

# THE CANADIAN MUSIC TEACHER

LE PROFESSEUR DE MUSIQUE CANADIEN

*A trusted and comprehensive source of information for the music teacher across Canada*

## PUBLICATION INFORMATION

### UPCOMING EDITIONS OF The Canadian Music Teacher

#### Winter Edition 2010

- Publication: Jan. 2010
- Submission Deadline: Dec. 1, 2009

#### 75th Commemorative Spring Edition 2010

- Publication: May 2010
- Submission Deadline: April 1, 2010

#### Canada Music Week® Edition 2010

- Publication: Sept. 2010
- Submission Deadline: Aug. 15, 2010

### SEND ALL MATERIALS FOR ALL EDITIONS TO:

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130 Arbour Ridge Park NW, Calgary, AB T3G 4C5  
Phone (403) 208-1739, cmtmagazine@shaw.ca

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The official journal of the Canadian Music Teachers' Association is published three 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.



## SUBSCRIPTIONS

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302 – 550 Berkshire Dr. London, ON N6J 3S2

The fee for Canadian residents is \$20.00 per year, and \$30.00 for non-residents. Make cheque payable to CFMTA.

# CFMTA.ORG

Visit the CFMTA website

[www.cfmta.org](http://www.cfmta.org)

Young Artist Series  
National Piano Competition  
Canada Music Week  
Membership information  
Awards  
Links to Provincial Associations

Information at your fingertips

[www.cfmta.org](http://www.cfmta.org)

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# NOTICE OF ANNUAL GENERAL MEETING 2010

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

**Location: TBA**  
**on Sunday, July 4th from 9:00 am to 12:00 pm**

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 Saturday, July 3th from 9:00 am to 5:00 pm**

By order of Darlene Brigidear, President • Bernadette Bullock, Secretary-Treasurer  
Dated at London, Ontario, this 25th day of August, 2009.

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## Anything can go sideways, and our wisdom relies in the ability to turn it into an experience with a positive outcome.



What will the school year bring to you? It is probably what we all teachers wonder every August and September.

Even though some of us may carefully plan and have set expectations of how things are going to be, there is always the possibility that something could go totally the opposite way.

What do you do then when that happens? I guess a first reaction may be one of disappointment, anger and frustration. After all, we spend a great deal of time and effort to get organized and provide the best quality teaching we can.

After that first reaction we may have a clear mind to choose what do we want to do next; and sometimes looking at your support network may give you the answer.

One part of my support network is comprised by all the publications of the professional associations I belong. Over the years I have found articles that have helped me to re-frame any given situation and turn it around to be a positive experience.

In this issue of the CMT you will meet Darlene Brigidear, our new President. Her passion and desire to serve YOU permeate her message.

Such passion and desire to serve can be an inspiration to transmit your own enthusiasm to new students and parents.

Looking at our accomplishments as a collective can also provide you with strategies and ideas. Take the time to read the summaries of the Annual Executive Committee Meeting and 74th Annual General Meeting.

Setting new goals and looking forward to achieve them can be a strong drive that will allow you to navigate more comfortably through unpleasant situations. Set your mind to attend our 2011 Convention in Regina. Feel free to cut out the Go Maritime in 2009! Convention highlights and post it where you can see it constantly to help you stay focused.

Have you been working hard to have a great CMW festival or are you ready to prepare your proposal for the Bill Andrews Award? Then, be sure to read our Canada Music Week section as well as the Composers Coast to Coast. You may find them to be a source that can assist you in fine-tuning your projects as there is always something we can learn and try from what others have done.

There is no doubt that when things go sideways we all go through a phase of reflection and introspection as to why we do what we do and if we are doing it the best way we can. I am sure you will feel empowered and willing to try a different approach after reading about RMTs in Cambodia, the dedication for 40 years to support Canadian

music, how independent music teachers are working together doing action research, and how freely and openly Emilyn Stam, Sarah Konecsi and Martha Hill Duncan share their views and experiences as composers.

I do believe in the words of Gandhi: *“Be the change you want to see in the world.”* And I also believe that whenever I am in front of a “brick wall” it is a reminder that it is not only my effort to see change but the efforts of others in the same direction as well what is needed to make things happen. Read about other teachers’ lives to recapture the joy and strength needed when challenges arise in your studio and daily life. The inspiring and motivating article in memory of Jean Broadfoot would be a great start.

On the other hand, sometimes difficulties can be solved by small changes. In this issue of Talking Business we explore the advantages of having a Studio Policy and to develop our communication skills. I hope it will encourage you to revise or write down or create your own Studio Policy.

Finally keep yourself current by providing the best opportunities you can to further your career and your students’ education. Consider the CFMTA- FCAPM Memorial Pedagogy Award for this 2010 edition and broaden your bibliography and repertoire references by reading the Reviews section.

Happy reading and successful teaching!!  
*Alicia Romero*

### *Our Fall cover*

This issue’s beautiful cover was provided by the Canada Music Week Chairperson, Po Yeh.

### *Commemorative Edition*

The Canadian Music Teacher Magazine is having a Spring 2010 Special Edition to commemorate the 75th anniversary of CFMTA.

Send your best musical shot. It can be of you teaching, a beautiful recital hall, festivals or from your provincial archives.

Mail your photos along with a self-addressed and stamped envelope to:

CMT Editor  
130 Arbour Ridge Park  
Calgary, AB T3G 4C5

or email a JPG file 600 dpi or pdf high resolution to [cmtmagazine@shaw.ca](mailto:cmtmagazine@shaw.ca)

### *Available for download*

The winning works by Sara Konecsni and Martha Hill Duncan of the Call of Compositions 2009 are available for download until November 31, 2009 at [www.cfmta.org](http://www.cfmta.org)

### *From our readers*

Great article in the last Canadian Music Teacher.

As I struggle to organize the “paper work” in my studio, I was reminded that my career is also a business. I was happy to be reminded by Alicia Romero’s article of resources that are available to members of the CFMTA!

*Eileen Craig, ARCT, RMT*

*Comments and suggestions to the Editor are welcome. Send them to [cmtmagazine@shaw.ca](mailto:cmtmagazine@shaw.ca) subject line: CMT Reader*

## GREETINGS FROM CFMTA



I begin my term as your president with great anticipation. My goal is to continue to move forward on the wonderful vision of CFMTA-FCAPM

that those before have set out. I have VERY BIG BOOTS to fill indeed. I would like to thank Pat Frehlich and Past-President Peggy L'Hoir for their immense contribution of time and passion to our organization. They are visionaries who brought many positive changes to CFMTA-FCAPM.

This is a time of fiscal restraint in our country that in one way or another has affected all of us. As an organization we also need to be fiscally sound and budget within our means. To that end, we are continuing to maintain all our national programs, working to enhance them through communication and efficiency. New initiatives will be carefully considered as to their financial feasibility.

Canada Music Week Chairperson Po Yeh has done an excellent job of promotion, updating information for the awards, seeking new sponsorship and making Canada Music Week more visible and

vibrant. We look for your continued support to raise awareness of Canada Music Week in your community.

Our Young Artist Program is now truly national, as every region of Canada is now involved in the Young Artist tours. In addition, we have budgeted extra funds to help provinces who wish to have an annual tour.

The Canadian Music Teacher has a very professional look and Editor Alicia Romero is including articles of interest to all teachers across Canada. She will be working on a very special COMMEMORATIVE EDITION of the Canadian Music Teacher in celebration of the 75th anniversary of CFMTA-FCAPM. Look for your copy in May 2010.

I am very excited about our new website. It is the public face of our organization and has a very professional look. Thank you to our new webmaster, Bernadette Bullock, who has worked many hours to give us a website we are truly proud of.

I would like to thank the "Go Maritime in 2009" convention committee and the New Brunswick Registered Music Teachers' Association for hosting such an excellent event.

Personally, one of the highlights of our national conventions is meeting teachers from across Canada and feeling a part of an inspirational national association. In New Brunswick, we had the opportunity to communicate with colleagues and get a perspective on a variety of musical activities throughout Canada.

Communication is a "major key" to continued growth and strength as a national organization. Through your delegates, the Canadian Music Teacher and our new Website, we will provide our members with up-to-date information on all of our national programs, membership, policies and procedures and national objectives.

As we celebrate 75 years of promoting excellence in musical education, may we continue to communicate our love of music to our students, knowing we will enrich their lives and give them the lasting gift of the "joy of music"

"Don't judge each day by the harvest you reap, but by the seeds that you plant"

- Robert Louis Stevenson

Darlene Brigidear  
CFMTA-FCAPM President

## The Canadian Federation of Music Teachers' Associations

"A national association of music instructors whose purpose is to promote and maintain high standards of teaching among our members and to foster excellence in our students."

But what does being a member of CFMTA really mean?

- Communication with fine colleagues and a pedagogical network across the nation.
- Through provincial representation, local and provincial voices are acknowledged at the national level.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biannual conventions that create opportunities for learning, inspiration, competitions and fellowship.
- A national magazine published three times per year, including articles, reviews and new developments in our musical landscape.
- Access to national scholarships for students in the areas of performance and composition.
- *Access to national awards for teachers and branches*
- Liability insurance.
- As an independent music teacher: access to a national organization provides an invaluable opportunity for you to impact, and be impacted by, the rest of the nation.

# CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS ANNUAL EXECUTIVE COMMITTEE MEETING AND 74TH ANNUAL GENERAL MEETING

Sackville, NB, July 7 & 8, 2009

Summary of Business conducted at these meetings:

The meeting was called to order at 9:10 am. President Peggy L'Hoir welcomed all the delegates and chairpersons to the meeting.

THE AGENDA was accepted as amended.

THE MINUTES of the Executive Meeting held in Mississauga, Ontario 2008 were read.

## CORRESPONDENCE.

Examples of selected email correspondence were circulated. Discussion ensued regarding NSRMTA's concerns of the use of the word "register" on classicalmusicteachers.com website. It was the opinion of the delegates that the word "register" was used as a verb and did not imply "registered."

OFFICERS ANNUAL REPORTS were emailed prior to the meeting and hard copies were distributed at the meeting. Discussion was invited from the floor. Bernadette Bullock spoke about the need for the CFMTA to archive their files in a safe environment.

## FINANCIAL REPORT

The audited statement was presented by Bernadette Bullock and accepted. A motion to appoint Christene Scrimgeour of London Ontario as Auditor for the 2009 – 2010 fiscal year was passed. Motion for Payment of Accounts was passed.

## FINANCE CHAIR REPORT

Darlene Brigidear presented her report and invited questions from the floor. A motion to support the ORMTA Young Artist Tour on a yearly basis was defeated. A motion for applications from the provinces on alternate years was approved if funds are available. A motion to change the distribution of the yearly fees was approved. Special Projects will be allocated \$2.00 from our annual dues, a reallocation of \$1 per member. Young Artist will be allocated \$1.00 from our annual fees, a reallocation of \$1 per member. Canada Music Week will remain \$1 per member. The budget was approved by a motion from the floor.

## STANDING COMMITTEE REPORTS

were emailed prior to the meeting and hard copies were distributed at the meeting. Discussion was invited from the floor.

- Delegates were reminded to send relevant materials to the Archivist.
- Each province will send to the CMT Editor a biography of a Canadian Composer from their province for the CMW edition on or before August 15.
- Special Projects an ad hoc committee was struck to seek corporate sponsorship for the CFMTA prize monies for the National Piano Competition by December 1, 2009.

AD HOC COMMITTEE REPORTS were emailed prior to the meeting and hard copies were distributed at the meeting.

- The ad hoc committee will continue to investigate a National Health Plan for 2009 - 2010. Chair: Nancy Hughes, Members of Committee: Sandra Kerr and Kilby Hume.

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

## UNFINISHED BUSINESS

- **Tax deductions for private music lessons.** Patricia Frehlich spoke on this subject and questions were asked and answered.
- **NWT/Yukon Follow-up.** Peggy L'Hoir spoke and will liaise on this project.
- **CFMTA membership drive.** Both Peggy L'Hoir and Patricia Frehlich spoke about the ongoing efforts on this project.
- **CFMTA sponsored trips and further MTNA Collaboration.** Patricia Frehlich, will on behalf of the CFMTA, pursue another collaborative three-day symposium with the MTNA in July 2010.
- **National Registration.** The webmaster will initiate an investigation of a system where registrars of the provinces will be able to change the mailing list online. This would be a secure site.

## • CFMTA 75th Anniversary Celebration.

A motion was passed that in celebration of our 75th Anniversary we publish a Commemorative edition of the CMT (Spring Edition) in lieu of the regular spring edition.

Research will be done regarding the feasibility and funding of a cross-Canada composer tour involving public performance, workshops and educational outreach.

• **Ad-Hocs.** Hugheen Ferguson and Bill Andrews Awards Ad Hoc Committees were dissolved.

• **Young Artist.** Patricia Frehlich spoke on the success of this project.

• **Special Projects.** This was presented earlier in the meeting as the Chairperson was required at the competition.

• **Bill Andrews Award.** Darlene Brigidear spoke on the success of this Ad Hoc committee and the initialization of award.

• **Hugheen Ferguson.** Peggy L'Hoir spoke on the success of this Ad-Hoc committee and the initialization of award.

• **Website.** Bernadette Bullock unveiled the new website design.

## NEW BUSINESS

- Special Resolutions:
  - i) ORMTA recommends to CFMTA that each province should receive any issues dealing with finance by April the first of the current year. This will give ample time for each Province to discuss the issues before delegates are asked to vote. The difficulties of this resolution were explained and the resolution was defeated.
  - ii) It is hereby resolved that CFMTA change the submission date for resolutions to April 1, to allow time for CFMTA provincial delegates to present CFMTA resolutions to their provincial Councils, to garner voting instructions as per section 2d of the Policies and Procedures manual of CFMTA 2008. This resolution was passed.

