

THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN



CFMTA



FCAPM



WINTER EDITION • 2005

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THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

Official Journal of The Canadian Federation
of Music Teachers' Associations

Vol. 55, No. 2
Circulation 3400
Founded 1935



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Spring Edition 2005

Publication: May 2005 • Submission Deadline: April 10, 2005

Canada Music Week® Edition 2005

Publication: September 2005 • Submission Deadline: August 10, 2005

Winter Edition 2006

Publication: January 2006 • Submission Deadline: December 10, 2005

SEND *ALL* MATERIALS FOR *ALL* EDITIONS TO:

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94 Green Meadow Road, Regina SK S4V 0A8

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GREETINGS FROM CFMTA

The New Year brings new and exciting projects for musicians in Canada.

We come ever closer to the final reading of a private member's bill allowing CFMTA members the privilege of issuing tax receipts on music lessons for income tax purposes. What a wonderful opportunity this will provide for our parents and students. Please continue to watch this magazine for more details.

As mentioned in an earlier report, a committee is busy developing a proposal for a new system of CFMTA membership criteria that will provide uniformity across the country. This is an exciting initiative for registered music teachers in Canada and will strengthen our National presence.

Our partnership with the Music Teachers National Association continues to grow. The steering committee for the 2007 conference in Toronto will meet again in April in Seattle, Washington, during



the annual MTNA conference. Gary Ingle, MTNA Chief Executive Officer, has offered booth space to the CFMTA at their upcoming conference. Linda Kundert-Stoll, CFMTA Calgary Convention Convenor, has agreed to work this booth in Seattle where she will be able to increase our profile with the MTNA members, and also to entice some folks to attend the Peak Performance Convention in July in Calgary.

And, speaking of Calgary...the early bird deadline is looming so I encourage you to reserve your spot – you won't want to miss this exciting event!

Change is in the air for 2005! Many exciting projects that are coming to fruition will develop and strengthen the CFMTA and the state of music education in the country.

Victoria Warwick, President - CFMTA

NOTICE OF ANNUAL GENERAL MEETING 2005

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

University of Alberta, Calgary on Wednesday, July 6, 2005

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 2, 2005 at 8:30 a.m.

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

Dated at Surrey, British Columbia, this 10th day of September, 2004.



FROM THE EDITOR



With the New Year comes another edition of The Canadian Music Teacher. Hopefully your Christmas break was relaxing and revitalizing.

Reading about what is happening musically in the provinces as well as the articles about the musical people in our country are a constant source of inspiration for me and I hope you as well.

The process of putting together each issue of this journal involves the input of many people and many steps along the way. It is an exciting journey every time. Receiving material in a timely manner is always much appreciated and makes my job flow along much smoother.

While every effort is made to have the information that is printed accurate and up-to-date it does not always happen that way and I apologize for any errors or omissions that you might notice. Please bring them to my attention or to those of the

person who has submitted the information.

In the 2004 Canada Music Week edition the list of the Music Writing Competition judges was actually the list from 2003. My apologies to those judges who spent their time doing this important job for our association, but were not mentioned. We will endeavour to update details in the rules and the reporting of this competition by next year's issue.

Input from our members is what this journal is all about. If you have an interesting perspective on pedagogy or about something or someone that is making a musical difference in our country please feel free to submit it. If you find it interesting others probably will too!

Wishing you all the best in the New Year.

Lore Ruschiensky
Editor – The Canadian Music Teacher



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Get on your horse (or tractor) and come to Calgary!

See all the details on www.cfmta.org. • Early bird deadline extended to February 15, 2005



Dale Jackson (see Baroque Ornamentation seminar) competing with Samson in Edmonton, AB

We're "rounding up" the talent!

Don't miss our three competitions. Alberta challenges the rest of Canada to a friendly "shoot out." Our provincial winners are chosen for the Rozsa Foundation Voice Competition, the CFMTA-FCAPM National Piano Competition and the "Amour" Competition. The deadline for provincial entries is April 1, 2005.

The master class C.D. or tape entry deadline for piano, voice, violin and cello is March 1, 2005. E-mail Bettijo Smith at bettijo1@telusplanet.net or call 780-954-2464.

Calgary Stampede Chuckwagon Races



"Buck up," don't "bridle," take the "bit into your teeth," "hoof" it to Calgary and "stir-up" some trouble.

The early bird deadline is extended to February 15, 2005 - only \$350/student - as low as \$50 per day for all seminars, concerts, receptions, luncheons, the Trade Fair and the banquet. Your "partner" may join you for \$185/\$155. **Book through WestJet QS #2852 for airfare discount.**

Rooms are available at the University of Calgary, where most of the events will take place. To book a room e-mail confserv@ucalgary.ca or call 403-220-3203.

Contact Linda Kundert-Stoll, Chair, at cassa1@telus.net or call 403-271-0418, fax 403-278-3236 or contact the Registrar, Sharon Carne, at scarne@shaw.ca or call 403-239-3784.



Teresa Rogers on Doc, Abe Vollmer on Gambler and Linda Kundert-Stoll on Chex in Kananaskis Country, west of Calgary

Start "horsing" around and get to Calgary so you can "Yahoo" yourself "horse." It's the "mane" event!

Sign up for tours; the deadline is May 20, 2005. Postdated cheques will be accepted. See the City of Calgary on July 3, golf 18 holes on July 5, go to Drumheller on July 7, take in the Calgary Stampede on July 8, and visit Banff and Lake Louise on July 10, 2005.

The puns are compliments of Derek Stoll (see Jazz and the Classical Pianist seminar) & Peter Jancewicz (see Musicians and RSI seminar).

National Convention
“Peak Performance”
 Conference and Celebration

July 3 - 9, 2005

Registration Form

Please use a separate registration form for each person ordering a package. Photocopy as needed.

Please print clearly:

Name _____

Preferred name on badge _____

Address _____

City _____ Prov. _____

Postal Code _____ Tel. () _____

E-mail _____

Total A and B _____

Total Tours _____

Total shirts/vests _____

Grand Total _____

Send your registration form and cheque, in Canadian funds, made payable to **CFMTA Convention 2005** to:

Registrar, CFMTA Convention 2005
 c/o 228 Parkside Way SE
 Calgary, AB T2J 3Z4

Registrations will be confirmed by e-mail or post.

Dietary needs: Vegetarian _____ Other _____

Tours (details follow in brochure):

	No.	Total
City of Calgary Tour	\$65 each	_____
Full Stampede Day	\$160 each	_____
Stampede Parade & Rodeo	\$105 each	_____
Stampede Parade & Evening Show	\$115 each	_____
Banff/Lake Louise Tour	\$160 each	_____
Golf Tour	\$155 each	_____
Drumheller Tour	\$105 each	_____
Total Tours:		_____

Banquet meal choice: Salmon _____ Beef _____

Spouse/guest meal choice: Salmon _____ Beef _____

“Peak Performance” logo long sleeved denim shirt: \$45.00 ea.

Men’s: S M L XL Women’s: S M L XL

No. shirts _____ TOTAL _____

“Peak Performance” denim vest:

(with artwork from poster) \$40.00 each

Unisex: S M L XL XXL XXXL

No. vests _____ TOTAL _____



Convention Packages

Full Package (Sun. - Sat.)

(Full packages include everything except the Calgary Stampede Day, Tours, shirts and vests. Senior prices = 60+)

Early Bird Special _____ \$350 individual
 Deadline: Feb. 15, 2005 _____ \$300 senior/student

April Special _____ \$400 individual
 Deadline: April 1, 2005 _____ \$350 senior/student

Regular Price _____ \$425 individual
 After April 1, 2005 _____ \$375 senior/student

Spouse Package _____ \$185 individual
 _____ \$155 senior/student

Day Package

(Day packages include all events on days selected, except Tours.)

3 Day Package (Please check 3 days below.)
 Regular price _____ \$300 individual
 _____ \$275 senior/student

M _____ Tu _____ W _____ Th _____ Sat _____

1 Day Package (Please check the day below.)

Regular price _____ \$125 individual per day
 _____ \$100 senior/student per day

M _____ Tu _____ W _____ Th _____ Sat _____

Morning only (Please check the day(s) below.)

Mon. - Thurs. includes sessions and lunch
 Regular price _____ \$62.50 individual per am
 _____ \$50 senior/student per am

M _____ Tu _____ W _____ Th _____ Sat _____

Afternoon only (Please check the day(s) below.)

Mon. - Thurs. includes lunch and sessions
 Regular price _____ \$62.50 individual per pm
 _____ \$50 senior/student per pm

M _____ Tu _____ W _____ Th _____ Sat _____

Subtotal A (Package price) _____

Individual Tickets

(The following events are included in the full package.)

July 3, Keynote Speaker, Opening Reception & Entertainment

No.	Total
_____ \$20 _____ \$15 senior/student	_____

July 3, Roberto Plano

_____ \$25 _____ \$20 senior/student	_____
--------------------------------------	-------

July 4, Tracy Dahl

_____ \$25 _____ \$20 senior/student	_____
--------------------------------------	-------

July 5, Prime Time Big Band

_____ \$25 _____ \$20 senior/student	_____
--------------------------------------	-------

July 6, Luncheon & AGM

_____ \$25	_____
------------	-------

July 6, Piano Competition Finals

_____ \$20 _____ \$15 senior/student	_____
--------------------------------------	-------

July 7, Voice Competition Finals

_____ \$20 _____ \$15 senior/student	_____
--------------------------------------	-------

July 9, Banquet

_____ \$50	_____
------------	-------

For the banquet, please supply the names of the people you are ordering tickets for.

Name(s) _____

Subtotal B (Individual Tickets) _____

Total A and B _____



AN INTERVIEW WITH AVERILL BAKER

JOAN WOODROW, NRMTA



The musical talent of pianist Averill Piers Baker came to the attention of the Royal Conservatory of Music of Toronto (RCMT) through their national exam programme. She took their exams three years in a row, winning two silver medals and, in the third year a scholarship to study in Toronto with Margaret Miller Brown. She then continued on scholarship at the University of Toronto in the coveted Artist Diploma programme graduating in 1963. While at University she was the youngest person ever to be hired to teach by the Royal Conservatory at that time. Up until 1972 she was a frequent performer in concert, and on radio and TV having also performed concertos with the Toronto Conservatory Symphony Orchestra and the CBC Symphony Orchestra under Sir Ernest MacMillan and Boyd Neil. In 1972 she moved to Gander, Newfoundland and by now the demands of a growing family (four children) and the frequent absences of her husband whenever the House of Commons was in session (she is married to Newfoundland politician George Baker) required her to retire from a professional career as a concert pianist. Over the years she has taught part time, directed choirs and produced or taken part in countless benefit concerts. Having recently recovered from two serious bouts with cancer, Averill has returned with zeal to her piano.

