

# THE CANADIAN MUSIC TEACHER

## LE PROFESSEUR DE MUSIQUE CANADIEN

CFMTA



FCAPM

Official Journal of The Canadian Federation of Music Teachers' Associations • Vol. 59, No.1 • Circulation 3500 • Founded 1935

CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS • FÉDÉRATION CANADIENNE DES PROFESSEURS DE MUSIQUE



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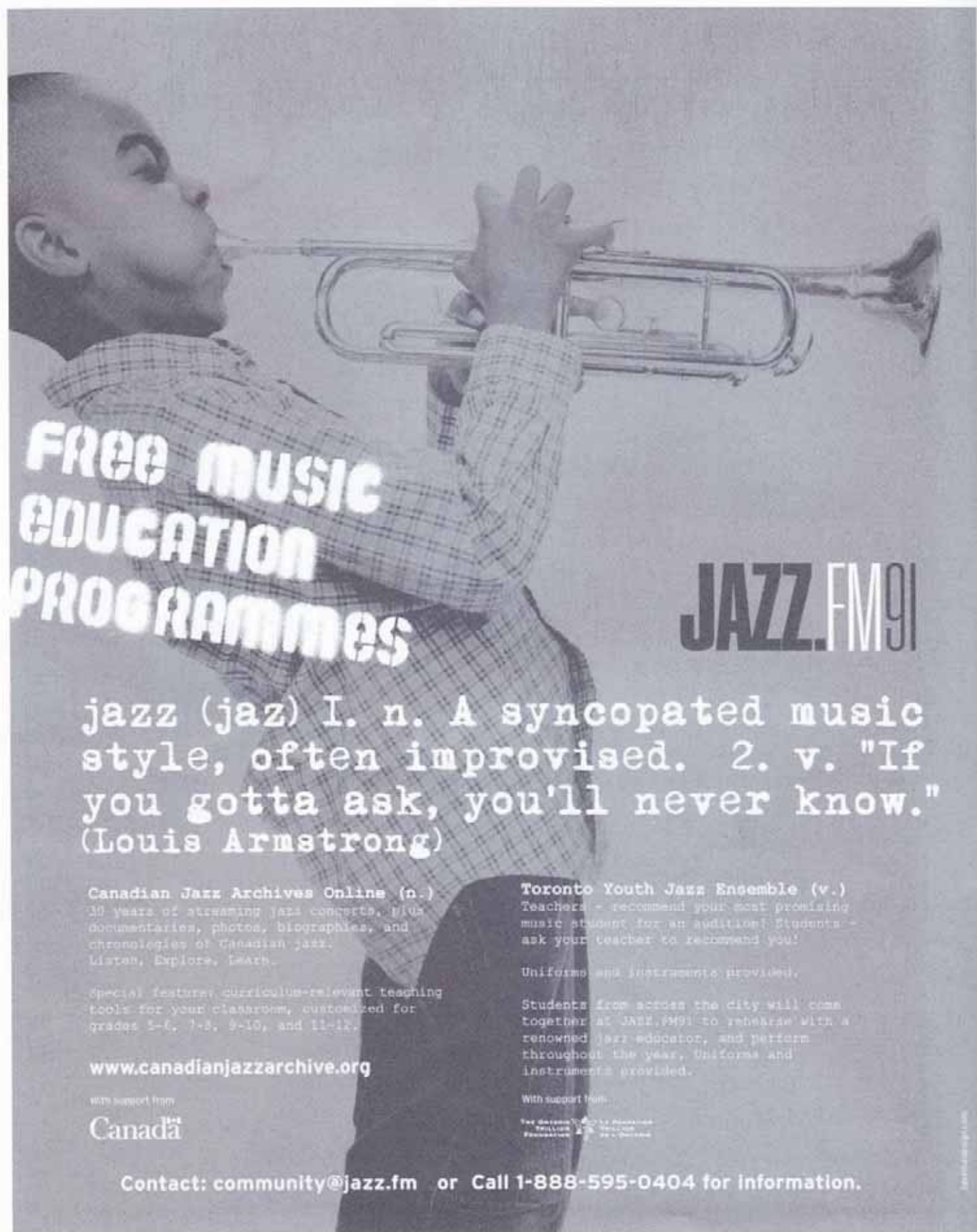
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## PUBLICATION INFORMATION

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#### Winter Edition 2009

Publication: Jan. 2009 • Submission Deadline: Dec. 1, 2008

#### Spring Edition 2009

Publication: May 2009 • Submission Deadline: April 1, 2009

#### Canada Music Week® Edition 2009

Publication: Sept. 2009 • Submission Deadline: Aug. 15, 2009

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The official journal of the Canadian Music Teachers' Association is published 3 times a year by the CFMTA. Its purpose is to inform music teachers about the Association's activities, provide a forum for discussion and supply information of topical interest. Inclusion of items in this journal does not imply endorsement or approval by the CFMTA.

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# GREETINGS FROM CFMTA



It is hard to believe that it has been a full year since I wrote my first "Greetings from CFMTA".

It was with much trepidation that I sat down to this task one year ago, but this year it is exciting to sit down with unbridled enthusiasm and anticipation of the year to come.

This year has been one of much growth for me personally and within the structure of CFMTA. I have learned the importance of those that have gone before us, leaving us with a legacy of vision and experience, manifested in writings such as the *CFMTA in Retrospect 1935-1985*, *CFMTA 60th Anniversary Edition*, the *CFMTA Bylaws* and the *CFMTA Policies and Procedures Manual*. These writings not only give great insight, but also answer many questions and are invaluable to the consistent progress of the CFMTA.

I humbly thank all of you that have contributed in any way to these publications.

Reflecting upon the July meetings, the word that comes to my mind is *new...new* faces around the table, *new* and improved reporting, *new* services for members and *new* vision! We also welcome our *new* CMT Editor Alicia Romero, *new* CMW Convenor Po Yeh and *new* Archivist Priscilla King.

We have a *new* Policies and Procedures Manual and *renewed* Bylaws (sent off for government approval), thanks to our tireless Bylaws and Standing Rules Chairperson, Lynne Carmichael.

You will find, in this edition, an expanded CMW Music Writing Competition (with increased prizes, renamed the Fairchild Radio Awards) and a *new* 8 and under category. You will also discover that we are again running the Call for Compositions (with *new* compositions to be used during CMW 2009). Please promote Canada Music Week in your community with the Canada Music Week poster that has taken on a *new* look!

Two *new* programs for members include the Bill Andrews Canada Music Week Award (details in this edition) and the Hughean Ferguson Recognition Awards (details later this year).

A *new* Public Relations and Marketing position has been created to provide a consistent and continuing liaison between the CFMTA and other musical organizations, as well as the provinces. Thanks to Pat Frehlich for taking this position on.

The CFMTA website will be *renewed* and rejuvenated with the vision of making it more informative and attractive.

As a *new* service to the provinces, our Secretary and Treasurer Bernadette Bullock, will format provincial inserts to go in the CFMTA pamphlet, an invaluable and attractive tool for your membership drives.

I encourage you to support *Go Maritime in 2009*... lots of *new* and exciting details in this issue!

CFMTA continues to grow in numbers and in vision, as a result of the hard work of your officers, delegates, chairpersons and many individuals across Canada...I extend my thanks to all of you who continue to act, dream, plan and believe as we help to shape the musical landscape across Canada.

*"To accomplish great things, we must not only act, but also dream; not only plan, but also believe"*

- Anatole France

*Peggy L'boir*  
*CFMTA President*







## LETTER FROM THE EDITOR

"Abundant" is how I described this issue. Abundance of new projects, scholarships, information, and professional development opportunities fill the pages. As you read through this issue, you will find detailed information about the *Go Maritime CFMTA Convention 2009* (page 11). This Convention will not only pamper your mind, it will renew your connection with what is beautiful around you and celebrate being together as a community.

The Canada Music Week (CMW) section (page 20) will encourage you to make a difference in your community by supporting Branch projects financially with the two *Bill Andrews CMW Awards*. The expanded CMW Music Writing Awards now named *Fairchild Awards* (page 25) will give you one more strategy to motivate young students to unleash their ability to create music. Inspire them to be the best they can be by talking to them about the 2008 National Winners (page 28).

You may wonder, where is this abundance coming from? Who are the ones that believe in what we do and are willing to support our purpose in concrete ways? You will get to know one of them in this issue as Victoria Warwick shares her interview to Bill Andrews from New Wave Travel.

A high percentage of my students have either immigrated to Canada or their parents did. They struggle as they find the balance between their place as true Canadians while honouring their heritage. We are in a privilege position as we not only have the opportunity to teach music to these students but to foster a new cultural heritage. Take advantage of the Canadian Composers from Coast to Coast section (page 35) to contribute to their sense of belonging. You may want to focus on one composer or have a performance class that could include a Canadian Composers Trivia.

*This fall...*

*..."Stretch yourself," try something new and have fun!!*

*Alicia Romero*

## NOTICE OF ANNUAL GENERAL MEETING 2009

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

**Mount Allison University, Sackville New Brunswick  
on Wednesday, July 8th from 12:00 to 2:00 p.m.**

Business to be conducted includes to: Receive and consider the Financial Statements of the period ending.  
Receive and relate the Provincial Reports.  
Appoint Auditors.  
Transact such other business as may properly come before the meeting.

The Annual Executive Committee Meeting will be held on Tuesday, July 7th from 9:00 to 5:00 p.m.

By order of Peggy L'Hoir, President • Bernadette Bullock, Secretary-Treasurer  
Dated at London, Ontario, this 25<sup>th</sup> day of August, 2008.

## CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS

ANNUAL EXECUTIVE COMMITTEE AND 73<sup>RD</sup> ANNUAL GENERAL MEETINGS

MISSISSAUGA, ONTARIO, JULY 2008

**Summary of Business Conducted at these meetings:**

The meeting was called to order at 9:00. President Peggy L'Hoir welcomed all the delegates and Chairperson to the meeting.

**THE AGENDA:** as amended

**THE MINUTES:** of the of the Executive Meeting held in Toronto, Ontario 2007 were read.

**RATIFICATION OF ELECTRONIC VOTES:**

All electronic votes were ratified.

**CORRESPONDANCE:** All general correspondence has been answered.

**OFFICERS ANNUAL REPORTS:** were emailed prior to the meeting and hard copies were distributed at the meeting. Discussion was invited from the floor.

**FINANCIAL REPORT:** the audited statement was presented by Bernadette Bullock and adopted.

**FINANCE CHAIR REPORT:** Darlene Brigidear presented the next years operating budget, discussion invited from the floor and it was approved. Motion to approve was carried.

**STANDING COMMITTEE REPORTS:** emailed and hard copies were distributed prior to the meeting. Discussion was invited from the floor.

- Provinces are to submit a composer biography for the Canada Music Edition of the Canadian Music Teacher by August 15, 2008.
- Pat Frehlich will work with the Regional Chairs of the Young Artist Tours to revamp the printed documents regarding the logistics of this national event.

**AD HOC COMMITTEE REPORTS:** emailed and hard copies were distributed prior to the meeting. Discussion was invited from the floor.

- Our new CMW coordinator will directed to continue our "Call for Compositions" to be used for Canada Music Week® 2009.
- Lynn Johnson updated the activities of the Convention 2009 committee since the writing of the report.
- Corrie Hausauer named as Chairperson of National Health Program and Nancy Hughes has joined this committee.
- Professional Development and Research was changed to a standing committee Lynne Carmichael and Lorna Wanzel to work on job description for chairperson.

**PROVINCIAL REPORTS:** emailed and hard copies were distributed prior to the meeting. Discussion was invited from the floor.

**UNFINISHED BUSINESS:**

- Patricia Frehlich spoke to explain the outcome of the 2007 Convention.
- A motion to revamp the CFMTA website using a professional website designer was discussed and carried.
- A motion to establish the Hugheen Ferguson Recognition Award to recognize outstanding members each conference year.

Committee Pat Frehlich (chair), Suzanne Campbell, Lynne Carmichael, Janet McGonigle, Joan Woodrow.

- Patricia Frehlich continues her investigation of the Private Members Bill and will keep the delegates updated.
- Peggy L'Hoir spoke about her ongoing work with the NWT.
- CFMTA Membership Drive was acknowledged, resulting in a membership increase of 60 members this year. Process to date of the membership drive, on behalf of the provinces, includes, but is not limited to:
  - Following the Collaborative conference, CFMTA, on behalf of the provincial associations, sent letters of invitation to non-member attendees including students, RCME examiners and teachers that do not belong to our association.
  - RCME and CC continue to provide CFMTA brochures, on behalf of the provinces, to all potential members convocating.
  - RCME sends the CFMTA brochure, on behalf of the provinces, to all new teachers applying for a teacher number.
  - Delegates received the CFMTA brochure and were encouraged to utilize this useful tool in their provinces.



Bernadette Bullock offered to make inserts for the pamphlet using text submitted from the provinces.

- CFMTA sponsored trips and further MTNA Collaboration was discussed. Patricia Frehlich spoke on the Wellness Symposium in New York and further possible conferences.

#### NATIONAL REGISTRATION:

Peggy L'Hoar and Patricia Frehlich addressed this topic. A lengthy discussion ensued, clarifying wording and process.

A two fold process was envisioned:

Process One: In an attempt to create an accurate data base, that one person (the CFMTA Secretary Treasurer) collect and process membership fee, as opposed the many volunteers we have handling this job across Canada.

Process Two: That an added service to this Central Payment Procedure, the process of an online payment procedure continue to be investigated. This would include expedient distribution of fees back to the provinces.

A directive that each provincial delegate investigates the necessity and/or ability to change bylaws or act to facilitate the Central Payment Procedure and report to Bernadette Bullock by December 1, 2008.