• **Provincial Newsletters.** A directive was created that the Officers, National Chairpersons, Provincial Presidents and Provincial Newsletter Editors receive copies of individual provincial newsletters.

• **Pamphlet Revisions.** Peggy L'Hoir spoke of the need for revisions to the pamphlet and these were made by the delegates. A directive was created that we encourage the provinces to use the CFMTA National logo in all provincial promotional material. A directive was created that CFMTA investigate changing the name of the Canada Music Week Music Writing Awards to a name less cumbersome.

• **Publication of Membership Requirements across Canada.** Information supplied by the delegates will be forwarded to Bernadette Bullock for compilation.

• **Resolutions/Motions Journal.** A request was made by Bernadette Bullock for a volunteer to retype the Resolutions/Motions journal. Sandra Kerr of Saskatchewan agreed to do the work.

• **Convention 2011 - Call for Proposals.** Patricia Frehlich spoke of the inclusion of a call for proposals for the 2011 convention. After discussion the motion was rescinded.

• **MTNA International Day of Collaborative Music.** A directive was created that CFMTA will support the International Day of Collaborative Music. Patricia Frehlich will send information for CMT.

• **Chopin Festival 2010.** Patricia Frehlich spoke on the festival and its goals. A directive was created that CFMTA continue collaboration with the Chopin Festival 2010 and allow Patricia Frehlich to explore ways that we might collaborate that will not be a financial liability to CFMTA.

• **Honens Competition.** Po Yeh spoke about the competition.

• **Policies and Procedures Manual, Bylaws.** The following revisions were made: The cost for travel for the Special Projects Chairperson to travel to Executive and Annual General Business meetings will be budgeted and paid for from the Special Projects budget. The cost of travel will be budgeted and paid for by CFMTA for the Public Relations and Marketing Chairperson to attend Executive and Annual General Business meeting. The cost of travel for the

Canada Music Week Chairperson to travel to Executive and Annual General Meetings will be budgeted and paid for by CFMTA. The Special Project Chairperson shall apprise the President and Finance Chair of financial arrangements between the Convention committee and the Special Projects Chairperson regarding clinician and jurors travel costs, before contracts are signed.

• **CMW.** Po Yeh presented a Power Point presentation on her work on CMW and possible changes to the program. A motion was passed that the Call for Compositions becomes an annual event. A directive was created that CMW Call for Competition Categories are:

Grade 3 – 4

Grade 5 – 6

Grade 2 – 3 vocal Instrumental – open to any grade.

A directive was created that awards be changed to:

Prep - \$50

Category A - \$100

Category B - \$200

Category C - \$300

Category D - \$400

\*pending confirmation with Fairchild Radio \*all prizes awarded are at the discretion of the adjudicator. A directive was created that the Bill Andrews Award deadline be June 1, 2010. A directive was created that Po Yeh, CMW Chairperson, seek an annual national spokesperson.

• **CMT.** Alicia Romero presented a Power Point Presentation on the aims and goals of the CMT. A directive was created that reviews of books and CDS from other disciplines be included in CMT.

## ELECTIONS

The following persons were elected:

Darlene Brigidear – President

Lorna Wanzel – Vice President

The meeting was adjourned at 5:00 pm by Joan Woodrow.

## 74th ANNUAL GENERAL MEETING

The meeting was called to order by Peggy L'Hoir at 12:45 pm.

Peggy welcomed all members and dignitaries in attendance. Dr. Gary Ingle, CEO of MTNA introduced Dr. Ann Gipson, the new

president of MTNA who brought greetings from MTNA.

The agenda was accepted. A summary of the Minutes from the AGM in 2008 were read and accepted.

Bernadette Bullock announced that CFMTA had received a letter of independence from Christene Scrimgeour of London, Ontario and that she has been renamed as our auditor for the 2009 – 2010 fiscal year.

Lori Ruschensky, Chair of the 2011 Convention, spoke about the upcoming plans of the 2011 Convention and invited everyone to attend.

Po Yeh, Canada Music Week Chairperson, spoke of the plans to expand the Canada Music Week celebration.

Alicia Romero, CMT Editor, gave a power point presentation on the CMT and presented everyone involved in its production a certificate of recognition.

Bernadette Bullock, Webmaster for CFMTA, unveiled the new updated website to all in attendance.

The first Hugheen Ferguson Distinguished Teacher Awards were presented to the following nominees: Maureen Harris, Windsor, ON; Lynn Stodola, Halifax, NS; John Hansen, New Minas, NS; Barbara Long, Somerville, NB; Winifred Scott Wood, Victoria, BC.

Lorna Wanzel was introduced to the meeting as the newly elected Vice President and Finance chair. She was presented with the Finance binder by Darlene Brigidear.

Peggy L'Hoir passed the gavel to the incoming President Darlene Brigidear.

Peggy L'Hoir presented Patricia Frehlich with a gold pin in appreciation of all her hard work and dedication to the CFMTA.

The meeting was adjourned by Joan Woodrow at 2:10 pm.

## AFTER AGM MEETING

The meeting was called to order by Peggy L'Hoir at 2:30 pm.

**CANADIAN FEDERATION OF  
MUSIC TEACHERS' ASSOCIATIONS  
STATEMENT OF FINANCIAL POSITION**

**MAY 31, 2009**

(with comparative balances as at May 31, 2008)

	2009				2008	
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total
<b>ASSETS</b>						
Current						
Cash	\$ 80,596	\$ 33,902	\$ 25,161	\$ 13,010	\$ 38,167	\$ 93,606
Term deposits	68,586			6,869		172,685
Accounts receivable	13,321					13,321
Due from (to) other funds	5,974	9,934	(7,186)	(9,907)	1,185	630
Accrued interest receivable	319	47	117	3	144	1,429
GST receivable	1,429					18,449
Prepaid expenses	18,449					300,120
<b>TOTAL ASSETS</b>	<b>\$ 188,674</b>	<b>\$ 43,883</b>	<b>\$ 18,092</b>	<b>\$ 9,975</b>	<b>\$ 39,496</b>	<b>\$ 287,736</b>
<b>LIABILITIES AND NET ASSETS</b>						
Current						
Accounts payable	\$ 13,372					\$ 13,372
Deferred scholarships				9,975		9,975
Deferred revenue	800					800
	14,172			9,975		24,147
Net assets (statement 2)	174,502	43,883	18,092		39,496	275,973
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>\$ 188,674</b>	<b>\$ 43,883</b>	<b>\$ 18,092</b>	<b>\$ 9,975</b>	<b>\$ 39,496</b>	<b>\$ 287,736</b>

(The accompanying notes are an integral part of these financial statements)

**CMT follow up.** Alicia Romero will create a calendar of events to be in CMT.

**Young Artist Series follow up.** A directive was created to continue to work with the provincial YA coordinators to improve and unify this program.

**Call for Proposals Follow up.** The rescinded motion for a Call for Proposals was reintroduced and defeated.

**BREAK OUT SESSION ABOUT MEMBERSHIP DRIVES:** A breakout session was conducted and many ideas were gath-

ered about the various methods that have been used or could be used.

Meeting was adjourned at 3:30 pm by Joan Woodrow.



# BIG THINGS

## HAPPEN ON A SMALL CAMPUS

Founded in 1910, Augustana became the newest campus and faculty of the University of Alberta on July 1, 2004. Located in Camrose, Alberta, Canada, 90 kilometers southeast of Edmonton, the Augustana Faculty offers the opportunity of a memorable life-changing education through small class sizes, personal attention from professors, a challenging, innovative curriculum founded on the liberal arts and sciences, experimental learning in wilderness and international environments, and a range of campus-life programs. In this academic community, students are more than narrow specialists, spectators or strangers.

**MUSIC PROGRAMS** – Four-year Bachelor of Music and Bachelor of Arts degree programs are offered by the Augustana Faculty and are designed to provide new perspectives on current musical issues alongside traditional music courses.

**INSTRUCTORS** – In addition to fourteen part-time instructors, the Augustana Faculty features the following four full-time professors each recognized for excellence in teaching, scholarly breadth, and a performance/research field:

Dr. Alex Carpenter-musicology

Professor Kathleen Corcoran-vocal performance

Dr. Ardelle Ries-choral conducting

Dr. Milton Schlosser-piano performance

**INSTRUMENTAL OFFERINGS** – clarinet, flute, classical guitar, classical piano, pipe organ, recorder, saxophone, trumpet and other brass, violin, voice.

**GENEROUS SCHOLARSHIPS** – Substantial scholarships are available in all instruments, for the Augustana Choir, and for academic excellence.

**PART-TIME STUDENTS** – The degree programs have been designed to accommodate music teachers and other working professionals who may want to complete a degree on a part-time basis.

**ADVANCED PLACEMENT** – The degree programs provide advanced placement in music theory to those with the requisite skills.

**AUDITIONS** – Auditions for Bachelor of Music applicants scheduled late April. Interviews for Bachelor of Arts (music major) applicants occur from January until May 1st.



UNIVERSITY OF  
**ALBERTA**

AUGUSTANA CAMPUS



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### FOR FURTHER INFORMATION

[www.augustana.ualberta.ca/programs/finearts/music/](http://www.augustana.ualberta.ca/programs/finearts/music/)

### EMAIL THE DIRECTOR OF MUSIC

[milton.schlosser@ualberta.ca](mailto:milton.schlosser@ualberta.ca) or

call 780.679.1138

### CONTACT THE ADMISSIONS OFFICE

[admissions@augustana.ca](mailto:admissions@augustana.ca) or call 780.679.1132

Toll-free 1.800.661.8714

# Go Maritime in 2009!

## Convention highlights

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*Thank you to the NBRMTA  
and Go Maritime in 2009!  
Organizing Committee for an  
amazing convention filled with  
hospitality, camaraderie,  
learning, beautiful surroundings  
and fun!!*

---



Go Maritime in 2009! Convention Organizing Committee.  
front: Barbara Long, Chairperson; back row from left: Kilby Hume, Linda Sprague, Catherine Hughes-Seto, Margaret Ann Craig and Lynn Johnson



*The Ontario Registered Music Teachers' Association  
Congratulates  
The New Brunswick Registered Music Teachers' Association  
on hosting a successful Conference!  
Congratulations to all participants in the National Piano Competition!*



Newfoundland and Labrador  
Registered Music  
Teachers' Association

**Congratulates**  
*the  
New Brunswick Registered Music  
Teachers' Association  
and the Go Maritime in 2009!  
Committee  
on a successful Convention*

*and  
to all the participants in the  
National Piano Competition*





Alberta Registered Music  
Teachers' Association

**Congratulations**  
*to the  
New Brunswick Registered Music Teachers' Association  
and the Go Maritime in 2009! Committee  
on a fabulous Convention*

*and All the best and success to all the  
National Piano Competition participants*

# CFMTA-FCAPM 74th AGM

*Celebrating our achievements and looking forward to the future*

*Go Maritime in 2009!*

*Convention highlights*



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*Our 74th AGM was filled with optimism and pride on what we have accomplished so far.*

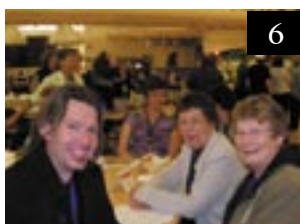
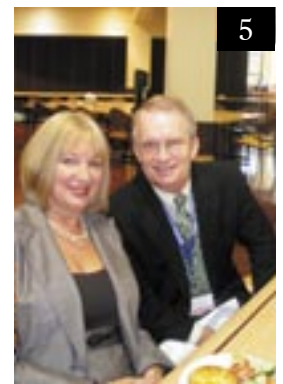
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1. Patricia Frehlich, CFMTA Public Relations and Marketing Committee and Peggy L'Hoir, Past President • 2. Darlene Brigidear, President and Peggy L'Hoir, Past President • 3. Victoria Warwick, CFMTA Past President and Carol Schlosar, BC President

---

*The AGM is also a time to acknowledge our members and unveil new initiatives for the year in progress.*

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4. Peggy Harrison, Barbara Long and Po Yeh • 5. Pat Frehlich and Dr. Gary Ingle, CEO of MTNA • 6. Corrie Hausauer, CFMTA Delegate from ARMTA; Joan Milton, ARMTA President; and Marilyn Sinclair, ARMTA • 7. Lynné Gagné and Hélène Lord, CFMTA Delegates from APMQ • 8. Jasper Wood and Pauline Harborne.

# National Piano Competition

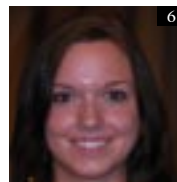
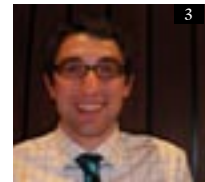
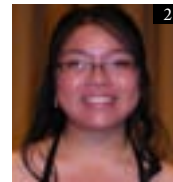
Planting the seeds for success

Go Maritime in 2009!

Convention highlights

## The Competitors

1. Sarah Small - Newfoundland
2. Cindy Thong - Nova Scotia
3. Pierre -André Doucet - New Brunswick
4. Isabel David - Quebec
5. Eric Tan - Ontario
6. Faye Klassen - Manitoba
7. Wesley Chu - Alberta
8. Raymond Zeng - British Columbia



From left. Back row: Pierre -André Doucet, Wesley Chu, Boyanna Toyich -Adjudicator; Dr. Edmund Dawe - Adjudicator; Eric Tan, Dr. Terrence Dawson - Adjudicator. Front Row: Cindy Thong, Isabel.. David, Sarah Small, and Faye Klassen.