It's the 2004 Van Cliburn International Piano Competition for Outstanding Amateurs (IPCOA) in Fort Worth Texas, and Averill Baker had made it to the final round. Seventy-five outstanding pianists from all over the world made the entry requirements and now only seven remained after days of gruelling competition of classical music repertoire. The final results would see Averill Baker achieve what no other Canadian has ever done in this competition.

Two days before, in the preliminary round, the gods were not with Averill. As she buzzed through her encore piece "Flight of the Bumblebee", a violent lightning and hail storm hit the area, and as if on cue in a movie, hail stones came smashing down on the concert hall's metal roof as she reached a crescendo in her performance. The BBC made note of Averill's lightening-speed performance on the piano and the smashing sound of the hail, and the CBC FM programme "Music and Company" from Toronto, who followed Averill's progress in the competition on a daily basis, replayed the master of ceremonies' reference to that electrifying event. The storm was so violent it shut down the proceedings for over an hour. Despite the hail stones however, Averill made it into the semis and then the finals.

At 60 years old, Averill Piers Baker placed 2nd in this Van Cliburn competition. In 2005 she will be a guest performer at Rockefeller University sponsored by the Van Cliburn Foundation. She also has her eye on competitions in Europe. Her winnings are all donated to charity. In 2004 she also competed in the Washington International Piano Competition and again made it into the finals and won the Music Critics and audience award as the most outstanding performer. However, it is the prestigious Van Cliburn competition that Averill wants to win

and she has her sights set on the next IPCOA in 2006.

For now she practises daily at home in Gander, Newfoundland . . . and stands on her head! This latter "inverted" habit is necessitated by an after-effect of cancer surgery and chemotherapy and radiation damage which has caused a problem with swelling in her right leg.

But this problem is no big deal for Averill. It was at her worst moment, after learning that the cancer had come back with a vengeance and was fast growing, that she decided to do what she always wanted to do – compete in international classical music competitions. While in radiation isolation for days, during intensive day-long chemotherapy treatments, while trying on wigs and buying smaller clothes to fit her shrinking frame, it was during those times that she constantly practiced her repertoire in her head.

I first asked her when she decided to enter the Van Cliburn competition:

A: I was doing a bit of spring cleaning two years ago, dusting off my old LPs and came across my Van Cliburn recording of the Tchaikovsky concerto and realised I hadn't heard anything about him in years. An on-line search for news of him brought me to the cliburn.org website and of course the information about IPCOA.

Q: *Was the competition the impetus for your returning seriously to your music?*

A: No - it was the vehicle - the impetus came by way of illness. In 1996 I had a bout of cancer and heavy surgery and then in 1997 a very serious and aggressive recurrence which seriously threatened my life. This caused me to take a very close inventory of what I wanted to do first of all with the possibly short time that was left to me, and then, in the lucky event of recovery, what I would do with a longer amount of time: Music was the answer. First of all, when I was

at my weakest I was only able to listen to music. The magical effect this had on me was evident even to the medical staff - I remember the day the head of the hospital pharmacy came to my room to ask why I wasn't using my pain medication pump! Then as I got stronger, I began to play. The oncologist responsible for my recovery was Dr. Prafull Ghatage. He thought it important that I not neglect my music and even arranged for me to practise on a piano in the hospital lecture auditorium late in the evenings when no one was around. As I got stronger I began organizing and/or performing in benefit concerts - just short performances, and it was five years later, when I found that dusty recording that I realised I was now strong enough to get serious about performing.

Q: *What were the physical challenges you faced, not only recovering from cancer, but after such a long hiatus from the physical and mental rigours of learning or re-learning long, challenging piano works?*

A: The biggest challenge was not to practise too long at the beginning. I have always loved to practise - finding the time to do it used to be the challenge. Now, with my children grown and gone I had the time and I knew I would have to be careful not to strain hand and arm muscles. To my surprise it was my leg that caused problems. I ended up with my right leg almost twice the size of my left - a dreaded symptom I had suffered from only once before - just before my cancer recurrence. Fortunately, after a battery of tests, it was determined that this time the swelling was due to a lack of lymph nodes removed during the cancer surgery. I now visit the oncology/lymphoedema nurse at the cancer clinic, and when practising I put on a timer and every hour and a half I'll do some prescribed exercises or stand on my head for awhile - and it works - I've got my leg back to a reasonable size.

Q: *What about other common problems such as cramps in your hands, backache and fatigue?*

A: When I first came to Newfoundland my late and wonderful

mother-in-law taught me how to make bread - she said it would keep my hands and arms in shape for piano playing even when I didn't have time to practise and she was right.

She also taught me how to get down on my knees and scrub my own floors and grow many of my own vegetables.



Averill Baker with Mr. Cliburn. (I had been practicing in the basement of an adjacent building, having completed my semi-final round the night before, and someone came round and banged on the door and said to come quickly because they were going to announce the semi-finalists and that Mr. Cliburn himself would be there. Most of the other semi-finalists had performed that night and were dressed to the nines and there was I in my Texas jeans and jacket, but clearly very happy, grinning so widely it's a wonder my cheeks didn't burst!)

She said it was cheaper and more economic time-wise than paying housecleaners and going to fitness clubs and would keep me fit like she always was. And it has indeed kept me very fit! In addition to the power of music, I think my general good fitness helped me survive the rigours of all the cancer treatments I received. And to this day it keeps me free of aches and pains.

Q: *Do you have a teacher or coach, or do you "go it alone"?*

A: The tape recorder is my teacher and coach and a very truthful critic it is! Also, my family are all very musical and offer me many suggestions as to repertoire - their input is extremely important when I'm putting together programmes.

Q: *What methods did you use to return to a concert-calibre artist?*

A: Technically or interpretively? Technically speaking I have so many tricks in my bag it would take a book to answer that question and the older I get the more solutions I seem to be able to find to technical problems. But if I had to say what was my biggest ally in achieving a technically satisfactory performance it would have to be my metronome. From the first time I try something out I try to play without error, so that usually means some VERY slow practising, increasing the tempo a notch or two at a time. If you pick boring repertoire it's not going to be a pleasure so I make sure to avoid that pitfall.

Q: *Do you ever do purely technical exercises - scales and arpeggios for instance?*

A: I like to warm up with them in whatever key the piece I'm going to practise is in.

Q: *What about the interpretive process?*

A: This of course is the really wonderful part of performing for others. When I was preparing for Texas I played my Chopin Barcarolle in F sharp major at a private recital in Gander, and afterwards a lady said to me "My dear, the way you played that piece was enough to make a grown man cry". Then when I performed it at the Van Cliburn a "grown man" came up to me and said "Your interpretation was so moving it made me cry". I told him about the lady in Gander and then we both had a laugh! But seriously, the interpretations just come to me instinctively - sometimes in the form of a story, other times as a geographical vision such as a sharp, crisp, day in autumn or an angry sea. Another piece could embody an emotion, and sometimes I feel the music as a dance, perhaps a ballet, or maybe a folk dance - it all depends.

But no matter which repertoire I choose, when I know for sure that I'm about to start a serious preparation of a particular work I avoid like the plague listening to anyone else's recording or performance of it.

Q: *Do you have any particular method of memorizing?*

A: Until my cancer treatments I never had to try to memorize. All my life I've enjoyed the privilege of having what they call "perfect pitch" and if I could hear the music in my head, which I always have been able to do – sort of like having a tape recorder in the brain – then I could actually "feel" the piano keys to which those notes in my head belonged. BUT, for some reason, when I came home from the cancer treatments, I realized with horror that I was hearing everything exactly a semitone lower. If there was a piece on the radio that I didn't know, I'd be hearing it in G major and I'd be "feeling" all the keys in G major, and then at the end of the piece the announcer would say, and that was so-and-so's Sonata in A flat major. It was terribly off-putting. And it has definitely made me have to pay more attention to memory work as I can no longer rely on hearing the note and reliably being able to predict where it is physically on the keyboard. Fortunately, as I practise more and more, my once perfect pitch seems to be coming back but I don't yet trust it one hundred percent.

Q: *What have you been doing since the Van Cliburn and what are your future plans?*

A: It's been quite a busy time. I've been increasing the number of public performances especially if they're benefit concerts. Guilt is one of the things I suffer from when I spend so many hours on the piano bench polishing pieces - so many others are working hard at more useful occupations like engineers, lawyers, fishermen, doctors and nurses - so I'm always glad when my music-making can help raise much-needed funds for worthy causes. I just got back from Ottawa where I performed at our parliamentary benefit "Concert on the Hill" – an annual event I helped to found back in the 90's. I'm so honoured that the Newfoundland Registered Music Teachers' Association has invited me to give a full-length concert in May and the CBC will be recording my new repertoire. The recording they did of my 2004 IPCOA repertoire spawned so many other radio and TV interviews that I am getting invitations from all over North America. Perhaps one of the most exciting invitations came from the Van Cliburn Foundation to play in New York on Feb. 9, 2005 at Rockefeller University and I have happily accepted.

Q: *Do you get people asking you if you have recorded a CD?*

A: Constantly. And I really want to record one too, but I'll wait until I have a little more practise under my fingers. I am planning to record in the summer of 2006 after the next Van Cliburn IPCOA. In the meantime all the competitors' performances at IPCOA 2004 are available on CD and can be purchased from the Van Cliburn organisation with

proceeds going to their Foundation. Probably the most interesting round of my playing was the semi-final round – I played the Chopin Barcarolle in that round among other pieces.

Q: *What do you think is the most valuable thing to have come out of your return to music?*

A: I think the answer to that question came from a request made to me by the editor of the women's calendar "Herstory" to consent to be a part of their 2006 calendar: She felt that my story as a cancer "veteran" whose experience with that disease inspired the revival of a music career at a relatively late stage in life (I turned 60 last April) – she thought this could be an inspiration to others not to give up on unfulfilled dreams. To be able to help another person in this way would be about as worthwhile as it gets, don't you think?

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CANADIAN MUSIC CENTRE

Although many teachers are interested in incorporating Canadian music into their teaching, they don't always know how and where to access the tools and resources to do so. This observation sounded out a possible gap in the awareness of the teaching community as to the existence of the Canadian Music Centre, what it does, and how it can support the role of Canadian music in the "repertoire" of music teachers and educators.

The following article is part 2 of 3 written by Jason van Eyk, intended to bring awareness of the CMC and its facilities to Canadian teachers.

Watch for part 3 in the next edition of *The Canadian Music Teacher*.

Part 1 appeared in a previous issue.