#### NEW BUSINESS:

- Lynne Carmichael spoke on BCRMTA resolution. Discussion was invited. Motion to adopt was defeated.
- Darlene Brigidear spoke about proposed changes to various accounts and changes to the use of some of the funds. Discussion was invited from the floor. Motion carried.
- A motion to increase the membership fees \$2.00 for 2009 - 10 was made, discussed and carried. Allocation of fees as

follows - Special Projects - \$1.00, Young Artist - \$2.00, Canada Music Week - \$1.00, Operating Fund - \$22.00

- Motion to create a Public Relations and Marketing Chairperson position was made, discussed and carried. Patricia Frehlich accepted the position.
- RCME has indicated that they would be willing to continue assisting CFMTA with their ongoing membership drive.
- A motion was made, discussed and carried to change the names of the awards in the CMW Music Writing Competition to the Fairchild Awards and monies be allocated as discussed with the addition of an 8 yrs and under category.
- A motion was made, discussed and carried to change of the Pedagogy Award to include the word advanced in connection with the RCME exam.
- Policies and Procedures 2008-2009 was accepted
- CFMTA Advertisement was discussed.
- Motion made, discussed and carried to create an account so CFMTA can accept donations in the form of stocks and bonds.

Meeting was adjourned at 5:00 p.m. by Lorna Wanzel.

#### 73<sup>rd</sup> ANNUAL GENERAL MEETING:

Meeting was called to order at 9:02 a.m. by Peggy L'Hoar.

Minutes from March 2007 were read and accepted.

A motion to name Christene Scrimgeour as the Auditor for the CFMTA was carried

Elections were held with the following results:

Archivist - Priscilla King  
 CMW Coordinator - Po Yeh  
 Special Projects - Heather Blakley  
 Bylaws and Standing Rules - Lynne Carmichael.

Three candidates submitted resumes for the CMT editor position and Alicia Romero was chosen for the position.

Changes to the CFMTA bylaws were summarized by Lynne Carmichael. Motion to accept and submit to the Federal Government for approval was carried.

There was a brainstorming session discussion about the ongoing vision for CFMTA logo use and the delegates suggested many ideas to further the vision.

Suggestions were made regarding the Celebration of the 75<sup>th</sup> Anniversary of CFMTA. This dialogue will continue throughout the year and be resumed at next years meeting. Peggy L'Hoar will collect ideas from the delegates to expedite this process.

A silent Auction will be held at "Go Maritime in 2009". All provinces are encouraged to send as many items as possible for this fund fundraiser. Committee: Janet McGonigle (chair) and Anne Marie Murphy.

The meeting was adjourned at 10:50 a.m. by Joan Woodrow.



**CANADIAN FEDERATION OF  
MUSIC TEACHERS' ASSOCIATIONS  
STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES  
FOR THE YEAR ENDED MAY 31, 2008**

(with comparative balances for the year ended May 31, 2007)

	2 0 0 8					2 0 0 7	
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total	Total
General and administrative expenses							
Audit	2,986					2,986	2,700
Bank charges	229					229	139
Bonding and insurance	1,975					1,975	2,050
CFMTA/MTNA Convention 2007	266					266	2,940
Office and telephone	1,607					1,607	2,903
Public relations	839					839	924
Travel and meetings	2,747					2,747	39,854
Website	600					600	753
	<u>11,249</u>					<u>11,249</u>	<u>52,263</u>
Honouraria / Administration							
Secretary/Treasurer	11,893					11,893	11,601
President	800					800	800
Past president							250
Finance chairman	450					450	450
	<u>13,143</u>					<u>13,143</u>	<u>13,101</u>
Total expenses	<u>64,289</u>	<u>322</u>	<u>828</u>	<u>11,450</u>		<u>76,889</u>	<u>140,322</u>
Excess of revenue over expenditures	36,434	7,820	3,577		768	48,599	7,915
Fund balance, beginning of year	<u>138,031</u>	<u>33,106</u>	<u>10,952</u>	<u>6,237</u>	<u>38,156</u>	<u>226,482</u>	<u>218,567</u>
Fund balance, end of year	<u>\$ 174,465</u>	<u>\$ 40,926</u>	<u>\$ 14,529</u>	<u>\$ 6,237</u>	<u>\$ 38,924</u>	<u>\$ 275,081</u>	<u>\$ 226,482</u>

Statement 2

**CANADIAN FEDERATION OF  
MUSIC TEACHERS' ASSOCIATIONS  
STATEMENT OF OPERATIONS AND CHANGES IN FUND BALANCES  
FOR THE YEAR ENDED MAY 31, 2008**

(with comparative balances for the year ended May 31, 2007)

	2 0 0 8					2 0 0 7	
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total	Total
Revenue							
Fees (schedule 1)	\$ 69,510					\$ 69,510	\$ 68,480
Canada Music Week (schedule 2)	6,850					6,850	1,059
Young Artists (schedule 3)		\$ 8,142				8,142	10,740
Special Projects (schedule 4)			\$ 4,405			4,405	4,763
Newsletter (schedule 5)	20,999					20,999	16,863
Trust (schedule 6)				\$ 11,450		11,450	18,008
Endowment					\$ 768	768	
Interest and other	3,364					3,364	28,524
	<u>100,723</u>	<u>8,142</u>	<u>4,405</u>	<u>11,450</u>	<u>768</u>	<u>125,488</u>	<u>148,237</u>
Expenditures							
Program expenses							
Canada Music Week	3,416					3,416	3,119
Young Artists		322				322	4,940
Special Projects			828			828	15,517
Newsletter	36,481					36,481	33,374
Trust				11,450		11,450	18,008
	<u>39,897</u>	<u>322</u>	<u>828</u>	<u>11,450</u>		<u>52,497</u>	<u>74,958</u>

## NOTICE TO READER

This summary has been compiled using information from the audited financial statements. Users should refer to the audited financial statements if they intend to use this information for decision making purposes.





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# EMPOWERING MUSICIANS SYMPOSIUM 2008

"Let's assume that each person has an equal opportunity, not to become equal, but to become different. To realize whatever unique potential of body, mind and spirit he or she possesses." John Fischer

The "Empowering Musicians-Mind Body and Spirit" Wellness Symposium was an amazing and inspirational opportunity. Not only were we able to gain expert knowledge from three gifted clinicians, we were able to do it in one of the most amazing cities in the world! MTNA and CFTMA are too congratulated on a wonderful professional development experience; your hard work is much appreciated.

The Symposium opened with Louise Montello addressing the issue of performance stress. She discussed the causes and effects, and had many useful tools to use to put the performer in the right mind space. Techniques such as meditation, breathing and visualization were suggested as a way to promote positive thinking and to avoid the pitfall of polarized perfection. Louise encouraged us to trust ourselves and our knowledge which in turn will make communication easier –with our audience, our students and our teachers.

The next session was with Alan Fraser, who discussed how the body is just as important as the mind in performing. Freedom of movement was one of the key topics, and we had hands on exercises to promote relaxation in the body. Alan is certified in the Feldenkrais method, and demonstrated the method on one of his students.

After only a few minutes of body manipulation, the difference in her tone quality because of her more relaxed arm and body movement was truly amazing. Demonstrations were also given in Alan's video *"The Craft of Piano Playing."*

The final presenter in the three-day symposium was Carol Montparker, who addressed the spiritual aspect of performing. She defined music as literature; it has the same message, it is just more abstract. In keeping with this theme, she discussed finding meaning in music through the proper use of language. For example, forte is better described as strong or bold, rather than loud, which suggests harsh or strident. As teachers or performers, showing the meaning – the true spirit- of the music is key to truly understanding a piece, which in turn contributes to a successful performance.

Carol was very inspiring, and her book "The Anatomy of a New York Debut Recital" is wonderful.

As part of the Symposium, we were treated to a champagne reception at Steinway Hall. We all enjoyed the guided tour in the beautiful historic building, and seeing the stunning instruments.

Another way our minds, bodies and spirits were stimulated wasn't through the symposium; it was through the city itself! The mind-boggling array of things for the mind – the amazing architecture, the art at the Metropolitan Museum, the bus tours; things for the body- walking through

Central Park and Times Square, the fabulous restaurants; and things for the spirit- the shows, The Lion King and Spamalot are must sees- were just as educational and uplifting as the symposium was.

We were all lucky to have this opportunity, to keep striving to our full potential as teachers and performers, and to have such wonderful clinicians to help us on that journey. I'm sure that all of us came away different, from this incredible event.

*Kim Sundell*

*Kim Sundell holds an ARCT Piano Teacher Degree as well as a BGS/BED. Kim is also a Registered Music Teacher and an AMAF festival adjudicator.*

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# Go Maritime in 2009!

CFMTA—FCAPM CONVENTION

July 8—11, 2009

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## Sackville Waterfowl Park

Explore the natural habitat of ducks and muskrats, songbirds and frogs, without even getting your feet wet! Located in the heart of Sackville, not five minutes walk from downtown shops and restaurants, the Waterfowl Park has over three km of winding boardwalks, trails, and viewing platforms that allow visitors a close-up view of wetland species.

This must-see attraction is a managed freshwater marsh with 55 acres of water, woods and marshland. More than 150 species of birds and close to 200 species of plants have been recorded here. The park features wheelchair-accessible routes, interpretative signs, rest areas, lookouts and picnic areas. Trails are accessible from April to November. Guided tours are available from May to September.

**The Sackville Waterfowl Park - explore the wetlands as nature intended!**





## Artist Concert

### Jasper Wood and Edmund Dawe

On Wednesday, July 8, the Convention concert agenda will be launched with a dynamic performance featuring Jasper Wood on violin and Edmund Dawe on piano. Both artists have been praised for their technical and artistic interpretations, garnering international acclaim. Their joint collaboration promises to be a most memorable event.



Jasper Wood has established himself as a major talent of his generation. An acclaimed competition winner, Wood has developed a flourishing reputation as a sought-after soloist with major orchestras including Canada's Montreal and Toronto Symphonies and as a recital/chamber musician throughout North America and Europe. He has been awarded both the coveted Sylva Gelber Prize (1996) and the prestigious Virginia Parker Award (2004) from the Canada Council for the Arts. Jasper was born into a musical family of six brothers and sisters in Moncton, NB, and gave his first public performance at the age of five. Since then he has captured the hearts of music lovers with his "ability to recreate lyric poetry." Mr. Wood has eight solo and violin/piano CD recordings on the Endeavor Classics, Analekta, Centrediscs, Disques Pelleas and Naxos labels. Jasper Wood is professor of violin at the University of British Columbia.

Edmund Dawe is Dean of the Marcel A. Desautels Faculty of Music at the University of Manitoba. Praised for his technical command of the piano and artistic interpretations,

he has performed as a soloist and collaborative pianist in North America, Europe, and Asia. His recordings and performances are frequently heard in regional and national CBC broadcasts, and he has been nominated for an East Coast Music Award. An engaging speaker, Edmund is in much demand as a presenter at provincial, national, and international conferences, including the World Piano Pedagogy Conference, the Fourth Australian National Piano Pedagogy Conference, the Canadian Federation of Music Teachers' Associations Convention, and the Hawaii International Conference on Arts and Humanities. A frequent adjudicator at music festivals in Canada, Edmund has also served as a judge for the Juno Awards and the Eckhardt-Gramatté Competition, and is a featured author in *Clavier* magazine.



## Schedule at a Glance

**Tuesday, July 7** - CFMTA Executive Meetings, Convention Registration  
6:00 p.m. - Board a bus for the *LobsterTales* Dinner Cruise in Shediac, N.B. This event costs \$80 and must be registered for separately. It is not included in the convention registration.

**Wednesday, July 8** - Convention Registration, Keynote Address by Dr. Edmund Dawe, AGM luncheon at noon, workshops and Master classes, Trade Show, official rehearsals for the CFMTA Piano Competition, Artist Concert and reception in evening.

**Thursday, July 9** - Workshops and Master classes, Trade Show, Preliminary Round of CFMTA Piano Competition.

**Friday, July 10** - Workshops and Master classes, Trade Show, Final Round of CFMTA Piano Competition and reception in evening.

**Saturday, July 11** - Workshops, free afternoon, Gala Banquet with entertainment at 6 p.m.







## Professional Enrichment

### Master Classes and Workshops

... Something for Everyone!

Keynote address by Dr. Edmund Dawe

Master classes in Strings, Piano, Voice and Choral

Popular clinicians from various publishing companies presenting their new publications

Experienced educators presenting workshops on a wide variety of topics: discipline-specific and general studio

See the next issue of *The Canadian Music Teacher* for more details including biographies and workshop descriptions.

Plan to arrive in time to join us for a Maritime Special ...

### LobsterTales Dinner Cruise

Many have come to appreciate the famed Maritime lobster. The key to indulge in complete savouring lies in demystifying some basic aspects.



Cruise into complete lobster discovery! Let experienced fishers put you into the action...haul in real lobster traps, learn about the lobster, the fishery, the proper way to cook, observe a cracking demonstration, and finally, savour a freshly cooked mouth-watering lobster dinner on board. Sit back, relax and enjoy the seascape with a cool refreshment by your side and our down home Acadian hospitality.

#### Menu includes:

- 1 to 1 1/4 lb. lobster, potato salad, coleslaw, roll, dessert and beverage (non alcoholic)
- Alternates to lobster (steak dinner or chicken dinner) are available by request at time of reservation.

**Duration:** 2 1/2 Hours

**Cost:** \$80 per person. This event is charged separately, and is NOT included in the convention registration packages.

**Departures:** We will depart Mount Allison University early Tuesday evening to reach Shediac in time for a 7:00 p.m. charter cruise. Only 56 places are available per cruise, but a second cruise can be arranged for Thursday evening should interest exceed places available. Register early!





#### Mount Allison University Residence CAMPBELL HALL:

Single Ensuite: approx. \$42\* plus HST per night (one person in a single room, sharing a bathroom with the person in the next single)

Double Ensuite: \$68\* plus HST per night (two people share a bedroom, sitting room and a private bath. Only 7 available.)

#### OTHER RESIDENCES:

Single: \$32\* plus HST per night

Double: \$55\* plus HST per night

These residences are Harper (all singles) and Windsor (mostly doubles with some singles.) Both of these halls provide a more "basic" residence accommodation.

\*These are estimated costs, pending availability of 2009 pricing.



