a recital at Lakehead University. Students performed their own compositions, and the posters decorated the recital hall. Many prizes were donated to the participants, including Thunder Bay Symphony tickets, and gifts from Corans Music Store.

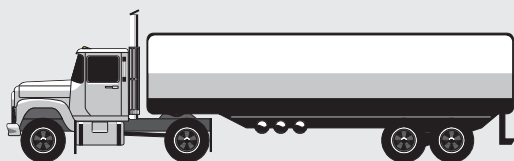
I am grateful that I have been given the opportunity to hold the Canada Music Week Portfolio these last three

years. Thanks to the teachers who took time from their busy Christmas activities to send in their reports. I have gained many ideas from other branches, and look forward to reading the reports of Ontario's next Canada Music Week Chairperson.



though out the various branches of New Brunswick this year. Canada Music Week recitals have become a tradition in many areas of our province. Some branches host annual composition recitals featuring local composers as adjudicators. Sackville held their annual recital this year as part of an entire week of music-making offered in conjunction with the Canadian Music Centre Atlantic Region and the Music Department of Mount Allison University. Sackville was especially proud to feature Hauke Hempel, the 1st place winner for the National CMW Competition "Class D" Category. He performed excerpts from his award-winning composition, "Sixteen Images". The NBRMTA congratulates Hauke and all competitors for their achievements. Canada Music Week celebrations have become an integral part of our musical year here in New Brunswick. We are very pleased to continue to support and promote the fine works of our nation's great composers and teachers.

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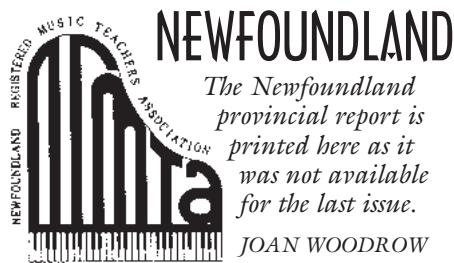
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FROM THE PROVINCES



NEWFOUNDLAND

The Newfoundland provincial report is printed here as it was not available for the last issue.

JOAN WOODROW

Hello to all from Newfoundland!! I'd like to say a special hello to all of you who attended "Come to the sea in 2003" and sent cards and letters. We were so delighted to be able to host a national convention, and have been overwhelmed by the positive feedback from so many people. Thank you to all who came, enjoyed and saw a little of our Newfoundland heritage.

Our year began with an executive board meeting on September 9, followed by a general meeting on September 17, 2003. As usual, we have a busy year planned ahead of us.

We will be working with the city of St. John's on a community service award program, and we have also drafted a letter to our newly elected government protecting the cutbacks in the music program in the school system.

The Young Artist Atlantic Tour winner this year is Patrick Cashin of St. John's who is presently studying at MUN School of Music. Patrick gave a wonderful recital on October 3 at Cook Recital Hall at Mun, and then continued on to Halifax, N.S, Sackville, N.B, Charlottetown, and PEI. The St. John's concert was very well attended, and I have since read in the Nova Scotia newsletter that the Halifax concert was thoroughly enjoyed. We wish good luck to Patrick in all his future endeavours.

Canada Music Week® was a great success again this year, with the taping of CBC's Musicraft program, featuring students of the NRMTA teachers, and a recital on St. Cecilia's Day.

Our net function will be the Annual Christmas food bank recital weekend, held on the weekend prior to Christmas, NRMTA teachers book

recital times anywhere from Friday 4:00 P.M. through Sunday, 9:00 P.M., with the admission being donations to the local food bank. This has been a huge success over the years and last year the food bank organizers told us we are 1 of the only 3 groups that supply the majority of the Christmas hampers. It's a wonderful way to teach our students that through their gift of music, they have a way of reaching out and helping others.

Again this year we will be organizing the MUN masterclass series. This is the second year for this project which met with great success last year.

Also upcoming is a series of workshops for young composers with Clifford Crawley, who now resides in St. John's. This proves to be very exciting for both students and teachers. Our second meeting for the year, on November 12, was followed by a demonstration of the Sibelius computer program, which was quite succinctly presented to us by Phillip Roberts, who was also our representative at the national piano competition.

As you can see, the NRMTA year in Newfoundland is off to a flying start. I look forward to reading the reports from the other provinces - It's so exciting to see how the music teachers of the CFMTA are helping to make a difference in our great and expansive country; and to feel a sense of unity throughout our land through the medium of music.



The French version of the Quebec report for the Canada Music Week edition was regrettably not printed in the last issue and is printed here.



DANIELLE

Ce texte est adapté par Katharine Notkin, vice-présidente de l'APMQ, du rapport du Conseil Provincial rédigé par la présidente provinciale de l'APMQ, Yolande Gaudreau.

Salutations du Québec. L'APMQ fait parvenir ses meilleurs souhaits à tous nos collègues à travers le Canada.

Le 15 janvier 2003, nous avons eu l'honneur d'accueillir en tant que conférencier Raymond Daveluy, organiste de renommée internationale. Cet atelier, planifié par Katharine Notkin et un comité, et intitulé « Découverte de l'orgue », eut lieu à l'église historique St-Jean-Baptiste. Ce fut une occasion unique pour apprécier davantage la complexité de cet instrument ainsi que son rôle important dans la musique occidentale.

Le « Performathon musical 2003 » a été organisé par la *Fondation québécoise pour l'éducation musicale* en collaboration avec l'*Association des professeurs de musique du Québec* (APMQ) et un comité de bénévoles sous la direction de Katharine Notkin. Il a eu lieu le 2 mars 2003, de 10h à 1h 30, à la salle de concert de la *Maison des Jeunesses Musicales du Canada*. Les jeunes musiciens participants, élèves de professeurs de l'APMQ, ont eu l'occasion de jouer dans cette magnifique salle de concert et les pianistes ont interprété des œuvres sur un superbe piano de concert « Bösendorfer ». Ces jeunes musiciens, après avoir sollicité parents et amis, ont recueilli plus de 3000\$ (trois mille dollars) destinés à des bourses musicales.