How the CMC Achieves its Mission

Over the past 45 years, the CMC has developed five key service areas to meet the needs of its different user groups. These are:

1. **Professional Development Services for Associate Composers:**
 - Print, bind, catalogue, and distribute Associate Composers' music worldwide.
 - Undertake the conversion of CMC archives into the digital medium.
 - Pay royalties to Associates twice annually on sales & rentals of their musical works.
 - Prepare, collect, and distribute information materials about Associates and their work.
 - Make available recordings of performances of Associates' compositions.
 - Promote Canadian music to user groups and the general public locally, regionally, nationally and internationally.
 - Maintain biographies, repertoire lists and discographies specific to each Associate at the CMC's website.
 - Make available score and sound samples of Associate's work via
- the CMC website, and through promotional samplers.
- Administer several music copying assistance programs.
- Act as registrar and administer several composer competitions, including the CBC Young Composers' Competition, Toronto Emerging Composer Award, the CMC Prairie Region Emerging Composer Competition, and the Jules Léger Prize for New Chamber Music.
- Make career opportunity information available through e-broadcasts, the CMC website and postings in our libraries.
- Provide composers with special project work opportunities through the CMC national and regional offices.
- Provide opportunities for the recording and distribution of Canadian music on the Centrediscs label.
2. **CMC Client and Patron Services:**
 - Operate five regional centres (Sackville, Montreal, Toronto, Calgary, Vancouver), each with their own free-lending library and regionalized programming.
 - Lend, rent, or sell Associates' works (scores and performing parts) to a large and varied clientele.
 - Provide repertoire advice and reference services, including the preparation of specialized repertoire lists on demand.
 - Prepare and distribute catalogues of Canadian music, for both scores and recordings.
 - Maintain a current online library database, as well as information about Canadian composers and their music, and other important resources, at the CMC's database-driven, e-commerce enabled website.
 - Maintain a digital audio archive of performances of Canadian music.
- Provide performers with the opportunity to record Canadian music on the Centrediscs recording label.
- Provide performers, ensembles, conductors and music educators with special project work opportunities through the CMC regional offices.
3. **Public Awareness and Cultural Participation Services:**
 - Produce and distribute a variety of communications materials: newsletters, brochures, the CMC website, and others.
 - Cooperate with other arts organizations in efforts to collectively foster a healthy climate for Canadian music creation and public participation with Canadian music.
 - Offer worldwide distribution and sales of scores and recordings of Canadian music.
 - Attend and present at music trade fairs and conferences.
 - Present lectures and workshops, as well as write articles on Canadian music.
 - Coordinate school visits to our libraries, public composer workshops, and residencies for composers in schools.
 - Support the creation of pedagogical guides for student-level repertoire.
 - Make available recordings, books, other music-oriented materials for sale via our boutique and online at the CMC website.
 - Promote CMC resources, recordings, education programs, etc. in a range of publications.
4. **Support Services to the Arts Community and Policy Makers**
 - Cooperate with organizations to lobby governments for improved conditions for Canadian creation.
 - Participate in advocacy activities and policy discussions on behalf of the arts community.



- Attend meetings hosted by numerous arts policy & funding programs.
- Periodically serve on juries/panels of arts funding bodies for all levels of government and provide feedback on the existing funding programs.
- Support SOCAN in its representations to the Copyright Board on behalf of composer's rights.
- Participate as an active member of the National New Music Coalition and other regional music coalitions, such as the Coalition of New Music Presenters in Toronto.
- Provide free office space to the Canadian League of Composers (CLC) at Chalmers House in Toronto, and support the League in its various advocacy activities on behalf of Canadian composers.
- Attend meetings of the Canadian Association of Music Libraries, Canadian University Music Society, and the International Association of Music Information Centres (IAMIC).

5. Information and Resource Exchange Enhancement Services:

- Publish and distribute regional newsletters several times per year
- Maintain a client group database, and facilitate connections between clients and composers.
- Support music organizations in promoting their concerts and events to our membership.
- Contribute articles to a variety of music and arts-oriented publications.
- Stuff regular outgoing mailings to our membership with pertinent information supplied from affiliated music organizations, levels of government, funders, etc.
- Maintain an extensive list of hyper-links to other music organizations, arts councils, publishers, service organizations, broadcasters, and the like on our website.
- Maintain an extensive events calendar and a roster of news items on our website.
- Promote CMC resources, recordings, education programs,

and the like in a range of publications.

- Produce catalogues, repertoire lists, audio samplers, commercial recordings, newsletters, and the like, that inform the constituency about individual Associate Composer's achievements.
- Assist media, concert presenters, funders, and others when seeking general information about Canadian composers, available recordings, program notes for specific pieces and the like.
- Attend and present at conferences, symposia, and set up meetings with users of our Associates' music.
- Represent composers on a number of committees and boards within the music industry.
- Display information, arts community brochures, fliers, posters and announcements for the public.

(Jason van Eyk is the Ontario Regional Director for the Canadian Music Centre. He may be reached by e-mail at jasonv@musiccentre.ca, or by phone at 416-961-6601 x. 207)



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PETER JANCEWICZ • A CANADIAN MUSIC MAN



BY JANICE DAHLBERG

I first became acquainted with Peter Jancewicz, pianist extraordinaire, during the Calgary Arts Summer School Piano Camp where he was a member of the teaching staff. Affectionately known among the campers as “Dr. J”, he quickly became one of the faculty favourites as his artistic expertise at the piano was accompanied by a refreshing sense of humour along with an ability to play jazz and otherwise improvise when called upon. All of the above is not to be eclipsed by his insightful teaching skills.

I next came to know Peter, the composer – the pianist-composer. At that time, he served on the Board of Directors for CASSA and would share his new publications with board members – a very personal and unique Christmas card. Composition came to him seriously in 1998 while recovering from a repetitive strain injury, caused by ignoring the warning symptoms. Peter and his wife, Susan Hlasny (who has also suffered from RSI), will present a workshop in Calgary at the “Peak Performance” Conference and Celebration 2005 in July, “Musicians and RSI.” He credits Alexander Technique with Trevor Allan Davies as a crucial factor in his recovery. Peter and Susan will also share their experiences with New York City specialists Dr. Emil Pascarelli, repetitive

strain injury; and Vera Wills, bio-mechanics for musicians. Calgarian Lou Petrash, from Panther Sports Medicine and Rehabilitation Centres, provided on-the-spot local expertise.

Inspiration comes to Peter from anywhere and everywhere. His first attempt at writing music occurred when he was eight years old. Performance was a foreground commitment for many years. But in 1998, composition came front and forward. He finds creative musical ideas in poetry, paintings, nature, the landscape and soundscape, the seasons, the time of day, while gardening, during city walks around the parks and neighborhoods, or hikes in the majestic Rockies. Listening to many performing pianists, past and present, and to composers, both traditional and contemporary, add to the mix.

His recent project, *Sketches of Canada*, a recital suite series published by Alfred, arrived during the summer, with good preparation time for Canada Music Week. There are four pieces – *Misty Canadian Mornings*, *Fisherman’s Shanty*, *Prairie Hymn*, and *Carnaval de Quebec*, which are attractive and very playable for late intermediate to early advanced piano students – grades 6 to 8 – or teachers who wish to present new music to their performing groups. *Misty Canadian Mornings* was inspired by family camping trips all over Canada where one greets each new day with a sense of peace and mystery, mist and sunrise. Bill Evans was the muse for the melody flowing over the bass jazz chords – with some space for the performer’s individual improvisation. This is dedicated to his wife, Susan, with whom he continues to camp. *Fisherman’s Shanty*, a tribute to the Maritimes, quotes from the famous Newfoundland folksong “I’se the B’y that Builds the Boat.” “A Farewell to Nova Scotia” is also quoted directly. The brush strokes continue to the Canadian west, where *Prairie Hymn*, dedicated to Calgarian Linda Kundert-Stoll, distills the distant sound of singing from a small country church

with the big blue sky and gentle prairie colours in the foreground. Finally, *Carnaval de Quebec*, alludes to “Ah, si mon moine voulait danser!” that rollicking beloved song, and zings along through shifting metres and high speed to end the suite of the series.

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Peter's contribution to the Christmas scene is Notebook for Saint Nicholas, a gem of a collection of traditional Christmas melodies composed in the style of great composers. Ranging in styles from Renaissance to swing, rich in the history of dance, this is a "must have" collection for pianists seeking a little something different for holiday fare. Sheet music selections include two elementary pieces, *Razzle Dazzle Rag*, and *Tranquility Bay*, which are tuneful and imaginative. The *Anabana Rag* and *Kaleidoscope Toccata* will satisfy the more sophisticated chops of intermediate players. He has held master classes on his compositions both privately and for organizations. It is a rare treat for students to perform for a "real live" composer whose music reflects his ideas, memories, and

images of Canada.

Peter has many exciting as-yet-unpublished works. One such is his setting for two pianos of the second movement from Ravel's String Quartet which I heard him play with Susan at a local performance group meeting. A set of songs is dedicated to Susan, *This is a Beautiful Way*, based on the poetry of e. e. cummings. *Oh come, oh come Emmanuel*, is a rondo modeled after the Chopin B minor Nocturne. A CD which will soon be released, *Oh, Evergreens*, is music set to the poetry of Ellie van Mourik, with Peter playing the piano and Ellie reading her poems.

Last spring found Peter the pianist once again active in performance. Playing the magnificent Fazioli F308, he presented an exciting solo piano recital in the Leacock Theatre at Mount Royal College which included

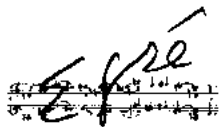
the music of Scarlatti, Beethoven, Chopin, and Albeniz. He also introduced on the program one of his own compositions, *The Starry Night*, Fantasy on a painting by Vincent Van Gogh.

Dr. Peter Jancewicz, pianist, composer, teacher, and writer, holds a Master's Degree from McGill University and a Doctor of Music Degree from the University of Alberta. He lists among his very fine teachers Kenneth Woodman, Charles Reiner, Charles Foreman, and Helmut Brauss. He is on faculty at the Mount Royal College Conservatory of Music in Calgary, and is a member of the Alberta Registered Music Teachers' Association. The Alberta music community is proud to have this versatile musician in its midst.

GUSTIN HOUSE, SASKATOON, SASKATCHEWAN

May 31, 2005 marks the 110th anniversary of the birth of Lyell Gustin. On that day, his home and studio at 512-10th Street East, Saskatoon, will be officially re-opened as a centre dedicated to the Gustin legacy. Boyd McDonald of Wilfrid Laurier University, distinguished graduate of the Gustin Studio, will present a concert to mark this occasion; the performance will be held in the larger venue of Grace-Westminster Church, 505-10th Street East, at 8:00 p.m. Gustin House will be open to the public both prior to and after the concert.