## Transportation

#### Air Travel

The Greater Moncton International Airport is the closest airport, approximately 50 km from Sackville. West Jet, Air Canada and Continental fly into Moncton. If you are arriving and departing by air, and would like help arranging transportation to Sackville, please indicate on your registration form and we will send you information on the various options.

#### MEALS:

Jennings Hall can accommodate up to 900 people in the market style dining hall. Hot entrees, vegetarian only, salad, deli, soup, pizza, grill, dessert, cereal/bread, fruit and drink stations are scattered through the room to allow easy and efficient access.

Meal plans can be set up for conference participants. Approximate cost per meal without the HST is as follows:

Breakfast	\$7*
Lunch	\$10*
Dinner	\$14*

For a listing of local restaurants in Sackville, please visit the Dining section of the Town of Sackville website:

[www.sackville.com/visit/dining/](http://www.sackville.com/visit/dining/)

Please log on to the Mount Allison University conference services website ([www.mta.ca/conference](http://www.mta.ca/conference)) or call 506-364-2250 to request an accommodation and meals request form for this conference. All reservations and meal plans will be looked after by Conference Services at the University and payment for the above will be made directly to them.

#### Car Rentals

For those who may wish to rent a car, the following car rentals are available at the Greater Moncton International Airport:

Avis Rent a Car	506-855-7212
Hertz Rent a Car	506-858-8525
National Rent a Car	506-382-6114
	Or 1-800-227-7368

In Sackville:

Thrifty Car Rental	506-536-2384
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#### OTHER ACCOMMODATIONS:

Should you prefer to stay off campus, here is a list of accommodations in the immediate Sackville area. Please contact [www.sackville.com/visit/accommodations/](http://www.sackville.com/visit/accommodations/) to acquire additional information about these accommodations.

The Savoy Arms Bed and Breakfast

1-800-583-5133

Silver Lake Bed and Breakfast

1-866-439-3933

The Different Drummer Bed and Breakfast

1-877-547-2788

Harbourmaster's House Bed and Breakfast

1-506-536-0452

Marshlands Inn Country Inn

1-800-561-1266

Borden's Motel

1-506-536-1066

Coastal Inn

1-800-704-7444

Tantramar Motel

1-800-399-1327

Marshview Trailer and Camping Park

1-506-536-2880

#### Train

Sackville has a Via Rail terminal and there is regular service between points east (Halifax) and west (Ontario, Quebec).

#### Bus

Acadian Lines operates daily bus service through Sackville to points east (Nova Scotia) and west (Quebec, Ontario) - and also to PEI.

#### Car

The two main exits from the TCH into Sackville are #504 (from the Moncton side) and #506 (from the Nova Scotia side).

## Leisure and Tourist Options

For those who have more time to explore, this special corner of the "picture province" is filled with many wonderful travel opportunities. Nature lovers can hike the trails of the Cape Jourimain National Wildlife Area at the foot of the spectacular Confederation Bridge. History buffs should tour the museums of historic Dorchester, walk the ramparts of Aulac's Fort Beausejour National Historic Site, and visit the Monument-Lefebvre in Memramcook for an inspiring account of the rebirth of l'Acadie. Sport enthusiasts will be interested in the Sackville Golf and Country Club, a scenic 9-hole course which is one of the oldest in the province. A description of other New Brunswick courses, several within a 45 minute drive of Sackville, can be found at the Tourism New Brunswick website, [www.new-brunswick.net/new-brunswick/tourism.html](http://www.new-brunswick.net/new-brunswick/tourism.html). This website and the official NB government site found at [www.tourismnewbrunswick.ca](http://www.tourismnewbrunswick.ca) offer a host of information regarding points of interest and things to do when visiting our province.







## Registration Form

### GENERAL SCHEDULE

Wednesday, July 8 - Workshops, Trade Show, AGM Luncheon and Artist Concert  
 Thursday, July 9 - Workshops, Trade Show, Piano Competition Preliminaries  
 Friday, July 10 - Workshops, Trade Show, Piano Competition Final Round  
 Saturday, July 11 - Workshops, Free Afternoon, Gala Banquet

Please complete ONE FORM for EACH guest attending the Convention events

LAST NAME \_\_\_\_\_ FIRST NAME \_\_\_\_\_ M \_\_\_\_\_ F \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROVINCE \_\_\_\_\_ POSTAL CODE \_\_\_\_\_

TELEPHONE (\_\_\_\_) \_\_\_\_\_ EMAIL \_\_\_\_\_

### CONVENTION REGISTRATION FEES

All fees are indicated in Canadian dollars and include HST

	CFMTA MEMBERS	STUDENT	NON-MEMBER
if paid before <b>March 1, 2009</b>	\$350 _____	\$280 _____	\$400 _____
if paid before <b>April 1, 2009</b>	\$375 _____	\$300 _____	\$425 _____
if paid after <b>April 1, 2009</b>	\$400 _____	\$320 _____	\$450 _____

**CONVENTION REGISTRATION FEES above include all** lectures, workshops, Master classes, recitals, piano competitions, trade show, receptions, coffee breaks, AGM luncheon and Gala banquet. Fees do NOT include the *LobsterTales* Dinner Cruise

### FEES FOR INDIVIDUAL SESSIONS

Workshops	_____ sessions @ \$25 = \$ _____
Artist Concert (J. Wood and E. Dawe)	_____ \$30 _____ \$24 student
Piano Competition Preliminary Round	_____ \$10 _____ \$ 8 student
Piano Competition Final and Reception	_____ \$20 _____ \$18 student
AGM Luncheon *	_____ tickets @ \$25 = \$ _____
Gala Banquet *	_____ tickets @ \$60 = \$ _____

\*if registering for these events please fill out menu selections on back of this form

### LOBSTERTALES DINNER CRUISE

\_\_\_\_\_ tickets @ \$80 = \$ \_\_\_\_\_  
 This event is NOT included in the Convention Registration Fee. If registering for this event, please fill out menu selection on back of this form. Please note that an additional fuel surcharge, charged by the company, may be applicable to the *LobsterTales* Cruise, if gas prices rise.

### TRANSPORTATION ASSISTANCE

\_\_\_\_\_ Yes, I would like help arranging transportation from the Moncton International Airport, or the Sackville train or bus station. I understand that I am responsible for any costs incurred. I have provided arrival information on back of form.

TOTAL AMOUNT DUE = \$ \_\_\_\_\_

PLEASE MAKE ALL CHEQUES PAYABLE TO CFMTA CONVENTION 2009

Send to: Catherine Hughes-Seto  
 1200 Woodstock Rd  
 Fredericton, NB E3B 7S1

Do you have questions?

Contact Barbara Long  
 506.375.6752  
 waybar@xplomet.com

PLEASE COMPLETE OTHER SIDE OF FORM



## CFMTA Convention Registration Form - Page 2

**LobsterTales Dinner Cruise - Tuesday, July 7 at 6 p.m.**

I would like to bring a guest. Guest's Name: \_\_\_\_\_

\_\_\_\_ Yes, I would like to go on the *LobsterTales* Dinner Cruise in Shediac. I understand that the \$80 charge is an additional expense not included in the Convention registration fee.

Menu choice: \_\_\_\_\_ Lobster \_\_\_\_\_ Steak \_\_\_\_\_ Chicken \_\_\_\_\_ Vegetarian

Please list any food allergies or dietary restrictions that we should be aware of: \_\_\_\_\_

**AGM Luncheon - Wednesday, July 8 at 12 noon**

If you plan to attend the 2009 CFMTA Annual General Meeting Luncheon, please fill out:

\_\_\_\_ I would prefer the buffet option

\_\_\_\_ I would prefer a vegetarian option

Please list any food allergies or dietary restrictions that we should be aware of: \_\_\_\_\_

**Gala Banquet - Saturday, July 11 at 6 p.m.**

If you plan to attend the 2009 CFMTA Gala Banquet, please fill out:

I would like to bring a guest. Guest's Name: \_\_\_\_\_

\_\_\_\_ I would prefer a vegetarian option

Please list any food allergies or dietary restrictions that we should be aware of: \_\_\_\_\_

**Transportation**

Name: \_\_\_\_\_

If you wish help in arranging transportation from the Greater Moncton International Airport, or the Sackville train or bus station, please be accurate with the following information. Incomplete information cannot be added to the list of arrangements. Please note that attendees are responsible for all transportation costs.

ARRIVING:	Date _____	Airline & Flight # _____	Time _____
		Bus _____	Time _____
		Train _____	Time _____
DEPARTING:	Date _____	Airline & Flight # _____	Time _____
		Bus _____	Time _____
		Train _____	Time _____

ARRIVAL DATE if coming by car \_\_\_\_\_

PLEASE NOTE: In the event of your cancellation, there will be a non-refundable fee of \$50.00.







# NATIONAL PIANO COMPETITION REGULATIONS

## REGULATIONS GOVERNING THE CFMTA-FCAPM NATIONAL PIANO COMPETITION SACKVILLE, NB at Mount Allison University, July 9 - 10, 2009

1. THE NATIONAL PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.
2. Competitors in the CFMTA National Semi-final competition must present a program consisting of the following:
  - One Canadian Solo Composition
  - One complete solo composition from the Classical or Baroque period.
  - A variety of shorter works to form a well-balanced program.

At the provincial level, it is highly recommended to follow these guidelines. To be eligible for the Marek Jablonski prize, the program must include a work by Chopin. The Chopin winner and the Canadian winner will be decided at the semi-final round. No changes to the repertoire list after May 15, 2009.
3. Three finalists will be selected from the semi-final competition to proceed to the final competition. Each finalist may repeat only ONE selection from the semi-final program. Time limit: minimum 30 minutes, maximum 45 minutes.
4. Competitors must be no more than 24 years of age as of January 1st, 2009. They must be Canadian citizens or landed immigrants. Students under 16 years of age must be accompanied by a chaperone, at the students' expense.
5. COMPETITORS MUST BE STUDENTS OF AN RMT AT THE TIME OF APPLICATION.
6. Each provincial association will be responsible for the financial expenses incurred during the selection of its competitor. Each provincial association may choose, by audition or otherwise, ONE competitor who will represent that province.
7. Each provincial association will be responsible for the expense of its competitors' travel, as prorated by CFMTA, to and from Sackville, New Brunswick. Associations are strongly encouraged to solicit corporate sponsorship.
8. Applications must be received by the convenor, Heather Blakley, on or before May 1, 2009. Send applications to: Heather Blakley, 611 Addie Crescent, Saskatoon, SK S7N 3K6 Email: [hblakley@sasktel.net](mailto:hblakley@sasktel.net)

A registration fee of \$100.00, made out to CFMTA, is paid by each province and MUST accompany each application. Late applications will NOT be accepted under any circumstances.





# NATIONAL PIANO COMPETITION

## APPLICATION FORM

CFMTA - FCAPM PIANO COMPETITION  
Sackville, NB at Mount Allison University July 9 - 10, 2009

1. PROVINCIAL ASSOCIATION \_\_\_\_\_  
 Provincial Representative \_\_\_\_\_  
 Representative's Address \_\_\_\_\_  
 City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_  
 E-mail \_\_\_\_\_ Telephone \_\_\_\_\_
2. COMPETITOR'S NAME \_\_\_\_\_  
 Competitor's Address \_\_\_\_\_  
 City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_  
 E-mail \_\_\_\_\_ Telephone \_\_\_\_\_
3. ELIGIBILITY  
 Competitor's age as of January 1st, 2009 \_\_\_\_\_  
 Date of birth: Day \_\_\_\_\_ Month \_\_\_\_\_ Year \_\_\_\_\_  
 Name of Teacher \_\_\_\_\_  
 Teacher's Signature \_\_\_\_\_ RMT Branch \_\_\_\_\_  
 Teacher's Address \_\_\_\_\_  
 City \_\_\_\_\_ Province \_\_\_\_\_ Postal Code \_\_\_\_\_  
 Telephone \_\_\_\_\_ Fax \_\_\_\_\_ E-mail \_\_\_\_\_
4. COMPETITORS MUST BE STUDENTS OF AN RMT AT THE TIME OF APPLICATION.
5. THE PIANO COMPETITION IS LIMITED TO COMPETITORS STUDYING AT THE UNDERGRADUATE LEVEL OR LOWER AS OF THE DATE OF APPLICATION.
6. Please include a typewritten resume of approximately 100-150 words. Please include a 8 1/2 by 11 glossy professional photograph as well as a smaller one for the newsletter.
7. Please include a separate typewritten list of your National Semi-final repertoire and also a list of the National Final repertoire as well as the exact time of each selection. Include all information regarding opus numbers, keys, number of movements, composers' names, etc. It would be helpful to have the repertoire in order of performance. Changes to the repertoire will NOT be accepted after May 15, 2009.
8. Applications must be received by the Convenor on or before May 1, 2009. Late entries will not be accepted under any circumstances. The registration fee of \$100.00, paid by each province and payable to CFMTA, must accompany each application. Please send cheque and application to: Heather Blakley, 611 Addie Crescent, Saskatoon, SK S7N 3K6 e-mail: hblakley@sasktel.net



# An interview with William (Bill) Andrews from New Wave Travel by Victoria Warwick

Bill Andrews has been working on behalf of the CFMTA for many years - since our beloved Past President, Hughen Ferguson, invited him into that role. Bill continues to be a strong supporter of the CFMTA and we are delighted to offer two Canada Music Week scholarships in his name. I met with Bill at his office at New Wave Travel in Toronto, Ontario.

*V: Many of our readers may not know of your extensive music background. Please tell us about your music career.*

**B:** I attended early piano and theory lessons with Mrs. Clelia Elliot, ATCM, RMT in Stirling, Ontario and Mrs. Kathleen Rennie, RMT of Marmora, Ontario and Belleville, Ontario. During high school years in Marmora, Ontario, I had the opportunity to attend Summer Schools at the Royal Conservatory of Music of Toronto on College Street during which time I had piano lessons with Pierre Souvarain, choir with Dr. Charles Peaker, piano pedagogy with Boris Berlin and various theory classes with Godfrey Rideout, Eric Rollinson and Dr. Frederick Horwood. These summer schools included wonderful weekend excursions to Stratford to attend a Shakespeare play and a musical theatre performance. These experiences all added up to pursuing music as a career.

