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LE PROFESSEUR DE MUSIQUE CANADIEN

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GREETINGS FROM CFMTA



“Never doubt that a small group of thoughtful committed citizens can change the world.

Indeed it is the only thing that ever has.”

- Margaret Mead

As yet another Canada Music Week is a memory, we have the privilege in this edition to view the happenings of this event across Canada. It is with each recital, each Contemporary Showcase, each performance, be it in a mall, a concert hall or a seniors' complex, each interview and recording session that we are changing the Canadian musical community. We are educating, enthusing and entertaining audiences and, simultaneously through our students, creating the audiences of the future.

As music teachers we have a huge responsibility to build the musical community around us. We are in charge of the nurturing of young musicians, the promotion of good repertoire and the building of skills within our students to be the community musicians of the future. We are instilling the passion for music and teaching students that it is not only talent that creates fine musicians, but hard work and tenacity. This is not an easy task, but indeed a gratifying one.

We also build community in our local branches through committing, nurturing and being nurtured . . . it is here where we get educated, enthused and entertained. It is in these branches that we “replenish the well” that, as musical leaders and pedagogues in our community, we are constantly drawing from. A well-known remark about music teaching is that it can be a lonely career. Our local branches fill that void and provide us with motivation, inspiration, and support.

Our provincial and national associations extend that local community. Teachers and students have the privilege, through regular communication devices like newsletters, meetings and conventions, to know what is happening in other communities across Canada. Our communities are then extended and enriched as a result. We are no longer our town or city, but we are a part of a much larger community, changing and being changed by each small group or person that we are made aware of or interact with.

Communities are built by sharing experiences. Communities grow and thrive by extending their community through commitment and communication. As music teachers, we are fortunate to have community available to us locally, provincially and nationally. It is by our commitment that these communities exist and in turn, these communities provide us with opportunities, experiences and services that, in solitude, we would not be able to enjoy. As a network of music teachers across Canada we continue our journey together, although thousands of miles apart, knowing that we all have the same vision although we see it through different eyes. It is in working together that we grow personally, create community and impact communities locally, provincially and across Canada.

Congratulations on being one of the 3500 music teachers across Canada changing the musical world by your commitment to the many levels of musical community that you are an integral part of!

*“One generation plants the trees;
Another gets the shade.”*

- Chinese proverb

PEGGY L'HOIR
CFMTA PRESIDENT

The Canadian Federation of Music Teachers' Associations

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Opening Modern Eyes, Ears and Minds to the Past: 18th and 19th century Pianos in the 21st Century

*The following article first appeared in the July and August 2007 issue of the PIANO TECHNICIANS JOURNAL.
Used with permission.*

BY ANNE BEETEM ACKER

Anne Acker is a full time Historic Keyboard Specialist based in Savannah, Georgia and the mountains of northeast Pennsylvania. Much of her work has grown out of her quest for a selection of keyboards for her own collection and study. As a member of the Piano Technicians Guild, she is writing about and teaching modern piano technicians and a wider public about historic pianos and harpsichords. She taught piano from the age of 16 until recent years when her travel and work schedule made teaching difficult. As a performer, she has played and recorded with several professional choirs, soloists and chamber groups. In 2007, her solo performance at the Savannah Music Festival on harpsichord and fortepiano was sponsored by the Georgia Music Hall of Fame and Museum. In addition to restoring and consulting, speaking, and writing about the restoration, history and values of 18th and 19th century pianos, she professionally builds, restores and decorates harpsichords, clavichords, fortepianos and is the east coast U.S. representative for The Paris Workshop. A sought after early keyboard technician, she has clients up and down the east coast of North America.

For more information, please see: <http://www.pianogrands.com/harpsichords>
<http://www.annesharpsichords.com> and <http://www.theparisworkshop.com>

INTRODUCTION

The 300th anniversary celebrations of the invention of the piano may have wound down, but the energy and lessons from this event should not be forgotten. As teachers and performers, early pianos have much to teach us about understanding and performing 18th- and 19th-century music in today's world. Can we learn to respect these pianos as valid musical instruments rather than as curiosities or imperfect stepping stones to the modern piano? Many piano salespeople, rebuilders and technicians would just as soon consign them to the trash heap. Trusting teachers and performers believe them. Remember though, these are the instruments that voiced the music of their time. If we respect them as valid musical instruments they have much to teach us about the composers and their music, tone, performance practice and interpretation. In this article, I hope to open some eyes, ears and minds to the lessons of the 18th and 19th century piano by presenting some real examples with actual pianos, performers, and recordings.

IN THEIR OWN TIME

For the teacher and performer whose experience is limited to the mid to late 20th century piano it can be difficult to grasp that when new, these "period pianos" were favored instruments, the voices of their time. They were not toys or half failed attempts; they were fully realized instruments. The pianos of Johann Andreas Stein, Nannette Streicher, Ignaz Bosendorfer,

NOTICE OF ANNUAL GENERAL MEETING 2008

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

Stagewest All-Suite Hotel, Mississauga, Ontario on Sunday, July 6, 2008 from 9:00 am to 12:00

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 and Delegates Meeting will be held on Saturday, July 5, 2008 from 9:00 am to 5:00 pm.

By order of Peggy L'Hoir, President • Bernadette Bullock, Secretary-Treasurer
Dated at London, Ontario, this 25th day of August, 2007.

Alpheus Babcock, Jonas Chickering, Frederick Mathusek, Ignace Pleyel, Sebastien Erard, John Broadwood and others were praised and loved by the musicians of their day. It is presumptive and limits our understanding of the piano and its repertoire to think they “didn’t know any better,” or that their knowledge was primitive, or that their performers and composers “would have preferred a new Yamaha or Steinway”. In Del Fandrich’s edition of *Piano Tone Building: the Proceedings of the Piano Technician’s Conferences taken from meetings in Chicago and New York between 1916 and 1919*, we find discussions of the different choices in tone, how some preferred “the European idea of tone . . . a beautiful fine tone”, whereas others were striving for a big tone that would carry in large auditoriums. Ideals of tone changed significantly between the 19th and 20th centuries. Just as modern pianos are in our time, earlier pianos were produced in great variety for many purposes. Some were meant for the stage, some for the home; some were expensive, some modestly priced and intended for a mass market with a light purse; some were well constructed, others less so. There are instruments of varying quality with different intended markets in every age.

We should not limit our attention to only the most expensive and the largest concert size instruments. The small instruments, the squares, the cottage pianos, the boudoir and bijou grands, the cabinet grands, were all important voices in the home and in society. J.C. Bach, Clementi, and Haydn wrote many works with smaller instruments in mind, as did Beethoven, for example with his arrangements of popular Scottish and English songs. Schubert’s works were most likely heard on square pianos in social settings as well as on 6-octave Viennese grand pianos. Stephen Foster songs were accompanied on guitar or mid-19th century squares, with their very guitar like timbre. Composers knew these instruments, and they wrote their pieces to make full use of these pianos’ characteristics. Pieces by J.C. Bach and Clementi charm and delight us on early square pianos, whereas they can seem trite or awkward played on heavy and powerful 20th-century pianos. All of these pianos have much to teach us about the compositions born and performed first upon them, coming to a better understanding of the composer’s meaning and intent. With that knowledge we can better interpret these pieces on the modern piano.

IN THE BEGINNING, THE CRISTOFORI INFLUENCE: ANTUNES

The Manuel Antunes piano from 1767 at the National Music Museum in Vermillion, South Dakota is our first example of a survivor, an original early piano with much to teach us. Manuel Antunes, who flourished as a builder in Lisbon, Portugal ca. 1760-1770, had obtained exclusive rights from King Joseph I to make “harpsichords with hammers” in Portugal for ten years. The Antunes piano looks like a traditional Portuguese harpsichord, but has an action nearly identical to that of Cristofori pianos from the 1720’s. Unlike many 18th century pianos, the Antunes is not only in nearly original condition, but it is playable. There was enough of the soft thick original leather on the hammers for the museum staff to closely duplicate the original material. The soundboard and action are completely original. In order to preserve the instrument in as original a state as possible, the Antunes is heard only a few times a year. I have had the great pleasure of hearing this piano live several times and of examining it and its action closely.

The Antunes is hardly a primitive instrument. It is beautifully and strongly constructed in every detail. Its action is a fast and supple work of art, woodworking, and engineering. Its voice has clarity similar to Italian and Iberian harpsichords of the period, with a rapid attack and decay of the tonal envelope, but lighter and mellower in tone due to the soft leather hammers. Brass stringing throughout its 51 note compass (C2 - D6) adds a pungency also reminiscent of Italian harpsichords. The well balanced registers and singing tone perfectly suit the Iberian and Italian music of the period. There are no pedals, stops, or other levers, but una corda is possible by pushing the entire keyboard with the action to the left by hand.

There are two recordings of this piano available from the National Music Museum website <http://www.usd.edu/nmm>. The first is by Ed Parmentier on the Wildboar label, “The Portuguese Fortepiano.” The second recording on the Antunes is “Treasures of Iberian Keyboard Music,” beautifully performed by Susanne Skyrm on the Music & Arts label. The recordings feature selections by composers such as Soler, Scarlatti, Giustini, Seixas, Galuppi and Carvalho, Iberian and Italian composers who would have played instruments of the Cristofori school. I cannot recommend these two CDs highly enough. The music



Used with permission of the National Museum of South Dakota.
Photograph by Simon Spicer

1767 Antunes piano

dances naturally and convincingly, the rapid figures move effortlessly, the individual notes are clear, distinct and sensitive. The recordings of this forthright, sensitive and articulate piano, show how natural early Iberian and Italian music sounds when it is light and clear, with no pedal and no heaviness.

Recordings: Edward Parmentier, "The Portuguese Fortepiano", Wildboar. Susanne Skyrm, "Treasures of Iberian Music", Music & Arts

THE LATE 18TH CENTURY VIENNESE PIANO: STEIN AND WALTER



Poletti Copy of Fortepiano by Walter

*A Legendary Concert and Recording Artist Speaks:
"With this Instrument, the Piano Had Achieved
Perfection"*

I had the privilege of renting one of my early Viennese piano replicas to Paul Badura-Skoda for an all-Mozart concert in November, 2006. Badura-Skoda performs equally well on period as well as modern pianos and knows them all intimately. The first half of the program was played on an instrument based on the pianos of Stein from ca. 1780, and the second half on a restored 1950s Steinway Model D. It is interesting to note that the little Stein copy was easily heard in the 800 seat hall.

In his pre-concert lecture, Badura-Skoda described the differences between the two pianos and their relative strengths. He started with the fortepiano, saying "With this instrument, the piano had reached perfection." Yes, he said "perfection," and he meant it. He went on to discuss why the early Viennese piano was perfect. First, it is far more appropriate than modern pianos for the intimate drawing room venues that were typical of that day. Sweet and articulate, these pianos are ideally balanced for salons and small halls, blending beautifully with the voice or a small ensemble

of instruments. Even for piano concertos these pianos were ideal, as orchestras at that time were far smaller than the massive and loud ensembles of today.

Badura-Skoda noted the wonderful timbres of the low registers of the late 18th-century Viennese pianos. He compared the tenor and baritone regions with guitars or harps, an analogy that corresponds well with the left hand accompaniment figures for music of Haydn, Mozart, Beethoven and Schubert. The lowest bass notes can positively growl without overwhelming the other voices or becoming muddy. He used to wonder why Mozart wrote such "ugly chords in the bass!" until he played them on a fortepiano. The chords immediately became clear and expressive, no longer muddy and ugly. His demonstration on the two pianos made his point perfectly clear. When playing classical era music on a fortepiano, there is no struggle to control the left hand and force the right hand to bring out the melody above it. It all happens naturally, melody and accompaniment in perfect easy balance.

The major strengths of the modern piano he described as increased volume and longer sustain, but he pointed out that a longer sustain is not an advantage in rapid passage work. He went over to the fortepiano, played some notes and said, "that is plenty of sustain!" The modern grand piano was designed primarily as a vehicle for volume. To be sure, the ideal of tone has shifted over time, and a different tone does not mean a better tone. He concluded by saying that it was hard work to play Mozart and other late 18th-and early 19th-century composers on modern pianos in comparison with the light, fast, responsive, and shallow-dipped action of the Viennese pianos. He compared playing the Steinway to driving a limousine, the fortepiano to driving a beautiful sports car.

The fortepiano used for the concert was inspired by the early pianos of Johann Andreas Stein (1728-1792), maker of pianos, organs and clavichords and founder of a family of piano builders. He trained in the important workshops of Johann Andreas Silbermann and Franz Jakob Spath, who had made pianos played by Bach and Mozart.

Anton Walter (1752-1826) was one of Vienna's most famous makers with up to 20 apprentices working for him at his peak. The piano in the photograph, built in 1997 by the highly regarded modern piano builder Paul Poletti and his then business partner, Gerard Tuinman, is based on a ca. 1785 Walter piano in the German National Museum. Typical of a late 18th-century Viennese piano, it has a five octave compass, (F1-F6), with ebony naturals and bone slipped accidentals. The action is a German Prellzungenmechanik, commonly called a Viennese action, with small deerskin covered hammers. This piano has a knee lever to raise the dampers, and a hand stop to operate a moderator, a cloth strip which moves between the



hammers and the strings for a beautiful veiled sound. As Badura-Skoda said about the Viennese fortepiano, "With this instrument, the piano had achieved perfection." Many recordings are available on original Walter pianos as well as modern copies.