Au collège Marianopolis, le dimanche 9 mars 2003 en matinée, nous avons procédé aux auditions pour la sélection de notre candidat pour le concours national de la FCAPM. Francine Chabot, jury lors des auditions, a choisi la pianiste Isabelle Mathieu, élève de Francis Dubé.

Le même jour en après-midi, toujours au collège Marianopolis, nous avons pu assister à un atelier de lecture à vue des plus intéressants. Cette formation a été donnée par Madame Michèle Royer, professeur au Collège Ste-Foy et à l'Université Laval, personnalité bien connue pour ses travaux en pédagogie du piano. Les nombreux professeurs présents ont pu apprécier la vaste expérience de la conférencière dans ce domaine et profiter des outils pédagogiques qu'elle a mis au point pour enseigner cet

aspect de la formation des pianistes.

Notre Récital annuel du printemps organisé par Cathy Morabito et Viktorya Kasuto, un événement non-compétitif pour les élèves des membres de l'APMQ, a eu lieu le 27 avril au Collège Marianopolis.

Les clubs pour adultes (débutants, intermédiaires et avancés) organisés par Hélène Lemoine et Mary Dariotis fournissent une expérience d'interprétation aux étudiants adultes dans une atmosphère de détente. Ces activités ont profité d'un bon soutien grâce au dévouement de leurs coordonnatrices.

Le *Festival de Musique Classique de Montréal* organisé par Yolande Gaudreau, le plus grand événement de notre Association, a eu lieu du 16 au 19 mai 2003 avec le Récital Gala le 31 mai 2003. Cette année, nous avons connu un accroissement de plus de 20% sur le nombre d'élèves participants et de 25% sur le nombre de professeurs participants comparativement à 2002. Les participants viennent de partout à travers le sud de la province, quelques-uns même de l'est de l'Ontario, du Vermont et de la ville de Québec. Le Festival commence à profiter d'une excellente renommée grâce à la qualité de son organisation et l'appui de ses nombreux bénévoles. Comme à chaque année, des bourses et trophées ont été distribués aux jeunes interprètes.

Notre site web et Musifax, le journal de l'APMQ, continuent de connaître le succès sous la direction de Gayle Colebrook et notre administrateur web, Stefan Cameron. Ces outils de diffusion continuent de nous tenir au courant des ateliers, conférences, cours de maître, concours et festivals de notre communauté.

L'année pédagogique s'est terminée avec la réunion générale annuelle et le renouvellement des adhésions pour 2003-04, tenus en matinée le mercredi 18 juin 2003 à l'*École de musique de Verdun*. Nous avons ensuite savouré un excellent repas dans un restaurant local.

Je tiens à remercier tous les membres du comité et les bénévoles grâce à qui nous avons pu avoir toutes ces activités.

Mes meilleurs souhaits à tous les membres provinciaux de la FCAPM.



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FRONT ROW: Patricia Frehlich, Beryl Wiebe, Helen Dahlstrom, Barbara Clarke, Victoria Warwick, Joan Woodrow, Caroline Britten

In the Canada Music Week® edition the write-up on Hauke Hempel, the winner of Class D of the Music Writing Competition was incorrectly referred to as "she". The following is the corrected bio. Apologies for any confusion or inconvenience this may have caused.

CLASS C (Second Place) – Linda Lockwood, Port Alberni, BC

CLASS D

The Pirates

**Hauke Hempel
Sackville, NS**



Hauke began his musical studies at age eight, learning to play the piano and recorder from his mother. At age thirteen, he enrolled in the Sackville (N.B.) Music Festival, which would become an annual tradition for the next six years. In addition, he completed two workshops in Music Composition in 1996 and 1997, headed by Dean Burry at Mount Allison University in Sackville. In the second of these workshops, he was featured on CBC Radio's "Information Morning," playing his composition "In My World." He has twice previously entered the CFMTA Music Writing Competition winning for New Brunswick.

In middle school, he joined the school band, learned the clarinet, and sang in school and church choirs. He continues to compose and has completed five piano albums since 1999, comprising seventy-two original compositions. The debut of his first operetta, "La Belle Dame Sans Merci," took place at Mt. Allison in April, 2003.

In 1999, he began studying piano with Penelope Mark at Mt. Allison and completed his Grade 10 Piano. In 2001, he enrolled full-time at Mt. Allison and began studying piano with Dr. David Rogosin. He is now in his third year, and hopes to complete the Bachelor of Music program in 2005. He is also a hired private performance musician and church organist and has directed three music composition workshops for children.



HAVING A BALL WITH RHYTHM



BY DR. JILL DAWE, ASSOCIATE PROFESSOR OF PIANO, AUGSBURG COLLEGE, MINNEAPOLIS, MINNESOTA

Rhythm is the element of music that propels us to move: it makes us tap our toe, dance, clap, snap, wiggle or march. Rhythm is alive, fluid, in perpetual motion and can make us experience emotion too. As we tenderly rock a baby to sleep, or sway in time to an old song, the experience of moving to, and being moved by, music is inextricably linked. Exploring the natural relationship between rhythm and movement in the context of playing an instrument, can reveal much about learning to play rhythmically, and of feeling physically free and expressive. When musical rhythm is translated into physical and technical motion it can teach a musician how to literally be MOVED by music!