After high school graduation, I enrolled full time at the RCMT, studying piano with Gordon Hallett, voice first with John McKnight and then with Dr. Ernesto Vinci, theory with Dr. Frederick Horwood and solfège with Sadie McTavish Martin. I was fortunate that during this time I was able to attend Master Classes in the summers in Banff, Nice - France and Salzburg - Austria. After graduating with a double ARCT in Piano and Voice I enrolled at the Faculty of Music, U of T, Lic. Mus., three year program, studying piano with Gordon Hallett, voice with Dr. Ernesto Vinci and Orff Schulwerk with Doreen Hall.

During these student years, I supplemented scholarship stipends as baritone soloist in St. Andrew's Presbyterian Church, Walmer Road Baptist Church, Simpson Avenue United Church, Fairlawn United Church and Holy Blossom Synagogue.

I pursued post graduate studies on a French Government scholarship, in Paris France in the class of Mme. Aline Leviste van Barentzen, Conservatoire National Supérieur. What an inspiring time this was. Mme. van Barentzen was a star pupil of Marguerite Long, had also studied with Dohnanyi and Szymanowski. She was a close personal friend of Ravel, Debussy, Poulenc and Villa Lobos! As a child she had met and played for Brahms and Mme. Schumann. She had been knighted by

Charles de Gaulle. You cannot imagine the influence such a person had on the Canadian lad! It was a dynamic learning time!

Upon returning to Toronto, I was appointed piano and theory tutor at Albert College, Belleville, Ontario, one day a week for three years. Simultaneously I was appointed to the piano and theory faculty of the RCMT and later cross appointed to the Faculty of Music, U of T Theory Department.

I, along with my colleague Molly Selater developed a programme that would convert the RCMT's theory instruction and examination system from the British Ia, Ib and Ic etc. system to the Baroque figured bass system. This involved developing and publishing texts and presenting workshops coast to coast in Canada. What a great way to see our wonderful country and meet so many wonderful teachers. This also led to traveling in Asia and presenting the RCMT's examination system in Seoul, Taipei, Hong Kong, Kuala Lumpur, Singapore, Manila, Jakarta and Bangkok.

*V: What prompted you to leave that career and begin a new one in travel?*

I had always maintained that I would change careers on my 50th birthday. So after 21 years on Faculty at the RCMT I decided to pursue my other passion- "travel". From my early years I had always travelled by train and transatlantic by ship and while teaching had arranged groups to travel to Europe. It was a very easy and natural transition. Music and travel are much the same in that they are both magical and good for the soul and putting together an exciting itinerary requires a certain amount of creativity!

*V: What do you enjoy most about your job at New Wave Travel?*

**B:** New Wave Travel is a large privately owned travel company with a staff of 60. Our president of 28 years, Gloria Pelchovitz is tremendously inspiring. Every telephone call or e-mail is a thrill in that it could be a flight to Ottawa or Vancouver, a South African Safari request, a request for tickets to La Scala and other opera houses in Europe, the examiners trips for Conservatory Canada or a call from the President's office at the RCMT to arrange flights for Leon Fleisher to come to the RCMT to present a master class, etc! Lots of adrenalin!

*V: What do you least enjoy about it?*

**B:** I cannot go on all the trips that I arrange!

*(continued on page 49)*

# BILL ANDREWS

## Canada Music Week® Awards

### Does your Branch have an innovative Canada Music Week Event?

For the first time, CFMTA is presenting two awards (\$250.00 each) to selected branches. All branches in Canada are eligible to submit an application.

These awards are made possible by the generous annual donation of Bill Andrews of Toronto, ON. Bill Andrews is an excellent musician and is supportive of young musicians. In addition to his financial support for CFMTA, he is our travel agent for delegate travel and special events, such as the trip to New York in July.

Here is how your branch can apply:

1. Send a detailed written proposal of the Canada Music Week project or event that your branch is planning for 2008, including a budget of income and expenses.
2. On a separate page, write down the name of the branch and the contact information (address, phone and e-mail) for the chairman of the project.

Mail all written proposals to:

Darlene Brigidear  
13408 14A Ave.  
Surrey, BC V4A 7P9

**All proposals must be postmarked by September 30, 2008.**

A committee of the executive officers and/or those appointed by the executive officers will review the proposals and select two branches to receive the awards. Names of the branch submitting the proposal will remain anonymous to the members of the selection committee, unless you have used it in your submission. All branches will be notified of the successful applications as soon as possible.

The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week edition of the "CANADIAN MUSIC TEACHER"

**"LET US HELP YOU CELEBRATE CANADA MUSIC WEEK"**



The Aims of Canada Music Week<sup>®</sup>

- to bring to the attention of the public, through various means, the importance of Canadian music;
- to emphasize not only Canadian work, but also the significance of music generally;
- to introduce contemporary music to Canadian students and stimulate a keener appreciation and understanding of this music;
- to encourage music teachers to widen their knowledge and experience of Canadian works;
- to support composers and performers of Canadian music;

Canada Music Week<sup>®</sup> is commemorated in the third week of November, which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

**NATIONAL CO-ORDINATOR**

Po Yeh  
18 Strathlea Cres SW  
Calgary T3H 5A8  
403 246 3260 yehp@shaw.ca

**MANITOBA**

Jane Duerksen  
23 Southpark Dr  
Steinbach R5G 2E9  
204 326-4687; fax 204 326-1588  
duerksen@yahoo.com

**ONTARIO**

Frank Horvat  
24 Louisa St  
Toronto M8V 2K6  
416 354-2633  
contactme@Frankhorvat.com

**PROVINCIAL CO-ORDINATORS****ALBERTA**

Marilyn Sinclair/Joan Milton  
335- 20 St North  
Lethbridge T1H 3M8  
403 329-9188; fax 403 317-1939  
jvmilton@telusplanet.net

**NEW BRUNSWICK**

Anne Marie Murphy  
178 Cambridge Cres  
Fredericton E3B 4N9  
506 443-9067  
murphymusicstudio@rogers.com

**PRINCE EDWARD ISLAND**

Jane Naylor  
2054 Bannockburn Rd  
Hampshire C0A 1Y0  
902 675-3325; fax 902 675-3325  
naylor@upeil.ca

**BRITISH COLUMBIA**

Charlie McCreadie  
Box 301  
Christina Lake V0H 1E0  
250 447-9130  
dctaylor@oberton.ark.com

**NEWFOUNDLAND**

Sheena Roberts  
18 Valleyview Ave  
Mount Pearl A1N 1L7  
709 364-5136  
sheena@nl.rogers.com

**QUEBEC**

Lucie Renaud  
lucie.renaud@sympatico.ca

**NOVA SCOTIA**

Skippy Mardon  
26 Emerald Cres  
Halifax B3R 2K4  
902 477-4266  
skippym@eastlink.ca

**SASKATCHEWAN**

Gregory Chase  
2200 Halifax St  
Regina S4P 1V2  
306 761-0277  
g.kchase@sasktel.net

## MUSIC WRITING COMPETITIONS

### Provincial Information

	<u>Judges 2008</u>	<u>Closing dates 2009</u>
Alberta	Ed Jurkowski	April 1
British Columbia	Arne Sahlen	April 1
Manitoba	David Dahlgren	April 9
New Brunswick	Michael Doherty	April 15
Newfoundland	N/A	May 1
Nova Scotia	N/A	April 1
Ontario	Frank Horvat	March 15
Prince Edward Island	Dr. Jim Dickson	January 31
Québec	N/A	April 15
Saskatchewan	N/A	April 1

### Provincial Winners 2008

#### CATEGORY A - CLASS 1

Jeremy Ho	AB
Victoria McClintock	NF
Sonja Pikel	NS
Carmyn Slater	BC
Michael Leger	NB
Nicholas Scott	PEI
Anita Pari	ON
Erinn Wigston	MB

#### CATEGORY B - CLASS 1

Sheila Allenbach	BC
Quinn Gomez	AB
Marquelle Inman	NB
Robin Jane Moir	NS
Sarah MacEwan	MB
Emily Proude	PE
Katja Meszaros	SK
Hillary Simms	NF
Josiah Ricker	ON

#### CATEGORY B - CLASS 2

Mian Wei	MB
Lauren Oucoin	NS

#### CATEGORY C

Noan Bergman	ON
Rebecca Stewart	QC
Alenna Mazur	MB
Bevan Buhler	SK
Graham Roebuck	BC
Josh Burton	AB

#### CATEGORY D

Peter Konig	ON
René Perrier	QC
Evan Wiens	MB
Vincent Lo	BC
David Brandman	AB
Andrea Ellis	PEI

### National Information

The national deadline date for the Music Writing Competition will be June 1, 2009

The national judge for 2008 was Helga Morrison





## MUSIC WRITING COMPETITION REGULATIONS

1. A student may enter more than one composition and more than one class but only one prize will be awarded to any individual.
2. The contestant must be eligible in his chosen age group as of June 1, 2009.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attach to the manuscript. Any infraction of this regulation could result in the nullification of the offending entry.
4. First place winning compositions will not be returned to the contestant after judging.
5. All rights to his/her original work will be retained by the contestant, but winning compositions may be displayed or employed by the CFMTA for publicity purposes after consultation with and agreement of the contestant.
6. Only first place Provincial winning manuscripts at the Provincial level may be forwarded by the Provincial Canada Music Week<sup>®</sup> Co-ordinator to the CFMTA office before June 1, 2009 in order to be included in the Canada-wide judging.
7. The contestant must be a student of a current member of the Registered Music Teachers' Association.
8. All manuscripts should be neat and legibly written in black ink, in regulation manuscript size: including all necessary details of dynamics, editing and tempo, with every 10th bar numbered. Manuscripts printed by computers are permitted. It is advisable to retain your original copy of your submitted work.
9. Only entries with name and address clearly printed in block letters will be accepted.
10. The judge's decision is final and no correspondence will be entered into after final judging.
11. Any entrant who moves after June 1, 2009 must advise the CFMTA Secretary-Treasurer of their change of address, including postal code.
12. The winner's cheque must be cashed within thirty days of receipt of same.
13. An entry fee must accompany each composition submitted for Canada-wide judging:  
PREPARATORY – \$15  
CATEGORY A, B – \$15  
CATEGORY B – \$25  
CATEGORY C, D & E – \$35
14. Prizes will not be awarded if the adjudicator feels the standard has not been achieved.

*Please check your provincial entry deadlines.*



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# EXPANDED...

## Canada Music Week Music Writing Awards!

Canada Music Week Music Writing Competition Awards have been expanded to include increased prize monies and a new category for participants 8 and under.

The changes are as follows:

- Preparatory (8 & under) - two \$50 awards
- Category A - Class 1 - \$250, Class 2 - \$250
- Category B - Class 1 - \$300, Class 2 - \$300
- Category C - \$400
- Category D - \$400

In recognition of the generous sponsorship by Calgary Fairchild Radio the prizes are now named the **Fairchild Radio Awards.**

Thank you, once again, to Fairchild Radio  
for their financial support!

## MUSIC WRITING COMPETITION FAIRCHILD RADIO AWARDS

COMPOSERS MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES:

### 8 YEARS AND UNDER – PREPARATORY (\$50 AWARD EACH CLASS)

Class 1 To write an original composition for solo instrument or any combination of instruments

Class 2 To write an original composition for voice, with or without accompaniment

### 11 YEARS AND UNDER – CATEGORY A (\$250 AWARD EACH CLASS)

Class 1 To write an original composition for solo instrument or any combination of instruments

Class 2 To write an original composition for voice, with or without accompaniment

### 15 YEARS AND UNDER – CATEGORY B (\$300 AWARD EACH CLASS)

Class 1 To write an original composition for solo instrument or any combination of instruments

Class 2 To write an original composition for voice, with or without accompaniment

### 19 YEARS AND UNDER – CATEGORY C (\$400 AWARD)

Class 1 To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.

### OPEN – CATEGORY D (\$400 AWARD)

Class 1 Same as 19 YEARS AND UNDER

### ELECTROACOUSTIC MUSIC – CATEGORY E ROLAND CANADA AWARD National Only

Class 1 This category includes any kind of electronic instrument which produces sound such as a computer, synthesizer, or sampler. The composition could be a combination of electronic sounds with acoustic instruments and/or voice. The composition may be generated using a sequencer or music notation program, or it may be created using sound editing/mixing software. In any case, the submission must be an original composition. The work should be submitted on a cassette tape or compact disc, but not as a MIDI file. The submission should also include a written description and explanation of how the piece was created. Competitors are encouraged to submit a score if at all possible.

**HELEN DAHLSTROM AWARD** – An award in the amount of \$250 is given annually to the best national composition as selected by the jury. Helen Dahlstrom was the founder of Canada Music Week.



# MUSIC WRITING COMPETITION ENTRY FORM 2009

*Please print clearly*

Name \_\_\_\_\_ Birth date \_\_\_\_\_

Address \_\_\_\_\_

Applicant's phone \_\_\_\_\_ e-mail address \_\_\_\_\_

Teacher \_\_\_\_\_ Branch \_\_\_\_\_

Teacher's address \_\_\_\_\_ Teacher's phone \_\_\_\_\_

Initial of applicant's parent or guardian \_\_\_\_\_

CATEGORY	PREPARATORY	8 YEARS & UNDER	Class 1 _____ Class 2 _____
	A	11 YEARS & UNDER	Class 1 _____ Class 2 _____
	B	15 YEARS & UNDER	Class 1 _____ Class 2 _____
	C	19 YEARS & UNDER	Class 1 _____
	D	OPEN	Class 1 _____
	E	ELECTROACOUSTIC MUSIC (refers to the music generated by electronic means) NATIONAL ONLY	Class 1 _____

Title of composition \_\_\_\_\_

I hereby certify that the attached composition for the national CFMTA Canada Music Week<sup>®</sup> Writing Competition is entirely my own work, and hereby agree to section 5 of the regulations.