Dorothy Buckley \$500.00 Prize for the Best Performance of a Canadian Composition:

*Pierre-Andre Doucet, NB*

Marek Jablonski \$1000.00 Prize for the Best Performance of a Work by Chopin:

*Raymond Zeng, BC*

Willard Schultz \$1000.00 prize for the performer who best communicates the intentions of the composer of a Baroque Composition:

*Eric Tan, ON*

Willard Schultz \$1000.00 prize for the contestant who shows the most promise as a performing artist:

*Isabelle David, QC*

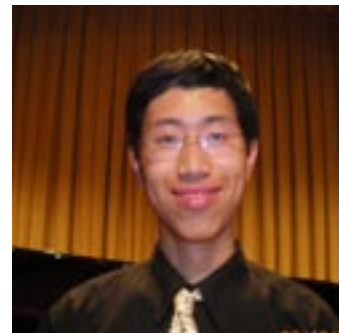
## CFMTA Prize Winners



Isbael David - Quebec  
First Place



Eric Tan - Ontario  
Second Place



Wesley Chu - Alberta  
Third Place

## Hugheen Ferguson Distinguished Teacher Awards

A tribute to passion, talent and commitment

Go Maritime in 2009!

Convention highlights

**M**aureen Harris is a researcher, lecturer, clinician and educator in music. Ms. Harris has dedicated her life to fostering creativity through music.

Her passion for music and love of teaching is an inspiration to children, parents, educators and administrators at her school.

She was commissioned by MENC to write "Music and the Young Mind", a comprehensive ECE Music pedagogy for teachers – available summer of 2009.

Based on a research study, conducted at her school, she created "Montessori Mozarts" a music curriculum now used worldwide. Her dedication to the musical development of the child is relentless.

**P**rofessor Lynn Stodola has been a very successful piano teacher at Dalhousie University Dept. of Music for many years.

Her students consistently win the Kiwanis Music Festival Rose Bowl, NSRMTA Scholarship Competitions and RCM Examinations Silver Medals.

Her son Mark Djokic won the Atlantic Young Artist Competition a few years ago. She has performed with her husband, Philippe Djokic in major cities throughout Canada, USA, England, Belgium, Holland and Yugoslavia.

They have recorded frequently for CBC radio and television. She is currently Director of the "Chamber Music at Dalhousie" Concert Series.

**B**arb Long resides in a small community in rural New Brunswick. From this location, Barb has established herself as an extremely influential and motivating person in our musical scene – not only in her community, but also provincially and nationally.

Her dedication to the art of teaching is manifested through attaining an ARCT in Piano Pedagogy from the Royal Conservatory of Music as well as her own private piano study over the years.

Barb has been a registered music teacher in New Brunswick since 1997. She also serves as an adjudicator in various provinces across Canada. Until 2008 she was executive director of the Carleton County Music Festival. In 2008, under her leadership, the New Brunswick Federation of Music was awarded the TD Canada Trust Award for Arts Organization of the Year.

She has also served on the executive of the National Festival of Music for many years and in 2007, the National Music Festival was hosted in New Brunswick with Barb acting as chairperson for this event.

Now, in 2009, Barb has again shown her commitment to the teachers and music students as the Chair of the CFMTA National Convention in Sackville, New Brunswick.

Everyone who has had the privilege of working with Barbara recognizes her organizational skills, her incredible people skills and her dedication to the music community in our country.



From left: Maureen Harris, Barbara Long, Lynn Stodola, John Hansen, unable to attend Winnifred Scott

**J**ohn Hansen has been a very successful piano teacher at the Acadia University School of Music for many years.

He taught Lucas Porter, the winner of the 2007 National CFMTA Piano Competition and many other competition winners including the Halifax Kiwanis Music Festival Rose Bowl.

He has received numerous Canada Council Arts Grants to pursue studies in piano performance in Paris, France with Raymond Trouard, in Italy with Guido Agosti, and in New York City and Aspen Colorado with Jeaneane Dowis and Samuel Lipman.

He is very active as a piano soloist and chamber musician, having performed in Canada, the US, Great Britain, France, Italy and Germany. He is a regularly featured performer on both the English and French CBC Radio Networks, appearing on the Arts National and En Concert network series.

**W**inifred Scott Wood and Robin Wood started the "Victoria School of Music" as husband and wife in 1964 and had no students. Today, it is called the Victoria Conservatory of Music and has over 2,000 students.

Mrs. Wood has won numerous awards for her playing, receiving the Gold Medal for the Highest Mark in Canada. She taught at the Royal Academy in London, England and was recorded on the radio. Winifred has many award winning students. This year her student won awards in the festival. Mrs. Wood has taught and continues to teach teacher training. She is an amazing teacher and musician.

*RMTs know how to have fun*

*Meeting new and old friends and renewing our support network*

*Go Maritime in 2009!*

*Convention highlights*



*Get ready for our next convention*



## The Aims of Canada Music Week®

- 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® is commemorated during a week in November which includes November 22, the day honoring St. Cecilia, patron Saint of Music.

### NATIONAL COORDINATOR

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**MUSIC WRITING COMPETITION****PROVINCIAL INFORMATION**

	<i>Judges 2009</i>	<i>Closing dates 2010</i>
Alberta	Ed Jurkowski	April 1
British Columbia	Robert Benedict	April 1
Manitoba	Kenneth Nichols	April 9
New Brunswick	Andrew Miller	April 15
Newfoundland	N/A	May 1
Nova Scotia	Jerome Blais	April 15
Ontario	Maria Case	March 15
Prince Edward Island	Rick Covey	November 14
Québec	N/A	April 15
Saskatchewan	Nancy Telfer	April 1

*The national deadline date for the Music Writing Competition is June 1, 2010*

*The national judge for 2009 was Kristin Flores*

**PROVINCIAL WINNERS 2009****Preparatory Category  
- Class P1**

Thurian Sheppard	BC
Anna Diehl-Jones	MB
Shawne Comeau	NB
Clara Moir	NS
Joseph K. Naszady	ON
Janae Hunter	SK

**Preparatory Category  
- Class P2**

Raphael Roth	BC
--------------	----

**Category A - Class 1**

Carman Slater	BC
Elizabeth Roberts	MB
Luke Michael Noftall	NB
Emma Edwards	NS
Anita Pari	ON
Nicholas Scott	PE
Owen Muri	SK

**Category A - Class 2**

Sheryl Samuel	NS
Mikaela S. Murtonen	ON

**Category B - Class 2**

Chelsea Rothman	ON
-----------------	----

**Category B - Class 1**

Quinn Gomez	AB
Irena Ingrid Jenei	BC
Queveen Arcedo	MB
Thomas Nicolson	NB
Tabitha Payzant	NS
Laura Howells	NF
Isaac Maynes	ON
Graeme Studer	SK

**Category C - Class 1**

Trevor Yung	BC
Patricia Sparrow	MB
Adele and Heidi Crummell	NF
Brandon O'Leary	NS
Amy Silver	ON
Katja Meszaros	SK

**Category D - Class 1**

Graham Roebuck	BC
Noam Bergman	ON
Rachel Fowlie-Neufeld	SK

## 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, 2010.
3. Each entry is assumed to be the original work of the individual whose name appears on the entry form attached 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® Coordinator to the CFMTA office before June 1, 2010 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, 2010 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 – \$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.*

# MUSIC WRITING COMPETITION

## FAIRCHILD RADIO AWARDS

COMPOSERS MAY SUBMIT ENTRIES UNDER THE FOLLOWING CATEGORIES

### 8 YEARS AND UNDER – PREPARATORY

- 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

- 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

- 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

- 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

- Class 1 Same as 19 YEARS AND UNDER

### ELECTROACOUSTIC MUSIC – CATEGORY E 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.

Contact the Canada Music Coordinator or Music Writing Competition Coordinator in your province for more information on the Music Writing Competition and entry deadline dates.

For Electroacoustic Category E, entry forms will be available on the [cfmta.org](http://cfmta.org) website.

## MUSIC WRITING COMPETITION NATIONAL WINNERS 2009

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

Preparatory: Class 1  
First Place: Thurian Sheppard (BC)  
Second Place: Clara Moir (NS)

Preparatory: Class 2  
Honourable Mention: Raphael Roth (BC)

Category A: Class 1  
First Place: Anita Pari (ON)  
Second Place: Carmyn Slater (BC)

Category A: Class 2  
First Place: Mikaela S. Murtonen (ON)  
Second Place: Sheryl Samuel (NS)

Category B: Class 1  
First Place: Thomas Nicolson (NB)  
Second Place: Laura R. Howells (NF)

Category B: Class 2  
First Place: Chelsea Rothman (ON)

Category C  
First Place: Amy Silver (ON)  
Second Place: Brandon O'Leary (NS)

Category D  
First Place: Graham Roebuck (BC)  
Second Place: Rachel Fowlie-Neufeld (SK)

Category E  
Honourable mention: Noy Goldenberg (ON)

Winner of the Helen Dahlstom award: *Search for the Rukh* by Graham Roebuck

### PREPARATORY CLASS 1



**First Place Winner: Thurian Sheppard - British Columbia**

Thurian Sheppard, an eight-year old resident of Victoria, British Columbia, began piano lessons less than one year ago, with a remarkable teacher, Pamela Smirl of PJ Music Studios. He showed early promise and interest in composing and was thrilled when Pamela asked if he would like to submit a composition for the GVPAF. He composed "Astronomy", a piece he was quite pleased with, which won his age category in the festival and earned him the distinction of playing in the GVPAF Honours Concert. Thurian's composition went on to win the Preparatory 1 category of the BCRMTA Provincial Composition Competition and the 2009 Canada Music Week National Composition Competition sponsored by the CFMTA. Thurian is an extremely bright, focused and happy child who, in addition to composing, is an award winning horseback rider, has won trophies for the highest points accumulated in the Accelerated Reader Program, and excels at math and science. Thurian also loves nature, and spends countless hours climbing trees, visiting frogs, and exploring the woods. When asked why he enjoys composing, Thurian says "it's like two things; you get to play it, but it's your own, so you get to have both." After his success with "Astronomy", it will interesting to see where his composing will take him and what music he will next bring into the world from the far reaches.

## CLASS A1



First Place Winner: Anita Pari - Ontario

Imagine Anita at her laptop computer, transferring the melodies she hears in her head to a Finale document, and you will have a picture of the young composer at work. The process of creating new music comes most naturally to her; the motivation, often from a class assignment or a call for compositions. Anita began writing “Sonatina in C Major” to explore sonata form in the Keyboard Harmony and Composition class of Colin Mack. Among Anita’s other notable compositions are “My First Waltz” (second place, Canada Music Week Music Writing Competition, 2008) and “Worlds Apart”, a SATB choral work premiered last year by the Harmonia choir of Ottawa, and written in honour of Canadian soldiers in Afghanistan. Anita began studying piano at the age of three in the Music for Young Children program with Heather Giggey. She continued her piano studies with Heather Norian before becoming a student of Andrew Tunis of the University of Ottawa two years ago. She is currently preparing her ARCT diploma. At the age of seven, she began learning cello with Don Whitton. She is now a student of Anne Contant of the Conservatoire de musique de Gatineau. Anita is the recipient of several significant performance awards, including two silver medals of the Royal Conservatory of Music; first and second places in piano and cello, respectively, in the 10-year-old age group of the 2009 Canadian Music Competition; and first place in the provincial instrumental category of the 2009 ORMTA provincial Competition.

## CLASS A2



First Place Winner: Mikaela Murtonen - Ontario

Mikaela was born June 8, 1997, the youngest in a musical family. When she learned to talk she also started to sing constantly... even in her sleep! As soon as she discovered that she could make music on the piano and with some lessons to guide her, she began to compose. She composed her first piece when she was seven. Her piano teacher Susanne Anderson encouraged her to enter the song writing contest. “My Shoes” was the first song she ever entered into a composition contest so you can imagine how she felt to win first place. She got the news on the week of her birthday - what a great birthday present! Mikaela feels truly blessed to have her song recognized this way. Mikaela has found an emotional outlet in creating music and it helps her express the way she feels. She has been busily writing more songs since “My Shoes” and may enter another competition in the future.

CLASS B1



First Place Winner: Thomas Nicholson - New Brunswick

Thomas Nicholson will enter grade 9 at Oromocto High School in Sept 2009. Unlike many of his fellow musicians, Thomas has only studied piano since March 2007, when the middle school music teacher recognized that he could pick out melodies on the piano by ear. After a couple of lessons, it was obvious that Thomas loved composing. Through the support of family and friends, he has been able to spend a lot of time practicing and writing music. Thomas is very grateful to have been able to take lessons from Acadian pianist, Julien Le Blanc, and several other teachers in Fredericton to work on piano performance (Louise Milner, Gérald Goguen and Anne MarieMurphy). Thomas will begin lessons with Dr. Stephen Runge, Mount Allison University, in the fall of 2009. Looking into the future, Thomas hopes to write his ARCT before he finishes high school and possibly attend the University of Toronto or McGill University where he would like to study composition and performance. Thomas would also enjoy becoming a music teacher to share the wonder that music has brought to him and people around the world.

CLASS B2



First Place Winner: Chelsea Rothman - Ontario

Chelsea enjoys writing songs of many genres, ranging from instrumental works to jazz-inspired pieces and pop tunes. She currently studies composition under Katya Pine. Chelsea finds inspiration for her writing from various rock and video game songs, namely from composer Koji Kondo and songwriter and vocalist of the band L'Arc~en~Ciel, Hyde. She primarily uses Logic Express and Logic Pro to compose music, occasionally using ProTools as a mixing tool in her teacher's studio. She began seriously composing at the age of 10 and has since moved from her simple Piano solo pieces to fully-arranged songs that are all conceived in Logic. Chelsea is currently learning the Bass Guitar. She plays the trumpet in the Westmount Wind Ensemble and sings in the school choir. She also studies voice with instructor Judith Lebane-Kane. She aspires to create a rock band in order to perform her original compositions live. "Chelsea's Boogie," won the 2006 ORMTA competition in the B1 class. "Escape" marks her second win for ORMTA, and her first win for CFMTA Nationals.