The following are principles and exercises that explore rhythm physically and challenge a musician to translate musical time into physical motion. The exercises enable a student to feel a steady beat; to learn rhythmic patterns in relation to beat; to experience the larger motion of meter; and to link these elements together to create musical (not mechanical or metronomic) time. By physically internalizing the elements of musical time, a student will discover technical solutions that are more musical and less rigid, and will begin to discover a manner of playing that feels technically free, and at the same time more rhythmically focused. Because technical and interpretive freedom is a lifelong pursuit, the exercises can benefit musicians of all ages and levels of playing experience, and they are fun too!

Buy a large exercise ball (like those currently popular with yoga and exercise programs, or at toy stores).

Beat = pulse = physical impulse

Have the student find their balance

on the ball and then bounce without holding any muscles tight. Point out that bouncing is like piano playing and conducting: there is preparation, weight, and release. Each individual piano key is like a little bouncing ball! And the arm and wrist must have preparation, weight and release, just like the bouncing ball.

When the student is comfortable, have the student bounce while playing a piece of music. The ball has limited tempi but is a wonderful tool for good posture, flexibility, steady pulse and for the release of excess arm tension.

Next, have the student play the same piece without the ball while stomping his/her feet, like marching, in time to the piece. Remind the student that even without the ball, the feeling of buoyancy and fluid motion stays the same in the arms and hands.

Rhythmic patterns =

ALWAYS and only occur in relation to the beat. They give music variety and energy and contour. In my experience, one of the most common mistakes in student learning is that music is practiced outside the context of time. In other words, a student tends to focus on learning the rhythms of a piece, but in doing so loses the internalized sense of beat that holds the rhythms together.

While bouncing on the ball, try clapping various rhythmic patterns: quarter beats, half notes, dotted half notes and whole notes.

Next try subdivisions: eighths, sixteenths and triplets and all the groupings of sixteenths, and switch back and forth between various patterns.

Combine the groups and have the student clap eighths on one leg while clapping sixteenth note patterns on the other.

Have the student bounce (or stomp their feet like marching) in time to the quarter pulse of a piece and then to the half note pulse of the same piece. How about stomping on downbeats?

Meter=

combines beat and rhythmic pattern within melodic and harmonic context to define the shape and timing of music. The meter allows the music to “sway and sway”—to rise and fall. It also helps define character.

Can a student go further than bouncing or stomping the beat and add a physical motion that encompasses the meter of a piece? Try adding a swaying motion to a piece in compound duple or a sweeping motion on the downbeats of a waltz. Try also to incorporate the meter movement while stomping the beat.

A person’s physical experience of a piece of music is a beautiful window into their unique musical voice and interpretation. A physically and rhythmically engaged performer is one who can move the listener, and is able to hear, feel and shape musical patterns in a musically meaningful way.

(Dr. Dawe teaches piano, piano pedagogy and chamber music and maintains a studio of pianists of all ages and abilities. She can be reached at dawej@augsborg.edu)



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2003 ESTHER HONENS INTERNATIONAL PIANO COMPETITION CALGARY, OCTOBER 23 - NOVEMBER 7

At a gala celebration in Calgary's Roundup Centre on the evening following his brilliant performance of Rachmaninov's Third Piano Concerto with Sir Neville Marriner and the Calgary Philharmonic, 23-year-old Xiang Zou of China was declared First Laureate of the 2003 Esther Honens International Piano Competition. Although the jury must have debated long and hard, having heard such a number of gifted young musicians during the previous two and a half weeks, the choice of the personable young man was a popular one with the cheering full house of musicians and music-lovers who had followed the Competition from the start.

Winston Choi, 26, of Toronto, was named Second Laureate. He has a passion for contemporary music and has already recorded the complete works of Elliott Carter and run up an impressive list of concert dates on four continents. He dazzled the audience with his performance of Carter's "Night Fantasies" in the semifinal round, and with his performance of Prokofiev's Second Piano Concerto in the finals.

Third Laureate, and also winner of the \$3,000 prize for the best ensemble performance, was Roberto Plano, 25, of Italy. The tall, bespectacled young man is outstanding for his mastery of the range of tones and dynamics that are possible on the piano, used to full advantage in his accompanying of cellist Shauna Rolston and singer Ingrid Attrot in the quarterfinal and semifinal rounds, and in his playing of the Rachmaninov Second Piano Concerto which brought the audience to its feet.

Fourth place finalist was Romain David, 25, of France, who played the difficult Liszt Second Piano Concerto with a virtuosity which elicited much excitement in the audience. He plays with much panache and authority and is a member of a piano quartet which often appears on radio and TV in France.

Einav Yarden, 25, of Israel, was fifth finalist. She is a graduate of the Israel Conservatory of Music and is now studying with Leon Fleischer at the Peabody Conservatory in Baltimore. She is also a dancer, and her love of contemporary sounds was evident in her performance of Ravel's Piano Concerto. David and Ms Yarden each received \$6,000.

The three Laureates were given prizes of \$35,000, \$25,000, and \$17,500 respectively, and the remaining finalists \$1,000 each. They were Danny Driver of the U.K., Benjamin Engeli of Switzerland, Marianna Humetska of The Ukraine, Pierre Mancinelli of France, Matan Daniel Porat of Israel, Shoshana Telner of Canada, and Ryo Yanagitani of Canada. In addition, Porat was given a prize of \$3,000 as ENMAX Artist of Special Promise, and Yanagitani received \$3,000 for best performance of the commissioned Canadian

composition which all the contestants had to play in the quarterfinal round, "Let Hands Speak", by Kelly-Marie Murphy.

Much more valuable than the cash prizes are the two-year Artistic and Career Development packages that are given to the three Laureates. These involve performance engagements, production of recordings, residencies at The Banff Centre, promotion and publicity, and professional development and networking opportunities, all intended to launch and sustain the career of a concert pianist.