Signatures Competitor \_\_\_\_\_

Parent/Guardian \_\_\_\_\_

Music Teacher \_\_\_\_\_

Teacher must be a current member of the Registered Music Teachers' Association

Composition at the provincial level must be in the hands of your provincial Canada Music Week co-ordinator (see listing) at the provincial closing date and include the provincial fee. British Columbia, Manitoba and Ontario entrants please obtain your provincial entry form from your Canada Music Week co-ordinator. All other provinces use this 2009 entry form at the provincial level. The provincial winning composition must be received by the Canada Music Week Co-ordinator, Po Yeh, Box 74028 Strathcona P.O. Calgary, AB T3H 3B6, not later than June 1, 2009.

# Canada Music Week Music Writing Competition 2008 National Winners

Congratulations to all the young composers! The first place winners of each category are featured below.

## Category A - Class 1

First Place: Carmyn Slater  
Second Place: Anita Pari

## Category B - Class 1

First Place: Hillary Simms  
Second Place: Josiah Ricker  
Honourable Mention: Quinn Gomez

## Category B - Class 2

First Place: Lauren AuCoin  
Second Place: Mian Wei

## Category C

First Place: Graham Roebuck  
Second Place: Noam Bergman  
Honourable Mention: Alenna Mazur

## Category D

First Place: Vincent Lo  
Second Place: Evan Wiens  
Honourable Mention: Peter Koning

## CLASS A1



### Ballet Reverence

*Andante* (♩ = 80 - 100)  
*Expressively*

Piano *p legato*

**First Place Winner: Carmyn Slater**

From an early age, Carmyn liked to improvise her own melodies through singing/humming. When she began piano lessons at age four with Pamela Smirl, owner of PJ Music Studios, she soon acquired enough knowledge and skill to perform her improvised songs on the piano. Pamela would notate those earliest songs on computer software and print them out. This greatly impressed Carmyn. Her ideas could be published! Since then, she has composed many short pieces for piano and won several composition contests with them.

Carmyn finds inspiration for her compositions in various ways. She is an open-minded, analytical listener. She is influenced by the different periods and styles of music she hears in film, television, music recordings and live performances. Carmyn is also a curious, analytical observer. She notices and questions details in both printed music scores and in live performances. She tries to apply some of what she sees and hears in her own work. Most often, she begins with a melody. Other times, a rhythmic chord progression comes first. Now that she is older, she prefers to improvise and compose on the electronic keyboard where she experiments with different instrument timbres and their affect on the overall mood or tone of her work. She is beginning to expand her composing skills to include other instruments.

On Ballet Reverence, Carmyn says, "I call this piece Ballet Reverence because when I was younger I took ballet lessons, and at the end of a performance we had to do a short good-bye dance called a reverence. And this piece reminds me of a reverence."



## CLASS B1



*♩* tempo = 72 Maestoso

**First Place Winner: Hillary Simms**

Hillary Simms was born and raised in St. John's Newfoundland. She will be 14 years old in September and will begin grade 9 at St. Bonaventure's College. Hillary enjoys many activities but her passion is music. She is a piano/theory student of Ms. Barbara Clarke. As well, she has been in the band program at St. Bon's since grade 4 under the direction of Ms. Vincenza Etchegary where she plays baritone, trumpet and trombone. Hillary is also in the school's chamber choir and treble choir under the direction of Ms. Kellie Walsh and this year began voice lessons with Ms. Walsh. Hillary achieved first place awards for Voice and Trombone at this year's Kiwanis Music Festival in St. John's as well as the festival's award for highest marks in junior brass. Hillary has just begun composing this year. She enjoyed working on "Life's Memories", and plans to continue composing. She is thrilled to receive this award and would like to thank Ms. Barbara Clarke for her guidance and support.

## CLASS B2



*Awake!*

*♩* = 76  
Rushed

**First Place Winner: Lauren Aucoin**

Lauren AuCoin is a grade eleven student at Sackville High School in Lower Sackville, Nova Scotia. She has been playing the piano since she was five, studying with Diane Walker (NSRMTA). This is Lauren's third consecutive year winning the CFMTA Music Writing Competition, and is honoured to have been chosen once again.

Just recently, Lauren formed a girls vocal quintet. They call themselves Smooth Ease and have been playing at weddings, anniversaries, senior homes, and more. Go to [www.smoothease.org](http://www.smoothease.org) for more information.

## CLASS C



## A Night in the Forest

Score

1: The Fading Dusk  
The Emergence of the Bats and Owls

Discreetly  $\text{♩} = 80$

Bassoon

Violin

Double Bass

*pizz.*

*f p*

*p*

**First Place Winner and recipient of the Helen Dahlstrom Award: Graham Roebuck**

Graham started piano lessons at age 4, and began composing right away. It was also around this time that he appeared onstage in his first Musical Theatre production with Four Seasons Musical Theatre. Since then, he has been an active composer, performer, instrumentalist and vocalist. He entered his first composition festival in 1994 at the age of five. Over the next several years, he consistently won first and second place awards in the Jean Couthard Composing Competition, Canada Music Week Music Writing Competition, and Greater Victoria Performing Arts Festival, including the Adjudicator's Discretion award for his piece Camel Ride in 2001. This year, he won first place in the BC Registered Music Teachers' Association Music Writing Competition, the Jean Couthard Composing Competition, and the Greater Victoria Performing Arts Festival. He appeared in lead and chorus roles in over 30 theatrical productions, the majority of which were musicals, and has performed on piano, trombone, mandolin, native american flute, and also vocally. He continues to study both Theatre and Music at the University of Victoria, and is studying Royal Conservatory Grade 8 piano and piano theory with Pamela Smirl of PJ Music Studios.

## CLASS D



*Allegro.*  
*sempre legato*

Piano.

*p*

*sostenuto*

**First Place Winner: Vincent Lo**

Vincent Lo was born in Vancouver in 1987 and started piano at the age of six. He has been composing ever since that age. Vincent has studied piano and theory with Henry Waack for eight years and currently holds an ARCT diploma in Piano Performance with first-class honours. As a regular participant in the Coquitlam District Music Festival (CDMF), Vincent has won the Carrillon Music Award twice and the Rudy Rozanski shield for five consecutive years. Vincent also has received various awards from the Coquitlam/Maple Ridge Branch of the British Columbia Registered Music Teachers Association (BCRMTA) in recognition for achieving top marks in Harmony, Counterpoint, and Analysis exams. Vincent's latest works include the Five Intermezzi (Op. 28) for solo piano; Variations on a Theme by Sam Liu (Op. 20), a piece for solo violin with piano accompaniment; and Fantasie (Op. 29), a piece for flute, clarinet, and piano. Composers that have influenced his style include Bach, Chopin, Rachmaninoff, Balakirev, and Ravel. Vincent's music has often been described as reminiscent of Russian Romanticism. Vincent is also an avid composer of incidental music, particularly of that which is intended for console role-playing games. Since 2006, Vincent has been a member of the Solaris Piano Trio with violinist George Chung and cellist Jerry Yon. In addition to having performed at many weddings and banquets, the trio have also started a string ensemble at Simon Fraser University, where Vincent currently studies Computing Science and Multimedia.



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Canadian Federation of Music Teachers' Associations

**CALL FOR PIANO and VOCAL COMPOSITIONS**  
**For performance across Canada November 15 - 21, 2009**

*In celebration of*

**CANADA MUSIC WEEK<sup>®</sup> 2009**

**One Piano Solo: Grades 3 - 4**

**One Vocal Solo: Grades 2 - 3**

*Deadline Date: March 31, 2009*

Entry fee: None

The competition is open to any Canadian resident.

A Canadian topic or theme is suggested.

The composition will be chosen by a selection committee from across Canada.

An honorarium will be awarded to each successful composer. The copyright for the composition will be retained by the composer.

The chosen composition will be published and available to be downloaded for public use, from the CFMTA web-site until November 30, 2009.

Compositions should be submitted as a PDF file, camera ready. Please include a short composer biography.

Composers of the chosen compositions will be interviewed in the CFMTA newsletter, the Canadian Music Teacher, as well as receive recognition in all Provincial Registered Music Teachers newsletters.

*Please direct submissions and questions to:*

Po Yeh

Box 74028 Strathcona P.O.

Calgary, AB T3H 3B6

403-246-3269, [yehp@shaw.ca](mailto:yehp@shaw.ca)





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November 21 - Canadian Music Week Concert  
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December 5 - Les Dala, Francois Houle, Ariel Barnes,  
and Nancy DiNovo

### Rose Gellert Hall Concert Series

September 28 - Stéphane Lemelin, piano

November 29 - Tafelmusik Baroque Orchestra

January 31, 2009 - Edoardo Catemario, guitar

June 5, 2009 - Campbell Ryga & Friends

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## THE PULSE YOUNG COMPOSERS COMPETITION



For more than 15 years, Langley Community Music School (LCMS) has upheld its tradition of commissioning new works of Canadian music. Each year the school, located in Langley, BC, works with local composers to create new works of music to add to Canada's repertoire, and they have made it their goal to continue this tradition now and in the future.

In November, LCMS will host its annual Canadian Music Week Festival and Concert in celebration of Canadian Composers. Students of LCMS perform Canadian music during the festival and are critiqued by an adjudicator. In celebration of BC's 150th birthday the festival will feature composers such as Jean Coulthard and Barbara Pentland among others. LCMS will also commission a new work for premiere at the Canadian Music Week Concert.

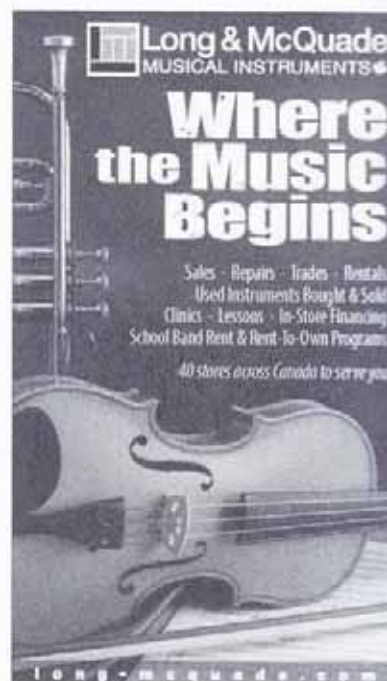
Among their new initiatives is the Pulse Summer Advanced Chamber Music

Workshop and Festival's Young Composers Competition. Aspiring composers in high school and university are invited to submit their original works for critique by Land's End Chamber Ensemble and a panel of jury judges. Each composer works one-on-one with members of Land's End Chamber Ensemble, who perform, rehearse, and discuss the music.

The winning compositions of this year's competition were performed during the festival at a special BC Composers Concert held at the school for the community. Brandon Chow (winner of pre-college category), Stephanie Blain (honorable mention of pre-college category and student at LCMS) and Jesse Plessis (winner of college category) had the special opportunity to hear their original works performed at the concert.

The Pulse Young Composers Competition is an annual event held in July and August.

All youth interested in submitting their original works should visit the website [www.langleymusic.com](http://www.langleymusic.com) for more details.



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## PROFESSIONAL DEVELOPMENT AND RESEARCH COMMITTEE

At the Executive Meeting held in Toronto on Thursday March 22<sup>nd</sup>, 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 could 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 e-mail or snail mail with your ideas.  
lwanzel@hfx.castlink.ca • 6158 Lawrence Street, Halifax, Nova Scotia, B3L 1J6. • Phone 902-423-8908.

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone Number \_\_\_\_\_ E-mail \_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## CANADIAN COMPOSERS FROM COAST TO COAST

## BRITISH COLUMBIA

*Submitted by Dyna Pollock**Interview with BC composer Jean Ethridge.**Why do you write music?***Jean:** When I am creating I feel fully alive.*When did you first begin to compose?***Jean:** I made up tunes at the piano before I could walk.*How many compositions have you done?***Jean:** I have never counted them. There are a lot. I have not submitted them all to the Canadian Music Centre. The ACWC web site has a more complete listing ([www.acwc.ca](http://www.acwc.ca)).*Which of your compositions means the most**to you or are you most pleased with?***Jean:** The opera. I am still passionately involved in writing it even after all these years! It has been an amazing experience to write for all of the colours of the orchestra. One of my strengths is in writing melodies, and the opera certainly has plenty of those. I have been inspired by the beautiful words of the libretto written by Stephen Scobie.

If I look back at much earlier compositions, I am particularly fond of the second movement of my "Three Pieces for Woodwind Quintet". It begins with a bassoon solo, then it repeats with an oboe countermelody. It is a particularly effective opening. I find it challenging to write a good beginning and a good ending to a composition.

*What inspires you?***Jean:** Playing the music of J.S. Bach on the piano.*How do you compose?***Jean:** I hear musical ideas in my mind. Probably because I am a pianist, I can play what I hear more easily than notate it directly on to paper. I do some composing away from the piano. I work out rhythms to fit the words of any songs I may be writing, and recently I wrote the melody to a song away from the piano. My harmonies are often complex and I need a piano to find them. The voicing of a chord also has a great deal of influence on the exact sound. I write on manuscript paper with pencil. I use a computer programme to create the final score.*Do you keep everything you compose?***Jean:** No. Part of being a composer is being selective about what one keeps and what one doesn't.*What are you presently working on?***Jean:** I am in the final stages of

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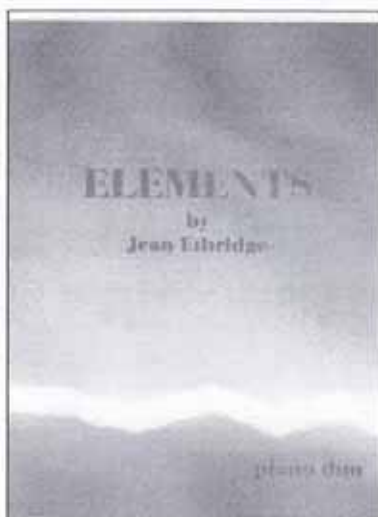
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finishing my opera, "The Ballad of Isabel Gunn."