## CLASS C



First Place Winner: Amy Silver - Ontario

Amy Silver is a multi-talented 15 year-old fan of Monty Python, particularly the Knights who say “Ni.” She is currently completing her Grade 9 RCM with piano teacher Robin Leszner. She studies composition with Katya Pine and plays drums and tenor sax in a couple of bands. She also plays accordion... upside down. In addition, Amy is a gifted writer, visual artist and comedic actor. She has played numerous character roles, including the Genie in Aladdin and the barber in Man of La Mancha. Amy hopes to use her range of talents, writing, set designing, composing and directing for films and musicals. She visualizes her compositions as part of future film scores and this composition is for a movie she plans to create in 2031.

## CLASS D



With a Slight Persian Feel  
Just Myself

First Place Winner and recipient of the Helen Dahlstrom Award:  
Graham Roebuck - British Columbia

Graham has been playing piano and composing since he was 5 years old. At the same age, he began singing and acting with Four Seasons Musical Theatre. Since then he has been an avid performer on piano, trombone, mandolin, native american flute, and as a vocalist in solo and choral settings. He has also appeared in over 30 theatrical productions, the majority of which were musicals, in both lead and supporting roles. His latest passion is playwriting, and his one-act play appeared in the University of Victoria's Festival for New and Innovative Drama last March. He studies theatre and writing at Uvic, and piano and music theory with Pamela Smirl. One of his long-standing goals is to write his own full-length musical. Graham owes many thanks to Pamela Smirl of PJ music studios, who has instructed him for as long as he can remember, and to Arne Sahlen for his humorous and informative workshops. Graham would also like to thank the Victoria Symphony Orchestra, and specifically Karen Manders and Rodney Sharman. Search for the Rukh would not have existed without the VSO's vsNEW workshop and the support of those involved. He is grateful for festivals and opportunities that have kept him composing and in which he has won a number of awards: the Greater Victoria Performing Arts Festival, The Jean Coulthard Composing competition, BCRMTA, and Canada Music Week.

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## CALL FOR COMPOSITIONS

For performance across Canada November 21 – 27, 2010

*In celebration of*

## CANADA MUSIC WEEK® 2010

**One Piano Solo: Grades 3 – 4**

**Once Piano Solo: Grades 5 - 6**

**One Vocal Solo: Grades 2 – 3**

**One instrumental solo, with or without piano accompaniment,  
or work for chamber ensemble**

*Deadline Date: March 31, 2010*

Entry fee: None

The competition is open to any Canadian resident.

Submissions must be new, unpublished pieces. The composer's name should not appear on the score.

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, 2010.

Submissions should be submitted as a PDF file, camera ready. Please include a short composer biography, mailing address and telephone number.

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:*

18 Strathlea Cres SW Calgary, AB T3H 5A8 • 403 246 3269 • [yehp@shaw.ca](mailto:yehp@shaw.ca)

# Bill Andrews

## Canada Music Week Awards

### DOES YOUR BRANCH HAVE AN INNOVATIVE CANADA MUSIC WEEK EVENT?

CFMTA is presenting two awards of \$250 each to the two entries judged as the most worthy by a panel of judges from across Canada. 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.

### *Application guidelines*

Send a detailed written proposal of the Canada Music Week project or event that your branch is planning for 2009. Describe your goals, objectives, plan of action and proposed timeline. Include a budget and plans for promoting the event. A sample budget is available for reference on the [cfmta.org](http://cfmta.org) website.

The focus should be on Canadian music and composers. The grant does not cover scholarships, hospitality, administrative salaries or operating expenses for Contemporary Showcase Festivals. Proceeds from the event may not be donated to another charitable organization.

On a separate page, write down the name of the branch and the contact information (address, phone and email) for the chairman of the project.

Past grant recipients are eligible to apply again for a different project.

All proposals must be postmarked by September 30, 2009.

The branches who receive the awards will be asked to submit a report that will be featured in the Canadian Music Teacher magazine.

### *Mail proposals to:*

18 Strathlea Cres SW  
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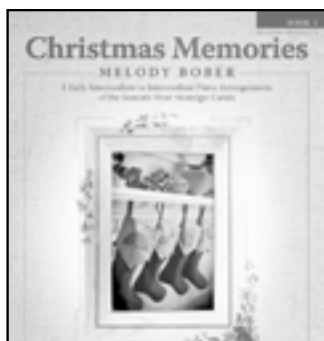
**Book 2:** Believe (from *The Polar Express*) • I'll Be Home for Christmas • Jingle Bell Rock • Jingle Bells • Santa Claus Is Comin' to Town • Suzy Snowflake • The Twelve Days of Christmas • Up on the Housetop • We Wish You a Merry Christmas.

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## **N**EW SYLLABI WILL REPLACE PREVIOUS EDITIONS AS OF SEPTEMBER 1, 2009:

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The other new syllabi—including the *HARP SYLLABUS, 2009 EDITION*—are available free of charge on our website at: [www.rcmexaminations.org](http://www.rcmexaminations.org). (Just click on *SYLLABI* on the home page under *NEW!* and download.)

# RCM EXAMINATIONS

## **N**EW THEORY SYLLABUS, 2009 EDITION

The new *THEORY SYLLABUS, 2009 EDITION* is now available at music retailers across Canada. A one-year crossover with the previous edition begins September 1, 2009 and ends August 31, 2010. To help introduce teachers to the new Syllabus, RCM Examinations will be holding workshops in each province. Check for a workshop in your area on our website under *TEACHER INFORMATION* and in upcoming issues of *MUSIC MATTERS*.

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## **N**EW ONLINE VIDEOS

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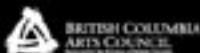
### 2009 Pulse Young Composers Competition Winners

Brandon Chow - *Starfield* (pre-college category)  
Jesse Plessis - *At Summer's End* (college category)  
Honourable mention: Stephanie Blain, Connor Shelefontiuk.

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# 40TH ANNIVERSARY CELEBRATIONS CONTINUE TRADITION OF SUPPORT FOR CANADIAN MUSIC

In 2009, the Langley Community Music School will celebrate 40 years of providing music education. LCMS has earned recognition nationally and internationally for its comprehensive and innovative programming, as well as for its support of Canadian music and composition. The school has a long tradition of commissioning new Canadian compositions that was first started by Ian Hampton when he joined the school as Music Director in 1978.

For its 40th anniversary, LCMS is excited to premiere commissioned works by Francois Houle and Dr. Larry Nickel. These works will be presented during Canadian Music Week as part of a LCMS' annual festival developed in celebration of Canadian composers. Nickel's series of five piano pieces, and Houle's work for clarinet, cello and piano, will be premiered by LCMS students. "We are thrilled to be working with these talented local composers to celebrate this important milestone," says Susan Magnusson, Principal. "We are also proud of our ongoing commitment to supporting new Canadian works." And action stands behind her words. In 2007 the school established the Ian Hampton Fund for the commissioning of new Canadian music, in honour of Ian Hampton upon his retirement from his position as Artistic Director. "Through this fund, we will ensure the school remains in a position to continue this important tradition," Magnusson explains.

In addition to the commissioning of new works, LCMS's support of Canadian music extends to its educational programs. The school's Pulse Summer Innovative and Creative Music Program and Festival is a key educational initiative.

The Pulse program focuses on improvisation, composition, and chamber ensemble playing, and in 2009 attracted students from all over BC, Canada, and beyond. This year, students worked alongside faculty members



Elizabeth Bergmann, Marcel Bergmann, Francois Houle, John Lowry, and Joel Stobbe. Participants were encouraged to improvise and compose music as part of the workshop, and by the week's end student works were premiered for faculty and a supportive audience.

The annual Pulse Young Composers Competition provides aspiring composers in high school and university the opportunity to submit their original works to a jury of professional musicians.

Each composer works one-on-one with members of the jury, who perform and critique the music.

This year, Brandon Chow (winner of pre-college category for "Starfield") and Jesse Plessis (winner of college category for "At Summer's End") had the special opportunity to hear their original works performed by Pulse faculty in concert. Honourable mention went to Stephanie Blain and Connor Shelefontiuk.

The 2009 Pulse festival also included a performance of Simeon Ten Holt's Canto Ostinato on four pianos, performed by members of The Piano Ensemble: Elizabeth and Marcel Bergmann, Jeroen van Veen, and special guest Jesse Plessis. With improvisation fundamental to the composition's structure, the 90 minute performance offered a unique experience that expanded the boundaries of the traditional audience by allowing for interaction and movement throughout the performance space. The audience was invited by the Ensemble to listen to the music from different angles, becoming a part of the performance themselves.

For more information about the Pulse Young Composers Competition and LCMS visit their website at [www.langleymusic.com](http://www.langleymusic.com).



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# RMTs, CANADA AND THE CAMBODIAN EXPERIENCE

Healey Willan lives in Cambodia! A mixed Khmer (Cambodian) and Canadian choir presented his *Rise Up My Love*, the first-ever Canadian vocal work sung there, to great effect at two concerts.

Willan rose up yet again, his ethereal work was sung at the top of Phnom Bakhaeng temple-mountain in Cambodia's splendid, ancient Angkor site—the world's largest temple-city compound.

Forty-three Canadians toured Cambodia last May with the University of Victoria's Prima-Chamber Singers choir. On its concert program were songs in Khmer and French by Cambodia's retired King Sihanouk. To sing in Khmer and music by the King, were foreign-choir "firsts." Khmer voice students paired up with the Canadians onstage—also a first. Each choir sang its country's anthem, then they mingled for other songs including the thrilling spiritual *Lord, I've Been Changed*, arranged by conductor Bruce More. Canada's choir also presented music spanning five centuries and much of the globe.

Khmer tenor Chanthavouth (Chan-ta-voot) Hy, on a multi-year study course in Canada, returned our country's support by serving tirelessly as Goodwill Ambassador

for the six-day choir visit. The two countries have paired up many times over the years, but in these concerts and a later solo recital by Chanthavouth, Cambodia-Canada Friendship Concerts took on a new brand identity.

Chanthavouth has been steadily awash in RMT welcomes. The day after he arrived in September 2007, he was a guest at the BCRMTA Fall Convention. The East Kootenay branch in his BC home base, and many individual Registered teachers, count among his regular supporters. Some commit a lesson-a-month assessed donation to his support. He sang to acclaim—and one of many standing ovations—at a Jazz and Ragtime Celebration held by BCRMTA Trail-Castle-gar Branch last November.

At his Cambodia recital Chanthavouth performed with pianist Piseth Soun, also RMT-aided in his 1997-98 studies in Canada. Piseth studied piano and composition here in Canada, won numerous awards, and performed with two orchestras.

His Ballade for piano was hailed as masterful. He is now one of Cambodia's top composer-arrangers and studio musician. His song *Proud to be Cambodian* interweaves diverse styles from Khmer traditional to hip-

hop it has helped to reconnect young people with their historic culture, and is an unofficial "second anthem" for the country.

Canadians are well loved in Cambodia and elsewhere, and the future looks bright for more projects. Canada's volunteer Cambodia Support Group (CSG) has made dozens of Cambodia-Canada links over nearly twenty years. Endorsed by the Embassy and UN officials and with its own strong RMT links, CSG has given funds for building repair, student research tours, traditional instrument production and more – and also delivered music and western instruments. CSG also aids disabled service, child protection and women's support.

"We couldn't have done it without you!" It is the strong sentiment of a recent CSG letter to CFMTA. Through RMTs and in other ways, Canadian musicians reach truly around the world, helping a shattered society to "Rise Up" in pride and share in dreams of global partnership.

For details about the past and future of the CSG work please visit [www.cambodi-acsg.org](http://www.cambodi-acsg.org) or contact [csg@cyberlink.bc.ca](mailto:csg@cyberlink.bc.ca), 250.427.2159; 135 Thompson Street, Kimberley BC V1A 1T9.

by Arne Sablen

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# NSRMTA Independent Music Teachers' Research Group

## *An update on our activities*

This is a report of our findings from our first research project "Motivation and Retention of students in the private music studio", which we recently completed. The Independent Music Teachers' Research Group (IMTRG) consisted of five members of the Halifax and Dartmouth Chapters of the NSRMTA and one mentor.

We came together as a group in the first place to consider how we could provide useful knowledge for independent music teachers (IMTs). Over several years the group formulated and implemented a plan to achieve this goal.

The method chosen was for each member of the IMTRG to interview two students, two teachers and two parents of music students, asking the following questions:

- a) Why did you begin private music lessons?
- b) Why did you continue, or if you stopped what was the reason?
- c) If lessons were resumed at a later date, why did that occur?

Answers to these questions showed that "motivation" was central to the answer.

There are various theories which explain motivation. Current theories on learning motivation include: "Self-determination Theory" (Vansteenkiste, 2004), which implies that students' motivation depends on having some freedom about their study behaviour; "Epistemological Identity Theory" (Mansell et al., 2004), means students are able to say "I believe this course is perfect for me"; "Achievement Goal Theory" (Skaalvik, 2004),

which describes three different types of goals: Mastery goals – related to reaching competence; performance goals – related to demonstrating competence to others; performance avoidance goals – related to avoiding appearing inadequate.

There are other theories but they tend to be similar to these listed. All these theories, while offering helpful explanations about motivation, do not provide practical methods for teachers to use in assisting students improve their motivation.