The Honens advertises that it is "In Search of the Complete Artist". Unlike other such competitions, it insists that its young artists demonstrate their ability to accompany, to play in instrumental ensembles, to play with an orchestra, and to play solo piano pieces. Seventy pianists from 21 nations, ranging in age from 19 to 30, auditioned last spring in Hamburg, New York, and Calgary. Every one of these 40-minute programmes was videotaped, and early in June the First Jury - pianists Iain Burnside, Anne-Marie McDermott, and Ick Choo Moon, under the chairmanship of Isobel Moore Rolston - met in Banff for eight days to choose the best 20 pianists, who were then invited to participate in the Competition in Calgary in the autumn.

There the Second Jury swung into action,

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under the chairmanship of John P. L. Roberts. This year the Second Jury consisted of Rudolf Jansen of The Netherlands, Emanuel Krasovsky of Israel, Andre Laplante of Canada, Paul Myers of the U. K., Ursula Oppens of the U. S. A., and Christopher Taylor of the U. S. A. It was obvious that they went about their work with dedication. No one envied them their task!

The twenty competitors were flown to Calgary, where they were met with true Western hospitality. Each was billeted with a Calgary family who had offered to feed, house, drive, and generally "mother" them. Each home was equipped with a grand piano - if a suitable one were not already in residence - from one of the local piano dealers. Close friendships have resulted between the families and the pianists, who in some cases were accompanied by partners.

All twenty played two quarterfinal recitals; one a piano recital of works of their choice and the commissioned work by Murphy, and the other a recital with Shauna Rolston, 'cello. Eight pianists were eliminated, and the semifinals were played by the remaining twelve, 65-minute recitals of piano works of their choice which included a ten-minute group of lieder beautifully sung by Ingrid Attrot, the Canadian mezzo-soprano now living in London. These recitals all took place in the Eckhardt-Gramatte Hall of the Rozsa Centre on the campus of the University of Calgary. From these 12 the five finalists were chosen. They played their concertos with the 65-member Calgary Philharmonic

*All the disorders,
all the wars we behold
throughout the world occur
only because of the neglect
to learn music. Does not war
result from lack of unison
among men? Thus, were all men
to learn music, would not this
be the means of agreement
between them and of seeing
universal peace reign
allover the world?*


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Orchestra, under the expert baton of Sir Neville Marriner of Academy of St. Martins-in-the-Fields fame, in two memorable evenings in the Jack Singer Concert Hall, part of the fine new EPCOR Centre for the Performing Arts in downtown Calgary.

It was a privilege to be able to attend part of this world-class event. All who organize it are to be congratulated, particularly the retiring President & Artistic Director, Andrew Raeburn, whose expertise has guided the Honens for the past ten years, and who has realized the vision of its founder Esther Honens to perfection. A small number of CFMTA members were seen in the audience, but everyone who can possibly do so is encouraged to plan to attend the next Competition, which will be in 2006.

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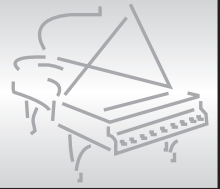


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"SEEING YOURSELF SUCCEED: VISUALIZATION AND PERFORMANCE"



Watching your students perform can be a nerve-wracking experience for teachers. But what about the students themselves? If you ask them, "How do you feel about it?", immediately after a performance, they are likely to answer, "It was terrible" or "I don't remember- I was so nervous!" or "It sounded so much better at home".

After my own performances, people often ask me, "How do you do it?" or "Don't you get nervous?" Of course, just about everyone gets nervous, but how do we do it, precisely? What exactly is involved in *performing* music, as opposed to merely practising it?

One of the most disappointing experiences a student can have is to play a substandard public performance. Whether it be at an exam, festival, recital or even at the lesson, a bad performance can haunt a student for many years to come, potentially undermining his or her self-confidence. Visualization exercises, done before, during and after playing, can be used to enhance the performance experience and achieve a better musical result.

Of course, adequate preparation in the form of practice and regular attendance at lessons is crucial. Pianistic preparation is directly related to confidence and technical assurance. But it is not enough to guarantee a successful performance, by which I mean a performance that is representative of the student's true ability.

Mental preparation is essential and tuning the mind begins with tuning the body. Be well rested! If there is a choice between that extra hour's sleep and a last minute, frantic practice session, go for the sleep! This way, you will be much more able to concentrate and focus *during the actual performance*. Try some arm stretches or yoga postures before warming-up at the piano. This can help make you aware of any physical tension you may have and allow you to release it before even touching the instrument. Do your regular warm-up at the piano. If you don't have one, develop one in consultation with your teacher. Be careful not to over practice on the day of your performance-trust yourself that you have done the proper preparation in advance and save your energy for the stage. This is especially true before an important or technically demanding performance.

For those of you that do these things already, bravo! You are ready to incorporate some visualization techniques into your preparation. The week before your performance, have a seat in a comfortable chair with your score and a pencil and go through the entire programme in your mind. This exercise is not as easy as it sounds because the idea is to hear the music exactly: every dynamic, chord, accent etc. Time yourself: ideally it should take precisely the same amount of time as it would to physically play it.

Another powerful exercise is to close your eyes and see yourself in the room where you will be performing. If you

have never been to that particular room, imagine one. For example, see the piano on stage and see yourself walking towards it and sitting down. Breathe out comfortably and allow your muscles to relax. See yourself playing the pieces, in order, and see yourself playing them *well*. See the audience or jury and see them enjoying the music. Imagine that they are friendly and receptive to your music. Hear them applaud in your mind after you have finished. As you go through this exercise, you may notice that you get butterflies or that you have tension in your arms or neck or that you have all the physical signs of being nervous: pulse rate is up, hands trembling, sweating. This is good because it means that your visualization is really working. Now, practice overcoming those nerves by breathing deeply and reminding yourself that this is a good performance and that it is going well. No need to be nervous.