*How long did it take you to do your opera?*

**Jean:** It was 1992 when I agreed to write the opera. I have worked on it off and on for 16 years! It was workshopped in Kelowna in May 1996, so for a few months leading up to that I worked intensely on it, sometimes for 16 hours a day. After the workshop, Stephen revised the libretto.

Since then, I not only revised the opera, I orchestrated it, and input it into my new computer and computer programme!

*When will this opera have its debut?*

**Jean:** Possibly April 2009.

*During those years did you compose anything else?*

**Jean:** Yes, I wrote several commissioned works, including a piece for clarinet and piano which was premiered in Vancouver in April 2007, some piano solos, and quite a few piano duets.

*What are your musical goals?*

**Jean:** When the opera is finished I want to write a first movement to my piece for clarinet and piano, to make it a sonata (I have since written a second movement, the original piece being now the third movement). I want to spend more time playing the piano.

*Do you have any suggestions for young composers?*

**Jean:** Take singing lessons, and learn to play as many instruments as you possibly can. Playing the piano is essential to any musician, so you can play harmonies and read full scores. Play at least one instrument from each group, strings, woodwind and brass.

Train your ear so that you can write down music dictation, not just tap or play back music dictation. Listen to live performances as often as you can. Listen to recordings. Study scores to develop the ability to hear the sounds in your mind.

Play lots of music, especially 20th and 21st century music, so you get contemporary sounds in your ear.

Learn sixteenth century counterpoint as well as eighteenth century counterpoint.

Composition is evolution not revolution. The best way to be a good composer is to compose every day.

To be a good composer takes more than inspiration - it takes training in the craft of composition, dedication and perseverance.

## ALBERTA

*Submitted by Corrie Hausauer*

Dr. Peter Jancewicz is a composer, pianist, writer, adjudicator, and teacher.

He holds a Doctor of Music degree



in Piano from the University of Alberta and a Master of Music degree in Piano from McGill University.

A resident of Alberta, Peter has been a member of the piano faculty at Mount Royal College Conservatory in Calgary since 1994.

As a composer, he writes music for his own performances and students, including the "Notebook for Saint Nicholas" and "Sketches of Canada", and is published by the Alfred Publishing Company and Alberta Keys. His first CD, "Oh Evergreens", includes performances of his own piano compositions in collaboration with Alberta poet Elly van Mourik. His composition, "Fantasia Canadiana" for piano duet, was commissioned for a premiere performance in Victoria, BC as part of Canada Music Week, held in 2006.

His catalogue of works has a great variety of styles, levels, technical and musical challenges, enough to suit any student. The styles range from Baroque, to Contemporary to Jazz and Blues. Peter composes music for all levels of students from beginners in their first year of piano to accomplished musicians playing at advanced levels. Technical challenges range from a little ragtime for beginners to an arrangement of "Good King Wenceslas" for two pianos in the style of Bartok's Piano Sonata, third movement.

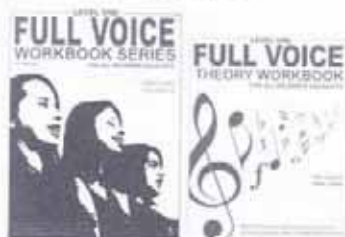
As a result of an injury to his hands, he was forced to interrupt an increasingly busy performing schedule in 1996 and seek treatment. During his recovery,



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he turned to composition and writing about music. His hands are now fully recovered and he continues to compose stating "It's too much fun to quit," and often performs his own works in concert.

Dr. Jancewicz started writing out music that he heard when he was eight or nine years old. He always had an interest in composition, but performing ended up taking up his time, until his injury. Now when he writes a piece, it often starts with a vague germ of an idea, then he thinks about it for a while, "tosses it around", and then expands on it later at the piano. During his injury, he was shopping at Christmas time and heard the music playing in the malls, and felt, "I could do better arrangements of these carols." He sat down soon after and wrote some things down, and Alfred Publishing ended up taking them.

When asked can any music teacher be a composer? His answer was

"sure, you start with one note and then go on to the next note, and so on. It is more difficult to create, rather than to just recreate though, your putting yourself out there for everyone to criticize; it's quite personal, and sometimes difficult to interpret your own work."

Peter is married to pianist Susan Hlasny. She received a Master's degree in piano performance from the University of Calgary, and is a teacher and pianist in Calgary. They enjoy working together on creative projects, such as performing piano duets, and collaborating on song writing. They live in Calgary near the Rocky Mountains, where they often hike.

Peter is currently working on a book of music for students titled "*Lucky Charms, music to charm and train the ears* (with Roberta Stephen) - a series of pieces at various levels written on various intervals, designed to help students with their ear training. The publisher is Alberta Keys, and should be out in September 2008. Feel free to check out more of his music at [www3.telus.net/peter\\_jancewicz](http://www3.telus.net/peter_jancewicz).

**SASKATCHEWAN**

*Submitted by Gregory Chase*

Heather Godden Laliberte holds an ARCT Diploma in Piano Performance from The Royal Conservatory of Music and a Licentiate from the Trinity College of Music, London, England.



Her teachers include Lyell Gustin, Norma Mead, Gertrude Greaves, Walter Thiessen

and Lorne Watson. She has attended master classes with Robert Silverman and Marek Jablonski, and in March of 2001 won the Ontario Registered Music Teachers' Association's (ORMTA) Special Teacher's Award.

Ms. Laliberte is a senior piano & theory examiner with RCME and was a member of the RCM Examinations, Council of Examiners, for theoretical subjects from 2002-2004.

Ms. Laliberte has maintained her own private music studio since 1969 and has been a member of the Canadian Federation of Music Teachers' Association (CFMTA) since 1978. She teaches piano, trombone, theory and piano pedagogy, specializing in intermediate and senior levels and prepares students for a variety of advanced examinations.

She has composed a number of works for piano, including works for her CD entitled "*The Piano Music of Heather Laliberte*," as well as vocal and choral works. Ms. Laliberte has also adjudicated for numerous festivals and competitions across Canada and has led workshops on the "*Art of Practising*," the "*Published Compositions of Heather Laliberte*," "*Examination Preparation*" and numerous theory topics.

Ms. Laliberte has performed as an accompanist for a wide variety of events, and has held a number of church organist/music director positions. She was one of the founding performers of the trombone quartet Simply Bones, and while trombonist with the Hamilton Concert Band, performed as piano soloist in 2003, George Gershwin's "*Rhapsody in Blue*." She currently plays trombone with the Saskatoon Community Band and teaches at her private music studio in Warman, Saskatchewan.

**MANITOBA**

*Submitted by Maryanne Ramancik*

Rémi Bouchard, born on March 15, 1936 in Laurier, Manitoba, began his musical education with the "Presentation of Mary" nuns. After studying with Gerald Death in Neepawa, he undertook more advanced studies with Phyllis Holtby



(piano) and A. A. Zimmerman (theory), in Winnipeg. In 1956,



he began teaching piano in Neepawa where he still resides. In 1960 he received

a piano teacher's diploma from the University of Manitoba.

A composer entirely self-taught, Bouchard is strongly influenced by French and English composers. The core of his work has always been a concern for, and commitment to, his environment. Various described by critics as "melodically appealing," "modestly scaled," and "very tonal and spiritual," his compositions reflect a continuous effort to express his impressions of his prairie homeland, deep in the centre of North America.

Bouchard is a retired member of the Manitoba Registered Music Teachers Association and an Associate Composer of The Canadian Music Centre (since 1989). He has enjoyed a diverse career as a piano teacher, adjudicator, and workshop clinician. He is still active as a composer of music for students and professionals and workshop clinician. Bouchard's compositions have been performed nationally and internationally. They are available through a variety of publishers, retailers and the Canadian Music Centre lending library. Many of his solo piano pieces have been included in the Northern Lights graded series of Canadian National Conservatory of Music published by Mayfair/Montgomery Music. They make excellent repertoire for recitals, festivals and exams. Today he has over forty publications to his name with a variety of publishers.

Recently he has been collaborating with one of Manitoba's newest ventures, Russell Music Publishing. It was founded and is operated by Riordan Dennis also of Neepawa.

The pair have been enjoying the collaborative process of proofing, printing and designing musical collections with a fairly quick time turn around. However, both admit that the process is still very time intensive. Their first publications are Bouchard's collections "Alelluia" for voice and piano and "Land of Plenty" (advanced piano solos) with more works under consideration.

As a long time resident of Neepawa, Mr. Bouchard has enriched the musical life of the community through his support of arts programming. He still feels that as an artist it is important to give something back to one's community. Along this line, another of Bouchard's collections "Our Songs" for voice and piano, is being sold as a fundraiser for Neepawa's new seniors care home that will be opening in early 2009. A CD with a recording of the choral arrangements of these pieces is included with the collection. Each volume sells for \$25 with \$15 being donated toward the new care home.

Bouchard is also planning a recital called *Nostalgia in Poetry and Music* for September 28, 2008 2:00 p.m. at Knox Presbyterian Church in Neepawa. The program will feature his settings of local poets Mary Davidson Bishop (deceased) and Marion (Bass) Gladstone. The recital will feature Sharon Rodgers (soprano) accompanied by the composer at the piano as well as live poetry readings.

The year 2006 was an exciting year for the Manitoba composer who turned seventy in March. That year marked fifty years of teaching piano, theory and music appreciation in his studio as well as music in the public school system. In 2006 he celebrated the thirtieth anniversary of his first music publication.

These milestones were marked by several events. Waterloo Music Publishers released *Easy as Falling Off a Log: 16 Early Intermediate Piano Solos by Rémi*. This collection, which was written ten years ago, is a play on

similes such as *Pretty as a Picture* and *Strong as a Horse*.

A comprehensive *Anthology on the Published Piano Works of Rémi Bouchard* was written by Debra Wanless. This Anthology of 252 pages contains a thorough discussion of the composer's piano music set in an historical context, decade by decade. Unpublished scores are also mentioned, however, in less detail.



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In September, 2006 a 50th Anniversary Gala Recital was held featuring pianist Clark Bryan of Ontario. Clark Bryan was the pianist who recorded two CD's of Rémi's piano solos "The Piano Music of Rémi Bouchard," Canadian Composer Series #3531 and "Consolation" under the label Copper Lyra B1017.

Rémi Bouchard has enriched the musical experiences of many students and adults over his long career. He still has his creative spark and there is lots to look forward to yet from this Manitoba composer!

## ONTARIO

Submitted by Nancy Hughes



Maurice John Roche was born on the 4th of April, 1921 in Salt Lake City, Utah

His father was a Mining Engineer and for the first 3 years the family lived in cabins in the California Mountains. His mother died following the birth of his brother Bob and they moved into his Grandmother's house in Salt Lake City.

In 1927 his father married Enid Calhoun. The next year they said goodbye to his Grandmother and hello to Jack Fros's Flin Flon, Manitoba. There Maurice and his sister Catherine began piano lessons.

In 1939, Maurice went to McGill University and graduated 4 years later as a Chemical Engineer. He accepted post Graduate work but had to give it up a month later when his reading vision gave out. Due to his vision loss, he could not manage the two small jobs he had found. That led him to the C.N.L.B. where he participated in Field work.

In 1947, Maurice married Myrtle Copping and soon after, his son Kevin arrived.

They eventually moved to Downsview where for Maurice, the glue stuck. Myrtle died in 1959 and he found that her mother was a big help in helping him get through the ordeal.

A few years later, Maurice found a good teacher by the name of Johanna Biener, a Hungarian with considerable musical background. She worked with Maurice right through to his acquiring his ARCT. Soon after he received his Diploma and settled down to make a living. During the 1940's his father had provided him with a small house and a piano. Once the people down the street heard the tinkling of the piano keys, the teaching began.

Maurice married Molly Peters who also had a son Michael. After a few years together, they had a daughter, Anne-Marie.

Maurice's family was quite musical as Molly ran the church choir for over 20 years; many a Xmas Choir party was had. All the children studied various instruments and sang,

Michael being in St. Michael's Choir School for a few years.

Maurice is fortunate to still be able to travel with the help of his daughter, Anne-Marie. Soon after returning from a musical trip down the Rhine, he signed them up for another excursion this time cruising Alaska. Maurice is always prepared and willing to play when he travels or is attending family gatherings.

Over the course of his life, Maurice enjoyed bridge, curling and many years of ballroom dancing. He also enjoyed the outdoors, known well for his roses in the garden and going on adventures with the family dog, traipsing through the ravines; his favourite being GG his faithful Labrador.

Warren Mould helped to form the Etobicoke Branch of the O.R.M.T.A. Maurice and Hilda Luffman managed it for 4 successful years. At the same time North Toronto & Scarborough areas formed branches and healthy student competitions developed.


Maurice joined the North York Branch when it formed, but after some time, friction in the North York Branch became evident which resulted in the formation of the North Toronto Branch. As it was easier for him to get to, he switched to that branch.

Ron Schmoll, Court Stone and June McBey ran an interesting program. While Court served a term on the Provincial Council, a seat there became vacant and Maurice was asked to sit on Council with him. Maurice suggested a province wide student competition with scholarships and was told to hop to it.

When his period on Council expired he remained President of the North Toronto Branch. For several years afterward they continued a Toronto Scholarship program as a means of choosing their Provincial candidates.

Court Stone and Maurice worked with the Canadian National Exhibition for 2 or 3 years running a publicity stand and offering recitals drawn from students across the Province.