We have contemporary descriptive comparisons of the pianos of Stein and Walter, both having been used by Mozart during his performing career. Stein's instruments were said to be more responsive, clearer in tone, but softer in volume. Walter's pianos were described as having a fuller, louder, but duller sound. Pianos built by Stein and his daughter, Nannette Streicher were praised for their unmatched balance of tone, purity, charm, and grace and a touch requiring a light hand and a sensitive heart. Walter's instruments were (and are) more forgiving of a less sensitive hand, but were sometimes criticized for less attention to balance of bass and treble in comparison with Stein.

Recordings: Arthur Schoondervoerd: Mozart the Magician, Q Disc - Distributor: Coda Distribution Ltd

Schoondervoerd: Sonatas and Minuet, J. Eckard, Zig-Zag Territoires, ZZT980601

Jos van Immerseel: More About Mozart: Sonatas K. 545, 570, Adagio K. 540; Haydn: Sonatas 58, 59, Fantasia, Globe, 5019

Immerseel: The Seven Last Words. J. Haydn, Channel Classics

Robert Levin: Mozart: Piano Sonatas K.279, K.280 & K.281 on Fortepiano, Deutsche Harmonia Mundi

Levin and The Academy of Ancient Music, Christopher Hogwood conducting have recorded all the Mozart Concerti on Decca / L'Oiseau-Lyre

THE EARLY 19TH CENTURY VIENNESE PIANO: JOHANN FRITZ 1816 / CHRISTOPHER CLARKE 1981

Our next piano is an amazingly close replica of an 1816 instrument by Johann Fritz (d. 1834). Fritz was a piano builder in Vienna, but left little information about himself except for his surviving instruments. These pianos tell us he was an extraordinarily skilled builder who paid meticulous attention to appearance as well as to structure, sound, and action. In 1981 the piano builder Christopher Clarke made a precise replica of a Fritz piano, working beside the original and duplicating every detail. This replica has been in steady use for concerts and recordings for 25 years. The original is currently located at Finchcocks Museum and Performance Center in Kent, England. Mr. Clarke has received the coveted title of "Master of Living Treasures" from the French Ministry of Culture for his body of work.

This piano is a work of art as well as a musical instrument. The decoration was also replicated, including the gilded empire-style carvings. The case is veneered in Cuban mahogany and stained pearwood, with bronze applique work. The legs and lyre are carved, painted and gilded. The carvings alone represent a month's work.

This piano represents an extremely important type of instrument in the history of music and composition. Early nineteenth century Viennese instruments by makers such as Johann Fritz, Nannette Streicher and Andreas Stein represented the sound and touch known and used by Schubert, Beethoven and their contemporaries. The compass is six octaves, F1-F7, precisely the extent of the last dramatic run from the top to the very bottom of the piano in Schubert's Impromptu Op. 142 #4 in f minor. Again we find the Viennese action with small deerskin covered hammers. The case is longer and deeper than earlier Viennese pianos, the sound louder, but still a far cry from the 20th century piano. It is still straight strung, meaning the strings are all roughly parallel unlike our 20th century instruments, with their bass strings over strung. It still has an all wood construction. The massive cast iron plates intrinsic to the late 19th and 20th century piano has not yet arrived. With its crisp action and leather-covered hammers, the voice is clear, distinct, declamatory, and singing. The different registers are individually colored, and the voices of the compositional threads carry distinctly through textures and harmonies. There are four pedals: una corda, moderator, damper, and Turkish (i.e. drum and bells), as well as a knee lever for a bassoon stop. The Turkish stop is perfect for, naturally, Mozart's Ronda ala Turca. The bassoon stop consists of a bar covered with parchment or cloth with paper over it. When lowered over the strings by the foot pedal, it causes a distinct buzzing sound. Such stops were commonly used in the Germanic regions, even though not indicated in the scores.



Piano by Christopher Clarke after Johann Fritz, 1816

To play Schubert or Beethoven well on the modern piano is often physically painful, and always difficult. There is a virtual epidemic of injuries to overzealous conservatory students and performers as a direct result of playing such repertoire on the modern action. In addition, on the modern piano, works by these composers often become a mere virtuosic display of notes. It is difficult to play the rapid repeats and runs with the subtle control necessary to articulate the music, to bring story telling and structure to the music. On a supple early 19th-century Viennese piano, everything comes into focus. The colors and balance are there; one doesn't need to hunt for a missing target.

Let your ears convince you. Listen to the Schubert Impromptus performed by Alexei Lubimov on this amazing Fritz/Clarke piano. Words are inadequate to describe how perfectly this piano suits the music. I have had the great pleasure of playing the original, and this replica does it proud. You can download these and other recordings on period instruments by Lubimov from:

Recording: Alexei Lubimov, Schubert Impromptus Op. 90 and Op. 142, <http://www.classicalarchives.com/artists/lubimov.html>

THE MID-NINETEENTH CENTURY ERARD AND BRAHMS



Piano by Erard, ca. 1845

Sebastien Erard invented the double escapement action that evolved into the standard modern grand piano action. By 1845 both the London and Paris branches of the Erard business were in the capable and equally inventive hands of his nephew Pierre. Erards were among the most favored instruments for concert performance and were commonly played by concert artists and composers such as Chopin, Liszt, and Brahms. Clara Schumann favored Erard pianos for many years of her career. While we tend to think of Erards as French pianos, their roots are firmly planted in the Austrian and German parts of Europe that nurtured so many builders. Sebastien Erard (1752-1831) was born in Strasbourg. In 1768, he apprenticed to a French harpsichord builder and by 1781 was running his own workshop in Paris. He was joined by his brother, freshly arrived from Strasbourg that year. In addition to the double escapement action, the Erard family has numerous inventions to their name, many of which are seen in today's pianos. Erard pianos were highly prized well into the 20th century.

The mid 19th century Erard looks surprisingly modern, but has significant differences from the 20th century piano. By 1850 seven octave straight strung pianos (A0 to A7) had become the standard. Erard continued to produce straight strung grands into the 20th century, the company and much of the piano buying public preferring the straight strung to the overstrung design for their tonal goals. The number of pedals dropped back to two from the arrays of special effect pedals on early 19th-century Viennese pianos. The hammers were felt covered, hand pressed with strong, soft wools not easily duplicated today.

A number of 19th century Erards from a spectrum of decades have passed through my workshop, and I can say unequivocally they are marvelous instruments to hear and play. There is surprisingly little change in the design as the decades march on, with the exception of sturdier action components and heavier stringing. The actions are light and fast, easy to control. Like the Viennese instruments, they preserve the aesthetic whereby the different voices in music stand out clearly, well balanced, with little effort. Chopin's spare pedal marks, so austere on the modern piano, make complete sense on these, and on his preferred Pleyel pianos.

Two of the most compelling recorded selections I have ever heard are of the Brahms Piano Quartet Op. 60 and the Piano Quintet op. 34, both on an 1842 Erard. The tonal character, the separation of voices, the rapid attack and decay, all suit Brahms perfectly. This recording makes me stop everything, riveted.

Recording: La Gaia Scienza, Federica Valli, piano, Brahms Piano Quartet Op. 60, Brahms Piano Quintet, Op. 34. Winter & Winter

ERARD CA. 1875 AND RAVEL: THE MODERN PIANO?

Modern interpreters of the great French composers Debussy (1862-1918) and Ravel (1875-1937) love the washes of sound these composer's works create on the mid to late 20th-century piano. What they do not realize, and therefore fail to

consider is that the pianos familiar to Debussy and Ravel, as well as Granados and other late nineteenth and early twentieth century composers, were significantly different from modern pianos. Ravel's last piano was a straight strung 1900 Erard, a piano with balanced registers, clear attack, and rapid decay of sound. While I have not heard Ravel's piano, I have a 1900 7' Erard and have had close acquaintance with Erards from 1866 and 1870. There is surprisingly little difference in them. Erard stayed with the sound and touch that made it so popular through the last half of the 19th century right into the beginning of the 20th.

Gwendolyn Mok, performer on the CD "Ravel Revealed", found that her problems interpreting Ravel were answered when she played Ravel's instrument. She recorded the CD on her ca. 1875 Erard, restored by Fritz Janmaat of Amsterdam. She came to this piano as a result of her studies with the great Ravel interpreter (and probably his last known pupil) Vlado Perlemuter. She relates how they struggled over the many nuances in Ravel's music. In an interview on her website: <http://www.gwendolynmok.com/> she describes her experience: "It was difficult because (Perlemuter) kept talking about the decay, how you have to listen for the decay and then blend it with the next note and I could not understand it or hear all the subtleties in the piano. He was playing a Steinway and he also owned a Pleyel." She goes on to relate how she went to Ravel's house in Monfort l'Amaury in 1994. In her words: "It was really incredible because as I began to play, the piano answered some of these questions that Vlado had brought up, especially in Alborada and in some other places where he wanted certain colors and subtleties of nuance which I was not previously able to get (on a modern piano)."



Piano by Erard, ca. 1875

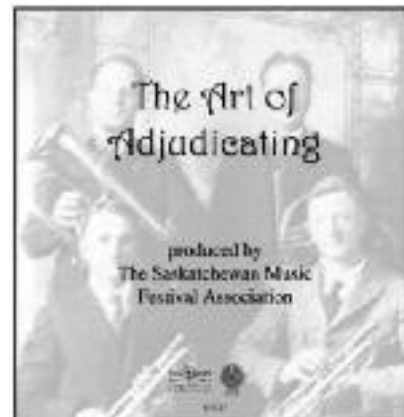
When a great Ravel interpreter goes back to the 19th-century Erard piano, performers, teachers, piano builders and technicians should take notice.

Recording: Gwendolyn Mok, "Ravel Revealed: The Complete Works of Maurice Ravel", *Musician's Showcase MS 1070*.

Short samples of Mok's Ravel recordings can be heard at www.cduniverse.com/search/xx/music/pid/3678942/a/Ravel+Revealed+-+The+Complete+Piano+Works+%2F+Gwendolyn+Mok.htm

OPENING OUR EARS: LEARNING FROM THE PAST

Studying these great instruments from the past should guide how we approach antique pianos and how they can inform us as to how to interpret the music of the past on modern pianos. I hope this article and the recommended recordings will encourage a better appreciation for these instruments. Too many have been consigned to the trash heap, their owners disheartened by technicians and musicians who did not understand the capacities of unfamiliar instruments. Others have been sadly altered by rebuilders and technicians who didn't recognize the quality of craft and design inherent in the



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instruments. I have been sad to encounter fine old pianos relegated to the basements of our conservatories, misunderstood and ignored, even disdained by our teachers and performers. Even sadder perhaps, is to find marvelous 19th century pianos that have been gutted and the original soundboards and design elements and actions replaced with modern “improvements”, topped off with a convenient shiny modern lacquer spray finish. In these cases the real piano and its lessons are lost. In its place stands something neither fish nor fowl, an odd hybrid instrument in a shiny case.

Opening our ears and minds to the different 18th- and 19th-century pianos definitely can change how we approach the modern piano. This new knowledge can change how we listen to all pianos, how we think about the music written for them having gained a greater understanding of the sounds and touch the composers experienced. Invariably, performers exposed to these pianos change the way they play and the way they listen. They continually remark that the pianos teach them about the music. Indeed, it might even lead to modern manufacturers broadening the range of tone and touch of pianos they produce, in contrast to the increasing homogeneity prevalent today. Already there has been a move among many better builders and restorers to return to softer more authentic felt hammer coverings away from the harsh brilliance prevalent today. Recently, for example, Steinway came out with a “new” Steinway that sounds and feels more like a late 19th century than an early 21st century piano. This would have been closer to the sound and feel beloved by the great touring virtuosos of the late 19th and early 20th century in North America. All these pianos have much to teach us.

OTHER RECOMMENDED RECORDINGS:

Warning: there are recordings of 18th- and 19th-century pianos that do not do them justice. The recording conditions may be sub-standard, or the pianos worn out and inadequately or incorrectly restored, or poorly tuned, or they may be poorly built modern ‘replicas’, or played unimaginatively or by modern players with little understanding of how to use the instrument. If the sound of the piano is getting in the way of the music, something is wrong. In a good recording, you completely forget you are listening to a “period piano”. The music takes over as the instrument sings.

Chopin Nocturnes: Michele Boegner (Pleyel, 1836). Calliope CAL 9281.2

Chopin: Evenings Around an 1831 Pleyel, Janusz Olejniczak, Opus 111 OPS 30-286

Chopin: Mazurkas and Nocturnes. Zvi Meniker (Trondlin, 1828), Raumklang, RK 9708

Special thanks to Paul Badura-Skoda, Paul Poletti, Gwendolyn Mok, Christopher Clarke, Stephen Birkett, Edwin Good and Edward Kottick for their assistance and critical reading.