Practice playing through your program wearing the clothes that you intend to wear at your performance. Although this is a practical tip, it is also an aide to the visualization. The more detail that you can incorporate into your visualization, the more effective it will be. **Remember: the key is to imagine the performance going WELL. Exactly the way you practised it!**

During the actual performance, maintain your focus on the music itself. It is certainly a challenge to get rid of the "background noise" in your mind: "Is so-and-so in the audience?", "Uh-oh, I'm coming to that passage I always mess up", or "What are they writing down?"

The way out of that noise is the music. Hear the music you are actually playing. Know that if something is not going exactly the way you want, such as the pedal squeaking, the piano too loud, the room too resonant, the keys heavier than your piano at home etc., you have the ability to compensate for these things *during the moment*. Use some soft pedal or change your articulation to better suit the acoustic. You can make spontaneous choices and this knowledge can give you a sense of security, knowing that you are not at the mercy of a bad piano.

Also, be sure to *take as much time as you require* to be comfortable before you start playing. It may seem like forever up there while you are adjusting the bench, but it may actually be only 30 seconds. Take it and insist that you are comfortable before beginning. Do not rush into your piece but hear the first 4 to 8 bars in your mind before playing. This will help you establish the tempo and resist the impulse to play faster. One of my teachers suggested that the reason we tend to play faster in performance is because our heart rate is elevated and therefore our internal sense of rhythm is running faster. Compensate for this by taking a slightly more relaxed tempo. This often turns out to be the correct tempo.



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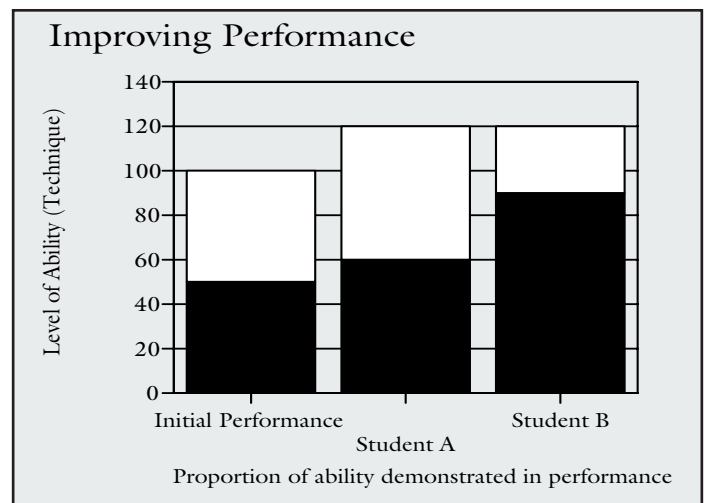
If you find yourself becoming nervous during a performance, think of channelling this nervous energy into the music in order to make it more exciting. Nervous energy can be a positive force, since without it, a performance tends to be hollow and lacking in vitality and commitment. Do not hold onto nerves or fight them but allow them to pass through your body and out your hands into the music. Imagine that the adrenaline is fuelling the music and bringing energy and excitement to your performance.

After your performance is over, take the time to properly acknowledge the applause. Bow and smile at your audience. Their appreciation is a gift to you and it would be rude not to receive it with gratitude. The same goes for compliments. If someone comes up to you and says, "Congratulations—that was beautiful!", accept this comment as sincere and thank them. Perhaps you didn't think it was as beautiful as they did, but develop the habit of receiving compliments graciously. People want to express how your music touched them and it is part of our duty as performers to honour and cultivate this. This will also help reinforce the positive elements of your performance. We can be our own worst critic. Listen to your fans!

To conclude, I would like to emphasize that visualization and focus can dramatically and efficiently improve overall performance. The graph below shows an unfortunately typical student performance, where the student played at 50% of his or her ability. There are 2 basic ways to improve this performance. The first is to increase ability. This is done through practice and instruction. The second is to increase the proportion of ability that the student is able to *demonstrate* reliably in performance. For example, if Student A and Student B had the same initial outcome of 50%, Student A goes back to the piano, practices the pieces and repeats the performance a month later. However, Student A is still only able to perform at 50% of ability level. The improvement is relatively small compared to the amount of effort expended. Student B goes back to the piano, practices the pieces and the visualization exercises and also repeats the performance a month later. Through increased concentration and confidence, Student B is able to perform

at 75% of ability level. Using the numbers on this graph as a rough indicator only, Student A improved by 10 points and Student B by 40. With the same number of practice hours, Student B improved at 4 times the rate of Student A. Using this focussed approach to performing, it is possible to develop a "minimum threshold", at which the performer can consistently play without going below. In other words, even on a bad day, the performance would still be at 85% of ability, with the potential of achieving 100% on a good day.

A successful performance can give a student a sense of achievement and boost their self-esteem. These few suggestions can help improve the performance experience for students and make it more enjoyable and rewarding.



Recommended Reading:

Green, Barry with Gallwey, W. Timothy, *The Inner Game of Music*, Garden City, N.Y.: Anchor Press/Doubleday, 1986

Lieberman, Julie Lyonne, *You are Your Instrument, Second Edition*, New York: Huiksi Music, 1991

Winding, Eleanor, *Yoga for Musicians and Other Special People*, Sherman Oaks, CA.: Alfred Publishing Co. Inc., 1982

Katherine Hume, M.Mus., is a graduate of McGill University and is currently active as a pianist, teacher and adjudicator in the Vancouver area. She is a member of the BCRMTA and on faculty at the Chilliwack Academy of Music and the North Shore Music Academy. Katherine is an enthusiastic chamber musician and accompanist and her performances have taken her across Canada as well as to Switzerland, France and the United Kingdom. Locally, she has been featured with the Vancouver Children's Choir, UBC Opera Ensemble, Opera Breve and CBC Radio 2.