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*Donc, partant de ce principe pour réunir son public, il se laisse guider par son instinct dans sa recherche de l'originalité. Mais pour le musicien, originalité ne veut pas dire inaccessibilité. Au contraire, il considère que sa musique est faite pour être écoutée et il dirige ensuite sa musique vers ce but d'accessibilité. Cet objectif étant planifié, il peut alors se consacrer à sa principale préoccupation de compositeur qui est de se servir de la musique comme moyen de communication des émotions d'où l'importance de l'aspect mélodique dans sa musique. Pour y arriver de façon directe, il base sa composition sur un thème mélodique en début d'œuvre afin de pouvoir capter l'attention de l'auditeur pour ensuite diriger sa mélodie vers un développement soutenu tout au long de son œuvre. Ce thème (ou mélodie) devient omniprésent dans sa musique et permet à l'auditeur de suivre l'évolution de sa musique.*

*Étant guidé par l'émotion et la mélodie, Alain Payette ne laisse pas de côté l'aspect structurel de l'œuvre. Chacune de ses œuvres bénéficie d'une forme qui lui est propre sans s'établir sur des schémas pré-établis.*

*Pour lui, l'écriture musicale permet de se réaliser, c'est-à-dire d'aller au plus profond de lui-même pour ensuite la transmettre à quelqu'un d'autre par le biais de l'interprétation. Vous l'avez probablement déjà compris; sa principale source d'inspiration est l'être humain. Ainsi, son*

*langage musical est teinté de ses propres besoins d'expression faisant de sa musique un langage émotif personnel. Il le réalise en se laissant une liberté qui se démarque de toute école musicale contemporaine. D'ailleurs il se considère comme un romantique par ses élans mélodiques et le côté nostalgique de sa musique. Tout en étant conscient d'appartenir aux XXe et XXIe siècles, il se rattache à la dimension humaine de la musique défiant ainsi certaines tendances actuelles.*

*Il peut sembler difficile de classer le compositeur Alain Payette. En réalité, son style fusionne plusieurs tendances tels qu'une influence jazz ou encore des traits impressionnistes qui évoluent vers une harmonie plus inusitée. Tout ceci tourne autour d'un même pôle : la recherche de la beauté sonore. Nul doute que ce compositeur a l'instinct musical sûr puisqu'il réussit à faire un mariage de toutes ces tendances on ne peut plus riche et très heureux.*

For over 30 years, the composer Alain Payette practises in the cultural life and his works are played by different instrumental ensembles heard on the radio or in concerts. The interpretation and the recognition of Alain Payette's works are known even outside Canada.

His catalog includes over 60 works (in 2006); pieces for the piano, chamber music, orchestra, voice and choir. Everywhere his music is appreciated for its beauty and lyricism. When listened to, it can be qualified as pure musical poetry. The composer believes

that emotion must be an integral part of his work. His language is therefore full of personal expressions which are developed with the main theme -- producing feeling. His melody for baritone "Livresse d'aimer" displays this concept. We can therefore notice that the melodic aspect holds an important place in Alain Payette's music. It is his way to reach his audience, making his music touching and accessible.

Starting off with this idea of reaching and gathering his public, the composer lets himself be guided by his instinct in his research for originality. But for the musician, originality does not mean inaccessibility. On the contrary, he considers his music especially composed to be listened to; therefore aiming towards accessibility. Having this object in mind, the composer can now use the music as a means of emotive communication, causing the important melodic aspect of his music. To achieve this, he bases his composition on a melodic theme at the beginning of his work to be able to capt the auditor's attention and then directs his melody towards a sustained development throughout his work. The theme (or melody) becomes omnipresent in his music and gives the auditor the chance to follow the development of his music.

Guided by the feeling and the melody, Alain Payette does not put aside the structural aspect of his work. He does not follow pre-established schemes,

*(continued on page 44)*

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each one of his composition has its proper form.

For Alain Payette, musical writing gives the opportunity to go deep inside and transmit this emotion to others by means of interpretation. As you probably have understood, his principal source of inspiration is the human being. Therefore his musical language is full of his needs of expression, making his music a personal emotional language. He gives himself that freedom, distinguishing him from all actual musical schools. Although being conscious of belonging to the XX and XXIst century, he relates to the humane dimension of music, challenging certain actual tendencies.

It may seem difficult to classify the composer Alain Payette. His style amalgamates various tendencies such as the jazz influence or impressionist features which evolve towards uncommon harmony. His main purpose is "the research of the sonorous beauty". No doubt, this composer has a sure musical instinct since he realises a marriage of all those rich and beautiful tendencies.

## NEW BRUNSWICK

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Dr. Ian Crutchley grew up in Surrey, British Columbia. After participating in high school jazz and concert bands, he attended Douglas College where he began composing and received his first formal lessons in theory, history and saxophone performance. He later transferred to The University of British Columbia where his first completed compositions were performed.

He completed a Bachelor of Music in 1988, and a Master of Music in 1993. His teachers included Keith Hamel and Steve Chatman. During this time, Dr. Crutchley began to receive prizes for his works, as well as his first commissions. He also began to develop work for electronic media. In 1993 he moved

to Britain to complete a doctorate at The University of York, studying under Richard Orton and Nicola LeFanu. He has taught at The University of Lethbridge and at Mt. Allison University in Sackville, New Brunswick, where he is now an instructor in composition and theory.

A recipient of numerous prizes and commissions, Ian Crutchley has enjoyed collaborations with ensembles and soloists in Europe, the United States and throughout Canada. The recent CD by Chenoa Anderson, *Big Flutes: Canadian Music for Alto and Bass Flutes* includes *Six Pieces for Alto Flute and Slide for bass flute*, both by Ian Crutchley. This CD is available in the CMC Boutique.

## NOVA SCOTIA

Submitted by Megan Henley

Peter Allen makes his home in Halifax, Nova Scotia. He is a performer and composer who has also discovered a love of conducting. He is often a guest artist with Symphony Nova Scotia, the St. Cecelia Concert Series and the Scotia Festival of Music.

He is a piano professor at Dalhousie University in Halifax. Peter is a member of the NSRMTA, a composer member of SOCAN and an Associate Composer of the Canadian Music Centre.

Peter started experimenting with composing at the age of 10 or 11. He didn't take any composition lessons at that time, but enjoyed writing and playing his own music.

After completing a B. Mus. from Mount Allison University, he achieved a Masters Degree in Piano Performance from Yale University. In 1985, while studying at Yale, Peter took on the challenge of writing one bagatelle per day. He would write each day regardless of what mood he was in. This resulted in approximately 82 piano pieces of various style, length, and difficulty levels.

Peter spent some time as the staff accompanist at the Banff Centre of Performing Arts. During this time he did a bit more composing. He returned to the Maritimes in 1993.

An all-Haydn solo CD, three chamber CD's with flutist Patricia Creighton and a disc of piano miniatures that includes a set of his own bagatelles have been recorded. Peter has been receiving a yearly commission to write music for the St. Cecelia Concert Series, CBC or Scotia Festival. Most of the compositions have been chamber and orchestral works.

The Nova Scotia Youth Orchestra commissioned *Variations on the Halifax Explosion*, which was premiered in 2004. This composition had the honour of being the sole musical finalist for the Nova Scotia Lieutenant Governor's *Masterwork Award*.

Peter's latest composition is a Piano Concerto called "*Hurricane Juan*" commissioned by CBC. This piece will be performed by Symphony Nova Scotia on September 25, 2008 with Peter as the soloist. CBC will broadcast it on the actual date of the fifth anniversary of Hurricane Juan.

## NEWFOUNDLAND

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Composer Kati Agócs (kuh-tee ah-goch) was born in 1975 in Windsor, Canada, of Hungarian and American background. Bridging the gap between lapidary rigor and sensuous lyricism, her music has been hailed as original, daring and from the heart. She is fast gaining recognition as a significant voice of the younger generation. Recent commissions include the St. Luke's Ensemble (Second Helpings Series), the Da Capo Chamber Players, PRISM Saxophone Quartet, Duo Concertante (violinist Nancy Dahn and pianist Timothy Steeves), pianist Frederik Ullén, New York City Ballet's Choreographic Institute,



Metamorphosen Chamber Orchestra, New Julliard Ensemble and the Julliard School (for its annual Irene Diamond Concert). Her music has been broadcast nationally on National Public Radio and, in Canada, on the CBC.

Recently invited to the Tanglewood Music Institute as compositional fellow for Summer 2007, Agócs has received a Fulbright Fellowship, a Charles Ives Scholarship for the American Academy of Arts and Letters, a Jacob K. Javits Fellowship from the United States Department of Education, a Presser Foundation Award, USA International Harp Competition's Composition Contest, honours from ASCAP in their Morton Gould Young Composer Awards (for her piano trio Caritas) and travel support from the Canada Council for the Arts. Other residencies include the 2007 Newfound Music Festival in St. John's, NL, the 2007 Fox River Chamber Music Festival in Oshkosh, WI, the Dartington International Music Festival (Dartington, UK), the Norfolk Chamber Music Festival (Yale Summer School of Music), Aspen Music Festival's Composition Master Class and the Virginia Arts Festival.

On two separate occasions, Kati Agócs has had her orchestral works premiered by the Julliard Symphony in Alice Tully Hall as a winner of the annual Julliard Composer's Competition. In 2004, she spearheaded a groundbreaking exchange program between Julliard and the Liszt Academy in Budapest, Hungary. Kati Agócs performs regularly as a soprano singer in New York and in various venues in Europe. She starred in Eve Sussman's film *Solace*, premiered at New York's Museum of Modern Art in 2004, and in Ridge Theater's Obie-winning production of Mac Wellman's *Jennie Richee*.

Kati Agócs hold the Doctor of Music Arts degree from The Julliard School. She also earned her Master of Music degree from Julliard and is an alumna of the Aspen Music

School, Lester B. Pearson College of the Pacific (where she represented the Province of Ontario in a group of students from all provinces and 80 different countries), and Sarah Lawrence College (Bachelor of Arts), all of which she attended on full scholarship. Her principal composition teachers are Milton Babbitt, Robert Beaser, George Tsontakis and Zoltán Jeney. She is currently serving on the faculty of the School of Music, Memorial University of Newfoundland, as an Assistant Professor of Composition and Theory.

## PRINCE EDWARD ISLAND

*Submitted by Suzanne Campbell*



Prince Edward Island composer, Jennifer Barrett-Drew's works spring from her love for the classical guitar. Beginning as a performer, her relationship with this very personal instrument shaped her artistic life in ways that she may not have anticipated. Carpal tunnel syndrome and the resulting scar tissue in her wrist forced her to re-evaluate her future as a performer. Still driven to express herself and inspired by the music of her heritage, the images of both art and nature and eventually diverse cultures, she began to realize her talent for composition.

Jennifer was born in Toronto in 1971, the daughter of an Islander who, having been brought up in a military family, was in Ontario in order to pursue a career in the computer industry. Her parents decided to return to the Maritimes to raise their children in Bedford, Nova Scotia. With summers spent playing at the waterside with friends, and on the water

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sailing with her family, a love of the water developed that she has maintained throughout her life and career, an important influence in both her composition ("*Ocean Suite*" for Solo Classical Guitar) and in her early years studying the visual arts. Other pieces, such as "*Autumn Suite*", reflect Jennifer's love for nature and are inspired by the golden wheat fields of Prince Edward Island, the island of her ancestors where she spent her summer vacations at her parent's summer home in the countryside. These long summer days in the open fields with only the company of her guitar, are reflected in her work "*Liberacion de la Mariposa*" (The Liberation of the Butterfly).

Jennifer's initial exploration of music began in the mid 1970's with her mother's purchase of a baby-grand piano. Promptly thereafter, she began piano lessons, but it was not until 1981 that Jennifer became acquainted with the classical guitar, the instrument that would shape her future. Inspired by a school teacher who would occasionally bring her classical guitar into the class and play for the students, it was not long before Jennifer had her own classical guitar, and started lessons at the Royal Conservatory in Halifax.

At the age of seventeen, Jennifer made the decision to travel to Montreal to attend Dawson College where she knew that she could study both the visual arts and music simultaneously. With the bare essentials, some clothes and her guitar, she relocated to downtown Montreal and immersed herself in the study of both of her passions. At the close of two years she had made her decision and guitar had won. She made plans to return to Halifax to study guitar at Dalhousie University, a move that would shape her life in more ways than expected. It was during her study at Dalhousie, that she met duo partner, fellow classical guitarist and future husband Robert Drew. After marriage the two decided to move to Prince Edward Island where they would open their own Guitar Studio and eventually have two children, Ryan (now 11) and Shannon (now 8). Perhaps the most defining year for Jennifer occurred in 1995 when she began to experience

pain and accompanying numbness in her right wrist. Within a few weeks she was in the midst of every musician's worst nightmare with the diagnosis of carpal-tunnel syndrome. The pain, numbness and loss of motor control made it impossible to play any further and were only compounded by the accompanying inability to hold a pen or paintbrush. The next year was spent in physiotherapy and with a brace to prevent the wrist from bending and at the close of the year still no closer to recovery. Listening to her husband rehearsing daily with such ease and fluidity was a challenge while her guitar sat quietly in its case in the corner of the room.

During the second year of this infliction, she would pick up the guitar and try to work on altering technique and rebuilding strength, which would only lead back into pain and immobility. But it was during these moments that the unfulfilled desire to play music would be transformed into the need to create music and compelled her to compose her first suite for solo guitar for her husband as an anniversary gift.

In 2001, Jennifer received first place in an International composition competition "Renaissance of the Guitar" held in Eastern Europe and in 2003 husband Robert Drew released a CD of her works for solo guitar called "Ocean Suite" which received a nomination for classical recording of the year at the East Coast Music awards.

In her current works, Jennifer draws inspiration from a variety of sources, from her "*Sonata Bacchantes*" which is inspired by the ancient followers of the Greek God Bacchus to her book "Around the World in 80 Countries" which is an ethnomusicological study consisting of 80 original pieces written in the music styles of 80 different cultures. Robert actively performs Jennifer's works in Atlantic Canada and is currently producing a second CD of her work. For information on Jennifer and her work and to listen to some of her compositions go to [www.classicalguitarcana.com](http://www.classicalguitarcana.com)

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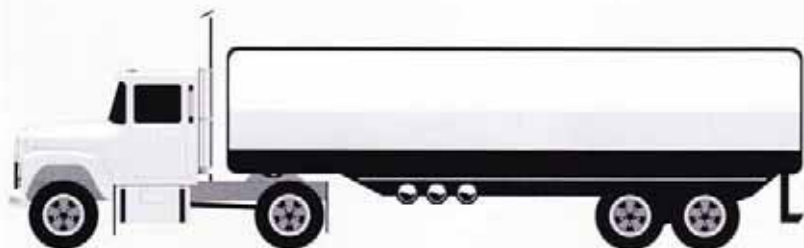
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*V: Are you still involved in making music?*

B: Not publicly. I read a great deal in English, French and German and attend as many symphony, opera, ballet, lieder & song, etc. performances as possible where ever I travel!