"Positive Psychology" – the strengths approach, stands in contrast to classical psychology's study of people's weaknesses and unhappiness (Snyder and Lopez, 2002.) Our research suggests that students do better when they focus on their strengths rather than weaknesses. Points that emerged from the interviews showed that encouragement by parents, teachers and peers is crucial. Parents may demonstrate this by showing a lot of interest in the student's practising and progress, by attending concerts with the student and by sharing other listening opportunities. Individual attention derived from private music lessons and group interaction from school music programmes (ie. Choir, orchestra, band, musicals) are both important.

Extrinsic motivators such as festivals, examinations and recitals can give a sense of achievement while intrinsic motivators, such as personal satisfaction, playing for the sheer joy of making music and having a life-long appreciation of music were greater motivators and provided valuable results.

Time is an important factor in motivation in that so many demands are made on each student's time in our society and this makes it hard to sustain music studies especially at the more advanced levels. Finances may be a factor as well though parents are prepared to make sacrifices in families that place great value on music lessons.

What emerged from this study that is of greatest importance in motivation and retention for students is support of family, teachers and peers along with a sense that this is "learning for life."


Implications of this research are that good conversations and communication are needed with teachers and parents and that the best motivator for students is their love of music and joy in performing it. As a group the IMTRG feels that as teachers of piano, strings and voice, they always feel they are teaching music not just keyboard or other skills. There is much we as music teachers can learn from psychologists because one often feels that to be an effective teacher one needs to be a psychologist as well.

If you would like to find out how to start an IMTRG in your province, please contact Lorna Wanzel at [lwanzel@eastlink.ca](mailto:lwanzel@eastlink.ca)

*by Lorna Wanzel, Jane Gordon,  
Shahien Hamza, Grace Luke,  
Skippy Mardon, Helen Murray.  
Members of the IMTRG, NSRMTA*

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## Young Artist Series News

The Young Artist Series (YAS), which is sponsored by the Canadian Federation of Music Teachers' Associations, had its beginnings in 1941 when Lyell Gustin (1895 -1988), a prominent Saskatoon music teacher, implemented his idea of a concert tour to provide experience for budding young musicians in the West.

In recent years the YAS tours have been funded only on non-conference years. There has been discussion acknowledging the fact that there is interest in some areas to hold this event annually.

At the Annual General Meeting in Sackville, July 2009, it was moved and approved that:

*"the CFMTA support the application of the Provincial Young Artist Tour on alternate years provided funds are available."*

As a result, applications are now accepted for proportional funding for the year 2009/10.

Funding available will be divided equally among the provinces applying, conforming to the responsibilities outlined in the CFMTA Policies and Procedures Manual 2009 - 2010.

Please apply before October 1st to Young Artist Convener Peggy L'Hoir at [rplhoir@sasktel.net](mailto:rplhoir@sasktel.net)

### New Wave Travel

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## British Columbia Elizabeth Knudson



### *Why do you write music?*

Elizabeth: That's easy—because I have to. It has always been a part of me, and it is just a natural form of expression. I do find it challenging and frustrating at times, but it is something I really love and enjoy doing. I guess it is my way of making sense of the world, and of my place in it.

It allows me to explore so many things, since music can relate to, and encompass so much. Perhaps it is also my way of giving back something to the world; I write to satisfy my own creative urge, but it is wonderful when other people can somehow relate to it as well.

### *When did you first begin to compose?*

Elizabeth: I was around 2 years old. My mom used to have me on her lap when she was playing piano, and I would pick out notes and tell her to “write this down!” This went on until I was 5, and was enrolled in piano lessons, so that I could learn how to write these ideas down for myself. I entered my first composing competition at age 11, and won the BCRMTA competition at age 13.

It was a natural progression to study composition at university: I did my undergraduate degree at Simon Fraser University, and then went on to get my Master's degree at the University of British Columbia.

I was just recently accepted as an Associate Composer of the Canadian Music Centre.

### *Which of your compositions means the most to you or are you most pleased with?*

Elizabeth: My first work for full orchestra, “The Gnarled Root”, was a landmark. It was read by the Vancouver Symphony Orchestra in 2004, as part of their reading session for young composers. Each of the composers was invited onstage while their piece was being read, and I can't describe how much electricity was going through me as I sat there... I knew in that moment that I wanted to be composer-in-residence of a professional orchestra.

### *What inspires you?*

Elizabeth: Many other composers inspire me (both living and dead—probably Shostakovich and Ravel would be at the top of the list), and I listen to some pretty eclectic types of music as well.

In terms of non-musical things, I've always loved the outdoors and nature, as well as visual arts, architecture, film, and literature. I sometimes get wonderful ideas from discussions with other people. I think it's actually a really important part of my composing process to be able to share and verbalize what I'm thinking about doing musically.

### *How do you compose?*

Elizabeth: Usually, I start out with some basic parameters, such as duration and instrumentation. I often begin working at the piano, or cello, or sometimes with my voice, and then shift over to the computer and my notation program, once I have some solid ideas sketched out. Works are created with different objectives also: in response to a

call for scores, for a competition, a commission, or an upcoming performance—obviously it is gratifying to have a premiere performance scheduled already when you are starting a work.

### *What are you presently working on?*

Elizabeth: I am working on a piece for solo horn and orchestra. The piece will be premiered next June, with the West Coast Symphony (based here in Vancouver), and Oliver de Clercq (principal horn of the Vancouver Symphony), as soloist.

### *What are your musical goals?*

Elizabeth: My career goals include becoming composer-in-residence for a professional symphony orchestra, and doing some sessional lecturing at university or college. Another big goal would be to make a living from my music! For that to happen, though, I feel that our society would need to raise the level of awareness and respect for the fine arts, and to increase grants, funding, and benefits for professional artists and related organizations. It is a complex issue. Right now, I am simply at a point of trying to make ends meet (juggling several music-related jobs), while trying to maintain enough energy and time to compose. I don't know when or if things will become easier, but I am just at the beginning of my professional career, so I am hoping that things will improve.

### *Do you have any suggestions for young composers?*

Elizabeth: Be yourself, and try to keep an open mind. Go to concerts; listen, observe, talk to other musicians, and ask them questions. Get involved in various groups: choir, band, orchestra, musical theatre—whatever it is that will bring you into contact with other young

creative people, and good teachers who can mentor you. Write what you would want to listen to, and whatever speaks to you.

It takes a long time to discover who you are as a person, and being a composer is part of that process—your personal style may change and evolve a lot over the course of your life.

Most importantly, if composing is something you are passionate about, don't give up! There will be plenty of obstacles ahead, but you will get through as long as you really believe in yourself and your work.

*submitted by Dina Pollock*

## Alberta Rolf Boon



Rolf Boon is an Associate Composer of the Canadian Music Centre and Member of the Canadian League of Composers.

His compositions have received national and international exposure including performances in Barcelona, Spain; Berlin, Germany; Los Angeles, United States, and Szczecin and Lodz, Poland. His work has been broadcast on Access Radio and CBC radio/television. Rolf has received many commissions from individuals, multimedia groups, and organizations and was the principal composer for the 1995 Canada Winter Games.

Rolf is the Director of the University of Lethbridge, Audio Research Lab (ARL) that he co-developed with Dr. Arlan Schultz. He teaches Audio Production Techniques, Introductory Music Technology, Music Theory and Composition.

Originally from Kingston Ontario, Rolf studied piano and graduated with an ARCT (1978, RCM) and a B.Mus. (1980) from Queen's in piano performance and composition. At Queen's he studied piano with Dr. Ireneus Zuk and composition with Dr. Bruce Pennycook and Dr. Clifford Crawley.

Rolf graduated with a M. Mus. (1983) from UBC. At UBC he studied composition with Dr. Steven Chatman and orchestration with Dr. Eliot Wiesgarber. He also holds a B.Ed. (1988) degree in secondary music education from UBC and a Ph.D. (2002) in Educational Administration and Leadership from the University of Alberta.

Research and Professional Highlights:

2008-Wind Shadows for flute and audio spatialization was premiered by Alex Schloendorff on March 28 at the University of Lethbridge with a repeat performance for the Concert of Contemporary Music and Images, May 3 at the Sterndale Bennett Theatre, Lethbridge.

2007-Co-composed the score for the short dramatic film Resolve with James Oldenburg. The film was produced and directed by Blake Everdeen.

2006/07-Six Miniatures for Alto Saxophone and Piano was performed by Charles Stolte and Joachim Segger at the Universität der Kunst (Berlin) and two Academies of Music in Poland (Szczecin and Lodz) between April 3 and 7, 2006. Repeat performances of the European tour were held at King's University College, Edmonton on November 26, 2006, and Grosvenor Park United Church in Saskatoon, February 9, 2007. The Edmonton Journal's review of this piano/saxophone program described it as "a real winning hour of music from Albert."

The Edmonton Composers' Concert Society sponsored these concerts.

2006-Metro for Jazz Ensemble was premiered by the University of Lethbridge Jazz Ensemble, November 25, under the direction of Dr. Edward Wasiak.

2006-Inside: A Sonic Art Installation premiered Nov. 1, 2, & 3 in the Devonian Walkway at the University of Lethbridge. This computer-assisted composition utilized 18 speakers with 9 stereophonic structures of indeterminate durations and was presented to an audience of over 7,000. The work was sponsored by the Canadian Music Centre (Music in New Places Program) and the University of Lethbridge Research Fund.

2006-The Edmonton Composers' Concert Society released the CD entitled Cult Figures: Anthology of Canadian Electro-acoustic Music which includes Waves (2006), a live electro-acoustic recording, and System 2.3/7 (1985), a remastered and digitally remixed work originally produced using a CMI Fairlight.

2006-Waves premiered on May 4 at the Concert of Contemporary Canadian Music as part of the Centennial Celebration series in Lethbridge, Alberta. Waves was composed for the inaugural performance of the University of Lethbridge Contemporary Music Ensemble. The work employs electronic and multi-percussion instrumentation.

2005-Six Miniatures for Clarinet and Piano was performed by the Edmonton Composers' Concert Society at St. Chrispen's Church on January 25.

2004-One of 60 composers selected to represent the Pacific Basin Regional Concert for the 60X60 Project of contemporary music. The performance was November 20, in Los Angeles, California.

submitted by Corrie Hausauer

## Saskatchewan David L. McIntyre



Playful and witty, passionate and tuneful, rhythmic, tender and moving - all describe the music of David Leroy McIntyre. Since the 1970s he has created an impressive body of concert, pedagogical, and church music that continues to be received enthusiastically by performers and audiences alike. Whether music for solo piano or organ, voice or chorus, chamber ensemble or full orchestra, it is a music that stirs deep emotion, hope and zest for life.

Performers appreciate McIntyre's music for its sensitivity to the nature of their instruments. He is a professional pianist; his keyboard works are meticulously crafted, sophisticated, and nuanced. His *Second Piano Sonata* was commissioned by MusiCanada 2000 for Angela Hewitt. His *Piano Concerto*, premiered in 2003, was written for Catherine Vickers of Germany. *Butterflies & Bobcats* for solo piano, commissioned by the 2004 Eckhardt-Grammaté National Music Competition and *Slam Dunk Dancing* for American pianist Jo Boatright have delighted audiences across North America. And his constantly growing collection of piano music is enthusiastically received by students of all ages and appears on examination and festival lists across Canada.

For three years McIntyre served as Composer-in-Residence with the Regina Symphony Orchestra. This position (funded by the Saskatchewan Arts Board) enabled him to create several exciting new orches-

tral works, all premiered by the RSO. His *Symphony No. 1* and *Concerto for Piano and Orchestra* were broadcast on the CBC's Symphony Hall. His recent *Concerto for Violin & Orchestra* for Eduard Minevich can be heard on CBC's online Concerts on Demand.

Perhaps his favourite genre is chamber music with piano. He has written striking concert sonatas for most orchestral instruments with piano, from a *Tuba Sonata* for John Griffiths to the *Second Violin Sonata* for Erika Raum. As a member of the trio Contrasts, with violinist Eduard Minevich and clarinetist Pauline Minevich, David has written *Hybrids* and *Chocolates* and *Winter Gardens*, three very different works that appear regularly on their programs.

His love of literature is evident in his vibrant vocal and choral settings. He has created works based on Shakespearean and Biblical texts, and the poems of fine Canadian writers such as John Hicks, Tom Moore, Lois Simmie, and Anne Szumigalski. His 1998 opera *Sea Change* was written in collaboration with librettist Joanne Gerber. His recent work has been the creation of large scale choral/orchestral works based on Charles Dickens's *A Christmas Carol* for Calgary's Festival Chorus and Walt Whitman's *Proud Music of the Storm* for Regina's Philharmonic Chorus. Other texts have included place names from the map of Saskatchewan (a commission of the SK Choral Federation to mark the provincial centennial in 2005) and a restaurant menu from Regina for soprano and piano (*Creek Bistro Specials*).

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He has collaborated as pianist and composer with dozens of singers and instrumentalists, recording CDs with Lynn Channing, William Clark, John Griffiths, Sophie Bouffard, the Contrasts Trio and the Prairie Pride Chorus.

*submitted by Sandra Kerr*

## Manitoba Maryanne Rumancik



Maryanne Rumancik (1960-) began studying piano at the age of six in rural Manitoba and continued her advanced piano, theory and music history studies as an adult in Winnipeg, MB.

A special interest in music theory and composition led her to pursue a four-year degree in music composition.

She is a member of the Manitoba Registered Music Teachers' Association (ARCT, Piano Pedagogy) and holds a Bachelor of Arts in Music Composition from the University of Winnipeg. Upon completing her degree, she studied composition and orchestration with Dr. David Scott of Winnipeg for two years.