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by his first wife Margaret Parsons-Poole. He is survived by his son Douglas, brother Gordon and second wife Irene, nieces and nephews and stepchildren. He will be missed by many musicians, friends and family. A Celebration of Cliff's life was held.

Donations may be made to the Margaret Parsons-Poole and Clifford Poole Scholarship. Cheques are payable to the Royal Conservatory of Music (M.P. & Poole Scholarship), 273 Bloor St. West, Toronto ON M5S 1W2



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BOOK REVIEWS



World's Greatest Children's Songs Voice/Piano

112 Best-loved Children's Songs selected and edited by Dan Fox, Alfred Publishing Co., Inc.

REVIEWED BY JOY MCFARLANE-BURTON

Contains good repertoire choices for very young students of singing. Keys are in the medium range. Accompaniments are simple and would be fine for beginning student accompanists.

Songs are grouped into categories such as "Just Plain Silly", "Nursery Rhymes", "Fingerplay" and "Play-Party songs". Several International and American folksongs are included. A brief history of each song is given.

This is an ideal choice for a family songbook or for a gift for a beginning music student.

World's Greatest Gospel Songs for Piano and Voice

A collection of 70 Gospel favourites selected and arranged by Jerry Ray. Alfred Publishing Co., Inc.

REVIEWED BY JOY MCFARLANE-BURTON

This book features several familiar Gospel 'stand-bys' as well as songs that are less well known.

The songs are set for the medium low voice. The songs are limited to three verses; some modulate into the third verse for added variety. Guitar chords are included. The accompaniments are suitable for the

student accompanist as well as more accomplished players. The accompaniments are arranged so they may be used for piano solos as well.

This is a good selection of songs to introduce the young singer to this genre. A wide range of emotions, from deep sorrow to jubilation, are expressed in the texts.

Christina Rossetti Song Cycle

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BOOK REVIEWS (CONT'D.)



the advanced soloist. The Song Cycle of four songs is based on the poetry of Christina Rossetti. The texts are beautifully and sensitively set. The first song "Sleeping at Last" is a combination of *lieder* and *Sprechstimme* styles. "No Thank You John" is more argumentative, again incorporating the *Sprechstimme* but with more humor. The chromatic texture of "No Sad Songs" is very appealing. The final song, "My Secret", is a playful song full of clever surprises.

Performance notes are included as well as brief bios of the composer and the poet.

PIANO PARADISE Volume 2 For the Future Superstar – Jazz and Pop

REVIEWED BY LORE RUSCHIENSKY

The second volume of this new series of light enjoyable playing for the "future superstar" continues in the same vein as Volume 1 which came out earlier this year. Composed and arranged by Fishel Pustilnik, a Russian born composer who now lives in Ontario, these pieces carry on at a slightly more difficult level with more complex harmonies, bigger chords and rhythms.

The 31 pieces in Blues, Boogie-Woogie, Jazz-Funk, Latin Jazz, Ragtime, Jazz Swing and Pop Ballad style include such titles as "Sea Breeze", "Letter from Argentina", "Gypsy Dance", "Mediterranean Dance", "Sentimental Blues" and "Music of the Night".

This book is a progression from the earlier book and requires more sophisticated reading and playing skills and as such offers an excellent supplementary book for students from Grade 5-9.

\$9.95 plus \$3.50 for shipping this book can be ordered from F&N Enterprise, 162 Pinewood Drive, Thornhill, Ontario L4J 5P5.

Little Finger Go to Church

arr. Jolene Boyd
early elementary FJH Sacred Piano Library
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REVIEWED BY: MARYANNE RUMANCIK,
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This is a collection of 10 well known hymns and spirituals. Titles include *This Little Light of Mine*, *Blessed Assurance* and *God is So Good*. Duet accompaniments are suitable for an intermediate level student. In most of the hymns the student part is written on two treble staves using single notes. This collection is a wonderful introduction into the playing of sacred music and for encouraging the student to develop playing of melodic lines. Since many composers, past and present, continue to be influenced by sacred music, this collection is a great way to introduce all students to sacred music.

The Lone Star State written by Gayle Kowalchuk intermediate Alfred Publishing Co. Recital Series #22427

REVIEWED BY: MARYANNE RUMANCIK,
PRAIRIE SKY MUSIC PUBLISHING

Kowalchuk has written three piano solos to honour her home state of Texas and dedicated the pieces to fellow teaching colleagues.

Tall Texas Towns in D major features arpeggiated LH chords against a RH melody outlined by single notes and 6ths. Some of the challenges in this piece include passages of RH legato 6ths and syncopation. This is a very accessible piece at about the grade 6 level. It will appeal to students with its contemporary movie theme sounds.

Starlight Serenade in A major explores a greater range of the keyboard and is at the grade 7 level. The LH arpeggiated chords require control and

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BOOK REVIEWS (CONT'D.)



accuracy for twenty three bars. There are several tempo changes which are clearly indicated by the composer. The RH is more challenging rhythmically and also includes passages of legato 6ths.

Rodeo Rose in G major is a delightful piece for the grade 6 student. The composer challenges the performer to tell a story with sound. Descriptive phrases are clearly indicated in the score such as "The cowboy struts into the arena . . . The cowboy meets a lovely lady . . . Does he ride into the sunset alone?" Although the piece is only four pages long there are many character changes to portray which will engage the student's imagination. Some of the technical challenges include forte LH octaves used for emphasis and arpeggiated LH chords. The melodic texture varies from single notes, sixths and chorale style writing.