IN MEMORIAM

DR. J. ANTHONY DAWSON • 1926 - 2007



Dr. J. Anthony (Tony) Dawson passed away suddenly on Friday, November 30, 2007 at the age of 81. He will be remembered by countless students, colleagues and friends around the world who cherished his warmth, talent and humour. Alumnus of Bernbridge School, Oxford University and the University of Toronto and a former teacher at the Upper Canada College, Hillfield College and St. Andrew's College, Dr. Dawson was also former Chairman of the Theory Department at the Royal Conservatory of Music. He was made

an Honorary Fellow of the Conservatory upon his retirement, in appreciation for his contributions.

The following is a quote from Dr. Dawson:

Smiling in the sunlight
Laughing in the rain
I wish we were
young and foolish again!

“To my former pupils at the Royal Conservatory of Music, 1973 -1993: I have much to thank you for. The most exhilarating and rewarding years of my entire life were spent in your company,

as we tried together to unravel the mysteries of harmony and counterpoint. You made me rich. You made me laugh. You made me happy. Some of you became friends. You invited me and my wife to your weddings and some of you even asked me to play the organ at the ceremony. You brought your children for us to admire. You enriched our lives. So, from the far side of the abyss, I greet you and I thank you.

NEVER DOUBLE THE LEADING NOTE . GOD SAVE THE QUEEN.”



WHAT MAKES A GOOD PIANO TEACHER?

Judith Altman graduated from the Bela Bartok Conservatory in Budapest, Hungary. She has taught piano and theory in Montreal for many years and sent hundreds of students for examinations with outstanding results. Six of her students have obtained the Royal Conservatory of Music of Toronto's Silver Medal for the highest marks in Quebec in their piano examinations. She was supervisor and examiner of the Canadian Bureau for the Advancement of Music.

Following is an excerpt from her unpublished work: "Teaching piano to beginner and intermediate students".

I have been asked many times how I deal with children who come to lessons only because their parents want them to. My answer to this is that children come to music lessons on the insistence of their parents only once - on the first lesson. If the teacher is good, that first lesson will be so enjoyable that the children will hardly be able to wait for the second lesson. It is the teacher's job to make learning music an exciting and challenging experience.

I believe great teachers are born. Some people naturally have the flair and magnetism in imparting knowledge that fascinates and inspires students, but we can all learn teaching techniques and improve our methods to become better teachers.

Good teachers possess three main qualities:

1. a profound knowledge of their subject;
2. an ability to break down complex concepts to simple components, and to communicate in clear, concise terms appropriate to the student's level of maturity;
3. a personality that is warm, kind, understanding, enthusiastic, patient, with a sense of humor, and a love for the subject and the students.

The first two points will be discussed in later chapters. Here I will elaborate on the third quality, the personality and behavior of a good teacher, and some of the do's and don'ts of effective instruction.

John Holt, in his book *Freedom & Beyond*, says: "A good teacher wants to do what he can to help every human being grow and develop in every way to the fullest extent of his capacity - in among other things awareness, responsiveness, curiosity, courage, confidence, imagination, resourcefulness, patience, generosity, sympathy, skill, competence, and understanding; in the ability to see a wide range of choices, to choose wisely among them, and to recognize and change choices that prove to be unwise; in a strong sense of his own freedom, dignity, and worth, and of those same qualities in others."

The Hippocratic oath for doctors can be applied to teachers also: Do no harm. Children love music - babies start beating their fists and heads rhythmically at a very early age, and hum little tunes even before they start talking. Most students come to the first music lesson with stars in

their eyes, with excitement and curiosity. The least we must do is make sure they do not get turned off, do not become bored and disillusioned. Hopefully we can do much more than that.

In no particular order, following are some points that make a good piano teacher. I am describing ideal teachers, and ideal teachers do not exist, but the more we have of the qualities below, the better teachers we are.

TRAITS TO CULTIVATE

A sunny, inspiring personality

Good teachers love themselves and love life. Their happiness, enthusiasm and joy of life will come through their teaching. They are positive, optimistic and smile often. They have self-confidence but not arrogance. They are natural, cheerful, caring, kind and gentle.

They are able to strike the spark, to foster curiosity, excitement and love for music. They can devise methods to encourage, motivate, provoke, stimulate, inspire and instruct. They have a sense of wonder, mystery and magic. They are energetic, lively, and playful. They are dedicated.

They are as free as possible from worry and undue tension. They can create a pleasant, trusting, comfortable atmosphere conducive to learning. Students do not respond when they are afraid, worried or bored.

They have an analytical mind that helps them recognize trouble spots and find ways to solve problems. They are conscientious. They always aim for the highest standards.

They are honest with themselves and with their students. They take a personal interest in every individual. They are in tune with their students' feelings and sensitivities, their motivational levels and their capabilities.

A sense of humor is very valuable. Laughter relieves tension and anxiety, and it helps the student relax and have fun. Teachers who can make their students laugh will get their attention and enthusiasm for anything else. Sometimes we can make fun of serious matters, at other times just laugh with the students at silly things, at their jokes and at their clowning.



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The best teachers impart a thirst for knowledge, for more learning. When the teaching is good, the thirst cannot be quenched.

Being flexible, open minded, unconventional. Following instincts

Good teachers experiment with different teaching methods. Some may work, others may not, but we will never know unless we are willing to try them. We should be open to new musical ideas and concepts.

Most people's flexibility diminishes with age. It is very comfortable to continue doing what we have always done. We are convinced that our method works, as our many successful students demonstrate. True, one's students may be doing very well, but how does one know how much better they would do with another or with a modified method?

Once I had an argument with another piano teacher. I objected to students being required to count "1 and 2 and" for eighth notes. The other teacher believed very strongly in counting in this fashion. At the end of our argument she said, "Well, how else can you teach eighth notes?" This was when I realized that she was defending her method not because it was the best, but because it was the only one she knew.

Every student is different, and every hand is different. The fingering and hand position that are comfortable and effective for you may not be so for every pupil. If a certain fingering works for the student and it is not against the basic rules (like crossing over a finger other than the thumb), and if it will work even in fast tempo, we should allow it.

Good teachers accept and encourage musical expression different from what they have demonstrated as long as it does not go against some basic rules — like ending a phrase softly. There is more than one way to do things right, especially in art.

Rules should be relaxed to allow for exceptions and to suit students' different abilities and limitations. Try to see things with the fresh eyes of the young student. When students see things differently, acknowledge and maybe even accept their observations. There are no "dumb" ideas. Good teachers learn a lot from their students.

Trust your instincts. We need not follow slavishly instructions we were given as students if we are not convinced they are useful or helpful. We should question whether everything our teachers did and taught us was correct, and use only what makes sense to us.

Being an actor

To be an actor does not contradict the previously mentioned quality of being natural. Being an actor means to highlight and exaggerate actions and feelings, to use fantasies to catch the imagination of the student. Both teachers and students will be aware that this is done just in the name of fun.

Every lesson is a performance. We need to exaggerate happiness, sadness, surprise. Or sing and dance to illustrate a point. When teaching a waltz, get up and pretend to have a partner and dance it while singing the Blue Danube. Dance the Minuet with its slow, graceful, elaborate movements and illustrate it with pictures showing people in period costumes.

It is useful to vary the pitch of the voice to imitate high or low notes and to avoid monotony. A wide variety of facial expressions is interesting.

We need some acting input when we pretend to enjoy playing a piece for a student that we have already played a thousand times, or that we may not particularly like. If we can imagine ourselves as young students hearing the piece for the first time, and think how students will enjoy playing it as something new and challenging, then we will be able to play with more spirit and freshness.

continued on page 16

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RCM EXAMINATIONS *News*

Piano Syllabus, 2008 Edition available in March

Based on teacher review and feedback on the current Syllabus, RCM Examinations has updated the content and layout resulting in a fresh new look.

Overall the *Piano Syllabus, 2008 Edition* is designed to provide a quick reference format for examination requirements in one, easy-to-read resource.

Teachers were candid and specific about what they wanted to see in the new *Syllabus*. Some of the changes resulting from that feedback include:

- **Summary Charts** – At-a-glance information on technical requirements by grade
- **Piano Pedagogy Certificate Program** – Currently published as an addendum, Piano Pedagogy is being incorporated into the *Syllabus*.
- **Preparatory A and B Examinations** – Replaces the current Introductory Grade
- **Study/Etude Listings** – Full listings by composer and title of all studies/etudes for each grade.
- **Technical Requirements** – Revised to help students transition smoothly between grades and to reflect the repertoire being studied
- **Marking Scheme** – New marks allocation awarding more for technical requirements.

Christopher Kowal takes an in-depth look at the new technical requirements for piano in a four-part series of articles, found in the May/June 2007, July/August 2007 and November/December 2007 issues of *Music Matters*. The final article in this series will be featured in the upcoming March/April issue.

Also in this issue is an overview of the new Piano Pedagogy Certificate Program (page 17).

Candidates preparing for examinations between September 1, 2008 and August 31, 2009 may use the *Piano Syllabus, 2001 Edition* or the *Piano Syllabus, 2008 Edition*. After August 31, 2009 the *Piano Syllabus, 2001 Edition* can no longer be used for examination preparation.

Check for more articles on the new *Syllabus* in upcoming issues of *Music Matters*.

NEW! Marked Theory Papers Online

Theory results and marked theory papers will be made available online starting with the upcoming 2007 – 08 Winter Session.

Candidates will be able to view their results and marked papers by selecting "Examination Results" from the homepage, then follow the steps to view their examination mark. The marked theory papers will be available online once the scanning process has been completed and by clicking on the actual mark. The examiner markings will be in colour, so that it will be easy to differentiate from the candidate's answers. Teachers can also access their students' results and marked papers through Teacher Services.

Winter Session theory examination results will also be mailed to candidates.

Teacher Services: Studio Registration

The Studio Registration feature allows teachers to register their students online easily and efficiently. Previously, teachers using the Studio Registration feature of Teacher Services could register their students only if they had an RCME Number. Now, teachers will have three options when registering their students. They are:

1. register a student that is already on their studio list
2. register a new student who has an RCME Number
3. register a new student who has never taken examinations before

continued from page 13

Especially on days when we don't feel cheerful, we have to imagine being on stage acting the part of a good teacher who is enthusiastic and who cares.

Stress, worry and sadness from our personal lives must not affect our teaching. It is not fair to make students suffer because of our frustrations. True, it is not possible to feel loving every day of one's life about every pupil and about every piece one teaches. This is when the acting comes in.

When we enter our studios, we must leave the worries of our personal lives behind. Fortunately, as we really get involved in teaching, we will forget about our troubles amazingly quickly. By the end of the teaching day our problems will have diminished in importance if not disappeared altogether.

Having a good relationship with the students

Learning takes place only when physical and some psychological needs have been met. Good teachers care about their pupils as persons as well as music students. If students have problems in their home lives, this will manifest itself in their performances. Good teachers are able to read the student's body language while looking for signs of boredom, restlessness and tiredness. If there are signs of lack of attention, perhaps the course of the lesson should be changed or there should be a discussion about what is bothering the student.

Good teachers listen when students talk about their home situation, or girl/boyfriends, or even drug habits, and they show they care by asking questions and making comments.

Sympathize with your students' feelings, and be on their side. You may say: "I know how you feel." Understand when the students couldn't practice because they had a project to work on, had a swim meet, or their father was sick. Be sensitive to their needs - psychological problems as well as musical difficulties. Be there for students when they are in trouble and when they need support. When they are struggling with a piece and say that it is difficult, agree with them that the piece is difficult. You can also tell them that you know that with some effort they will be able to play the piece well.

Students need to be encouraged to ask questions. It is important to point out that ignorance is not stupidity, but only lack of information. They must know that they can phone you between lessons if they have a question concerning their homework. A call is better than practicing the piece incorrectly for a whole week, or not practicing it at all.

One way to show warmth is by telling the students about ourselves when we were children, about our joys and sorrows. The students will feel closer to us if we open up to them and are not aloof. Some young students play to please their teachers - it is important that the students like us.

One of the most important personal qualities of a teacher is honesty. Once a pupil asked me if I ever get tired of teaching music so much. I told her yes, sometimes I do get tired of it, as we all occasionally get tired of doing things even if we generally love to do it.

Furthering one's education

Music educators are in the privileged position of developing human potential, which carries with it the responsibility of continuing to develop their own. It is beneficial for a beginning teacher to visit and watch other teachers at work, and make notes. Sitting in on lessons given by your own teacher to younger children is a way of learning from the experience of other teachers.

Good teachers take lessons themselves, or at least keep practicing at their levels. Listen to good music on tapes, CD's, radio and TV. Enroll in master classes, attend summer schools, take courses on new teaching methods and materials, on how to teach composition or jazz. Attend concerts, operas, festivals and other teachers' pupils' recitals.