The Gustin/Trounce Heritage Committee Inc., Saskatoon, is seeking contact with all former Gustin students and pupils of those students, as further events are planned for 'homecoming' summer of 2005, Saskatchewan's centennial year. If you were associated with the Lyell Gustin Piano Studios or know anyone who was – or if you studied with a Gustin student and are among the many 'musical descendants' – please forward the name(s) and contact information as soon as possible. We also welcome photos, memories, or any memorabilia you may want to share. All information can be sent to Walter Thiessen: 314 Auld Place, Saskatoon, SK S7H 4X1; tel (306) 373-9103; wthiessen02@sasktel.net



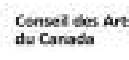
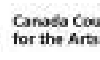
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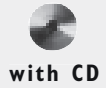
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Practice Strategy

Practicing two-note slurs:

The thirds in measures 10 and 12 must be played *legato* (connected). To do this, on beat two of measure 10, lift the second finger while holding onto the upper note, as seen in the example below. Then prepare for the quarter notes by moving fingers 1 and 2 over these notes.

What is a Minuet and Trio?

The minuet was a stately, dignified dance that first appeared at the court of Louis XIV of France around 1650 and was danced by aristocrats through the 1700s. Couples would exchange curtsies and bows during the dance.

Minuets are always in 3/4 time, and often have a middle section (B part) called a Trio. The Trio section often contrasts in mood from the Minuet.

Not only did Haydn and Mozart write minuet and trios for the keyboard, but they also wrote them as part of their larger works—in symphonies for orchestra and in string quartets (for two violins, viola, and cello).

Characteristics of the Classical Era

The form of a minuet and trio is as follows:

Minuet	Trio	Minuet
A	B	A
aabb	ccdd	ab

MINUET AND TRIO
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CANADA MUSIC WEEK® PROVINCIAL REPORTS



BRITISH COLUMBIA

CYNTHIA TAYLOR

November is a special time for B.C. Music Teachers and students who celebrate Canada Music Week with enthusiasm. Recitals were held all over the Province from the north in the Cariboo and Prince George to the east in Trail/Castlegar & the Kootenay district, the west on Vancouver Island and the Sunshine Coast, the Okanagan in Penticton, and all over the Lower Mainland.

CMW celebrations were so popular in the Coquitlam/Maple Ridge area that "three" recitals were presented to accommodate the students involved. All compositions performed in the recitals were of Canadian composers' works. A composer who was commissioned to write a special composition for this event.

A grand recital with 60 piano & voice performers took place in the East Kootenays. Four students presented their own compositions. A special performance with rhythm instruments and piano ensemble was given at the recital by 10 "Music For Young Children" students participating in a "Flag Routine" to O Canada.

Ten scholarship presentations were awarded at the recital and composition awards were also presented. The East Kootenay "Composition Celebration" had 14 entries from students ranging in age from 7 - 87!!!!!! Well done!

A one day Canadian Music Piano Festival encouraging specifically Canadian content was held in Mission with Teacher/Adjudicator Tara Wohlberg from Vancouver.

On Vancouver Island the North Island branch presented a Canadian Music Workshop with 30 students participating. This workshop was sponsored by Colin Miles and the Canadian Music Centre. Composer

Judy Specht began the workshop with a large map of Canada on which she placed the names of all the composers of each composition to be played in the workshop. There were pieces of the Supernatural by Clifford Poole and Boris Berlin; Animals by Linda Niamath, Patricia Holt, Lorna Patterson, David Duke; Dances by David Duke, Violet Archer, Dale Reubart, and Remi Bouchard; Landscape pieces by David Duke, Boris Berlin, Jean Coulthard, and

Alexina Louie; and "Form" by Judy Specht.

To complete the North Island's CMW celebrations a recital was held that included piano performances and guitar solos ending with an ensemble of 8 Classical guitarists called "Dolce Guitars".

Of special note were the presentations at the recital to "4" students from this small branch for having completed all of the RCM ARCT diploma requirements.

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A very special concert was held on the Sunshine Coast which included "5 harps" 1 violin with piano, 7 pianists and guest artists - the 16 member **Coast Fiddlers** ensemble.

In beautiful Victoria the "Murray Adaskin Composition Competition" was held. Adjudicator Nicholas Fairbank was also the featured composer for their recital where the Murray Adaskin awards for the composition competition were presented. Winners of the competition performed their own works in the recital. The Victoria branch encourages students to explore works by local composers by inviting a local composer to be their "Featured Composer" at their concert. Many local composers attend the event.

The BCMRTA would like to thank everyone who took part in the Canada Music Week Celebrations throughout the Province and especially, Thank - you to the Canadian Music Centre for promoting our wonderful artistic resources and supporting Canadian composers.



SASKATCHEWAN
ANNE MCGILP
Saskatchewan celebrated Canadian Music week in many ways. Yorkton, Regina and


Saskatoon branches hosted Contemporary Showcases with large participation. Several communities had Canadian Music recitals. These included North Battleford, Kindersley, Rosetown, Biggar, Swift Current, Lloyminster, and Saskatoon. Many teachers had private Canadian music recitals. Saskatchewan was fortunate to have visits and workshops with the composers Stephen Chatman in Biggar and Nancy Telfer in Yorkton and Saskatoon.

Some branches got very good publicity for their Canada Music Week activities. Swift Current branch had Shaw cable record their recital and had an interview on the local radio station. There was a two page writeup about CMW in the Northwest Herald (encompassing students in the Unity area) with photos of each student that had successfully completed a conservatory exam this past year.

East Central branch hosted a "Cross Country Classics" concert in Wynyard on Nov. 18 with Bernadine Blaha and Elizabeth Dolin. One of the works they performed was by Samuel Dolin, Elizabeth's father, another Canadian composer.

Our annual convention in September showcased Saskatchewan composers, and the Saskatchewan Music Teachers' Association is

sponsoring a new piano solos book by Saskatchewan composers for the province's centennial (2005). Peggy L'hoir is spearheading this project. The book launch will be held in Saskatoon, Jan. 28 at Yamaha Piano Centre. As you can see, Saskatchewan is promoting Canadian music in many different ways.



NEWFOUNDLAND
SHEENA ROBERTS
For the NRMSTA, the focus of Canada Music Week has become the

contact and subsequent interaction with a Canadian composer. To this end we are very fortunate to have the support of the CBC with the local weekly show, "Musicraft" produced and hosted by Francesca Swann. Last year's "Musicraft" show with Walter Buczynski of Toronto was a resounding success with excerpts aired nationally twice, once on June 13th and again on the Labor Day weekend in addition to the two full regional broadcasts.

This year proved to be equally successful. The week began with a recital on Nov. 20 featuring not only published Canadian composers but

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also works by local young musicians. Two days later, Francesca welcomed a group of young students into the CBC studio to tape their pieces and then invited them all to return on Nov. 24 for the live hook-up between the Vancouver and St. John's CBC studios. This was as exciting for the composer, Linda Niamath, as it was for the students, ages 7 to 11, who gathered to listen to their pre-recorded pieces and talk with the composer about their performances. Francesca skillfully directed the conversation and the show that aired on December 5 was once again a delightful mixture of performances and dialogue between composer and students.

This year, the composer's comments were not just restricted to her own compositions. Ms. Niamath also listened with great interest to pieces by composers and twins, Heidi and Adele Crummell. Heidi was one of two Newfoundland students awarded a prize in the 2004 CFMTA Music Writing Competition. She placed second in Class A1 (11 years and under) with her piano composition "Chrysalis". Philip Roberts (21) won the Open Category Class D with his song "The Recital".

The positive feedback from all involved with this year's Canada Music Week was further heightened with the arrival of a package from the composer containing sheet music autographed and addressed to each of the thirteen students, plus two copies of her latest publication.

Canada Music Week not only links composers with students but also brings different musical communities together in the process – a truly rewarding musical endeavor.

Ontario Registered Music Teachers' Association



ONTARIO

SUSAN MANDER POWELL

Canada Music Week was celebrated throughout the province by hundreds of young people performing a great deal of Canadian music in

recitals, playing works by not only established Canadian composers, but a large number of student composers as well! Many branches award scholarships and prizes in celebration of the young performers' accomplishments in their music examinations and several branches have come up with some unique ideas to spread the word and sound of Canadian music throughout the land!

The **Barrie** ORMTA held an awards recital during Canada Music Week. To be eligible to perform, the students must have obtained a mark of at least 85% in their practical music examinations, or 90% in the Junior Theory or 95% in the Senior Theory examinations. The students are encouraged, though not required to perform works by Canadian composers.

The **Belleville** ORMTA held a Junior Recital and Tea, on Sunday November 21st, and this year President Sheryle Mayhew reported that it was the most successful ever! Six teachers were involved, with over 60 performers, from beginners to Grade 4, and the performers were encouraged to perform Canadian music. The event was very well received, with a huge number of parents and grandparents in attendance.

The **Central Toronto** ORMTA held a Scholarship Recital on Saturday November 27th, with over 40 performers, including all ages and grades, representing 14 ORMTA teachers. Welcomed by President Marjorie Beckett, there were several scholarships

awarded, including a Junior and Senior Scholarship for the best Canadian performance, awarded by adjudicator Terry Kroetsch. As a memento, the performers received certificates with Canadian stickers on them.

The **Chatham Kent** ORMTA held a Canadian music and awards recital, where all the performers performed music by Canadian composers. Trophies were presented to the students who received the highest marks in the past year's music examinations. In addition, President Roberta Dickson reported that they held a music writing competition with 4 entrants in the 11 – 15 year old category and 2 entrants in the 15 and over division. Some of these students played their own compositions at the recital and medals were presented to the winners.

The **Etobicoke-Mississauga** ORMTA had a number of students and teachers involved in the



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Mississauga Contemporary Music Showcase, held November 27 – 28th. In addition, President Frances Macerollo reported that Canadian composer Mary Gardiner spoke on contemporary music and her own music at a workshop held on Sunday November 21st. The workshop included a master class, and was well attended by 25 teachers.

The **Guelph** ORMTA held a Canadian music piano recital at the

Guelph Youth Music Centre on Sunday, November 21st, when all 25 students performed Canadian music. All the performers received pencils with Canadian flags, and the venue was decorated with Canadian flags and red treble clefs. Biographies of all the Canadian composers who were represented on the program were printed and available to all who attended.

The **Hamilton-Halton** ORMTA held a First Class Honours Recital on Sunday, November 21st. The performers were encouraged to perform works by Canadian composers, and scholarships were awarded to those students who achieved the highest marks for each grade in piano, voice, theory and history examinations.

The **Hanover-Walkerton** ORMTA held a Canadian Music Week Festival, on Friday, November 19th. The Festival, which grows every year, involved a huge number of pianists from beginner to senior levels of piano, and was adjudicated by Sharon deVree, Aury Murray and Susan Mander Powell.