The Australian Journal
written by Tom Gerou
intermediate Alfred Publishing Co.
Recital Series # 21410

REVIEWED BY: MARYANNE RUMANCIK,
PRAIRIE SKY MUSIC PUBLISHING

Whitsunday Islands evokes a peaceful sailboat ride. Triads (solid and rolled), full four note chords and changes in texture make this an interesting piece for the grade 6-7 student. Most of the chords are in root position. The overall soft dynamics are punctuated by fortissimo rolled four note chords in both hands. The concluding diminished seventh chord, which is rolled downward, moves from the high to low register of the keyboard.

Sunrise in the Outback for the grade 5 student opens with a thin texture which gradually thickens as the piece progresses. The middle section is broad and confident with LH octaves and RH 6ths. This gives way to a

gentle, softer section which travels to the high register of the piano before ending on a low B flat.

From Sydney Harbour to Hobart is at the grade 6 level. It is the most challenging piece in the collection and a lot of fun. There are four key changes in the piece and several time signature changes as well. These features make the piece an excellent supplementary work for the teaching of Twentieth century repertoire. The performer simulates a wave-like motion via the LH accompaniment which is based on the interval of a 5th and the use of broken chords.

Mississippi Moods
written by Catherine Rollin
intermediate Alfred Publishing Co. Recital Series
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REVIEWED BY: MARYANNE RUMANCIK,
PRAIRIE SKY MUSIC PUBLISHING

The Magnificent Mississippi at the grade 6-7 level features a lovely choral texture with a gospel feel. It is an excellent piece for teaching the voicing of chords and will appeal to students.

Cotton King Jazz is a lively piece at the grade 6 level which is very accessible to the player. The largest interval in the LH is the seventh.

Magnolia Waltz is suitable for grade 5. It is a great piece for teaching the coordination of the damper pedal in time. The flowing melody includes many dotted quarter notes.

Aboard the Riverboat Queen is suitable for grade 6-7. It begins with a lively syncopated rhythm. The RH has triads and seventh chords against LH octave leaps and arpeggio figures. The composer has clearly indicated pedalling for special effects. Students will enjoy this piece!

It might be fun to plan a recital around a geography theme using the pieces from the collections by Rollin, Kowalchuk and Gerou.

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Romantic Impressions Book 4

7 Solos in Romantic Style for
Late Intermediate to Early Advanced Pianists
written by Martha Mier Alfred Publishing Co.
21406

REVIEWED BY: MARYANNE RUMANCIK,
PRAIRIE SKY MUSIC PUBLISHING

This collection of solos was written
by Martha Mier to encourage pianists
to develop an expressive playing style



BOOK REVIEWS (CONT'D.)



supported by rich harmonies. Mier has achieved this goal with these pieces which will delight students and audiences. Dynamics, fingering, phrasing and pedal indications are clearly indicated in the scores.

Fireside Reverie in A+ contains long melodic lines against arpeggiated LH chords. Ideas are developed using sequential writing.

Twilight Musings in E flat+ is attractive with carefully placed dissonances which give the sound some "crunch." Several finger substitutions in the LH are required to achieve legato phrases. The full range of the keyboard is explored.

Chloe's Song in G+ appears to be relatively simple. However, the pianist will be challenged to play the long RH phrases as written and the RH legato 6th passages. Finger sets are provided. The LH arpeggiated chords outline the melody at the beginning of the piece.

Serenity of the Heart in D+ is one of the more challenging pieces in the collection due to the opening arpeggiated LH chords which are set against long RH melodic phrases. The middle section is characterized by sequential writing and a few sudden but pleasant tonicizations. The ending is very pianistic in the grand Romantic style.

Shadow of Regret in c- is a very effective piece with a brooding quality. A few well placed sudden tonicizations add to the moodiness of the work. In the middle section the 5th fingers of each hand outline a melody against inner harmonies.

Magnolias in the Meadow in E flat+ is a more flexible style of writing which experiments with irregular note groupings, changes of time signature and many changes in register.

Silhouette Moon in D flat+ is the most challenging piece in the

collection. It is to be played con rubato with dynamics which are generally on the softer side, requiring a controlled performance. There are many LH arpeggiated chords while the RH plays triads and four note chords.

Beyond the Romantic Spirit (1880-1922) Book 1

Alfred Publishing Co., #
21388

REVIEWED BY:
MARYANNE
RUMANCIK, PRAIRIE
SKY MUSIC
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19 Early
Intermediate to Late
Intermediate Piano
Solos Reflecting
Society, Style &
Musical Trends at the
Turn of the 20th
Century.

Selected, edited
and annotated by
Nancy Bachus

This collection is a welcome resource for teachers who wish to take an interdisciplinary approach to teaching music. It would also be a great resource for students doing research projects. Informative and well organized sections provide information on the politics, scientific developments and social trends of the period. Short composer biographies with black and white photos correspond to the music selected to

represent the period. Black and white reproductions of artworks link music composition trends in the visual arts. Reference sources are cited allowing the student and teacher to further explore areas of interest.

All scores are clearly notated and explanatory notes are provided where needed. Some of the composers represented include Ravel, Debussy,

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BOOK REVIEWS (CONT'D.)



Rebikov, Nielsen, Reger, Satie and Granados. The lone woman composer included is Amy Cheney Beach. Her composition "The Returning Hunter", is featured. It is from her piano collection Eskimos, Opus 64 and is based on an Inuit folk song.

Clowning Around
 – Elementary Piano Solos
 by Pierre Gallant
 (published by Frederick Harris Music)

REVIEWED BY PEGGY L'HOIR

Clowning Around is a fun, pedagogically sound book dealing with keyboard geography, intervals, imaginative dynamics and much rhythmic variety. The pieces are based on the idea of 'clowning around', and are sincerely composed with the entertainment and education of the student in mind.