Ms. Rumancik lives in Lorette, MB where she has had an active piano teaching studio since 1989; teaching all ages and styles of music. In addition she has been active as a composer, accompanist, music publisher, music reviewer, adjudicator, clinician and part-time choir director. This diverse background has led her to a variety of interesting projects as a freelance musician. Most recently she has been involved with giving workshops to student composers and

teachers who have students that compose music.

Ms. Rumancik has written music for piano teaching, along with choral, vocal and chamber music. Her music has received performances across Canada and internationally. *Are You Going to Bethlehem's Light?* (SATB a cappella) received several performances in Italy December 2007 as part of the Fondazione Adkins Chiti: Donne in Musica, Natale in musica concert series. *Qualis ergo est infans iste?* (SATB a cappella) was performed in the same series December 2005.

*Let All the Peoples Praise the Lord* (flute choir) was premiered in Winnipeg, MB and at the National Flute Association Conference (San Diego, California) summer 2005 by Sweet Silver, under the direction of Monica Bailey. Several of her junior piano pieces (*Fun for Two, Butterfly, Wish Upon a Star, Prairie Steeples* and *Will Someone Please Play*) have been recently published by the Canadian National Conservatory's Northern Lights series through Mayfair/Montgomery Music. A variety of her works are available from Prairie Sky Music Publishing.

Since August 2004, she has been the Editor of *Take Note*, the journal for the Manitoba Registered Music Teachers' Association. She served as the Nominations/Elections Chair for the International Alliance of Women in Music from 2004-2009 and in fall 2008 became a member of the Winnipeg Branch Executive of the Manitoba Registered Music Teachers' Association.

Ms. Rumancik is a member of the International Association of Women Composers, Association of Canadian Women Composers, the Canadian Federation of Music Teachers (MRMTA) and SOCAN/ASCAP.

*submitted by Kerrine Wilson*

## Ontario Debra Wanless



Debra Wanless is an active piano adjudicator, studio teacher, editor, examiner, music publisher, and composer. She has travelled across Canada and the United States as a pedagogy clinician. Debra holds a Junior Fellowship and Licentiate in piano pedagogy with Northern Lights Canadian National Conservatory of Music; an Associate of Music in piano pedagogy with Western Ontario Conservatory of Music [Conservatory Canada]; and post graduate studies in piano performance, theory and piano ensemble.

Debra is a pedagogy specialist whose students have earned the Cora B. Arhens Award for pedagogy excellence. She is principal and founding member of Northern Lights Canadian National Conservatory of Music and the three-day Piano Pedagogy workshop, Summer Sizzle. Debra has served at the local and provincial levels of the ORMTA, is the founder of the North Wellington Camerata Canada Music Week Festival and worked for many years as music secretary to the Midwestern Ontario Rotary Music Festival.

Her piano solos and ensembles have been selected for performance at festivals across Canada; for inclusion in the New Millennium, Contemporary Idioms, Northern Lights and Making Tracks Series; the Piano Now Syllabus; and reviewed in *Clavier Magazine*. Debra has edited, revised and written new

material for the Leila Fletcher piano course (Mayfair/Montgomery Music), the James Lawless Theory Course (Waterloo Music) and arranges pop music for the ProMusic Company in California. Her most recent books/materials include two Rhythm Workbooks, Elementary Harmony and Melody Writing, Musical Signs and Terms Flashcards, Let's Begin, 101 Children's Pieces, A Jazzy Day, Midnight Jazz which includes a CD, Keyboard Harmony Books 1-3, Classy Piano Pieces, Boogie and Jazz Piano Styles, Groovin' and What a Wonderful World in Big Note and Intermediate piano solos, and intermediate Sacred Jazz Solos.

Debra's pedagogy materials and compositions are also used and performed in Australia, Brazil, China, England, Guam, Hong Kong, Israel, Japan, New Zealand, Singapore, Switzerland and throughout North America. She is the recipient of the ORMTA Special Teacher Award, and the Commemorative Medal for the 125th Anniversary of the Confederation of Canada.

*submitted by Nancy Hughes*

## Quebec Méline Claude



*Jeune, belle et dynamique. Méline Claude ne cesse de nous surprendre par ses compositions riches en créativité.*

*Ce n'est que depuis 2006 que Méline a décidé d'écrire sa musique en partition même si elle s'adonne à la composition et à l'improvisation au piano et à la*

guitare depuis l'âge de 7 ou 8 ans. C'est grâce à une œuvre particulière que son désir d'écriture réelle naît. Méлина a composé une pièce pour sa mère alors qu'elle luttait contre la maladie et c'est suite à cette bataille gagnée qu'elle écrit sa première partition qui lui a été dédiée. Rapidement, elle se voit offrir des commandes qui lui confirment cette passion de l'écriture qu'elle avait cultivée depuis un bon moment déjà. À l'heure actuelle, elle a publié la « petite suite pour Thérèse » mais elle se promet de publier une douzaine d'œuvres d'ici 2010.

Malgré son jeune âge, Méлина a déjà une quarantaine d'œuvres à son actif pour piano solo et piano à quatre mains de différents niveaux de difficulté. Il faut dire qu'elle improvise depuis presque toujours (« depuis toute petite »). À ce moment elle se plaisait à improviser dans tous les styles en touchant un peu au style jazz et blues. C'est ce qui l'amènera à se perfectionner auprès de compositeurs tels que Allan Crossman. Mais Méлина se considère avant tout comme une autodidacte. Elle aime suivre son instinct qui la guide de façon très sûre. D'un simple élan, un thème, une mélodie, cette jeune compositrice se laisse emporter dans une dimension d'images et de narration d'où naît simultanément une recherche harmonique qui sort des sentiers battus, des conventions traditionnelles. La liberté musicale est son pôle d'attraction et elle ne fait aucun compromis pour satisfaire cette attirance, que ce soit par le métissage de genres ou le défi des règles (« déconstruire certaines règles » écrit-elle). Méлина n'a qu'un seul objectif la recherche de textures musicales.

Vous l'avez peut-être deviné, son art s'épanouit auprès de la musique pour jeunes musiciens. Ils sont d'ailleurs une grande source d'inspiration tout comme la nature. Bref, tout ce qui touche l'émotion devient un prétexte à la composition. Elle aime particulièrement écrire d'une façon plus

personnalisée pour une personne ou une autre en se demandant quels sujets touchent ou émeuvent l'interprète. Lorsqu'il s'agit d'une commande précise, elle écrit volontiers en fonction de la technique de l'interprète, de son imaginaire et de son caractère. Mais là ne s'arrête pas ses préoccupations envers son public. Elle favorise l'exploration totale du clavier du plus grave au plus aigu. Les sonorités, l'exploration des sonorités au piano entre autres sont importantes pour Méлина. Elle s'applique continuellement à réaliser de grandes choses par des moyens accessibles aux plus jeunes soient en leur donnant des repères visuels sur le clavier ou des modèles visuels intéressants. Ainsi, un tout jeune musicien peut avoir du plaisir à apprendre et à interpréter une œuvre de Méлина Claude. L'œuvre sonne corpulente, avec du contenu tout en étant accessible à un jeune pianiste puisqu'elle maîtrise les différents éléments techniques qui pourront rendre justice à l'interprète. Elle réussit avec brio à marier sa passion avec le goût d'enseigner des pièces qui touchent particulièrement ses élèves.

Impressionnisme, romantisme, classicisme, baroque sont tous des styles musicaux qui l'inspirent et qu'elle se plaît à modeler à sa personnalité. La diversité des mondes artistiques l'attirent énormément, d'ailleurs plusieurs projets sont en cours dont l'enregistrement, le cirque, les arts visuels juxtaposés à la musique. Elle a toujours un petit quelque chose sur le lutrin et sur la table de travail. Elle vient de terminer une suite « Éloges » pour le pianiste et pédagogue Michel Fournier et présentement elle travaille à « Le phénix » en trois cycles. Pour elle, la composition est un besoin essentiel et même vital. « La composition représente beaucoup de choses pour moi. Une façon d'être libre, la vie, l'émotion, le quotidien, l'ordinaire et l'extraordinaire exprimés en un médium qui me fait vibrer plus que n'importe quel autre à ce moment-ci de ma vie et avec

lequel je communique avec les gens. C'est une aventure, une exploration des dimensions intérieures et extérieures. Je m'y perds et je m'y retrouve. Mon processus de création est spirituel ».

Young, good looking and dynamic. Méлина Claude always surprises us by her rich creative compositions.

It is only in 2006 that Méлина decided to write her music in partitions even though she composed and improvised on the piano and the guitar since she was 7-8 years old. It is due to one particular work that her wish to write really takes place. Méлина's mother is fighting illness, and when she overcomes the battle, Méлина writes her first partition dedicated to her mother. Soon, she gets offers to compose; this really confirms her passion for writing that she had developed for some time now. So far, she has published *Petite suite pour Thérèse* but she promises to publish about a dozen works before 2010.

In spite of her young age, Méлина already has over forty works for piano solo, and piano for four hands at different levels of difficulty. I have to mention that she improvises since she was small. At that time, she did it in all styles, from jazz to blues. This will bring her to improve her style with composers like Allan Crossman. But Méлина considers herself as a self-taught person. She likes to follow her instinct, guiding her in a sure way. With a theme, a melody, this young composer gets carried away, creating simultaneously an harmonic research which is really personal. Her center of attraction is her musical liberty and she makes no compromises, even defying the laws, "déconstruire certaines règles" she writes.

Méлина's main object is: the musical texture research.

As you may have guessed, her art lights up with the music for young musicians.

They are, like nature, her source of inspiration. Everything that touches emotion becomes an excuse for composition. She particularly loves to write for one person or another, asking herself which subjects touches or moves deeply the performer.

If she gets a precise order, she writes according to the interpreter's technique, his imagination and his character. Moreover, she favours the total exploration of the keyboard, from low to high pitch. The tone, the sonority exploration on the piano are very important to Méлина. She spends much time to realise great things by accessible means for the young ones, like visual markers on the keyboard or interesting visual models.

Therefore a young musician will like to learn and interpret Méлина Claude's work. This work may seem difficult but is accessible to a young pianist since she masters different technical elements, giving justice to the performer. She succeeds to marry her passion and the wish to teach partitions, touching particularly her students.

Méлина moulds all musical styles, impressionism, romanticism, classicism, baroque, to her own personality. She is attracted by the variety in the artistic world, therefore many projects are taking place —recording, circus, visual arts juxtaposed to music. Méлина is always working. She just finished the suite *Eloges* for the pianist and pedagogue Michel Fournier and presently she is working at *Le Phénix* in three cycles. For her, composition is essential and vital.

"The composition represents many things to me. A way of being free, life, everyday routine, the usual and the extraordinary expressed in a medium which thrills me more than at any other time in my life; this way I communicate with people.

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This is an adventure, an exploration of interior and exterior dimensions. I get lost in it and I also find myself in it. This process of creation is spiritual.”

submitted by Lynne Gagné

### New Brunswick Dr. Martín Kutnowski

Dr. Martín Kutnowski is an award-winning contemporary composer with firm roots in the tonal idiom. His pieces, which often fuse folk, world, and classical music, have been performed, recorded, and broadcasted in Europe, Asia, and the Americas, including major venues such as Carnegie Hall in New York, Wigmore Hall in London, Izumi Hall in Osaka, and Teatro Colón in Buenos Aires. His 2009-2010 premieres include *En la mar hay una torre*, for clarinet quintet, and *The Spots of the Toad*, both commissioned by the Newburyport Chamber Music Festival in Massachusetts; *Between the Salt Water and the Sea Sand*, a cycle of art songs based on Maritime melodies written for soprano Wendy Nielsen to celebrate the centenary of St. Thomas University; *Tango Rhapsody*, a concerto for piano and orchestra commissioned by American pianist Ana Lourdes Rodríguez and premiered in Querétaro, Mexico by the OFEQ under conductor Cuauhtémoc Juárez, and a clarinet concerto for Spanish clarinetist Venancio Rius Martí, to be premiered in London, UK in March 2010 (the latter two projects supported by generous grants by artsnb).

Compositions from recent years include *Buenos Aires 2K*, recently premiered in its version for flute, violoncello, and piano at the IIIème Convention Française de la Flûte in Paris, published by Billaudot, and recorded in the label Anima Records (France); *Prelude and Fugue* for solo guitar, dedicated to and premiered by Tali Roth, *Sacris*

*solemnis*, for female chorus and chamber ensemble, conducted by Willis Noble in Fredericton; *Twelve Etudes in the Key of Tango*, for solo flute, premiered by Saúl Martín and also published by Billaudot. *Watercolors for Ten Fingers*, and *Echoes, Pictures, Riddles and Tales*, both solo piano collections edited by Helen Marlais and published by FJH, received rave reviews and are used by piano students worldwide, together with individual contributions to The Festival Collection and Contemporary Collage (Volumes 1 through 3) all by FJH.

In February 2003 Kutnowski's *Lullaby for an Ancient Grandfather*—winner of the New Jewish Music Award—was performed by Ana Maria Trenchi Bottazzi at the Carnegie Hall and is often performed by pianists such as Bertrand Giraud throughout Europe, while British pianist Danny Driver gave the European premiere of *The Well Transfigured Clavier* at Wigmore Hall, London. In 2003 *Momentum*, for solo clarinet, was selected as the mandatory contemporary composition for the XV International Music Course and V International Competition of Benidorm, Spain, and for the Jean Françaix Competition in Paris, France. Other compositions include *Intermezzo*, premiered in December 2007 by the Syrinx Flute Ensemble in Izumi Hall, Osaka; *Pie Jesu*, for mezzo-soprano, mixed chorus and chamber ensemble, premiered in New York in December 2003 and *Cinco Estudios en Forma de Tango (Five Tango Etudes)*, for solo piano premiered in Buenos Aires by Marcela Fiorillo at the National Museum of Fine Arts in October 2003 and first-place winner of the award by Tribuna Argentina de Compositores. This set of etudes will be premiered in Canada by pianist Janet Hammock in an multimedia event sponsored by the Canadian Music Centre in Sackville, November 2009.