The **Kingston** ORMTA held their 22nd annual Canada Music Week recital a week early this year in order not to conflict with a Symphony concert. President Hugheen Ferguson hoped that “St. Cecilia (wouldn’t) mind”! There were 20 performers and this year the recital included the music of three Kingston composers, Anita Domachevsky, Kris Krowicki and Beverly Porter. Taking place in the Kingston Library, the performers enjoyed playing on a beautiful piano donated by Valery Lloyd Watts, and the format included brief biographies of all the composers as each was introduced.

The **Kitchener-Waterloo** ORMTA held a recital on Saturday, November 27th, in which 36 young performers took part, directly following their Grand River Contemporary Showcase classes. President Susan Robinson reported that seven students presented their own compositions and the other students presented a wide variety of Canadian music for the audience to

enjoy. There were many pianists, as well as an accomplished flautist and an original work for violin and piano. In addition, a special guest choir opened the program. The concert was also an opportunity to award the Louise Maria Ritz scholarships to two outstanding students as well as Arline Larsen awards for nine dedicated students.

The **London** ORMTA began Canada Music Week with a teacher concert and ended the week with a student concert! The branch also ran a poster contest that had 66 entries this year, with a local artist judging the works.

The **Newmarket and Area** ORMTA held three days of concerts during Canada Music Week, involving over fifty students from beginner level to Grade 9, in Upper Canada Mall! President Mary Jane MacPherson reported that a local piano studio donated the digital piano, and there was a great deal of Canadian music performed during the event! Each performer played several pieces, one of which had to be Canadian.

The **North Bay** ORMTA’s celebration of Canada Music Week began with an official proclamation from the mayor, complete with a Town Crier, and a multitude of red and white balloons! 28 young people performed a great deal of Canadian music during the Honours and First Class Honours recital held on Saturday, November 27th. The Canadian composers biographies were announced by President Joan Sanders Olmsted, and the local newspaper, the North Bay Nugget published a picture and reported on the recital. In addition, the branch held their Contemporary Music Showcase which was adjudicated by Terry Kroetsch.

The **North York/York Region** ORMTA celebrated Canada Music Week by rewarding students who performed music by Canadian composers at the Fall auditions and recital, and who received First Class Honours marks in their examinations. President Araxie Altounian reported that they had a record number of students performing Canadian works,

THE Truly Canadian

LEILA FLETCHER

PIANO COURSE

Canadian-born **LEILA FLETCHER** studied at Greenville College in Illinois and later with Royal Conservatory of Music, University of Toronto where she studied with Sir Ernest MacMillan and Dr. Healy Willen. 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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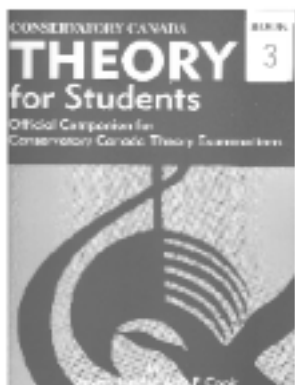
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and two singers and two pianists received trophies for their excellent performances.

The **Oxford County-Woodstock** ORMTA held a recital in Canada Music Week.

The **Peterborough** ORMTA held an awards recital that featured mostly works by Canadian composers. Local Canadian composer, Sheila Carter presented the awards, included the CFMTA award for the best Canadian composition in her grade, won by Emily Way-Nee. Three Canadian composers were present at the recital, among them President Andrew Harbridge, who had one of his own compositions performed at the recital!

The **Sarnia** ORMTA held a recital and reception at Lawrence House, which featured twelve performers who all played Canadian works. Five teachers were represented by the students who were beginner level to Grade 10, and aged 7 to 16.

The **Welland-Port Colborne** ORMTA held a First Class Honours recital on Sunday, November 21st, featuring all ages of performers, performing a great deal of Canadian music and representing five teachers. In addition, President Della Letkeman reported that this was the second year for the Poster contest, for students in 3 categories. The poster had to be half a bristol board in size, drawn in free hand, and related to Canada Music

Week. Two local artists judged the works and prizes were awarded at the recital to the best art work.

Whew! What a great week of celebrating the fine works of our Canadian composers!



NEW BRUNSWICK

CAROLINE BRITTEN

'Twas the night before Christmas and all through the house, not a creature was stirring . . . ' just those crazy

music teachers trying to put on the final touches of this and that before the Christmas Concert. Greetings from chilly New Brunswick. As this is being written, many teachers are winding down 2004 with the Christmas Concert season upon us and they would probably like to be just settling down for a long winter's nap! Fall has been a busy time in our New Brunswick branches. Many children have been performing in recitals throughout the province.

Moncton Branch held two recitals in October and two more for Canada Music Week. They were very fortunate to have Hauke Hemple do a composition workshop and also perform one of his compositions at both of the Canada Music Week recitals. What a treat for the students

to hear a young living composer!

In Sackville, home of Mount Allison University, there was a Canada Music Week recital featuring about 40 talented pianists, violinists and cellists. Their second concert, The Annual Festive Music Children's Concert involved about 35 solos, duets, piano trios and small chamber works. A group of students from Mount A. went to PEI in November to participate in the Contemporary Showcase. Sackville is presently planning a Student Play-a-Thon to be held in the spring as a fund-raising event.

Fredericton is always a busy branch with fundraisers, examination workshops, student-teacher workshops, and of course the annual Canada Music Week Recital.

Saint John is doing well and has recruited some new members. (Some of them are male. Yahoo!) Due to our rebuilding period we did not have a Canada Music Week recital but hopefully in the spring before Festival we will hold a student recital. We have some mini workshops lined up for our meetings, one of which will be on accompanying instrumentalists or vocalists. The men in our group are working on this one.

Our Provincial Council met in October and had a very productive meeting. We are working on a fundraiser to send a competitor to

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TEN BOOKS IN TWO!

Calgary next summer. The fundraiser has been coordinated by a very energetic new council member, Tanya Clark. She has put together a collection of teacher's recipes and made a cook book called "Dinner in D Minor".

We are still pursuing the insurance issue as well as the long standing fight with the government for High School Credit. So far the government doesn't want to budge on this but our feisty Gail Carleton has not given up yet.

On behalf of all teachers in New Brunswick I hope your Festive Season was wonderful and you are rested and ready to face the new year with vim and vigour.

CANADA MUSIC WEEK REPORT

Canada Music Week was celebrated throughout our province this year with recitals, workshops and competitions. Saint John teachers held individual coaching sessions on Canadian works, some of which were included on holiday recitals. Sackville celebrated with a CMW recital for young performers which was very well-attended. Mount Allison University held an afternoon recital of all-Canadian music. A separate chamber music recital was also held during the week. The chamber orchestra performed under the direction of Danise Ferguson, RMT. Moncton teachers invited Hauke Hempel, former CMW national competition winner, to give a workshop on composition. A CMW recital was held on the first Sunday of CMW and featured local students as well as Hauke performing some of his own compositions. Fredericton teachers celebrated by holding a composition competition for students. Prizes were awarded for first and second place for different age groups. First and second place winners were invited to perform their pieces on a CMW recital. Pictures and bios of the winners were featured in the local newspaper, The Daily Gleaner. Norma Ferguson, RMT was the judge for this years competition.



P.E.I.

JANE NAYLOR AND ANNE BERGSTROM

The Prince Edward Island Registered Music Teachers' Association celebrated Canada Music Week® on Saturday, November 20, 2004 with two student recitals of Canadian music, separated by an Awards Ceremony for the winners of our annual Competition for Music Composition, Artwork and/or Creative Writing. There were 67 participants in the Recitals and 21 Award winners, along with two recommendations for the CFMTA National Music Writing Competition. Each participant received a ribbon and the Award winners were given medals. Winning compositions were performed, and the artwork and creative writing were displayed on the walls of the Dr. Steel Recital Hall at the University of Prince Edward Island, along with pictures of Canadian composers. Our composition judge this year was Dr. Andrew Zinck of the UPEI Department of Music.

The next event was Charlottetown's eighth annual Contemporary Showcase, which featured 44 young performers in piano, voice, flute, violin and tuba in a non-competitive festival of contemporary Canadian music. Each year a different Canadian composer is brought to PEI to offer adjudications to young musicians in an informative, supportive atmosphere. This year's adjudicator was Anthony Genge, a professor of music at St. Francis Xavier University in Nova Scotia. Some of the students received awards based on their performances. Charlottetown is still the only Centre in Atlantic Canada of Contemporary Showcase, with sixteen others across the country.

The celebration of Canada Music Week concluded with an all-Canadian concert by *eklektikos* new music project, the Island's contemporary music group. Three of Anthony Genge's works were on the program,

including a world premiere performance of his *Shadows and Glass* for trombone and piano, written for Dale and Jacqueline Sorensen. Other composers on the program were Richard Covey, Mary Gardiner, Keith Bissell, Jacques Hétu, and Laura Hoffman.



CHRISTIANE CLAUDE

On November 21st, 2004, the Quebec Music Teachers' Association held five recitals at College Regina Assumpta. 18 teachers presented a total of 107 participants.

The pianist pedagogue Francine Chabot chose the best performances; 30 students were invited to return for a gala recital held once again at College Regina Assumpta on Saturday, November 27th 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. Nina Valer was invited to distribute cash prizes from this special fund. A special thank you is extended to Mireille Gagné of the Canada 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.

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

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

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L'Association des Professeurs de Musique du Québec a organisé 5 récitals Dimanche le 21 novembre 2004 au Collège Regina-Assumpta. 18 professeurs ont présenté des élèves pour un total de 107 participants.

La pianiste et pédagogue Francine Chabot a choisi les meilleures interprétations pour un concert gala. Une trentaine d'élèves ont été retenus. Nous avons pu entendre du chant, de la clarinette, des duos et même un trio de piano. La majorité des participants sont des pianistes. Le concert gala a eu lieu également au Collège Regina-Assumpta, Samedi le 27 novembre à 19 heures.

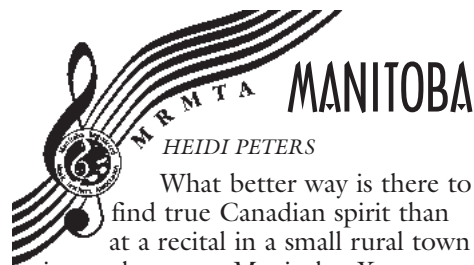
Chaque année, un montant recueilli pour la « Bourse Rose Goldblatt » créée en mémoire de cette dernière, est offert par la Fondation Québécoise pour l'Éducation Musicale et est octroyé en prix aux élèves choisis pour le récital gala de la Semaine de Musique Canadienne. Madame Nina Valery, fille de la regrettée Rose Goldblatt, a remis aux participants les prix en argent et grâce à Mireille Gagné, directrice 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 de l'APMQ a invité ses membres et tous ceux qui assistaient à une réception organisée par Katharine Notkin et son équipe de bénévoles. Des invités de marque se sont joints à eux.