The composer's notes include ideas like making faces in the rests during "Circus Animals" and the rhythmic imitation of speech in "Clowning Around".

This volume of twelve pieces would serve as an excellent comprehensive and lighthearted grade one preparation.

Imitations and Inventions – Elementary – Early Intermediate Piano Solos by Pierre Gallant (published by Frederick Harris Music)

Picturesque in title, challenging yet accessible, best describes Imitations and Inventions. The thirteen compositions in this collection reinforce intervallic reading and equality of hands in short yet substantial compositions ranging from introductory through grade three level.

There are a variety of titles to choose from, including "Friendly Discussion, Lullaby for Two" and "Mountains Echoes", each grounded firmly in the concept of partnership between the hands.

Animal Fair – Late Elementary Piano Solos by Pierre Gallant (published by Frederick Harris)

This collection of ten good-humored solos is a welcome supplement for students in grades two and three piano. The dynamics are appealing and challenging, sure to stimulate extra listening in a desire to create the picture suggested by titles like "Paper Tigers", "Laughing Song" and "The Lumbering Elephant".

These pieces would be excellent recital pieces, promoting artistic performance for the average student.



YOUNG ARTIST CONCERT SERIES

Correction and clarification of deadlines.

REGION	DEADLINE	COORDINATOR
Atlantic	January 31 (usually Biennial competition)	Margaret Ann Craig 93 York Street, Sackville, NB E4L 4R6 mcraig@mta.ca
Ontario	June 30	Victoria Warwick 168 Stanley St. S, Thamesford, ON N0N 2M0 vical.warwick@sympatico.ca
Western Manitoba	January 31*	Virginia Heinrichs 426 Dowling E., Winnipeg, MB R2C 3M5
Saskatchewan	December 15*	Barbara Eriksson 714 Trent Cresc, Saskatoon, SK S7H 4S5 philip.eriksson@home.com

* Forward Western applications to Barbara Eriksson by February 15.
714 Trent Cresc, Saskatoon, SK S7H 4S5 • philip.eriksson@home.com

Application forms and more information are available from your Regional Coordinator.



RCM Examinations *News*

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1. Click on "Teacher Services" from the Home Page of our website.
2. In the next window choose "Continue", then enter your Teacher Number (found on the mailing label of your *Music Matters* Newsletter) and your Password. (**The first time you log-in, your Password is your Postal Code** with no space in between).
3. In the next window you will be prompted to change your Password to one which only you will know, then enter your mother's maiden name. This process ensures the privacy of your studio information. Your Password should be kept private and written down in a safe place. It can be 4-6 characters long and any combination of numbers and/or letters. Your Password will ensure that only you have access to information about your studio.
4. The next window will give you four options: change your address information, access your studio's information (organized by examination session), change your password, or exit Teacher Services by logging off.

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3. The next window will provide you with your "Teacher Number" and a reminder that your initial Password is your Postal Code. Print this page for future reference.
4. Follow steps 1. through 4. from "If you already have a Teacher Number" to complete the Teacher Services log – in process.

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Winter (Dec. 2003)	November 14, 2003
Spring (May 2004)	April 16, 2004
Summer (August 2004)	July 9, 2004

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RCM Examinations is pleased to now offer *Introductory Harmony* examination papers and Grades 3, 4 and 5 *Keyboard Harmony* examination papers, along with the already existing line up of examination papers, for purchase at all better music retailers. These new examination editions comprise actual examination papers from past examination sessions.

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RCM Examinations and the Nova Scotia Registered Music Teachers' Association have met with the Nova Scotia Ministry of Education and confirmed the change to music examination accreditation requirements in the province. Students will now receive accreditation for their music examinations by submitting their examination results. They will no longer be required to do further testing.

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MEMORIAL PEDAGOGY AWARD

CFMTA is pleased to offer a Memorial Pedagogy Award to the candidate who receives the highest mark in the Teacher's Written Examination of either the Royal Conservatory of Music or Conservatory Canada. This award has been established to honor teachers who have been recognized for their contributions to the profession. As a tribute to these teachers, the Pedagogy Award is being offered to a deserving candidate who has recently qualified in this field. It was initiated upon the passing of Robert Pounder, the CFMTA's first Honorary President from 1975 to 1996.

The applicant must have studied with a current CFMTA/FCAPM teacher and the examination must be from a nationally based teaching institution, which examines in every province (Royal Conservatory of Music or Conservatory Canada). Along with an official transcript of the Pedagogy Examination mark, the applicant will be required to submit a summary of musical training and interim teaching, which will be considered in the case of a tie.

The Memorial Pedagogy Award will be presented biannually in the non-convention year and will be governed by the Special Projects

Convenor. The closing date for applications to be received by the Convenor will be February 15th of the non-convention year, and anyone completing the requirements in the two years prior will be eligible. **The first award will be granted in 2004 and anyone completing the requirements from January 2002 to December 2003 will be eligible to apply.**

This award is presently valued at \$500.00 and the amount of the award in the future will be governed by the availability of funds. It is hoped that CFMTA members will wish to honor teachers and mentors with donations to this Pedagogy Award.

CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD 2004 - APPLICATION FORM

1. APPLICANT'S NAME _____

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Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

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Please include: 1) An official transcript of the Teacher's Written Exam mark.
2) A typewritten summary of your musical training and interim teaching.

NOTE – The applicant must have completed the requirements between January 2002 and December 2003. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th, 2004

Please send the application to : Rosalyn Martin, 144 Hawkwood Dr. N.W., Calgary, AB T3G 2V8
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