*Tango 2K*, winner of the Robert Storer Composition Award in 2001, was premiered by the Trio Solisti at the Innsbrook Institute Music School and Festival, Saint Louis in 2003, and in March 2003 *Five Argentinean Folk Pieces* were commissioned and premiered by the Minnesota Sinfonia in January 2002 in Minneapolis/Saint Paul. *Il sonno di Magdalena*, for mezzo-soprano and symphonic orchestra, was premiered in Italy in 2005 and his *Preghiera per un addio*, was premiered in Rome, Italy, in May 2001 (both were commissioned by Associazione Romana Musicale Religiosa).

Kutnowski's music has been featured in CBC (Canada), NPR (USA), and RAI (Italy), and reviewed in *Newsday*, *The New York Concert Review*, *Aspen Times*, *Canadian Music Teacher*, *American Music Teacher*, *The Clarion*, and *La Nación* (Buenos Aires), among others. Kutnowski's music is published by FJH (USA), Billaudot (France), Ricordi (Italy-Germany), and Contrapunctus (Canada). He has received awards by the Canada Council for the Arts, Arts New Brunswick, Fulbright, ASCAP, and the National Endowment for the Arts of Argentina, among others. Martín Kutnowski is Director of Fine Arts at St Thomas University in Fredericton, an Associate Composer at the Canadian Music Centre, and a member of the New Brunswick Music Teachers Association, ASCAP, and the College Music Society. His articles about music and the scholarship of teaching and learning can be read in *Popular Music and Society*, *A composition as a problem*, *ex tempore*, *About Campus*, *Latin American Music Review*, *Classical Guitar Magazine*, *Across Cultures*, *Teaching Perspectives*, and *Community College Journal*. In addition to his regular work in Canada, the USA and Argentina, his outreach as a lec-

turer has taken him to Mexico, Taiwan, The People's Republic of China, Spain, Estonia, and England. More information can be obtained in [www.contrapunctus.com](http://www.contrapunctus.com).

Reviews of *Echoes, Pictures, Riddles and Tales for Piano Solo*, ed. Helen Marlais (FJH)

Notes by the composer: As a young teacher, I would compose a specific piece to engage the particular personality or technical difficulties of one of his students. Surprised and amused, the student would make critiques, and the teacher would make improvements. This collection of miniature piano pieces is a living testament to the spontaneity and enthusiasm shared by both students and teacher during those many studio lessons. Copyright © 2005 by FJH. All rights reserved.

“This [is a] creative collection of pieces by Martín Kutnowski...[which] were originally composed for Kutnowski's students during his early years as a teacher. He exposes students to contemporary compositional techniques that encourage technical control, expression, and creativity... Kutnowski presents descriptive titles with detailed and clear musical indications to assist the students with recreating each individual piece... The colors, articulation, phrasing, and pedaling indications given in these elementary-level pieces will provide a fun playing experience for the student and a great teaching opportunity for the teacher...Kutnowski's creative and pedagogically sound writing will work well in the private studio, as well as in the group piano classes...”

Reviewed by Debra Perez for *American Music Teacher Magazine*, February/March 2006

“This kaleidoscopically colored and textured selection of very fine short pieces helps fill that awkward stage between neophyte and sophisticated student on the road to trickier



fare... each piece from first to last is a mine full of compositions which not only have great effect when played simply according to the notes and markings, but lend themselves to as much scope and refinement of sensibility and control of which there is such wide variation among new acolytes to the keys. I would be comfortable presenting these works to students of appropriate ability be they of any age. Each piece is a complete statement that ingeniously centers on certain elements of piano mechanics (hand-crossings, clusters, left-hand patterns, legato, staccato, and so forth) without ever losing sight of other accompanying touches. I note that Kutnowski does not prescribe this set to students of any particular age; this is a fortunate and positive omission...As small works of pedagogic intent, Kutnowski's sense of pianistic/musical concepts and ability is notable for what he leaves out of any given piece no less than for what he includes. More over, in his masterful handling of priorities, his production is seamless; this is why each piece feels so right, so complete, so satisfying as a little poem or an elegant short story. He covers a wide territory of pianistic/musical techniques in a deceptively short anthology..."

Darrell Rosenbluth, Staff Critic, New York Concert Review; Member of the Board of Directors, Leschetizky Association

*submitted by Kilby Humme*

## Newfoundland Dean Burry

Dean Burry is a composer, librettist and educator. He was born in St. John's, Newfoundland in 1972 and grew up in Gander where his love of music and passion for composing began. He studied piano and saxophone while in school and also played in a rock band. While Dean was still in high school in Gander, he wrote and produced his first work Good Gods which won the local drama festival.

Dean obtained his Bachelor of Music from Mount Allison University in Sackville, New Brunswick with a major in Saxophone Studies. While at Mount Allison he also composed and conducted three works: *The Resurrection*, *Joe and Mary Had a Baby* and *Unto the Earth: Vignettes of a War*. He then went on to study composition at the University of Toronto where he obtained his Master of Music in 1996. This is where his composition career started to soar.

After Dean completed his studies at the University of Toronto he began working in the box office of the Canadian Opera Company. Shortly afterwards, he was asked to create the Esso Kids After-School Opera Program and in 1998 was commissioned to write *The Brothers Grimm* —one of the most performed Canadian operas in history. Much of Dean's opera and musical theatre works are geared toward young people.

Dean has been commissioned to write and produce works from various sources. Memorial University of Newfoundland's Opera Roadshow commissioned him to compose *The Vinland Traveler* which toured throughout Newfoundland and Labrador and was broadcast by CBC's Musicraft in 2006. Rising Tide Theatre, also in Newfoundland, commissioned the fairy tale opera *A Creature of Habit*, or *Richard and the Mermaid* which

was performed during the Trinity Summer Festival in Trinity, Newfoundland during the summer of 2009.

Another major work of Dean's is an operatic adaptation of Tolkien's *The Hobbit* which was performed by the Canadian Children's Opera Chorus and also made its American premiere with the help of the Sarasota Youth Opera. Other works include *Home and Away*, *Anne's Tea Party*, *Rainbow Valley*, *Under the Night* and *Two Noble Kinsmen*. Dean's compositions also include works for solo piano, electro-acoustic, orchestra, chamber and choral/sacred. Dean has also served as education consultant for Soundstreams Canada, a Workshop leader for the Ontario Arts Education Institute and Ontario Arts Council, and is a contributing writer for Opera Canada magazine.

Watch for Dean's premiere of *The Bremen Town Musicians*, commissioned by Ottawa's Opera Lyra, in the fall of 2009 and *The Secret World of OG* in 2010. The latter is an opera based on Pierre Berton's children story of the same name and will be performed by the Canadian Children's Opera Chorus.

For more information about Dean Burry check out his website at [www.deanburry.com](http://www.deanburry.com).

*Submitted by Lisa Giles*

## Nova Scotia Scott Macmillan

Halifax's Scott Macmillan enjoys a stellar reputation in Nova Scotia and abroad for his unusual versatility working in the fields of classical, pop, jazz, blues and celtic music. A master guitarist, he has worked professionally for more than 30 years widening the audience for the music of Atlantic Canada, both nationally and internationally. Mr. Macmillan played a key role in the rise of the Rankin Family Band, Rita MacNeil, and the Nova Scotia Mass Choir, as well

as the highly successful Maritime Pops Series with Symphony Nova Scotia (SNS). He was the inaugural Host Conductor and Arranger for this series from the mid 1980s to 2004, building bridges and creating relationships between the classical world and the diverse Nova Scotian musical and cultural communities.

Mr. Macmillan's creative passion has led to many exciting opportunities to compose new works. He received creative support from Canada Council to compose "Currents of Sable Island" and his first symphony "Summus". The NS Dept of Culture & Heritage support the creation of a series of scores for his own 12-piece group "Scott 'n' the Rocks" as well as "Within Sight of Shore", depicting the last Canadian warship sunk in WWII, HMSC Esquimalt, of which his father was the Commanding Officer. Macmillan's much-loved Canadian choral classic "Celtic Mass for the Sea" has been performed over 60 times since its premiere with SNS in 1991, including in Carnegie Hall, the U.K., Germany and Switzerland. Annual Mr. Macmillan directs "Le Grand Cercle", a cornerstone of a major community/cultural/tourism initiative in Cheticamp, NS, which he co-created with writer and artistic director Paul Gallant.

Mr. Macmillan is an original member of The Guitar Summit and a multiple East Coast Music Award winner for his recordings with the innovative group Puir a Baroque, "Bach meets Cape Breton", and for his own collaborative recordings "The Minnie Sessions Volumes 1, 2, and 3" and the "MacKinnon's Brook Suite" which he composed for Ian MacKinnon and SNS and later broadcast for CBC television.

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In 1977 Mr. Macmillan received a Doctor of Letters from Cape Breton University and in June 2008 was bestowed an Honorary Diploma from the NSCC School of Applied Arts and New Media for his significant role in the design and development of their new Music Arts and Business Program.

### Prince Edward Island Richard Gibson

Richard Gibson (b. Charlottetown 1953) is a composer of contemporary classical music.

His studies with various prominent international composers (Steve Tittle USA/Can-

ada, Peter Paul Koprowski Poland/Canada, David Lumsdaine UK/ Australia) enabled him to earn a M. Mus. from the University of Western Ontario and a Ph.D. from King's College, London UK. He has composed for all vocal and instrumental media and these compositions, which are regularly featured on CBC, Radio-Canada and various concert programmes, have won prestigious awards including the 1983 SOCAN prize for Young Canadian Composers and the New Brunswick award for Excellence in Arts (1992).

He currently teaches musical composition and theory at the University of Moncton while composing for diverse regional and international performers. In recent years he has been asked to produce recordings of

classical ensembles with instrumentation ranging from solo flute to full symphony orchestra, including the Forbidden City (Beijing) recording by the New Brunswick Youth Orchestra, which has been nominated for an ECMA award (2008). He maintains an ongoing interest in music education, working with various public school teachers and curriculum committees to develop/compose material suitable for classroom instruction, most particularly in the area of performance of contemporary instrumental music. The most important recent performances of his music would include presentations by Symphony Nova Scotia, Motion Ensemble, Barb Pritchard and the Quatuor Arthur-LeBlanc.

*submitted by Jane Naylor*



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# *In memory of Jean Broadfoot*

Winnipeg lost outstanding teacher Jean Broadfoot in 2009, Jean Broadfoot was my teacher for 17 years. This is a personal memory and will not do justice to all of the things that she accomplished in her long life as a musician and teacher, but I hope that it will inspire all of us to think about our teachers and to share our memories of these wonderful people with the music community.

My first memories of Miss Broadfoot are of attending her year-end recital at St. George's Anglican Church on Grosvenor Avenue. I was 5 years old, and I was going to be starting lessons with her in the fall. Up until then, my older sister, Barbara, and I had been taking lessons with a very nice lady who came to the house. She was so proud of us that she had taken us to play for Eva Clare, who was a well-known Winnipeg teacher. Eva Clare played a lot of games with us, which I now know to be ear and sight reading games. She took my mother aside and recommended that we begin lessons with Jean Broadfoot, who lived a few blocks from our house. Miss Broadfoot did not usually take beginners, but she took us on Miss Clare's recommendation. So it was that I was at the June recital, because my mother thought that my sister and I should hear Miss Broadfoot's students before we started with her in September. I was impressed with all the very big kids who played, and so began my long idolization of many senior students such as Ailsa Lawson, Pat Martin, Cheryl and Brendan McDougall, Bill Pope and Morna June Morrow to name just a few. What made the biggest impression on me, however, was that Miss Broadfoot's students presented her with a puppy at the end of the recital.

That puppy, Spudgie, would be my playmate for the next 15 years, until he died at a very ripe old age.

I rode my bicycle to my Saturday morning lessons, which was an adventure in itself. I used to imagine I was on a wild horse on the prairie. I had my lessons upstairs in the sunroom. Miss Broadfoot's mother was severely crippled with arthritis, and she had a bed in the diningroom so that she could see and talk to the children as we came in. I was frightened of her twisted hands, but she was a nice old lady, and I always talked to her before my lesson. Miss Broadfoot cared for her at home for many years before she died. The lessons were great fun. I learned all my scales by figuring them out from the last one; I would count up 5 notes from C to find G and figure out which note had to be changed. Jean made me think everything through and I never forgot them that way. I had many different books to learn from and of course, I used to read through every piece in every book I was given. It was always an adventure to go downtown to Tredwell's to buy new books. My sister and I loved it.

My elementary years were spent learning a lot of repertoire. Miss Broadfoot gave us many wonderful opportunities to perform, both in the festival, at Junior Musical Club recitals, at the Good Deed Club and at the Wednesday Morning Music Club. I also competed for scholarships at these music clubs as well as at the Jewish Women's Music Club. Winnipeggers will know that the Good Deed Club was a live radio broadcast and the Junior Musical Club also did live 15-minute radio broadcasts on CBC. I also competed on live talent shows on TV, with Ken Winters as a judge.

It was wonderful performing experience. I was chosen to be in a Carl Orff workshop when I was in grade 2, and I loved the chance to play all those rhythm instruments. Miss Broadfoot also sent me to Dr. Peggy Sampson's creative music class for a few years. It was there that I first heard Jane Vasey improvise and compose. Jane was also a student of Jean's, a wonderful pianist who went on to be the pianist in the Downchild Blues Band until her early death from leukemia. I had the honour of playing 2-piano works with Jane when we were I university. My first duet partner was Joanne Martin and we were unbeatable in elementary school. Joanne and I went to the same high school later and then even both went into English at the University of Winnipeg. By university, we were playing piano and violin duets together and switching instruments.