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

La préparation remarquable des étudiants ainsi que la possibilité de rejouer une semaine plus tard, avec plus d'assurance et de confiance, ont fait de ce concert-gala un grand succès.

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



What better way is there to find true Canadian spirit than at a recital in a small rural town in southwestern Manitoba. Young aspiring musicians from surrounding communities gathered in Deloraine on the afternoon of Sunday, November 14th, 2004 to perform over thirty Canadian compositions. An attentive audience of one hundred listened to representative works for solo piano and piano duet by sixteen composers including Violet Archer, Boris Berlin, Remi Bouchard, Anne Crosby, David Duke, Pierre Gallant, Heather Laliberte, William Lea, Margaret Livermore, Linda Niamath, Oscar Peterson, Clifford Poole, Murray Schafer, Nancy Telfer, Brittany Wall, and Debra Wanless.

There are six registered music teachers in this agricultural region and all of them actively participated in organizing and promoting the recital dedicated to celebrating Canada Music Week, as well as preparing their students for the big event. But that was not all, Tenley Dyck (Boissevain), Tannis Hofer (Deloraine), Geraldine Kroeker (Deloraine), Dianna Neufeld (Margaret), Maureen Baird (Melita) and Lara Mason (Souris) organized other events in honor of Canadian composers. These events included recitals in Seniors' residences and churches throughout the region as well as contests encouraging students to write and perform their own compositions.

Meanwhile in Winnipeg, another Canada Music Week Recital was held at the Westworth United Church on the afternoon of November 14th, 2004. This concert was sponsored by the MRMTA Winnipeg Branch.

On November 28th, 2004 students from the School of Music and Eckhardt-Gramatte Conservatory at Brandon University presented their Canada Music Week recital. The MRMTA Brandon Branch and the E-Gre Conservatory co-sponsored this concert.

Congratulations and many thanks to all the teachers who celebrated Canada Music Week in 2004 whether by means of a formal recital, or by engaging in a little discussion with a student about the composers of their current repertoire, or by teaching a student to improvise, or by encouraging students to attend local concerts, or perhaps by unveiling the mystery of composing by analyzing a piece and encouraging them to submit a composition into the upcoming CMW Music Writing Competition in Spring of 2005.

On behalf of the Manitoba Registered Music Teachers' Association, I would like to acknowledge composer Remi Bouchard who performed the duties of our Provincial Adjudicator for the CMW Music Writing Competition 2004 with expertise. It is regrettable that he was not acknowledged on the national level. Remi, we, the members of the MRMTA and our students, thank you.

MRMTA PROVINCIAL REPORT

NANCY NOWOSAD

Greetings from "Winter Wonderland"! After some much deserved (and appreciated) beautiful fall weather, the white stuff has returned, just in time to help us all get into the spirit of the approaching holiday season.

Our big event this fall was our 85th Anniversary Gala on October 3, held in conjunction with our first fall Annual Meeting since the acceptance

of our new Provincial By-Laws last spring. More about this in a separate report in this newsletter.

The Young Artist Series Concerts were held in both Brandon and Winnipeg in mid October. Vocalist Laurien Gibson from Saskatchewan, runner-up in the Western competition, was able to step in as the Young Artist in place of violinist Tanya Gerl from Manitoba, after Tanya's sister and accompanist Melanie was killed in a tragic car accident this past summer.

Pianist Stephane Lemelin was in Winnipeg in October to give the inaugural recital on the new piano at Westworth United Church. The church kindly donated their facilities to MRMTA to hold a masterclass with Stephane, and although there was a small turnout, all those who attended said it was a wonderful experience both for the performers and audience.

Winnipeg Branch held its annual Holiday Breakfast in early December, with entertainment by jazz performers Joel Kwiatkowski on trumpet and Dave Hildebrand on piano. The January workshop will be dealing with the very gifted beginning student. Scholarship Series auditions will be held in February, as will the annual Pianothon/Musicthon.

Brandon Branch held its Annual Meeting in November. In October the Southern Manitoba Branch held a Jazz workshop with saxophonist Greg Gaten from Brandon University.

Wishing you peace and joy this holiday season, and all the best in the new year.



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Manitoba Celebrates 85 Years

The Manitoba Registered Music Teachers' Association held its Annual General Meeting on Sunday October 3 at the Vasa Lund in Winnipeg, followed by a gala event "Fantastic Fall Fling" in honour of its 85th Anniversary. Approximately 100 people were in attendance, including CFMTA President Victoria Warwick and MRMTA's oldest member, Irene Rowlin, who was honoured for her numerous contributions to the organization over the years. Irene celebrated her 99th birthday later in October, and she has invited us all to attend her 100th birthday next fall!

The gala began with a reception with entertainment by fiddler Sierra Noble, followed by a lovely banquet and more "truly Manitoba"



Fiddler Sierra Noble entertains during the reception.

entertainment, the Walking Wolf Dancers and Singers and Trezhub Ukrainian Dancers. The Master of Ceremonies for the evening was Justin Deeley, son of MRMTA member Joy Deeley and a member of the improv comedy group Spleen Jockeys. Needless to say he kept us entertained as well! An exciting array of door prizes rounded out a most enjoyable evening.

MRMTA was founded in 1919 as the Winnipeg Music Teachers' Association by a group of about 80 teachers. One of their aims was to introduce an optional credit for music study in high school. In 1921 the association took the name Manitoba Provincial Music Teachers' Association, with representation in 16 centres throughout the province. A founding member-body of the

Canadian Federation of Music Teachers Associations (1935), it changed its name again in 1939 to the Manitoba Registered Music Teachers' Association, with branches in Winnipeg, Brandon and Portage la Prairie. Currently there are branches in Winnipeg, Brandon and Southern Manitoba, as well as Independent members throughout the province.

We are all very proud of our organization and its accomplishments over the years. Through the hard work, determination, and dedication of our members past and present, MRMTA has played a vital role in determining the course of music education in this province over the past 85 years.

Here's to the next 85!



Victoria Warwick and Irene Rowlin who turned 99 a couple of weeks later - our oldest member and very active through the years, was honoured at the Gala



Our entertainment for the evening - Walking Trezhub Ukrainian Dancers and Wolf Dancer.



Outgoing President Faith Reimer handing over MRMTA's 1994 Prix Manitoba painting of "Grey Owl" to incoming President Eleanor Lwiwski to keep during her time as MRMTA President.





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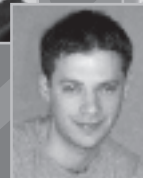
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WOMEN'S CONTRIBUTIONS TO MUSIC PAST AND PRESENT



The study of women's contributions to musical endeavours is, in the scheme of historical musical research, fairly recent. It has only been in the last thirty years or so that feminist musicologists (male and female) have asked the question "Where were the women?" Early work on "women in music" focused on female performers (women as "re-creators"), on wives of great composers, on women as patrons of music, and as teachers. Even through the later 20th century, debates ensued about women's ability to create music: to compose. Interestingly there were no parallel concerns about women's literary abilities. But the language of words and the language of music are two distinct disciplines: in the last two hundred years women have been afforded a "literary" education; but unless a young woman was the daughter of a musical family, her chance of a musical education was slim. Thus, her musical vocabulary was limited, and whatever musical ideas she may have had were thwarted by her lack of musical "grammar".

The first studies on women composers centred on those women whose families nurtured their talents. And there are many. Probably the most familiar to us from the 19th and early 20th centuries are Fanny Mendelssohn Hensel, Clara Wieck Schumann, Josephine Lang, Teresa Carreño, Cécile Chaminade, Amy Beach, Rebecca Clarke, Ethyl Smyth, and Germaine Tailleferre. But there are hundreds more women from the late middle ages through the eighteenth century whose works are gradually being discovered and published: women such as Hildegard von Bingen (the 12th century nun composer); the Renaissance composers Maddalena Casulana and Francesca Caccini, who wrote madrigals and canzonas; the Baroque composers Barbara Strozzi, whose solo canzonas and cantatas are quite brilliant, Elizabeth-Claude Jacquet de la Guerre, whose harpsichord suites rival those of Couperin, and Isabella Leonarda, a nun composer who also wrote many secular chamber sonatas. The later eighteenth century gives us scores of compositions mainly devoted to small forms for piano and voice: keyboard sonatas, themes and variations, and lieder by Francesca Lebrun, Sophia Corri Dussek, Jane Mary Guest, Corona Schroeter, Emilie Zumsteeg, Julie Candeille, Maria von Paradis, and countless others.

I had not intended to write a "catalogue" of women composers, but rather to give an indication of the wealth of relatively unexplored music awaiting you and your students. And while music by women from the last fifty years or so is more readily available, neither it – nor music by historical women composers – will necessarily appear in the standard "grade" books. (Some of you may remember the old *Etude* magazine with its welcome inclusion of new music by women composers in almost every issue!)

It's true that we've seen considerably more prominence in recent years of music by women – including music by some Canadian women. Jean Coulthard, Violet Archer, and Barbara Pentland are justly well known figures, but I've also

been delighted to see the works of Linda Niamath and Jean Etheridge in some publications.

Where do we go for information on women composers and their music?

Perhaps the most useful – beginning – source is the IAWM: the International Alliance for Women in Music.

This is an organization (with affiliate organizations throughout the world) whose purpose is to advocate for women in music. Their website <www.iawm.org> is a wonderful resource for anyone interested in women's roles in music, and provides a wealth of information for anyone seeking information on any aspect of women's music. This site is an excellent "homework" assignment for your students!

As well, the IAWM offers an internet discussion list. To subscribe, send a message to <listserv@unt.edu>. In the body of the message type: subscribe IAWMLIST FirstName LastName. Members of this list are supportive, helpful, and encouraging. (For information on membership in the IAWM, please contact Maryanne Rumancik or me.)

I'd like to add a few other very accessible sources which may be of interest. Sylvia Glickman and Martha Furman Schleifer are the editors of a 12-volume collection of women's music. Seven volumes are now available in most major libraries. The series is "Women Composers: Music through the Ages". The School of Music, University of Manitoba Library has the seven volumes now in print in its Reference section. The volumes include edited music and essays through the 19th century. This is a landmark publication and we eagerly await the remaining volumes of 20th century music.

Sylvia Glickman is also the editor and webmaster (webmistress?) of a company which specializes in publishing music by women: <www.hildegard.com> Please check her online catalogue for readily available and inexpensive music.

James R. Briscoe has two anthologies of music by women. They are both published by Indiana University Press and are available through their website or through Amazon or Chapters. His *New Historical Anthology of Music by Women* is available this month – with companion CDs.