*V: Was your family musical?*

B: To a degree.

My mother played piano for church services. My father had a good baritone voice and loved singing good old fashioned gospel hymns. We were 5 children and we all had piano and or violin lessons. I was the only one that pursued music to the professional level.

*V: You and I have talked often about opera performances you have attended. Can you tell us about your love of opera and about a few of the most memorable performances you have seen?*

B: I was first introduced to a full length opera in my first year in Toronto at the Royal Alexander Theatre with Joanne Ivey-Mazzoleni in the role of Carmen, in Bizet's Carmen. As the young folk now say "I was hooked".

Memorable performances - there are so many. I went to see Regine Crespin, 3 times in a row at Palais Garnier, Paris, appearing as Elizabeth in Wagner's Tannhauser. She taught me to love the character of Elizabeth so much. I cannot sit through Tannhauser without tears as I think of those performances in that heavenly setting.

Then there was Maria Callas as Norma also at Palais Garnier; Dietrich Fischer Dieskau as Figaro, Le Nozze di Figaro, Mozart in Salzburg; Dame Gwyneth Jones as Brunhilde, Der Ring, Wagner at the Metropolitan Opera: The Chereau Ring at Bayreuth, Germany; Peter Hoffman, Lohengrin, Wagner at Bayreuth, Germany.

Really there are too many to list - intoxicating memories and experiences in the great halls of the world.

*V: Over the years I'm sure you have seen many changes in the music education scene. Please share some of your observations, good and bad, in that regard.*

B: With the establishment of Faculties of Music in Universities across Canada, a higher level of musical education is the result. Teaching skills and performance skills are greatly improved and enhanced. Students and teachers have a much wider variety of possibilities with the wonders and mysteries of the electronic industry. This is all good.

I worry about the number of younger and younger children playing the massive great piano works often technically quite astute but without the faintest idea of what they really are doing in terms of structure, harmonic colour etc. I do not want

to be negative or misunderstood but I have seen the damage that "stage adults" unknowingly have some times caused their young protégés. I suggest that the children should certainly be encouraged to a degree but do let them be children at the same time. Let them be natural. Childhood can never be reclaimed once it is gone! It is so unpleasant to see an adult trying to fulfill dreams through the child. I could write volumes on the damaged children I have seen trying to live up to an adult's impossible expectation and the ensuing turbulent and troubled teenage years. Not all are destined to be world performers. Let these adorable really young performers enjoy the moment and the joys of music. Avoid the desperation experience to publicly achieve at such a young age. Many will just burn out and be so unhappy as a result. Monitor each situation carefully and make healthy decisions.

*V: You have been so generous to the CFMTA and we certainly want to thank you for that continued support. You mentioned to me a very early introduction to CF through your father. Please tell us about that.*

B: My parents felt that the RMT was an important recognition of a standard and as a result two RMT teachers for their children's lessons: Clelia Elliot, ATCM, RMT; Kathleen Rennie, RMT. CFMTA has been very supportive over the years and I have many wonderful CFMTA friends. I am always pleased to offer CFMTA my support and it is an honour to be associated with the organization.

*V: Finally, what advice, if any, would you have for music teachers in Canada?*

B: Exude love of your art and bring other arts into your students' lives: painting, architecture, dance, literature, landscape, languages etc. The majority of your students will work in other fields and will become patrons of the arts (we hope). They will thank you in years to come for opening doors for them. This is one of the great rewards that I benefit from every day of my life.

Travel and attend performances at every possible opportunity. And above all think of your wellness and body, spirit and mind. Support our Canada's National identity. CFMTA is one of our fine National identities.

Keep well, enjoy your music making and teaching and watch for my next cultural European experience. I would love to have you come along.



## 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 Advanced or Conservatory Canada.

This award has been established to honour 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 15<sup>th</sup> of the non-convention year, and anyone completing the requirements in the two years prior will be eligible.

Anyone completing the requirements from January 2008 to January 2010 will be eligible to apply.

### CFMTA/ FCAPM MEMORIAL PEDAGOGY AWARD 2010 - APPLICATION FORM

1. APPLICANT'S NAME .....

Address ..... City .....

Province ..... Postal Code .....

Telephone..... Fax .....

E-mail .....

#### 2. ELIGIBILITY

Date of Teacher's Written Exam .....

Institution (RCM or CC) .....

Name of Teacher .....

Teacher's Signature..... RMT branch .....

Address ..... City .....

Province ..... Postal Code .....

Telephone..... Fax .....

E-mail .....

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

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

NOTE- The applicant must have completed the requirements between January 2008 and January 2010. Applications must be received by the Special Projects Convenor (Heather Blakley) on or before February 15, 2010.

Please send the application to:

Heather Blakley, 611 Addie Cres., Saskatoon, SK S7K 3K6

1-306-249-3717 • E-mail: hblakley@sasktel.net







# BOOK REVIEWS



## Celebration Series Perspectives Piano Preparatory Level, Grade 1, Grade 2 The Frederick Harris Music Company, Ltd.

Each level offers the Repertoire Book, Study Book, CD and Student Workbook as with previous RCM graded level materials.

The Preparatory Level includes the Student Workbook for the first time (prepared by Frances Balodis, whose experience with younger children gives this workbook an exciting and age-appropriate look and feel).

About half the pieces in the Preparatory Level are carried over from the Odyssey edition (or from the New Piano Series). The new selections add a fresh sound to the level with additions by familiar composers and two that are new to the Celebration Series materials.

The Grade 1 and 2 Studies are nearly all new with an added helpful feature: the focus of the study is listed in the Table of Contents. Irregular rhythmic groups and changing meters are included along with articulations, two and three note slurs, legato pedaling, legato touch, balance, repeated notes, etc. Grade 1 and 2 Repertoire Books have a number of pieces carried over in the Baroque/Classical section and Inventions, but have mostly new material in the 20th and 21st Century Repertoire section.

Different pieces from the various collections by familiar Canadian composers and a few non-Canadians have been included that have the imagination, appeal and musicality teachers have come to expect and appreciate.

One newcomer to the Celebration Series is Canadian composer, Christine Donkin. Six of her compositions have been included in these three levels that have the above-mentioned qualities that teachers and students enjoy.

The Inventions in Grades 1 and 2 seem to be the best of the last several series and will provide a substantial student experience.

The workbooks have an updated look with a contrasting color on the pages. The material for pieces that are repeated from the previous series have been edited for clarity and all the material for the new pieces provide the opportunity for enriching the musical experience for students.

Once again, Frederick Harris and RCM have produced a superb quality set of materials for graded student study

(albeit, maybe too frequently) that emphasize the broad scope of musical eras updated with current teaching materials.

by Peggy Harrison

## Celebration Series Perspectives Grade 3, Grade 4, Grade 5 The Frederick Harris Music Company, Ltd.

The Grade Three Repertoire still has some old favourites, such as *Clowns* (Kabalevsky), *Elegant Toreador* (Bernstein), *Coconut Rag* (Norton) and *Musette in D Major* (J.S. Bach).

Harlequinade (Krebs) is a welcome addition- as fun to hear as it is to play. *Funny Puppy* by Crosby is a great piece for exam or festival use. A lovely new piece is *Echoes of November* by Chatman. It has five flats and lots of phrase shaping and dynamic changes. A new study, likely to become a favourite is *Witches and Wizards* (Donkin).

The Grade Four Repertoire old favourite to many *Monkeys in the Tree* (Berlin) is still with us, and just before it is a delightful piece called *The Rooster Crows* (Papp). This is lots of fun to play, with staccato notes, a few legato phrases, changes in time signature, pauses, and a great ending.



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# BOOK REVIEWS (CONT'D)



A *Winter Melody* (Nakada) has a lovely melody in the right hand to start, then a change to a left hand melody. This will be an excellent teaching piece.

In the study book, a charming Linda Niamath piece called *Masquerade* is sure to become a popular choice for teachers and students. Also, *Hotshot* by Chatman is lots of fun to play.

by Charline Farrell

## Celebration Series Perspectives Grade 6, Grade 7, Grade 8 Grade 9, Grade 10

The Frederick Harris Music Company, Ltd.

With editing kept to a minimum, covers featuring Canadian artists, to an array of familiar and new repertoire, Perspectives preserves the award winning Celebration Series.

Found in these volumes are lesser known composers such as the Portuguese Baroque composer Seixas in Grade 6 to the 20th Century Russian composer Deshevov in Grade 10.

The Student Workbooks are a valuable study guide for students and a pedagogical resource for the new, experienced, and studying teacher; as well as the Answer Book for Student Workbooks.

## Celebration Series Perspectives Handbook for Teachers Cathy Albergo, Reid Alexander, Marvin Blickenstaff

The Frederick Harris Music Company, Ltd.

What a great pedagogical tool for teachers! With the arrival of Celebration Series Perspectives,

introducing a broadened spectrum of repertoire, this publication clearly and concisely enhances the teaching and learning process. The insight provided by these internationally acclaimed pedagogues is like having many workshops in one volume.

Each grade level is summarized in depth. Level of difficulty is summarized in charts. Careful examination of each piece has resulted in a comprehensive discussion in the areas of background information, form, expression and style. Tips and suggested activities reflect not only the concrete but also the abstract part of the teaching/learning process.

Other features include a concise explanation of the catalogue numbers, an index of all pieces in the series (sorted by composer) as well as a pedagogical subject index.

This is an invaluable and stimulating publication for both the experienced and the novice teacher. I enthusiastically look forward to utilizing Celebration Series Perspectives – Handbook for Teachers in my Studio.

by Peggy L'Hoir

## SIMPLY CHRISTMAS- Easy Piano arranged by Dan Coates Alfred Publishing Co.

This book has a great arrangement of *The Christmas Waltz*, a lovely version of *I'll be Home for Christmas*, and an old favourite, *O Come, O Come, Emmanuel*. With thirty favourite Christmas songs, this is a great investment in Christmas music for piano students and teachers.

by Charline Farrell

## A CONTEMPORARY CHRISTMAS Early Advanced arranged by Melody Bober Alfred Publishing Co.

The first selection is a beautiful piece titled *Bethlehem Morning*. This is bound to be a favourite of everyone who buys this book. An excellent arrangement of *Gesu Bambino* will be popular, as will *Mary Did You Know?*

Each arrangement has an approximate playing time, which is a help when planning a Christmas recital. This book is a "must have" in your music library.

by Charline Farrell

## ESPECIALLY FOR CHRISTMAS Books One, Two and Three arranged by Dennis Alexander Alfred Publishing Co.

Book One (Early intermediate to intermediate). The arrangement of *Silent Night* is quite lovely, perfect for a student who handles romantic style well. *Santa Claus is Swingin' to Town* is a "fun" piece, sure to be chosen by students who enjoy the lively "swing" arrangements.

Book Two (Intermediate). It is great to see a new and interesting arrangement of the French carol, *Bring a Torch, Jeanette Isabella*. Also, the beautiful arrangement of *O Come, O Come, Emmanuel* will be heard at many recitals this Christmas Season.

The last piece in this book is a swing arrangement of *Jingle Bell Rock*, fun to play and fun to hear.

Book Three (Late Intermediate). This begins with a "sure to please" arrangement of *There's No Place Like Home* for the Holidays. Students will love the left hand chords. The book



ends with an energetic and challenging arrangement of *Jingle Bell Boogie*, based on *Jingle Bells*. This will be a perfect ending for a Christmas recital.

by Charline Farrell

## Contemporary Piano Repertoire Books One, Two and Three

Conservatory Canada  
Contemporary Idioms Syllabus

These Contemporary Piano Repertoire Books published by Hall Leonard are very attractive, with a compilation of ballads, swing, rock, latin and blues styles. The selections are chosen from some of the most popular musicals and lasting musical hits and the students really enjoy the familiar sounds.

These books are excellent teaching tools, with clearly grade-appropriate concepts of rhythm, phrasing, and dynamics. All have very clearly marked fingering suggestions.

What a bonus, as so often we find the fingering of popular music very weak or missing altogether.

Book One, which is very accessible for a Grade 1 student, includes all styles from "The Phantom of the Opera" to "Tears in Heaven" by Eric Clapton. All of the pieces sit well under the hand, featuring a

single melody line and a single bass line, often a walking bass.

Book Two, with hits such as "La Bamba" and "Colors of the Wind", has more harmony notes added for a fuller sound, as well as the chord symbols. It is also a step up to more intricate timing, although within the ability of a Grade 2 student, and features a greater range of keys. Again, the overall choice of ballads, rock and blues will inspire students to play the whole book.

Book Three also features a great selection and variety of hits. The notes are no longer in the big-note style of Books One and Two, reflecting the more sophisticated Grade 3 students. There is more syncopation in the rhythmic styles and various bass styles, such as repeated chords and broken chord bass patterns.

These books are excellent choices for your studios. They feature from sixteen to twenty titles in each book, a very good value indeed! With much emphasis on students enjoying contemporary pop styles as part of their musical training, these books provide for hours of family enjoyment in listening to these well chosen selections, as well as providing opportunity to teach various musical concepts.

by Darlene Brigidier

## Elements for Piano Duo by Jean Ethridge

Canada Music Centre/Jeaneth Publications

*Elements* is a suite for piano duo. Each piece (*Earth, Air, Fire, Water, Wood, Metal*) reflects the qualities of each element. The publication includes detailed notes that will help performers to have a better understanding of the pieces and explore different expressive elements.

Suitable for intermediate level players, the pieces provide opportunities to use different articulation, dramatic dynamic contrast, varied pedaling technique and constant communication between performers.

The score is clean and easy to read. Students will feel at ease and motivated to perform such beautiful and contrasting pieces.

*Air* won first prize in the CFMTA Composition for duo piano Grade 6 to 8.

This summer *Elements* was recorded by Toshiko Tampo and Yuki Tampo-Hinton. Both the CD and score are available through the Canadian Music Centre.

by Alicia Romero

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