Belong to teachers' unions and associations, go to workshops and lectures, and maybe give some yourself. Attend conferences, conventions, read books about music and composers, pedagogical magazines like *Clavier**, *Piano Life***, *American Music Teacher*, *Piano & Keyboard*, etc. Put your name on the mailing lists of conservatories and universities to receive their programs of concerts and graduation recitals. Give these programs to your students as well.

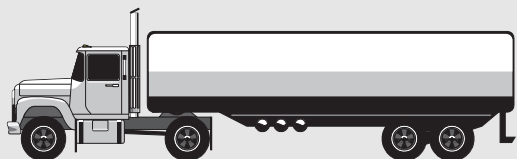
Stay alert and alive by learning something new that is difficult for you, like square dancing, ballroom dancing, juggling, skiing or pottery. Learning teaches us humility, and in reminding us that learning new skills is challenging for us too, helps us better understand students who are struggling with coordination or other difficulties.

*Clavier Magazine, 200 Northfield Rd. Northfield IL 60093

**Piano Life, PO Box 50202, Pasadena CA 91115-0202

Judith Altman may be reached at 514-631-8200, or by mail: 491 Neptune Blvd. Apt. 1, Dorval, QC H9S 2L7.

to be continued in the Spring 2007 issue



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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,

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 / 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 2006 to January 2008 will be eligible to apply.

CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2008 - APPLICATION FORM

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2. ELIGIBILITY

Date of Teacher's Written Exam

Institution (RCM or CC)

Name of Teacher

Teacher's Signature RMT branch

Address City

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Please include: 1) An official transcript of the Teacher's Written Exam mark.

2) A typewritten summary of your musical training and interim teaching.

NOTE- The applicant must have completed the requirements between January 2006 and January 2008. Applications must be received by the Special Projects Convenor (Rosalyn Martin) on or before February 15th, 2008. Please send the application to:

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CANADA MUSIC WEEK® PROVINCIAL REPORTS



BRITISH COLUMBIA

CYNTHIA TAYLOR.

Canada Music Week was celebrated in B.C. with much enthusiasm and excitement. Throughout the Province RMT branches hosted numerous recitals, writing competitions and festivals.

Concerts were hosted by the **Abbotsford, South Okanagan, and the Cariboo Branches** to name a few. Students performed works for piano, voice, flute duets and classical guitar.

The **North Island Branch** concert displayed a large map of Canada. As students performed their Canadian compositions, a post-it was put in

their composers' respective province. A premiere performance by local student Holly Onclin playing her own composition, "Distance", was a special highlight of the concert. Local vocal student, Kristin Lanyon, sang the beautiful "Lullaby of the Iroquois" written by B.C.'s own Ernst Schneider (winner of the 2007 CFMTA composing project). *Congratulations Ernst!* The Lullaby was accompanied by local branch member Cindy Taylor who also performed "Dance of the Loons" written by Lillian Saffie (winner of the 2007 CFMTA composing project). Branch member Nicole Taylor was presented with a special gift for completing her second ARCT diploma.

The recital held in **Chilliwack** included music by local composer Jack

Kopstein who is a member of the Strauss Society of Spain. He won an award for the best March written in the Strauss style in 2003. Jack Kopstein wrote "Vienna 1900" for clarinet, flute and piano which premiered at this event.

An audience of 200 people enjoyed the CMW concert in **Coquitlam/Maple Ridge**. Premiere Performance Compositions and highest exam mark awards were presented at the recital. The program included bios of each Canadian composer. Senior Coquitlam/Maple Ridge RMTA member (and composer) Henry Wack did a fabulous job as the Master of Ceremonies introducing students and offering personal anecdotes of many of the Canadian Composers. A special performance of



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“Dance of the Loons” written by Lillian Safdie (winner of the 2007 CFMTA composing project) was performed at the recital.

Piano, trumpet and voice were the instruments of choice in the East Kootenay Branch celebrations. Both CFMTA composer project 2007 compositions were performed at this concert. The East Kootenay Music Teachers’ Association presented scholarships for high exam marks, and awards for compositions. Participation ribbons were given to all performers. This year’s composition adjudicator was B.C.’s beloved Arne Sahlen.

The Nelson Branch planned a fun filled composition workshop. Students were put in pairs and played a rhythm game to start their motifs. Each pair based their composition on what makes Canada special to them. The students came up with a variety of themes: freedom, skiing, and family were some of the suggestions. After, the students played their compositions and other pieces by well know Canadian composers. It was an inspirational day for all.

Once again, the North Shore Branch commissioned original works from a B.C. composer for students to learn and premiere at

their Canada Music Week Recital. The guest composer this year was the well-known Victoria composer and teacher Joan Hansen. Joan composed four new works for the North Shore RMT: “Whimsy” for an elementary level piano student; “McKenzie’s Rag” for an intermediate level piano student; and two pieces for piano and cello entitled “Down” and “Purple Tango”. Student composers sent Joan their compositions or a recording of their work and then received a written adjudication from her. Nine composition students performed their original compositions in the North Shore CMW concert and five students premiered the new works by Joan Hansen. The North Shore RMTA would like to thank Joan Hansen for her wonderful compositions, and for her warmth and generosity throughout her collaboration with them.

Richmond Branch’s special jewel is composer Linda Niamath who was the guest composer for their CMW celebrations. She awarded three Piano

CREDO E PLURIBUS UNUM

(A musical take-off on the Nicene Creed)

I believe in Music, the power almighty,
Creation of heaven and earth;
And in Wolfgang Amadeus,
Music’s greatest begotten son,
Who was miraculously conceived by candlelight;
And who, seated at the right hand of Haydn,
Came to write for the living and the dead.
And to his Requiem there can be no end.

I believe in the communion of composers,
And the angelic host of their faithful disciples,
Especially those who have decomposed before us.

I believe in the blessed trinity of conductors,
Singers and musicians,
And especially those who fiddle and blow.

I believe in the whole company of angels and saints,
Male and female Music created them
To inspire and teach the meek and lowly,
For musicians shall inherit the earth.

I believe in music critics,
Crucified, dead, and buried;
And descended into hell.
And it was good.
And on the third day they arose again
According to their manuscripts,
And witnessed live audiences leaping to their feet
Shouting mille bravos and bravissimos;
And they ascended into heaven.

I believe in the forgiveness of John Cage,
A voice that crieth in the wilderness,
“Let there be silence!”
And there was silence.
And it was bad. All 4’33” of it.

I believe in the resurrection from the dead
Of the six suites for unaccompanied cello,
Found in an upscale London fish market
From whence all blessings flow.

And now to Bach the father,
Sons and virgin mothers,
His most beloved brothers,
His sisters and his cousins and his aunts,
Hallowed be their names!

All power, majesty, dominion and praise
Be unto thee, O Bachs!
From generation to generation, now and forever,
AMEN

by Pilate Popp, Registered Music Preacher
PAULETTE POPP teaches piano and rudiments from her home studio north of Toronto. She belongs to ORMTA and the Association of Canadian Women Composers. Ms. Popp enjoys creative writing as a hobby, and has authored a beginner piano method for her students.

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Scholarships to students studying at the Grades 1 – 3 levels. Students were required to videotape three pieces by three different Canadian Composers; write a short paragraph about their chosen pieces and submit the applications to Linda Niamath via the Scholarship Chairperson. Linda reviewed the video performances then made her selections. All of the applicants were required to perform one of their chosen pieces at the CMW recital. The names of the

winners were kept top secret until the end of the recital. Linda Niamath interacted with the students and autographed numerous copies of their music and she was also available for pictures and questions. Each student received a Canadian Flag and pin compliments of the M.P's Offices in the Richmond Area. The winners of the three scholarships received a personal letter from Linda in which she commented on the performance of each piece. A congratulatory letter was also given from the branch. All of the students who entered the scholarship project received a signed copy of "Bears and Giraffes" by Linda Niamath. Special note: the photographer for the event was Kent Niamath (Linda's husband) who took numerous photos and put them on a disc and forwarded the disc to the branch.

to perform their winning pieces at the Canada Music Week Student Concert where the winning compositions were announced. Performances of works by the Featured Composer were highlights of the concert with a special introduction of each work by the composer. Students are encouraged to only perform pieces by Canadian composers during the concert, in celebration and honour of Canada Music Week.

A really fantastic celebration of Canada Music Week was hosted by the **Trail/Castlegar Branch**. Their celebration included a Festival event, a Workshop for students, a Workshop for teachers and a Celebration of Canadian Music Concert! WOW!

There were 36 student participants in the festival whose adjudicator was Tracey Garvin: teacher, composer and Canadian music enthusiast. At the student workshop Tracey divided the Canadian compositions into categories: boogie and rag, lyrical, rhythmic, inside the piano, folk song, contemporary idiom, sance and prepared piano. Pieces included solos, duets, and prepared piano pieces. All present watched an eight minute presentation on Canadian Music and Canadian Art that a student had done at a film school in California last summer.

A wonderful workshop was presented by Tracey for the teachers also. Tracey brought her own music from her studio, plus music that composers had mailed her, along with music from the Canadian Music Centre, and Alberta Keys. Six keyboards were set up so that teachers could play through book after book and discover new Canadian music.

A "Celebration of Canadian Music Concert" included selected pieces from the Friday Festival. Sixteen students performed. First Place winner of the CFMTA National Canada Music Week Writing Competition 2007, Ben Buckley, played his composition "Tranquil Spring". Awards and scholarships were presented to those students from the Trail/ Castlegar branch who received the top marks in their practical and theoretical exams. Students who

More CMW celebrations in the Lower Mainland were celebrated by the **South Fraser Branch** with their Canada Music Week Competition. Composition entries were submitted in writing or on a CD. Retired piano teacher Janice McCubbin assisted in this year's competition. Janice has had a distinguished career with 17 winners in past nation-wide Canada Music Week competitions. Janice provided a written adjudication for each of the entries. She has fantastic ideas on composition and how to develop the student's compositional ability. All participants were invited to perform their compositions at the next South Fraser branch sponsored Student Recital on Dec. 17th. Certificates were given to each student who entered the competition and the two winners received monetary prizes and congratulatory letters.

On Vancouver Island in our Provincial capital, Victoria, the Murray Adaskin Composition Competition was hosted by the **Victoria Branch**. This year's adjudicator and featured composer was Stephen Brown. Participants were awarded certificates and the winners were given Long & McQuade gift cards. On the day of the CMW concert the performance space is decorated with posters of Canadian Composers. The winners of the Writing Competition were invited

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earned Provincial Community Service Awards (Bronze, Silver, and Gold) were also acknowledged.

Thank – you B.C. for a fantastic Celebration of Canada Music Week this year! The music events throughout the province are getting more and more inspirational. Keep up the good work!

SASKATCHEWAN

GREGORY CHASE

Canada Music Week was celebrated throughout Saskatchewan. In addition to other CMW activities,

Contemporary Showcases were held in Regina, Saskatoon, Biggar and Yorkton.

The **Battlefords** branch celebrated CMW through a “Dreams for a Lifetime” recital. The student performances featured international composers as well as Canadian composers. Battlefords was proud to

include both of the Cross Canada – Premiere Performances, *Dance of the Loons*, piano solo and *Lullaby of the Iroquois*, vocal solo. A special feature of this recital was a tribute to fellow member, Verna Veikle, on the 70th anniversary of receiving her Performers Associate degree. Congratulatory greetings were made by Peggy L’hoir representing CFMTA, and Cathy Donahue representing SRMTA.

Teachers of **Swift Current** celebrated CMW in their studios and the community. Studios were decorated in red and white with special emphasis placed on the importance of being a Canadian musician, the role of music in a Canadian’s life, Canadian female composers, and the learning of Canadian repertoire through sight reading and also through detailed study of selected Canadian repertoire. Swift Current used CMW as a “launching pad” for each student to explore his/her creativity through the beginning of composing an original

melody which will be expanded to include an accompaniment and various extensions (e.g. - theme and variations, modulations, ABA form, etc.) that develop from planting this original creative seed.

Along with Contemporary Showcase, which this year only involved piano students adjudicated by Cherith Alexander, **Regina** celebrated CMW through various studio CMW recitals that featured works of various Canadian composers. The premiere of *Dance of the Loons* found its way into the

repertoire of Regina’s Contemporary Showcase, along with a scholarship honoring the best performance of a piece by Stephen Chatman. Vocal students participated in a recital on the evening of Nov 17th at St. Paul’s Anglican Cathedral. Fifteen students aged from 6 to 16 participated, most singing two Canadian selections each. Composers represented were Herbert Belyea, Burton Kurth, Clifford Crawley, Marilyn Broughton, David Dahlgren, Ruth Watson Henderson, Michael and Mira Coghlan, Jean Coulthard, W. H. Anderson, Marjorie Kisbey Hicks, David Ouchterlony, George Coutts, Violet Archer, David McIntyre, Paul McIntyre, Craig Cassils, and Robert Ursan. Many students would welcome the return of the adjudicated but non-competitive Contemporary Showcase festival for voice, but this was nevertheless a rewarding forum for Canadian music.