And the New Grove Dictionary people published a one-volume *New Grove Dictionary of Women Composers* 10 years ago. It's a much slimmer volume than many of us had expected. But it is a beginning. And it's a good (inexpensive) reference work.

The sources above are simply a beginning. If anyone is interested in more information, please feel free to contact me. I initiated the first women-in-music course at the University of Manitoba in 1986. I'm delighted to help in any way I can to promote the study and performance of women in music.

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THE CANADIAN MUSIC COMPETITIONS

BY JUDY SNEDDEN

The Canadian Music Competitions network was founded in Quebec in 1958 as the National Music Festival. In 1968 it was re-named the Quebec Music Competition and, in 1970, having extended across Canada, was again re-named the Canadian Music Competitions. It is a non-profit organization.

To date, the CMC's have twenty-one chapters across Canada. The mandate of the CMC's is to assist young musicians to a high level of excellence and, as such, create a stimulus to serious music study. Further to this end the International Stepping Stone competitions was added, in 1971, to the national competition events. This competition is held every alternate year and is aimed specifically at young artists looking forward to a professional career and wanting to measure themselves against international standards.

The CMC organization consists of a national President, General Director, and volunteer local committees. Each committee forms partnerships with teaching institutions and other organizations having similar goals within the community. Through fundraising and community solicitations it also endeavours to provide financial assistance (eg. travel expenses) to participants at provincial or national levels. Local committees share the traveling expenses and salaries of the two judges and the Director who travel the country each year.

The Competitions have a three-tiered progression: local, provincial, and national. The classes themselves are age-specific and include all instrumental and vocal categories. There are multiple judges; a minimum of two at the local level and five at the national level.

It is important to emphasize that the participants compete not against each other, but only against a standard; if all

participants in a class receive a qualifying mark, then all advance; if none receives a qualifying mark, then none advances. Here the CMC's have created a refreshing difference from most other competitions - one that is free of a lot of the baggage attached to competing.

At each level the contestant receives a mark which is the average of all the judges' marks. The judges mark independently of each other, without consultation. The minimum mark enabling one to proceed from the local level is 80%; from provincial to national it is 85% (In contrast, at most events, only one person gets to go out of the province.) At the national level scholarships are awarded and, for Stepping Stone winners, performance opportunities. There is also a final Gala concert.

Another real advantage of the CMC's, and one that is sometimes forgotten by teachers, is that they provide students the opportunity to perform their music festival repertoire again. So often our students get a one-shot deal, performing only once pieces they've worked long and hard on. Professional musicians perform repertoire repeatedly, refining and changing all the time. (I often tell my students that learning a piece and then forgetting it is like saving up for, say a bicycle and then throwing it away.) Repeated performance of complicated repertoire is a very valuable learning experience.

Finally, the true rewards, however, may be in exposing our young performers to the counsels of highly-trained adjudicators, and, perhaps most importantly, to the performances and acquaintanceship of other highly-motivated young musicians.

For further information contact www.cmcnational.com



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IN MEMORIAM

MARGARET JEAN LAUBE • 1940 - 2004

CONTRIBUTED BY THELMA GILLIS.

Margaret Jean Laube of Springside, beloved wife of Donn Laube, passed away Wednesday September 1st, 2004. She was born in Balcarres, Saskatchewan on April 7th, 1940, the daughter of Gilbert and Rosalie Calver. Jean devoted her life to her husband Donn of 45 years, her three children, 9 grandchildren and her many music students. She was a gracious, beautiful woman, loved by all who knew her.

Jean taught school at Churchbridge, Sask. for a year after graduating from teachers' college in Moose Jaw and then engaged in her passion, teaching music. She not only taught over two thousand students

but also adjudicated at many music festivals. She was a member of the music selection committee of the provincial festival syllabus. Jean was a founding member, first president and news reporter for the Yorkton Branch of the Saskatchewan Registered Music Teachers' Association. She played at many weddings and funerals and was organist, pianist, choir director and a valued member of the Springside United Church. Jean's mother, Rosalie Calver, taught music for many years in Springside and Yorkton and Jean's daughter, Donna Walz, of Major, Sask. is a music teacher. Jean enriched the lives of others through her love of music. She helped her students build confidence, discipline and self esteem.

Jean's funeral service was held at St. Andrew's United Church, Yorkton, Sask. on Monday, September 6, 2004. The music was a wonderful tribute to Jean's memory. Shani Apland, pipe organist and Laurel Teichroeb, pianist and former pupil of Jean's, played Jean's favourite selections including the "Hallelujah Chorus." A quartet from Springside sang two beautiful selections "My life is in your Hands" and "Thanks."

Donations in Jean's memory may be made to the Yorkton Registered Music Teachers' Association for future musical scholarships. The address is 48 Willow Cr., Yorkton, Sk. S3N 3S2.



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Dr. Brad Beckman
Lecturer at the
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BOOK REVIEWS

Collection of Nine Books
 Celebrate Mozart Vol. 1
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 Bach Vol. 1
 Debussy Vol. 1
 Chopin

Compiled by Reid Alexander, Samuel Holland and Marc Widner. Edited by Andrew Hisey. Published by Frederic Harris.

LAUREN MAGNUSSON

This excellent collection is available separately and would be a worthwhile addition to any teacher's library.

Each volume contains a representative sampling of the

composer's work, ranging from the early levels to advanced repertoire. The date of composition, when available, is also included.

A thematic index allows the teacher easy access to what they are looking for. As well, an approximate order of difficulty is suggested.

This is followed by a composer biography, notes on articulation and performance practices and suggestions for further reading. Although not presented as urtext, the editors have kept their markings to a minimum, in order to preserve the appearance of the manuscript scores as much as possible.

Most helpful to the pedagogy student are detailed notes on performance and study for each piece.

Overall, this is an excellent collection for the student, teacher, or

pedagogy student to use as a reference or teaching tool. Look for further volumes where indicated.

Michigan Images by Marilyn Ham

BY LYNDI BLAKLEY

An energetic collection of 3 late intermediate to early advanced pieces capturing the reel of the Motown State, Marilyn Ham brings us Michigan images, another addition to Alfred's Recital Suite Series.

The *Mackinac Bridge Overture* starts the collection. The Mackinac Bridge is the world's longest suspension bridge at 5 miles in length. Ham emphasizes the majesty of the bridge through the use of full solid chords, octaves, and preparatory notes. This piece requires that the pianist be capable of playing clean octaves.

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BOOK REVIEWS (CONT'D.)



Motown Mix presents the 'Motown Sound' which influenced and energized music particularly around the 1950s and 1960s. This work uses a driving rhythm, a steady beat, and numerous changes in tone to paint this wonderful picture of one of the twentieth century's most influential musical contributions.

Concluding this suite is the piece *Many Moods of the Great Lakes*. The work starts with rolling sixteenth notes and much pedal, and then moves to rolling triplets. The coda of the piece calls for loud, solid chords that further emphasize the magnificence of the great lakes.

This suite ends on a very virtuosic, almost Beethovenesque note, which separates it from other suites in the series.

Expressive Etudes: Traditional Studies for Artistic Development at the Piano, Book 6 - Early Advanced

Compiled and edited by Suzanne W. Guy

The sixth book in a collection of eight, this book provides students with a "progressive program for technical development". In this book, Suzanne Guy has combined 19 etudes for the early advanced to advanced pianist which span the major musical periods including works by J. S. Bach, Henri Bertini, Johannes Brahms, Friedrich Burgmuller, Carl Czerny, Enrique Granados, Edvard Grieg, Stephen Heller, Henri Lemoine, Moritz Moszkowski, Carl Nielson, and Robert Schumann. Etudes provide a wonderful tool to increase finger facility, strength, control, and keyboard geography.

In this collection, Suzanne Guy has included a list of general practicing strategies to make the practicing of etudes both more effective and more interesting. With each piece, Guy has also included a summation of the technical element being addressed and the source from which the selection was taken. Also included are composer biographies.

Succeeding with the Masters: A Guide to Practicing and Performing the Works of Haydn, Mozart, and Beethoven Classical Era, Volume 1

Compiled and edited. by Helen Marlais

A wonderful pedagogical tool perfect for teaching an early intermediate or intermediate student, this collection presents the fundamentals of the Classical period in an easy to understand format. Marlais has extensively researched these works and her effort is clearly shown in this book.

Helen Marlais has selected 26 graded pieces from the three greats of the Classical period (Beethoven, Haydn, and Mozart) and made them easily understandable for the young student. This collection clearly introduces various theoretical elements including form and texture in an applicable situation. Also, each piece is accompanied by information about the period and ideas for practicing.

This book is divided into three sections, one for each composer. Each section begins with a biography of the composer and is followed by the selected pieces of that composer and their pedagogical information and practicing tips. This book is accompanied by a CD which contains complete performances of each work. Also included on the CD is a Practicing Strategy workshop for each selection in the book.

Ragtime Classics: 41 Great Ragtime Piano solos by 20 Famous Composers

Selected and Edited by Maurice Hinson

A stupendous collection of amazing rags, this book is an incredible collection of works for both the lover of rags and the first-time player. Contained within the pages of this book are works by

the great ragtime legend Scott Joplin and those not remembered particularly for their ragtime music including Erik Satie and Claude Debussy. As is characteristic of most Alfreds editions, this collection contains notes on editing and performance tips.

Some of the wonderful pieces in this collection include: Joplin's *The Entertainer*, *The Maple Leaf Rag*, and other not-so-famous pieces including *Solace - A Mexican Serenade*, *Swipesy-Cakewalk*, and *Bethena - A Concert Waltz*; Irving Berlin's *Alexanders Ragtime Band* Thomas Henry Lodge's *Red Pepper Rag*; and James Sylvester Scott's *Grace and Beauty - A Classy Rag*.

A Must-Have for any ragtime lover.

EXPLORE! PIANO SERIES

The following five albums are from the Explore! Piano Series published by Oceanna Music Publications. Each of these albums include a variety of keys and tonalities.

My Favourite Things by Stella terHart

This volume of elementary piano duets was written with one of the parts slightly easier than the other - ideal for siblings or other pairings of students in different levels of study. The titles in this collection are reminiscent of lazy, hazy summer days . . . the rhythmic *Sunshine*; *Summer Rain*, a bitonal work; *Ice Cream*, with suggestions of a circus; *Friendship*, which has a swing feel; *Hummingbirds*, and the delicate *Butterflies*.



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RCM Examinations *News*

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Examination Session	Submission Deadline
Spring (May 2005)	April 16, 2005
Summer (August 2005)	July 9, 2005

How to submit a Practice Theory Assessment request:

1. Complete either the December 2003, May 2004, or August 2004 examination paper from the RCM Examinations Official Examination Papers, 2004 edition.
2. Download and fill out the Practice Theory Assessment Submission Form from www.rcmexaminations.org.
3. Mail the completed practice paper and Practice Theory Assessment Submission Form with the requisite fee to: Practice Theory Assessments, RCM Examinations, 5865 McLaughlin Rd., Unit 4, Mississauga, Ontario L5R 1B8.