The **Saskatoon** Branch started off Canada Music week with a successful Contemporary Showcase of 44 performers, with adjudicator David McIntyre. Saskatoon Contemporary Showcase commissioned David to write a piece specifically for this showcase and several students performed “Tickled Pink,” the commissioned work. Four students performed the CFMTA Cross Canada piece *Dance of the Loons* by Lillian Safdie. During the week of CMW, Canadian composer, Heather Laliberte, shared much of her music with the Saskatoon teachers. CMW in Saskatoon ended with their annual RMT CMW recital where several Canadian composers, such as Anne Crosby, Oscar Peterson, and B. Porter works were performed, along with works by David McIntyre, the featured composer on the program.

West Central celebrated CMW in several locations. Vocal students shared their enthusiasm for Canadian vocal works in a recital for the community of Biggar. The audience enjoyed the biographical details of the composers, maple leaf cookies, and a unique musical feature performance of the *Lullaby of the Iroquois*, performed by all of the performers in a unison choir format. This was quite an accomplishment as the students came from a sixty mile radius. West



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Central's third Contemporary Showcase was also held in Biggar and adjudicated by Michele Hupaelo, with performances by 21 piano students. A recital was held in Rosetown, featuring the works of a variety of Canadian composers. Biographical notes were shared with the audience and students were most intrigued by the SK composers Thomas Schudel and Michael Lett.

Yorkton celebrated CMW with their annual Contemporary Showcase adjudicated by Sarah Konecsni. Yorkton had 46 students take part playing Canadian compositions with highlights given to compositions composed by their adjudicator, Sarah Konecsni, as well as by compositions by a local teacher, Thelma Gillis. Contemporary Showcase began with Yorkton's premiere performance of *Dance of the Loons* by Lillian Safdie.

Contemporary Showcase ran in Edmonton from November 16-18, with our Gala Concert on November 23, 2007. We had 96 entries in total, 19 in voice and 77 in piano. This year we featured Alberta Composers; there were 8 entries in the class: one voice, six piano solo, and one piano duet. We invited as our clinicians Colleen Athparia for piano, and Winston Noren for voice. As they worked with the participants, they both provided practical ways for the students to increase their musicianship and performance skills.

The Young Composers Program once again took place this year. We were pleased to welcome Malcolm Forsyth, David Archer, and John Estacio as the clinicians. In total we had 7 participants: 3 in the senior class and 4 in the junior class. On the evening of November 18th we scheduled the Young Composers Concert. It was fascinating to hear a variety of styles, and the experiences and emotions that inspired these young people to compose.

The Gala Concert was comprised of voice and piano students chosen by the clinicians. We also included 3 participants from the Young Composers Program selected by the clinicians to provide a balanced and entertaining concert. As recommended by Winston Noren, the Violet Archer Award was presented to Natasha Guindon. On behalf of the Alberta Music Education Foundation (AMEF), we announced the winners of the 2007 Scholarship Awards and handed out their awards. Thank you to Marlane Osgood for this report.

Red Deer held their 3rd Contemporary Showcase November 16 - 18th at the Red Deer College with 98 entries in piano and voice. Our Adjudicator for both disciplines was Professor Jamie Hillman from Prairie Bible College at Three Hills. Professor Hillman gave a portion of his adjudication fees to a young up and coming student. What a great gesture! Several parents of new students said our noncompetitive festival was a big



MARILYN SINCLAIR/JOAN MILTON

The Fort McMurray Branch celebrated CMW with their 24th Annual Awards Ceremony taking place on Saturday November 17th at the Thickwood Amphitheatre. The Fort McMurray 'Today' newspaper covered the events with a picture and write up of the winners featured. Approximately \$9000 in scholarships donated by local businesses was given to students who had received top marks in their Royal Conservatory of Music examinations last year. The 18th annual Creative Music Writing Competition took place on Saturday, November 24th, 2007 with Michael Eddie as judge and Mike Allen, owner of Campbell's Music, as MC. There were almost 70 entries last year, and we anticipate a strong response this year. The performances and the reception afterwards were enjoyed by all.

Lethbridge Branch held its annual Canada Music Week recital on Saturday November 24th in McKillop United Church. Thanks to donations made by students, parents and teachers as well as the donation made in memory of former member Philip Smerek, \$1200 in awards was given to deserving students who excelled in the Royal Conservatory exams. The AMEF awards were also given to the highest marks in the three separate divisions.

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hit, and thanked the committee for our many hours of work. The Canada Music Week Recital/Contemporary Showcase Adjudicator's Choices, was held on Sunday afternoon at First Christian Reform Church at 2 p.m. We were pleased to have a crowd of 100 people for this concert. Awards and prizes were presented to many students as a result of their dedicated work, on behalf of Red Deer ARMTA, AMEF.



ONTARIO

SUSAN ROBINSON

There were many active branches in Ontario celebrating Canada Music Week 2007 with spirit.

Barrie Branch had an awards recital Sat. Nov. 17th where over \$400 was awarded to 14 students for highest exam marks in the past year. Thirty-two students performed in the recital, with the majority playing music by Canadian composers. The recital was well attended and great spirit was evident from all.

Belleville Branch hosted a recital for students from Beginner to Grade 4 level, where teachers encouraged their pupils to perform works by Canadian composers. Following the recital, the

teachers hosted a 'tea' for everyone who participated.

Etobicoke-Mississauga Branch hosted Canada Music Week competitions, with Arianne Ewing-Chow (co-president of North York/York Region Branch) as piano adjudicator and Judith Lebane Kane as vocal adjudicator. Award cups were given to the first place winners for each discipline. Teachers in this branch encourage performance of Canadian music, and also enter students in Mississauga Contemporary Showcase. Through this event, they have been able to participate in Master classes with many contemporary Canadian composers.

In the **Hamilton/Halton Branch**, the annual First Class Honours Recital, where students who excelled on conservatory exams in the past year are recognized, was held during Canada Music Week. Students are encouraged to perform Canadian pieces, and all students who did were entered in a door prize draw, where books by Canadian composers were given to several lucky winners. The grand piano was even draped with small Canadian flags! A branch music-writing competition was held for the first time this year. Composer Susan Griesdale adjudicated, and spoke at the recital. Also recognized was student Trevor Hewer, who received first place nationally for his composition "Albatross" in the 2006 CFMTA music-writing competition.

Kitchener-Waterloo kicked off the

week with its annual student recital celebrating Canadian music, where all performers received a goodie bag of Canada souvenirs. This is also the venue at which the Louise Maria Ritz scholarships are given out to outstanding students within the branch. This concert is given in conjunction with Grand River Contemporary Showcase, and the celebrations continued all week with many concerts, workshops, and the fifth annual showcase festival on November 24-25. The Cross Canada Performance took place on November 25 with Darren Durocher (piano) performing *Dance of the Loons* and Arielle Fortier-Lazure (soprano) singing *Lullaby of the Iroquois* with accompanist Anita Noel. Darren is a second-year performance major at Wilfrid Laurier University studying with Terry Kroetsch, and Arielle studies voice with Anita Noel at the Beckett School in Kitchener.

To celebrate Canada Music Week 2007, the **London Branch** sponsored two events - a poster contest and a recital - with the organizing talents of vice-president Leslie Linton. Students were invited to design posters celebrating Canada Music Week, and branch members were delighted with the response and the artistic originality. The posters were used to decorate the walls of Belle Air recital hall in downtown London during a student recital which included many pieces by Canadian composers.

The **North Toronto Branch** is

very proud to celebrate the legacy of two late members - Maurice Roch and Court Stone - who contributed to Canadian music. Students are rewarded for selecting Canadian music, with special scholarships given to the top performer of the year at branch year end scholarship recital.

The **Oshawa Branch** held a student recital on November 18. Prior to this, composer Frank Horvat from Toronto judged a music writing competition where three pianists (two advanced and one beginner)

Canada Music Week Receives Donation!

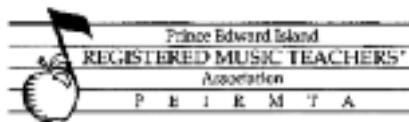
Canada Music Week, thanks to the great work of ARMTA's Priscilla King, has received a \$2000 donation from Fairchild FM Radio (Calgary) to be used for the Creative Music Writing Competition. The CFMTA is extremely grateful to Fairchild FM for their generous donation.

As CFMTA members we are now asked to utilize this donation to best benefit students across Canada. Some thoughts put forward include increased prize money, and/or inviting the winner of Category D (in even years) to our National Convention and allow them to do a workshop on composition, a performance opportunity and a possible recording opportunity. If you have any suggestions, please pass them on to your provincial CFMTA delegates.

A special thanks goes to ARMTA's Priscilla King for procuring this donation!

and two singers (one advanced and one beginner) were selected to participate in a composition workshop. Frank was exceptionally personable, offered excellent suggestions and had the participants fired up to go home and compose more pieces. Each student was presented with a CD and accompanying score book. He followed the workshop with a recital of some of his works.

A large audience filled Northridge Community Church in Newmarket on Sat. Nov. 24, 2007 to hear an afternoon of music by Canadian composers. Over 50 piano, vocal and violin students representing 10 studios of the Newmarket and Area ORMTA Branch performed, and each was given a Canada Music Week pencil at the end of the recital. Linda Niamath and Debra Wanless were the most popular composers for young pianists but music by 25 different composers was featured.



P.E.I.

JANE NAYLOR

Cross Canada Performance

Canada Music Week® was celebrated by the PEIRMTA on Saturday, November 17, 2007 with a well-attended student recital of Canadian repertoire featuring piano, voice and string performances in which 37 students participated. The recital opened with the singing of O Canada! accompanied by student Eddie Jiang, and culminated in the Cross Canada Performance, held earlier than in other provinces because several of our members and students were involved in a symphony rehearsal on the 24th. Ernst Schneider's *Lullaby of the Iroquois* was sung by Haley Doherty, accompanied by Jacqueline Sorensen, and Lilian Safdie's *Dance of the Loons* was played by Echo Lau. Haley and Echo are accomplished students who have won many awards in the local and provincial music festivals. They were prepared for the PEI premières by their teachers

Suzanne Campbell and Frances McBurnie, respectively. A program insert included the composers' pictures, bios, and the first page of their pieces that CFMTA had distributed to each province for advertising purposes. The most widely distributed Island newspaper, *The Guardian*, has a weekly listing of upcoming arts events, and we advertised our event for two weeks in advance of the concert. Further word went out on Jacqueline Sorensen's large email distribution list and on our website www.peirmta.ca, as well as at music stores, etc. An article about our celebration of Canada Music Week® and the Cross Canada Performance, along with pictures of Haley and Echo was sent to *The Guardian* following the recital. All students received participation ribbons, and thank you cards were given to Haley, Echo and their teachers for participating in the first ever CFMTA Cross Canada Performance. The two special pieces were recorded (with permission) and will be sent to the composers, as well as given to the performers and retained for our archives. The students both thought that this was a worthwhile project and that they had benefited from participating in it. One in particular totally fell in love with her piece. The reaction to the pieces was very positive, with many in the audience expressing how beautiful the pieces were. A suggestion, if a future Cross Canada Performance is planned, would be to obtain recording permission earlier so that TV/radio interviews of the students discussing the process of preparing for the première of a new composition, and performing a bit of the music, could be arranged in advance. One small point which I hesitate to include, especially considering the excellence of the pieces, and their success, is that we would place them at a higher grade level than CFMTA indicated. Unfortunately we did not hear of any other participation in the Cross Canada Performance in PEI.

Additional Events

The PEIRMTA is also holding its annual Composition Competition, the

deadline being January 15, 2008. (Any later would conflict with the March deadline for composition entries in our local Music Festival, which takes place in May.) For the first time, cash prizes will be offered. The winning performances and awards will be presented at a March recital. Our judge will be Jim Dickson, who was also our featured composer in the November issue of *The Canadian*



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Music Teacher. The PEI Symphony Orchestra presented a concert on November 25, which included music from Canadian composer John Estacio's opera *Filumena*.

All in all, Canada Music Week® was a success in PEI, and we were delighted with the beautiful results of CFMTA's Call for Compositions and subsequent Cross Canada Performance!



Canada Music Week was celebrated broadly across Manitoba! The Steinbach Cultural Arts Centre, on Tuesday, November 20th, was the scene of a delightful, well-attended recital highlighting Canadian composers. The pieces performed by students included works by Clifford Poole, Boris Berlin, Ruth Watson Henderson, David Duke and Alexina Louie. A reception, which

included donuts with Canadian flags, followed. Comments by students and parents alike centered around the colorful talent of Canadian composers.

Julianne Dick, a Manitoba composer, had a costume party/recital around Halloween in **Portage la Prairie** for her students at the local care home and they played much Canadian music, as well as their own compositions. Julianne states that having her recitals at the care home with its appreciative audience teaches children that God has given them their musical gifts to share with and bless others and it has encouraged some teenage students to continue to go independently to play for the seniors. All students introduced their pieces and explained their costume. The star of the show seemed to be a little boy that dressed up as Beethoven with the most fabulous wig for his costume!

A Canada Music Week Recital was held November 24th at the Lorne Watson Recital Hall at **Brandon** University. Students of the Brandon

Branch MRMTA performed works by Joyce Pinckney, Anne Crosby, Remi Bouchard, Pepin, Alexina Louie, Stephen Chatman, David Duke, Boris Berlin and Bruce Shavers. Joshua Watkins gave the world premiere of Bruce Shavers's *Vite*. Students of Lara Mason travelled to Brandon from the Westman area.

Local Interlake musicians, students of Arline Collins, gave tribute to Canada Music Week with a recital at the Sunrise Lodge for Seniors in Arborg, Saturday, November 24th. Works by David Ouchterlony, Robert Fleming, Walter MacNutt

and Marguerita Spencer were sung in a variety of ensembles and solos. The young accompanist also performed two works, one by Larysa Kuzmenko. Gimli student, Andrea Baldwin, was presented with a certificate for entering her composition in the Music Writing Competition 11 years and under sponsored by CFMTA. She performed *I'm So Happy*, both singing and playing, to the delight of the audience.

November 24, 2007 a studio piano recital took place in Lorette, MB with performances from students of Maryanne Rumancik, another published Manitoba composer. A variety of junior and intermediate piano pieces were performed including works by Debra Wanless, Nancy Telfer, Anne Crosby, Michael Dobinson, Deborah Nasmyth, Stephen Fiess, Janet Gieck, David Dalgren, Joyce Pinckney, Wolfgang Bottenburg, Maya Badian and Thelma Gilles. An informal reception followed the recital.

Winnipeg Branch took two opportunities to celebrate Canadian musical creativity. The first was a more locally focused workshop entitled, "Canadian Music: What's Current with Manitoba/MRMTA Composers?" Members were treated to the compositional talents of Maryanne Rumancik (Lorette) and Julianne Dick (Portage la Prairie), both MRMTA members, as well as William Cross (Winnipeg). With only thirty minutes per clinician, the time flew by as we were given brief histories by each speaker and an overview of their compositional endeavours. What a delight to be privy to the inspiration or background story to a number of the works! This made their music come alive in a manner that browsing through material at the music store can't quite seem to do.

The second CMW activity was a time honoured one: a CMW Concert with works performed by students of MRMTA teachers. St. Andrew's River Heights United Church was the scene of just such an occasion on Sunday, November 18, 2007. Commencing at 7:00pm with the national anthem, an

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ensemble of students from Sandra Roberts' studio then presented their arrangements of David Duke's *Rain Song/Chanson de pluie*, the folksong *Rain, Rain Go Away*, and Dennis Lee's poem *Windshield Wipers*. Works by readily recognized Canadian composers such as Linda Niamath, Violet Archer, Boris Berlin, Remi Bouchard, Alexina Louie, T. Kenins, John Greer, Omar Daniel, and Michael Buble offered a variety of styles from piano solos to a work for clarinet and piano, organ and voice. A delightful little piece called *Gone With Winter Wind* (Honourable Mention Category A Class 1 Music Writing Competition 2007), written and performed by its young composer, allowed us a peek at the very early stages of the creative process of composing. Upon the concert's conclusion, we were treated to a lovely reception. Many thanks to all those involved in making this a fabulous Sunday evening.

Parting thought: Why not make 2008 the year your students select their Canadian music choice *first* instead of last? Or at least earlier than later?



NEWFOUNDLAND
LORNE BUICK

2007 marks the 20th anniversary of the Newfoundland and Labrador Registered Music Teachers' Association. To celebrate this occasion, our Canada Music Week

events had a special focus on Newfoundland and Labrador composers, of whom five were represented in the recital: Michael Snelgrove (who was featured in the CMW issue of *The Canadian Music Teacher*); Ellen Badcock (now residing "upalong" but still a Newfoundlander); Joan Woodrow and Katherine Kaben (both active teachers, and members of the NLRMTA); and "Trad/Anon" (who of course is everywhere in Newfoundland!).

The recital was held on Saturday, November 24th in the Memorial University School of Music Choral Room. There were over two dozen performers in piano and voice, and a bumper crowd of parents, siblings, friends, and of course the teachers. Including the Newfoundland composers mentioned above, there were works of 15 Canadian composers played.

A highlight was the performance of Lilian Safdie's *Dance of the Loons*, our contribution to the Cross Canada Performance. Of course, since Newfoundland is half an hour ahead of the rest of the country, it had to be carefully scheduled halfway through the program. Pianist Julia Stoeterau gave a polished and sensitive rendition of this challenging work.

A regular feature of Canada Music Week here in St. John's is the recording and broadcast by CBC radio of the recital performers. Francesca Swann, producer of the local live music show Musicraft, welcomed 23

young musicians into the CBC studio on the Monday following the recital, to record their music as well as a short interview. Naturally, for many this was their first visit to the CBC or any recording studio; we hope that for many it was a taste of their future careers in music! In addition, four students who played Michael Snelgrove's works will be paying a return visit to talk to the composer and get his feedback on their performances; the interviews will be part of the broadcast on Musicraft. Many thanks to Francesca for all her work on this marvelous project.

Congratulations and thanks to all who were involved in this celebration of Canadian music!



NOVA SCOTIA

PAT QUINN
NSRMTA
celebrated two

very special events this year. As well as Canada Music Week which is always exciting, we were able to celebrate the 70th anniversary of our NSRMTA.

The **Valley Chapter** celebrated both with a concert on November 25th at Acadia University's Irving Centre. There had been such interest in this event that the program included 76 acts! Most were of Canadian works and ranged from beginner to advanced levels. The debut of Rebekah Maxner's "Colours" suite was enchanting.



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Inspired by Patricia Godwin's book "I Feel Orange Today", the 10 pieces each portray the feelings expressed in the poetry. One by one the poems were read by the composer, followed by a performance of the piece by a student dressed in the colour s/he was representing. The audience listened attentively and expressed its appreciation. The entire concert was enjoyed by all.

Dartmouth Chapter celebrated again this year with over 8 hours of recitals featuring as many Canadian composers as possible. Most of the recitals took place at the Dartmouth Alderney Gate Branch of the Halifax Regional Library using the piano our Chapter owns and houses there. There was some inclusion of the CFMTA winning compositions in the recitals and if the competition continues to be a part of the Canada Music Week celebration, there will be even more use of the winning selections in future years, now that members really understand how this can bring a unity and focus to Canada Music Week activities.

Halifax Chapter combined 70th Anniversary celebrations (of Halifax Chapter as well as NSRMTA) with Canada Music Week activities and held a recital on November 17th attended by eight teachers and a number of students and parents. Lorraine

Thompson (voice teacher) sang "Lullaby of the Iroquois" by Ernst Schneider and commissioned for CFMTA. Lillian Safdi's "Dance of the Loons", another CFMTA piece commissioned for Canada Music Week was performed by Lexie Blackler. In total, 20 students performed representing a wide variety of abilities and styles including some of their own compositions. Skippy Marden presented certificates to Music Writing Competition winners. Past President, Rafael Alcolado, played variations on "Happy Birthday" and this was followed by the cutting of a large birthday cake and other refreshments.



LUCIE RENAUD

A little more than 60 students (representing 17 teachers) entered Canada Music Week (Semaine de la musique canadienne) this year. Three recitals were held at the College Regina Assumpta in Montreal on Saturday November 17, featuring the works of several well-established Canadian composers as well as some newcomers. Five new

works by Mélina Claude (*Petite suite pour Thérèse, Lucioles et papillons, Chant de lune, Réverie en pagode and Saute-mouton*) as well as one new work by Danielle Fournier (*Bleu indien*) were premiered especially for this event.

Pianist and composer Michel Fournier was our guest judge this year. Although no grades were given, he took the time to write a few comments about each performance. At the end of the recital, he met informally with the pianists and emphasized the quality of their performance and to salute their dedication to music. Young eyes and ears were wide open all throughout this exchange.

Thirty students (24 solos and 3 duets, representing 12 different teachers) were chosen to take part in the Gala Concert, to be held on November 24, in ages ranging from almost 5 to 15. Our young musicians certainly were great ambassadors in promoting the works of 21 different Canadian composers that evening. (Three were in attendance and were warmly saluted by the audience).

Thanks to the generosity of the Canadian Music Centre (Montreal office), scores were presented to all 30 performers. The music had been carefully selected to appeal to the students (great care was taken to choose works that could easily be mastered by the pianists) and all seemed really



Rafael Alcolado, Past President, plays the Dennis Agay theme and variations on Happy Birthday



Lorna Wanzel, NSRMTA President, serving a piece of our 70th anniversary birthday cake to one of our students at our Anniversary Concert

happy to leaf through the scores after the recital. Michel Fournier also awarded three special scholarships out of his own money to deserving students.

Raffle tickets were given to the students at the beginning of the evening for supplementary prizes. The Orchestre symphonique de Montréal offered a pair of tickets for their Christmas sing-along concert as well as a family pass for their Peter and the Wolf concert next March. The Canadian label company Analekta gave eight discs featuring Canadian music (mainly by André Mathieu) to be drawn among pianists.

The week of events certainly eloquently demonstrated the vitality of Canadian music and of music education in general. When asked if they would enter the event again next year, all students questioned said a resonant yes. This certainly is the best proof that music in Canada is alive and well and that such an event is of the utmost importance.



New Brunswick celebrated Canada Music Week with recitals across the province. The Sackville branch held a recital on Tuesday November 20 in the Choral Room of the Marjorie Young Bell Conservatory at Mount Allison University. A display was presented outside the concert venue with articles describing the history of CMW.

Dr. Nancy Vogan gave a brief introduction to the recital. Performances included a large number of Canadian compositions. Two students performed their own compositions. Sackville uses CMW as an opportunity to promote both CMW and CFMTA in their community. They send out a press release in the paper and distribute posters throughout the town advertising the CMW recital.

Fredericton celebrated CMW with a local Composition Competition and Recital. This year every student performed Canadian compositions including seven original compositions by local students. Martin Kutnowski, a distinguished composer now living in Fredericton, adjudicated the composition competition. The recital was well-attended with about 20 children on the program.

Moncton held their Canada Music Week recital on November 18th. Students were encouraged to perform Canadian compositions. Students and their families were treated to a special performance and short 15-minute workshop by a vocal trio under the direction of Melody Dobson. Melody spoke about vocal colors and blend and explained why and how she chooses singers for her ensembles. The idea of including a vocal or instrumental special guest came about because teachers were finding their concerts were attended almost exclusively by pianists. The feedback was extremely positive and they plan to continue this for future recitals.


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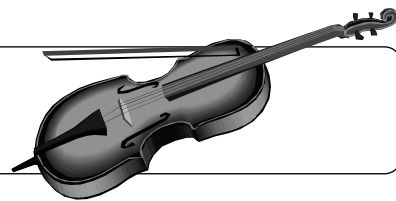
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John and Jenet Clement

YEAR'S DAY LEVEE. This coincided with the 30th anniversary of the first performance of the Singing Strings.

On January 1st, 1978, the Singing Strings was formed at the request of the then Lieutenant Governor of Prince Edward Island, the Honourable Gordon Bennett, to provide music for his New Year's Levee at Government House. This first performance was a

great success, and under the co-directorship of John & Jenet Clement the ensemble continued to operate for twenty years as part of the Eastern School District String Program. Following the Clements' retirement from the public school system, the Singing Strings continued as an independent organisation working in the rich acoustics of Park Royal United Church. There are now three string orchestras covering an age range from 8 to 18. Each student is given individual instruction on violin, viola, 'cello or bass, and they take their place in whichever of the three orchestras suits their needs.

For the Senior Singing Strings the repertoire includes a wide range of styles through 400 years of musical history up to contemporary Canadian classic and 'pop'. While giving serious attention to concert and festival appearances, the Singing Strings has also endeared itself to the island community by its frequent service to organizations requiring background music for social events. Repertoire for this 'functional' music-making is taken from contemporary 'easy listening' styles and our rich traditional folk heritage. Strolling tables at banquets is a popular feature of the Singing Strings repertoire, and the Singing Strings has played for brownie teas, pancake breakfasts, senior citizens' parties; for their Royal Highnesses Prince Charles, Princess Diana,

Prince Edward (twice), Prince Andrew and Lady Sarah Ferguson; for Pierre Elliott Trudeau and every Prime Minister since, three successive Governors General, Lieutenant Governors, American State Governors, and a multitude of celebrities (such as Roger Moore - the Saint), who have chanced to pass through our friendly Province.

CANADIAN CULTURAL AMBASSADORS to the ISME WORLD CONGRESS: The SINGING STRINGS has twice been chosen to represent Canada at the World Congress of the International Society for Music Education; first in 1982 in Eugene, Oregon, USA; and then in 1996 in Amsterdam, the Netherlands.

In 1996, returning from the 17 day European tour, the Singing Strings met Mela Tenenbaum for the first time and shared a concert with her at the Indian River Festival, and it has since become a regular event blending current and alumni Singing Strings members with Mela Tenenbaum and friends. In 2005 the main feature of the concert was Vivaldi's Four Seasons which was very well received by a large appreciative audience. In 2006 the focus was on Mozart, with his Sinfonia Concertante for Violin, Viola and orchestra, and the ever popular Eine Kleine Nachtmusik. This past summer (2007) saw two very successful alumni concerts: one at the Indian River Festival, and the other in the superb William Harris acoustics at St. Patrick's Church, Fort Augustus (see picture).