Survivor 2004 Workshops - a Success!

RCM Examinations would like to thank all of the coordinators and the Registered Music Teachers' Associations from coast to coast for helping us to make the *Survivor RCME Edition* workshops a great success. All workshops were well attended and feedback was positive from all of the teachers who took part.

These workshops featured simulated examinations at the Grade 2 and Grade 7 levels for teachers to critique, and a short lecture on the value of the examination system. Both new and experienced teachers benefited from the insights and expertise of the featured clinicians.

RCM Examinations looks forward to co-hosting more workshops with RMTA groups in the Fall of 2005. If your local RMTA group is interested in co-hosting a workshop, then please contact Mimi Spencer at (905) 501-9553, ext. 539. Watch for upcoming issues of *Music Matters* for updates.

NEW Syllabi


The New Voice Syllabus, 2005 Edition and Voice Series, Third Edition examination materials are coming!

The new *Voice Syllabus, 2005 Edition* and *Voice Series, Third Edition* will be available at better music retailers in the spring of 2005. Exciting to note is the addition of Grades 7 and 8 to the *Voice Series, Third Edition*. Also, starting at the Grade 9 level there is a musical theatre option in the List C list for students to choose from.


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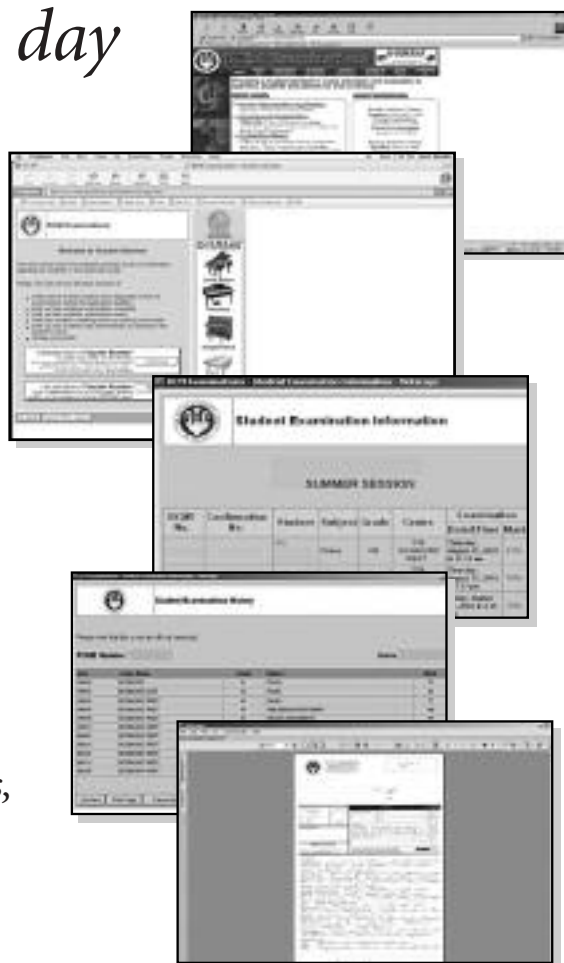
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BOOK REVIEWS (CONT'D.)



Best Friends by Stella terHart

This collection of seven junior piano duets reads like a short story. Any number of the duets can be played as a set, with the composer suggesting effective groupings. From A Party to Sharing Secrets, and even The Fight, the obvious conclusion to each set is Best Friends.

Dust Bunnies by Stella terHart

This is a collection of ten elementary piano solos ranging from bold Knight Rupert to pieces about Teddies, a Secret Closet, Princess Dress, Dust Bunnies, and Toad on the Dresser. Several of the pieces in this album are also published in the Atlantic Canadian composers book, Kick up your Heels.

Forgotten Dreams by Stella terHart

This volume of six Intermediate piano solos explores polytonality in The Loose Tooth, and bitonality in Perpetuo, as well as the berceuse style Forgotten Dreams. Candles in the Dark, a lovely study in tonal balance, phrasing and pedalling, Cloud Pillows, and Spider on the Ceiling round out the collection.

5 Imaginings by Beverly Lewis

This is an early advanced piano solo collection of a wide variety of styles, from Cross Step, a clever twelve-tone piece with shifting rhythmic emphasis, to a Song Without Words, which has an improvisational feel. A Little Waltz, in romantic style, Gallop, and Rumba, with its driving rhythm, round out the collection.

NEW PUBLICATIONS FROM WATERLOO MUSIC

LORE RUSCHIENSKY

Waterloo Music has released two new books by Remi Bouchard that will prove to be a delight to many young pianists.

Ten Tiny Tots is a collection of pieces for elementary piano students. It is about young children and their various temperaments. With titles such as Timid Tim, Tall Tyler, Tense Tina the pieces offer an opportunity to master the many different technical challenges at this level.

The Piano Gets A Checkup is a collection of pieces for the intermediate students and is a sequel to The Piano Fights Back and Chuckles. The titles such as The Tuner at Work, The Missing F Sharps, A Broken String is like a Broken Heart and What is that Vibration? should awaken an interest in the instrument the student is playing.

Lorelei Suite by Stephen Fiess

Waterloo has released a new publication by Stephen Fiess entitled the "Lorelei Suite". The pieces in this suite musically tell the story of this old German legend. At the narrowest and deepest part of the Rhine River in Germany is found a huge rock that makes boat travel very difficult. In the story, a siren called "Lorelei" bewitched the hearts of the sailors when they looked up to the big rock and caused their boats to crash and sink.

This suite at the intermediate to advanced level consists of 16 pieces that range from impressionistic to folk song style and romantic in a Schumanesque style. They present a wonderful musical depiction of the story. Pieces use a lot of arpeggiated patterns, big solid chords, as well as cross rhythms and irregular groupings.

Piano Paradise - Volume 3 by Fishel Pustilnik

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Review from Mark Carlstein, **Hal Leonard**, Keyboard Publications Editor

"I thought the books were excellent. Most of all for their variety of styles, clearly written, strong melodies and all-in-all perfect for someone progressing with the piano and looking to diversify [their] repertoire."

Review from **Paul Harris**, famous English piano performer

The transcriptions are fun to learn and teach and charming to play.

Volume 1 & 2 also available.

To order, send a cheque or money order for \$9.95 plus \$3.50 shipping to:

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162 Pinewood Drive



BOOK REVIEWS (CONT'D.)



contrasted with those that have interesting rhythmic ideas. Easy to read, the pieces fall easily into the hand which makes them a delight to play for students from the early intermediate to advanced intermediate levels. With titles like Johnny's Blues, Froggy Dance and I Love Boogie Woogie, this is a wonderful addition to a student's library for learning and enjoyment.

Available from F & N Enterprises (see ad in this issue) and Mayfair Publications Inc.

A Jazzy Day by Debra Wanless

This new publication from Mayfair Montgomery Publishing is an addition to The New Leila Fletcher Library. It includes 20 pieces at the beginner to elementary level in blues, jazz and boogie woogie styles. Composer's notes are provided for each of the pieces in the front of the book as well as a brief explanation about the meaning of the title or the style required with the music. The interesting pieces expose the student to accidentals, (there are no key signatures) 6/4 time, pentatonic tunes, hands crossing over, grace notes, finger snapping, 8va and 15ma signs as well as glissandi. Explanations of the musical terms used are found throughout the book help to make this a great educational tool.

These charming little pieces which include titles such as Hallowe'en Night, Back to School Blues, Rainy Day Rag, Friday Night Jam Session and Day Dreaming provide an excellent resource for the young student for extra material to reinforce their musical knowledge and reading skills.

Lawless Theory Course, Preliminary, Grade 1, Grade 2 • 2nd Edition

TERRILYNN KLASSEN

The 2nd Edition Lawless theory books progress in a concise manner. These graded books aptly cover theoretical concepts and requirements as laid out in the Royal Conservatory of Toronto's current theory syllabus.

Each chapter presents concepts that are explained directly and simply, followed by both aural and written exercises that proceed step by step, and end with review exercises that challenge the student, and allow the teacher to evaluate their comprehension.

I particularly like the inclusion of aural and keyboard exercises in these texts, which enhance the musical perceptions of our students because they 'allow' and encourage practical applications of the theoretical material.

These Lawless theory books are a great accompaniment in the education and musical pursuits of students in all disciplines.

PERFORMING OUR MUSICAL HERITAGE PIANO I & II

(Canadian Musical Heritage Series)

Edited by Elaine Keillor,

Published by Clifford Ford Publications

PEGGY L'HOIR

What a special treat reviewing these two volumes of PERFORMING OUR MUSICAL HERITAGE proved to be. These compilations of pedagogically sound piano music include a range of materials composed between the early 1800's and late 1960's. Canada's musical legacy is well represented in this well-researched series. Congratulations to Clifford Ford Publications for their acknowledgement of the importance of this often forgotten period of Canadian musical history!

The grade levels are from pre-grade one through grade three in PIANO I and grade four throughout PIANO II. Stylistically diverse, these compositions are all accessible and attractive. The composers were familiar, however many of the compositions were unknown. Titles reflect everyday living (On the Train by D.D. Slater) laced with creativity (Floating by Barbara Pentland) and much charm (The Gentle Doll by Robert Fleming). Much fun can be had by the student in pieces like Bunny Hops Along (by G. A. Grant Schaefer) and Witches' Dance (by Cedric W. Lemont).

These collections would prove to be a valuable tool in the studio as all grade levels are comprehensively represented. The uniqueness of the repertoire is refreshing and, at the same time, an integral part of our Canadian musical heritage. Take the time to go to the Clifford Ford Publications web-site and listen to soundclips of this exciting "new" repertoire.

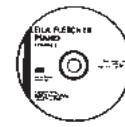
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MEMORIAL PEDAGOGY AWARD

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. **Anyone completing the requirements from January 2005 to December 2006 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 2005 - APPLICATION FORM

1. APPLICANT'S NAME _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

2. ELIGIBILITY

Date of Teacher's Written Exam _____

Institution (RCM or CC) _____

Name of Teacher _____

Teacher's Signature _____ RMT Branch _____

Address _____ City _____

Province _____ Postal Code _____

Telephone _____ Fax _____

E-mail _____

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 2005 and December 2006.

Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th, 2006

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

Fax: (403) 242-5856 • E-mail: martin.ra@shaw.ca

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Alternate Nancy Nowosad, 6 Sammons Cres., Winnipeg, MB, R3R 3P8, Phone (204) 896-4414 nnowosad@shaw.ca

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