The Singing Strings are looking forward to participating in the International Youth Orchestra Festival in Florence, Italy, this summer.

¹ John Clement and his wife, Jenet, are both members of the PEIRMTA. john.clement@pei.sympatico.ca www.singingstrings.ca



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PROFESSIONAL DEVELOPMENT AND RESEARCH COMMITTEE

At the Executive Meeting held in Toronto on Thursday March 22nd, 2007 the decision was made to form a new Professional Development and Research Committee.

This Committee is in its early stages and we would like to hear from as many members as possible with regard to what you think the CFMTA would do to help facilitate professional development and assist in teacher/researcher projects across the nation.

Please contact Lorna Wanzel, Chair of the Committee either by email or snail mail with your ideas.
lwanzel@hfx.eastlink.ca • 6158 Lawrence Street, Halifax, Nova Scotia, B3L 1J6. • Phone 902 423 8908.

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Ideas you would like to contribute for consideration by the Professional Development and Research Committee (PDRC)

MAKING THE NEWS: ONLINE AND VIDEOCONFERENCE COURSES IN PIANO PEDAGOGY

With the creation of the Piano Pedagogy Research Laboratory, academic programs specializing in piano pedagogy offered at the University of Ottawa distinguish themselves from similar programs at other institutions. In addition to receiving training in piano teaching, students:

1. Have the opportunity to develop their research skills.
2. They can better situate themselves as educational practitioners within a research framework, and evaluate the implications of piano pedagogy research while devising their own educational practice.

The Piano Pedagogy Research Laboratory is in the initial stages of offering undergraduate and graduate courses through videoconferencing and online courses, and is proud to announce its first online course for this Winter 2008.

The piano lab has had very positive collaboration with ORMTA Ottawa that has sponsored and assisted in many seminars, workshops, and lectures held at the University of Ottawa, and would like to extend this partnership to the provincial and national level by making its members know about online and distance music teaching.

Graduate Certificate in Piano Pedagogy Research

The Graduate Certificate in Piano Pedagogy Research focuses on the study of multidisciplinary research to provide a better understanding of the processes involved in learning to play the piano. The graduate certificate enables piano teachers to incorporate scientific knowledge into their practice and develops highly qualified professionals with a strong interest in research in their field.

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CHORAL LEARNING FOR THE 21ST CENTURY: THE CYBERBASS PROJECT

When www.cyberbass.com went down recently without warning, e-mails flooded in, some urgent, a few indignant, all surprised that the free MIDI tutorial site they had adopted to help them learn their parts had mysteriously disappeared.

The concerned choristers need not have worried: The self-defined note-bashing site remained down a mere two days for expansion. Its original size could no longer accommodate its growing number of tutorials for major choral works.

CyberBass Explored

An opening page welcomes visitors to the CyberBass Project, Innovative Learning for Choral Singers. A cacophony of colorful state and international flags, a choirs' Parade of Nations, announces upcoming concerts, brightening a black and grey background.

The flags reappear on a separate Choirs Worldwide page listing choirs that have linked to CyberBass thus far. Fifty-six Canadian choirs appear, identified by province, ranking Canada second after the U.S. in the number of choirs using CyberBass. Countries, states, or provinces appearing with the notation "None Yet" are an ever-shrinking minority.

More than one hundred major choral works transcribed as MIDI tutorials form the substance of CyberBass. The tutorials allow singers to listen either to ensemble or to individual parts. Playback uses a piano timbre, with a metronome inescapable in the background. Users may experiment with a computer-generated mixer board to shift the balance of the synthesizer controls.

Along with advice on how to use the site and troubleshooting tips for common issues, the Question and Answer section clearly states the goal of CyberBass: to help singers learn the notes, thereby allowing choral directors to focus on artistic matters. A lengthier section follows explaining what CyberBass is *not*: it is not meant in any way

to offer an aesthetic interpretation of the work, it generally does not play back orchestral accompaniments, it presents only the chorus parts, and it is not perfect. Users are invited to point out any errors they may encounter in the score; such errors are rapidly verified and corrected.

Laudatory letters in the CyberBass Guestbook from both singers and directors corroborate that this effort has been largely successful. Recent entries include greetings from Toronto, San Francisco, Melbourne, Glasgow, Concepcion, Kaufungen, and Khartoum. Guests need not reveal their location, but most enjoy posting their upcoming concerts and are pleased to respond to the optional question "Pieces You Would Like to See Added."

Visitors to the site are often unaware of the identity behind CyberBass, perhaps imagining it to be a corporate entity with a team of dedicated musicians and programmers at the helm. They might be startled to learn that the energy for the site has been generated for seven years by one modest but driven mathematics professor, working hundreds of hours during evenings and weekends to nurture a massive learning tool to benefit the global choir community.

CyberBass Revealed

Dr. Vincent van Joolen continues to maintain and expand CyberBass from his home amidst the sylvan scenery of suburban Maryland. His small office adjoins the family room, the latter often the scene of animated exchanges with his wife and their two musical children about the family's latest creative endeavors, currently leaning toward musical theater. Van Joolen's work at the computer is occasionally interrupted by a full-grown Irish setter with lap dog inclinations, who, in a bid for equal attention, attempts to lift his hands away from the keyboard.

NEW INITIATIVES COMMITTEE

It was with enormous gratitude that the CFMTA received \$5000 from the Hugheen Ferguson estate. Hugheen was a former President of the CFMTA and always a great supporter of our Association. We would like to be sensitive to ways in which she might have wanted to see this gift spent. As a result, we are asking that the CFMTA membership contact Lorna Wanzel, Chair of the New Initiatives Committee (NIC) with your suggestions.

Please contact me by e mail or snail mail at lwanzel@hfx.eastlink.ca or 6158 Lawrence Street, Halifax, N.S. B3L 1J6 with your suggestions of how we should use this gift.

Lorna Wanzel
Chair, New Initiatives Committee

To create the CyberBass tutorials, van Joolen first searches for existing MIDI tracks and resequences them to conform to CyberBass's preferred "woodshedding" style. The labor-intensive work of inputting the choral score is more often done by van Joolen himself, who creates the files using *Midi-Soft Studio*, *Cakewalk*, and *Neuratron PhotoScore*.

Van Joolen points out that the labor of CyberBass is relatively simple compared to his day job teaching calculus, scientific computing, and partial differential equations to undergraduates at the U.S. Naval Academy at Annapolis.

The inspiration for CyberBass originated in California. Van Joolen relates the story of CyberBass's more primitive precursor, Polecat Buddy, which he wrote in 1991 to assist barbershop quartet singers. The program used *QuickBASIC* and was able to play only one note at a time. Van Joolen explains that the project was more a programming challenge than a useful tool for singers.

In 1995 van Joolen began experimenting with MIDI files after purchasing his first sound card. Four years later, while attending graduate school in Monterey, California, van Joolen, a choral singer, was assigned to learn Haydn's *Te Deum*. With only two weeks to learn their parts, the choir was under some stress, and the basses were having particular difficulty. Van Joolen took note, and *Te Deum* became CyberBass's first major work transformed into a MIDI tutorial.

The next concert on his calendar, Dvorak's *Stabat Mater*, inevitably became CyberBass's second tutorial. Other works quickly followed, including Handel's *Messiah*, the Brahms *German Requiem*, Mendelssohn's *Elijah*, and two major works by Bach: *St. Matthew Passion* and the *Mass in B Minor*.

The mathematician in him offers a fairly precise answer when asked how many choirs have used CyberBass: "Over 540 from six continents. Still waiting to hear from Antarctica."

He was candid when asked to recall misgivings by other choir members when he first began sharing CyberBass.

"Initially, some choir colleagues thought that I was offering something that CyberBass is not, i.e., an alternative to the recording. This was never the intent. Members' knowledge of computers had not yet reached critical mass, so they did not recognize CyberBass's capabilities and potential as a learning tool. That same choir now uses CyberBass."

Early on, van Joolen's enthusiastic attempts to introduce CyberBass in conversation or via e-mail occasionally elicited skeptical reactions from those who mistakenly believed he was trying to sell something. It was then that he determined to focus his energy on quietly expanding CyberBass and to allow choristers to discover its value for themselves.

The numbers support his conviction: Traffic to CyberBass has roughly doubled each year and reached almost 800,000 visitors by July 2007.



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To offset the expenses of maintaining a free website site of such large scope, van Joolen now offers custom CDs with capabilities similar to the web tutorials. The CDs provide a convenience to those who enjoy learning their part while on the road or engaged in other forms of multitasking. Occasionally he receives score donations for upcoming tutorials from interested choirs. Such support allowed him to cover his expenses for the first time in 2006.

A glance through the CyberBass Guest Book and e-mails sent to CyberBass uncovers occasional special requests. Often sincere, sometimes unique, and on rare occasions irately entitled, these requests are generally from first-time visitors unfamiliar with CyberBass. There were demands for MP3 chorus files and for tracks with timbres other than piano. One angry message arrived from a visitor who couldn't get his computer's sound to work.

I asked van Joolen what other memorable requests have been presented to him.

"One visitor asked me to promote his handbook for choral singers online. He turned out to be a prolific songwriter whose work was recorded by Elvis Presley. Later, he had become a dedicated choir enthusiast."

Does van Joolen welcome the corrections users are invited to submit to him?

"Yes. Correcting tracks is my least favorite thing to do, but it is necessary. Over a million notes are sequenced in CyberBass. If I have a 99.9% accuracy rate, that would still mean that over a thousand errors are lurking somewhere in the tracks. User feedback helps to root out these errors."

Considering the volume of traffic to CyberBass and the fact that van Joolen allows users to reach him by e-mail, how is he dealing with so much communication?

"I enjoy hearing from CyberBass users, but increasingly, I've found that the e-mails are encroaching on my time to

maintain and expand the site. So nowadays I answer e-mails but encourage brevity."

Might singers become dependent on CyberBass? Van Joolen believes that most users need the site for only a short while. "CyberBass is intended as a tool to quickly bring singers who are not comfortable with sightreading to a level that frees the conductor from the tedious work of woodshedding."

Are requests to post new tutorials never-ending, I wondered? Van Joolen observed that requests are actually decreasing as more and more major works are posted.

Did he have any projections about the future of CyberBass? "I believe that CyberBass will one day be supplanted by more advanced technology. Until then, I have a niche."

CyberBass, brainchild of a restless mind and product of a relentless work ethic, is not ready to vanish in the near future. There is, after all, the Bach Cantata Project, a five-year plan to complete tutorials for over 200 Cantatas. Nearly fifty cantatas have been sequenced to date. Is van Joolen managing to complete several tutorials per week—at the same rate Bach might have composed them?

"Not quite," he smiles, but he hopes that the Old Master would nevertheless approve.

Dorothy Barth is a violinist who enjoys accompanying great choral works. She holds a music degree from Stanford University. Her music essays have been published in the U.S., Australia, and England. A version of this article appeared in the May-June 2007 issue of the Australian magazine Music Teacher International.



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BOOK REVIEWS



Connections for Piano Levels 1-6 By Christopher Norton Edited by Andrew Hisey Frederick Harris Music 2007

LARA MASON

I originally thought the *Connections* books would be an appealing alternative to the classical repertoire books for those students who were not interested in exams. The pieces definitely caught their attention and also intrigued the “classical” players. Suddenly students were showing up with extra pieces started on their own. Christopher Norton has long been a favorite composer in our studio. His pieces are often chosen first from the *Celebration Series*, and the *Microjazz* books offered great rhythm practice and catchy recital pieces. *Connections* offers over 180 new Norton pieces (joy!) in a variety of modern styles that are “cool” to play, and offers beats that have you dancing on the piano bench. The books are graded 1-8 to match the levels of the *Celebration Series*. The index in each book lists the style of each piece as swing, lyrical, character, Latin, etc., making it easy for students to find the styles they like on their own. A huge bonus is the website, www.christophernortonconnections.com which offers several audio tracks for each piece which students are encouraged to listen to or download onto a CD. A password for each grade is found inside the front cover of each repertoire book. We downloaded many pieces and the arrangements are tons of fun!

Each repertoire book has an accompanying activity book with suggestions and activities for each piece. Instructions about phrasing, dynamics, melody, pedaling, rotation, modes and many other musical elements are presented simply for young students.

Connections 1 begins with the character piece “Driving Range”. It has a driving rhythm and title that

immediately appealed to the boys. The next week we tackled “Four-Wheel Drive” with a super bass ostinato that repeats for the whole piece, while the right hand explores various rhythms above. Several of the pieces follow this format but no two are alike. The titles perfectly suit the pieces.

At first glance the rhythms seem more difficult than the corresponding *Celebration Series* grades, but we realized quickly that once you have the first line or two figured out, the rest of the piece often follows the same patterns. Learning the remainder of the piece was easy.

Connections 2 has at least 12 pieces that immediately stood out as “student pleasers”. “A Walk in the Sun” could be a pop piece on the radio if it had words. “Toronto Tango” is a snappy little tango with attitude and challenging articulation. “Grey Skies” is gentle and expressive. Every one of the books has lyrical gems that your sensitive students will love to play. “Calming Influence”, “Morning Song” and “Half Asleep” are other expressive pieces in this level. “Feelin’ Good” is jazzy while “Drum Dance” is rock. The variety of styles and sheer number of pieces prove that Norton is an extremely creative person.

Connections 3 has some addicting lyrical pieces for the students who love expressive, flowing pieces. “Rainforest” has a left hand melody with flowing eighths above in the right hand. It is easy to learn quickly and memorize and has great atmosphere. “The Dream” is immediately appealing in 5/8 time with a left hand motive that drives the piece. “Angel’s Breath” is so pretty it is hard to play it softly.

The Latin rhythm of “Wind Riders” with its misplaced accents is full of excitement. I dare you to play “Ocean Breeze” without tapping or bopping along with the beat.

Connections 4 has a couple of cowboy rhythms in “Pony Ride” and “Two Trails”. The “Bedbug Blues” is soulful and sorrowful with its swinging

eighths. “Number Crunching” is a great name for a changing meter piece with 5/8 and 2/4 time alternating. “Jaunty” is a peppy jazz piece with swinging eighths. “Holidays,” with its Latin rhythm, is definitely depicting a beach. There are more than 20 pieces in each book.

Some favorites from *Connections 5* include “Struttin’ About” with its fun rhythms and driving pace, “A Summer Day”, a joyful character piece with swinging eighths, and the lyrical “Floating” with an introduction typical of a pop piece. This piece has great potential for developing a student’s expressive playing. The Latin “Caribbean Mood” will have listeners grooving to the beat. Once you’ve counted the first few lines you’re off!

I played the internet recordings for *Connections 6* for a grade six student who chose ELEVEN pieces she would like to learn. The fast “Mississauga Rag” was a favorite. The mysterious swinging eighths of “Cool as a Cucumber” were tempting, as were the catchy rock rhythms in “Rocker”. “Buttoned Down” and “Twilight Tune” were also chosen. “Bare Trees” is a lyrical piece that suits its title perfectly. It has a melody that will stick in your mind.

I highly recommend Norton’s *Connections* for several reasons: the quality and creativity of the pieces, the modern sounds that will appeal to teens, the added fun of the website recordings and the challenging variety of rhythms. I’ll be heading out to buy levels 7 and 8 right away!

Northern Lights Preparatory Repertoire 33 New Piano Works By Canadian Composers Mayfair/Montgomery Publishing

The Canadian National Conservatory of Music has presented “an exploration of Canadian piano music” within a new series called Northern Lights. It features Canadian composers from coast to coast. This



BOOK REVIEWS (CONT'D.)



book is designed for the preparatory piano student, and its 33 compositions include a wide variety of musical styles and moods.

This preparatory book is a great resource of performance repertoire for the beginner student. The first piece titled “The King Tiger” by Nancy Telfer, creates a majestic sound that beginners will love, and Anne Crosby’s composition, “Doggie Dance,” adds a playful mood. Joyce Pinckney has a tea party with a spider in “Super Spinner”, and Debra Wanless contributes an upbeat “Buffalo Boogie” which is sure to be popular with students.

Other composers who are featured include Frances Balodis, Joanne Bender, Remi Bouchard, Linda Carpentier, Clifford Crawley, Julianne Dyck, David Duke, Janet Geirck, Deborah Nasmyth, Beverley Porter, Ernst Schneider, and Tyler Seidenberg. Students will enjoy the photos and biographies of each composer which is located in the back of this book.

What a wonderful resource of Canadian music! Northern Lights has made finding performance pieces for beginner piano students an enjoyable exploration.

Northern Lights Preparatory Musical Discoveries 23 New Piano Works By Canadian Composers Mayfair/Montgomery Publishing

DIANNA NEUFELD

CNCM has also created a second Northern Lights preparatory level piano book which is intended for musical discovery. Included again are Canadian composers from coast to coast, with compositions ‘written in a wide variety of moods and styles’.

Like the repertoire book, each composition is accompanied with program notes which are written by the composer. Being a discovery book, CNCM has added in musical terms,

signs, and Italian definitions in-between pieces.

Maryanne Rumancik’s piece, “Will Someone Please Play?,” is the first composition featured. Here she uses words to relay the rhythm of the piece, and a wonderful glissando to create a happy ending. Michael Dobinson composed “Resting Song” – music with holes in it! Here he encourages ‘keeping the beat alive’ during rests. David Duke ‘explores the piano as a percussions instrument’ in his composition “Knock, Knock, Who’s There?,” and Clifford Crawley encourages ‘an exploration of chromatic clusters in “Morning Fog”’.

There are more compositions featured by Maya Badian, Remi Bouchard, Deborah Nasmyth, Ernst Schneider, Nancy Telfer and Debra Wanless.

Considerable time was given in the selection process to ‘technical as well as musical discoveries including style, skill level, variety of metre, tonality and pedagogical features’, creating another enjoyable exploration of Northern Lights.

Easy Piano, Jerry Lee Lewis Greatest Hits arranged by Bruce Nelson Alfred Publishing

Featuring an unrelenting current of energy, new fifties rock and roll emerged as an undeniably high-spirited and youth-centred musical form that shattered the previous conventions of “proper” music. The original rock and rollers included some of the great musical minds of our generation, including Elvis Presley, Bill Haley, Johnny Cash, and Jerry Lee Lewis—the pianist of the group. Jerry Lee was an electrifying pianist whose compositions and performance style caused audiences to erupt into an irrepressible frenzy. This classic Lewis energy is highly evident in Hal Leonard’s new piano collection featuring such hits as *Great Balls of Fire*, *Me and Bobby McGee*, *Chantilly Lace*, *Whole Lotta Shakin’ Going On*,

and *What’d I Say*. Pedagogically speaking, the rhythms and stylistic requirements will provide great challenges for students, especially those without developed technical facilities at their disposal. The fast tempos required to play these pieces may also pose problems from a technical angle. Despite these potential issues, I would recommend this collection to anyone with an interest in the original rock and roll sound. Never before have I found a book of “contemporary” music that so closely exemplifies the sound heard on a recording. Once these pieces are learned, they will be played for years to come.

The Fantasticks Arranged by Kathryn Lounsberry Alfred Publishing

A wonderful collection of lyrical and entertaining pieces, Alfred’s new easy piano publication is a joy to play for even those non-Broadway fans. The hits contained within this collection include *I Can See It*, *Overture*, *Soon It’s Gonna Rain*, *They Were You*, and *Try to Remember*. From a pedagogical standpoint, these pieces have a range of technical combinations, rhythms, and emotional expressions, as well as more challenging aspects such as trills and two-note slurs.

This collection would work well for anyone looking for pieces that encourage dramaticism and lyricism, as well as pieces that are just fun to play. Don’t be deterred by the Broadway genre; this book won’t disappoint.

Celebrated Virtuoso Solos Nine Exciting Solos for Early Intermediate /Intermediate Pianists Robert D. Vandall, Book 3 Alfred Publishing

This Alfred-produced collection of Vandall works is pedagogically advantageous for students learning the fundamentals of key structures, the



BOOK REVIEWS (CONT'D.)



function of basic harmonic chords and progressions within a key, and the transition through various keys within a musical composition. For example, *Summer Toccatina* begins in C+ and demonstrates the use of I-V progressions; *The Scale Train* moves between tonic majors and minors, a concept which can be difficult for students to grasp. These solos also have challenging technical requirement combinations, demand a solid comprehension of keyboard geography, and developed finger facilities.

Preludes Robert D. Vandall Alfred Publishing

LYNDI BLAKLEY

Taking a cue from Bach, Robert D. Vandall's *Preludes* contains 24 pieces ranging from early intermediate to early advanced levels. Vandall's collection contains a prelude on each of the 24 major and minor keys. These preludes show a latent inspiration from Bach's famous preludes and fugues, particularly the collection's first piece which mimics the famous theme/structure of Bach's Prelude in c-, BWV 847. Even with the obvious parallels to Bach's famous works, these pieces are stylistically different, with Vandall's collection being unquestionably classified as contemporary with frequent pedaling, staccatos, and time changes. Another feature of this collection is the option of purchasing three separate books that are segmented by level—early intermediate to intermediate, intermediate to late intermediate, and late intermediate to early advanced—rather than purchasing all the pieces in one collection.

British Columbia Suite by Stephen Chatman Frederick Harris Music

The new release of intermediate piano solos by Stephen Chatman is hot off the press. British Columbia Suite features a diverse collection of programmatic pieces inspired by

various natural or geographical themes relating to the beautiful province of British Columbia. They offer a wide spectrum of contemporary styles and moods.

Titles such as *Douglas Firs*, *Mount Robson*, *Maple Bay at Twilight* create sound pictures of the stunning natural landscape. A soaring hawk is portrayed in *Red-tailed Pursuit*, darting baby salmon in *Fingerlings* and scurrying crustaceans in *Crabs*. *Bowser Boogie* comes with words for the singer-pianist.

A great new collection is a great addition to the pedagogically sound music already available to piano students from this fine Canadian composer.

Alfred Masterwork Library
Individual Beethoven Sonatas
– Edited by Stewart Gordon
No. 8 in C minor – Opus 13
"Pathétique"
No. 14 in C sharp minor Opus
27, No. 2 "Moonlight"
No. 17 in D minor – Opus 31,
No 2 "Tempest"
No. 21 in C major – Opus 53
"Waldstein"
No. 23 in F minor – Opus 57
"Appassionata"

The most popular of the Beethoven Sonata's have been released in single

issues in the Alfred's masterwork series. The forwards give background information for each sonata and extensive footnotes to clarify any discrepancies found in the various editions consulted by the editor. These publications are well presented and offer a very affordable option to buying an entire volume of Beethoven Sonatas.

Pattern Play Forrest and Akiko Kinney Distributed by Longbow Publishing

LORE RUSCHIENSKY

Longbow Publishing has joined in a partnership with Forrest and Akiko Kinney, to distribute their *Pattern Play* books. These books are filled with dozens of musical patterns from which you can create your own music for the rest of your life, whether you want to compose, relax at the piano, or simply explore the full range of this wondrous instrument.

Pattern Play – Melody (Volume 1) consists of 32 Patterns, each one a short section of scored music, often a simple left hand pattern. Each pattern features either a different type of scale, mood, flavor and/or ethnic background. Creative ideas for each pattern, solo and/or duet, are provided on the delightful accompanying CD. A 'Vacation' is also provided – additional chords for added variety and color – and Pattern Variations.

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BOOK REVIEWS (CONT'D.)



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Who Wants to Be a Musician The "Millionaire" Trivia Game for Musicians . . . and "Wannabes"

By Danielle Langevin QRM TA



Who Wants to Be a Mu\$ician is a Music Trivia book by Danielle Langevin, Registrar of the Quebec Music Teachers' Association and editor of journal Musifax.

This great new book which can be used as a game presents very well and is instantly appealing. The instructions are clear and concise and you can immediately have fun with it just going through some of the questions

Inspired by the American game show "Who Wants to Be a Millionaire", this book consists of 495 original music questions of increasing difficulty. The questions deal mainly

with musical theory, analysis, history, instruments and composers, but also touch on English expressions, geography and many other subjects related to music of all eras and genres. (in other words . . . from Beethoven to Elvis!).

It can be used as a game and comes with instructions for 4 to 6 players and answer and timeline cards. It is intended for ages 10+ and anyone else with some interest in music.

The questions, many of which first appeared in a humour page entitled *Giocosio!* in the *Musifax* journal, are highly entertaining as well as educational and will spark many a conversation and lots of laughter.

When the book arrived I promptly used it with some of my students with great success and instant fun! This is a must have for anyone who loves music, trivia and having fun! Order yours today! It is a great excuse to have a party with your music friends.

More information can be found at <http://www.apmqmta.org/whowantstobeamusician.html>. You can even try a set of questions! The book is also available in French: *Le mu\$icien millionnaire*. (not all the same questions)

To order a copy of the book contact Danielle at dlangevin@whowantstobeamusician.ca . . . (450) 691-7800. The price is: \$22.95 (no tax), plus \$2.95 postage in Canada

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The DVD is divided into chapters that can be viewed in the order of one's interest.

Music festivals provide an excellent opportunity for students to hone their craft and having knowledgeable and well trained adjudicators to learn from can help to make it a positive learning experience.

DVD's are available for \$15.00. To order call 1-888-892-9929.

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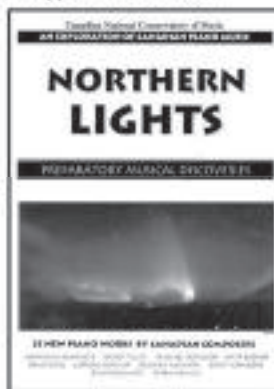
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