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*She did not have a recital every year, but they were big deals when she did. There was one at the School of Music and we all wore long dresses*

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We never questioned what was asked of us. If Miss Broadfoot thought that we should play somewhere or do something, we did it. I learned everything that she gave me. If it wasn't really my sort of piece, she would notice that it wasn't coming together as quickly as usual, and she would change the piece. She encouraged me to play the violin, which I still play to this day, and also encouraged me to sing in every choir I

could. The choir and orchestra experiences have been an invaluable part of my life as a musician, and I think help me to hear and to produce many colours on the piano. Jean was a fair and tough teacher, but she never raised her voice and was never insulting. She was also never extravagant with her praise. My sister and I used to laugh, because if we were playing really well, she might say, "Isn't that a nice piece?" She sang along with us and worked us up so that we could carry the line of the music. I still teach that way, and my older students often tell me that they imagine me singing them through it when they are performing.

By junior high, I was at River Heights, and I used to go for my lesson at lunch. My mother would pack a lunch, but Miss Broadfoot always had baking for me to sample. She was a great cook and baker. My lessons always went over time and I had to run back to school late. I usually did not get into trouble. She saw me through adolescence and young adulthood and heard many of my troubles. I don't think that she ever breathed a word to anyone. She was a great football and hockey fan, and she had a way of talking to the boys that kept them interested. I know that my brother, Blair, said that he always practiced because she would not tolerate it if you didn't. She did not have a recital every year, but they were big deals when she did. There was one when I was 18 that was at the School of Music and we all wore long dresses. She had a huge collection of duet and two-piano music, both for four hands and eight hands. She would often pair a shy student with a more experienced player to give them the confidence they needed, and that always impressed me.

The experienced player was always on the second piano so that the shyer student would get the prime spot on stage.

By the time I was in high school, I had graduated to having lessons downstairs on her large 9 foot Steinway. Usually, younger students only played this just before performances, so we were always excited when we started regular lessons downstairs. By high school, I was studying at the associate level and Miss Broadfoot encouraged me to begin teaching. I taught all through high school and university, which gave me great experience and some pocket money as well. In high school, I was singing in the school productions, as well as playing in the Greater Winnipeg Schools Symphony Orchestra and singing in Winnipeg Girls' Choir. A neighbor of ours asked me to teach Sunday school to the 5-year-olds, and I started to do this as well, of course playing the hymns for the children and teaching them to sing. I guess I was a little too busy or Miss Broadfoot noticed that I wasn't getting enough practicing done. She asked me at one lesson to list all the things I was involved in. She listened quietly and said, "I think that you can drop teaching Sunday school, Andrea. Many people have that talent but not as many have your musical talent." I was amazed, because Miss Broadfoot herself was involved in her church and was deeply religious. I was also relieved because I had felt pressured into teaching Sunday school by the neighbor and now I could stop because someone I respected deeply had advised it. That lesson has always stayed with me. Miss Broadfoot herself had to wrestle with her conscience. She told me once that her father did not approve of her teaching on Sundays, but she felt she must use that time to make up lessons.

While I was in high school, Miss Broadfoot's elderly father, who lived with her, had a bad fall

down the stairs. He was never the same again, and needed constant care. I know that this was a very difficult time for her. She had already lost her mother, and I sometimes heard my mother talking to her on the phone about it if she had to change a lesson because of a crisis. Jean had lost her only brother in the war, and she was the sole caregiver for her parents. She was a wonderful daughter. She used to make special meals for her Dad and take them over to him at the nursing home. It was very hard on her but she never missed a lesson.

I did not choose to study music at university. I was always a child who needed a lot of sleep and I felt that I might not be able to handle the rigours of a musician's career. I chose to study English, because I could continue my piano and violin lessons while I was at university. Miss Broadfoot always asked us about school and what we liked to study, but she never directed us into music unless that is what we wanted. She was enormously proud of the accomplishments of all her students, whatever the field we chose to pursue. When the School of Music opened at the University of Manitoba a few years before I went into university, she had some students that entered the music programme there. She was also asked to teach there, but she stipulated that her former students must study with someone else. I always admired her for that.

One of her big concerns over the years was that people were playing repertoire that they did not yet have the technique to handle. I do not mean finger dexterity. She was talking more about relaxation and rotation. She often had referred to her student who had tendonitis or other problems, and she worked with them until they could use their hand and arm properly. I am especially grateful for this teaching, because I was diagnosed with arthritis 22 years ago and

have been on medication ever since. Despite many sore body parts, I can still play a good deal, because I can use that rotation and relaxation to help me. How many times when I was working on a difficult passage did she say, "Shoulders, Andrea".

Looking back on her career, I am amazed by the depth of the repertoire. I used to compete against 4 other girls from her studio, and we never played the same pieces. Similarly, my sister had a group at her level who never played the same pieces. Miss Broadfoot had an uncanny ability to choose repertoire that was suited to us and yet also developed us as musicians. She talked often about programme choice. Now as a teacher with several provincial wins to my credit, I realize how much those discussions have helped me in my own teaching. I never played the same pieces as my sister, but because I grew up in the same house and heard the practising, I know those pieces as intimately as I know my own repertoire. I thank her for all her choices. She also stressed the importance of beginning well. When a piece was learned and ready for performance, she rehearsed the opening bars over and over to get them just right. After that, it was easy to carry the rest of the piece.

After the death of her father, Jean began to travel more, to ISME conferences in the summer, with various music friends from across the country. She really enjoyed herself. She had always been involved with MRMTA and in the '80's she became president of CFMTA. She was one of the judges at the Ontario Provincial Convention in Kingston one year. II had been living in Ontario after I left Winnipeg to do a Master's in 1972, so it was a great opportunity to see her again. It was under Jean Broadfoot's leadership that our national organization successfully lobbied so that we do not pay GST on music books. She worked very

hard on that project, but told me that the Ottawa branch was absolutely wonderful for all the time and work they put in on the front lines. She stressed the importance of a good relationship with colleagues and told me that the little personal touches, such as sending committee members thank you notes or Christmas cards was of paramount importance.

In later years, Miss Broadfoot somehow became involved with the School of Celtic Studies out at the University of Manitoba. My father was a piper, and not just an ordinary one either. He had been Pipe Major of the Queen's Own Cameron Highlanders for 25 years, official piper to the Queen on her Royal visits, and the last Canadian to pipe troops into battle at Dieppe. To my father's delight, Jean asked Dad to teach bagpipes at the Celtic School. My father loved Scottish history and had never had the opportunity to attend university because of the war. He sat in on all the lectures at the Celtic school. I thank her from the bottom of my heart for making my father such a part of that endeavour. It brought him much happiness in his retirement years. She also asked Dad to pipe in the head table at the CFMTA convention in Winnipeg. It was a thrill for him to attend something like that with his daughter.

After I had my children and began to teach piano and violin as my profession, Jean asked me how I enjoyed it. After I told her that I really loved it, she said to me, "I cannot think of a more rewarding profession."

I married and have 3 children. When they were small, we would all go over to Jean's house for a visit every time I was home to see my parents. My children played for her and she rewarded them with baking and chocolate ice cream. When my first child was born, she opened a long flat box for me. In it, was a beautiful ivory silk shawl. It was her christening shawl. She gave it to me

and she told me to wear it, which I have. When my second child was born, she gave me her christening cup sent all the way from Ireland. I know from these gifts that I was very special to her as she was to me. I also know that many others of you have special memories of Jean Broadfoot or other wonderful teachers across the country. Do not forget them. Jean Broadfoot died this June on the day of my annual recital.

I could not get to her funeral in time. This summer, when I learned of her death, I brought my children together and I showed them my gifts from Miss Broadfoot. We sat silently for a moment, remembering.

*Andrea Graham Battista, ARCT, piano and violin, A.Mus, LMus, BA(Honours), MA, has been an ORMTA member since 1982 and is a piano and violin teacher in Burlington, Ontario, who is trying to carry on the wonderful legacy of Jean Broadfoot.*

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# STUDIO POLICY: DO WE REALLY NEED IT?

Probably you have heard from other teachers and even it may have happened to you that a student's parent asks for make-up lessons very often. That sometimes a parent does not pay the tuition on time or that a student just stops attending without letting you know.

You have probably also heard that even though a teacher has provided to his/her students' families the Studio Policy, he/she still has to deal with some of the issues mentioned earlier.

You could ask then: Is there any point in having a Studio Policy? The answer is YES. A written Studio Policy is always useful. You can look at it as a written statement of what you as a teacher expect from the student and family, what are you committing to do when lessons are missed, what does the student need to do when he/she can not

continue taking lessons, and what is your fee and when it is due.

By having parents signing the Studio Policy you are making sure that there is clarity in regards to the expectations and responsibilities from both sides and that there is a process to follow when circumstances change.

One way you can stay true to the Studio Policy, without feeling uncomfortable with the idea of enforcing it, is having the most important sections/ clauses visible to parents and students when they come to your Studio for lessons.

Have a bulletin board where you could post, for example, reminders about due dates for fees, make-up lessons, concert dates, and long weekends.

As an independent professional music studio teachers do not only need to be

knowledgeable in their field but effective communicators. Developing your communication skills "outside the classroom" will allow you to handle unpleasant situations with parents and adult students at ease and will show your professionalism and commitment.

Keep in mind that the Studio Policy is a dynamic document. That is, it changes as you gain more experience. Take the time to review it every year. You may decide to change the order of your clauses, the wording, add new ones or delete others.

A Studio Policy will not fully eliminate administrative challenges as one could call them. However it will considerably reduce the probability to encounter them.

*by Alicia Romero*

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# Canadian music and local traditions: An interview with pianist Emilyn Stam at the Goderich College Celtic Kids Day Camp

Each year in my private piano studio, my students and I reflect on Canada Music Week and the implications in each of our lives. We talk about Canadian music, composers, and performers and think about what it means to be a Canadian. Canada's cultural diversity creates a unique opportunity for a rich musical environment. Our country has always placed emphasis on equality and inclusiveness for all people which is evident in the preservation of a variety of cultures at the national and local level. This led me to think further into our local traditions and more specifically for pianists. Other than students who study the piano, who is playing and performing? What background do they bring to the instrument? Where do they play, and what do they play? How did they learn?

An opportunity to investigate some of these questions came during an in-depth ethnographic study of the Goderich College Celtic Kids Day camp and subsequent interview with Celtic pianist Emilyn Stam who was also an instructor at the college.

Lead researcher Dr. Kari Veblen describes the camp:

*"The Celtic Kid's Day Camp, now in its sixth year, includes three streams divided by age: 4 to 6, 7 to 9 and 10 to 12. Students experience song, tin whistle, mandolin, guitar, fiddle, harp, percussion, dance, drama, craft art and recreation. Along with the regular staff, some teachers from the adult-oriented Celtic College share their expertise at the younger camp.*

*Children attend for a full day over the course of the week, which allows their parents to participate in the Celtic College. Lunch hours are shared between the two programs. During the two days documented here — Tuesday August 5th and Wednesday August 6th — the weather was fair and warm so that groups of children, families and friends enjoyed a picnic lunch on the front lawn of St. Mary's Elementary School. On Wednesday, everyone enjoyed a special noon concert, featuring André Brunet and Martine Billette, sponsored by the Canadian Parents for French."*

"Emilyn Stam is a composer and teacher on piano and fiddle. Having recently moved to Toronto, she is quickly being recognized as a versatile accompanist, innovative improviser, and creative collaborator. Emilyn has

studied closely with world-renowned violinist and producer Oliver Schroer. Together they have worked on various projects including the Twisted String and the Smithers album" (Big Dog Music, 2007). They have also collaborated on a number of fiddle and piano duets. Most recently, Emilyn provided piano accompaniment for Oliver's "Last Concert on his Tour of this Planet" (Toronto, June 2008).

A prolific composer as well as a performer, Emilyn's tunes are quickly spreading across Canada. Fiddlers from coast to coast are playing her tune "Oranges in Mongolia." Gordon Stobbe's latest album, *Almost Home*, features "First Snow", a tune he co-wrote and recorded with Emilyn. She has collaborated with many other musicians, including Pierre Schryer, Daniel Lapp, David Woodhead, Anne Lindsay, Anne Lederman, Bill Brennan, Casey Sokol, October Browne, Adrian Dolan, Andy Hillhouse, Cedric Smith, Terry Jones, and Jaron Freeman-Fox. Currently, Emilyn is teaching and performing in the Toronto area, and released her first solo piano project in 2008." ([www.myspace.com/emilynstam](http://www.myspace.com/emilynstam))

*Leslie Linton: Tell us about your early experiences with the piano.*

Emilyn Stam: My first piano experience was when I was 5 years old and I was house-sitting. There was a piano and I just sat down and played. We had recently watched the "Sound of Music", and I had the tune 'Do-a-deer' in my head. I sat at the piano for a while and picked out the melody. That is my first memory of music. We didn't have piano so I didn't play after that. When I was 8, we moved to Holland for a year, and we somehow got a free piano. I took piano lessons from a teenager. I remember being really scared of reading music so I would get my teacher to play the song that was in the book and I would just learn it by ear. I wouldn't actually read the music and I would practice by ear. I returned to Canada and continued taking lessons in the classical route. I started lessons in grade four at school, and by grade 10, I was at Conservatory Grade 10 level. During that time I started exploring chording with help from my mother. My mom played guitar and sang. She taught me how to read chords on the piano, and I clued into the fact that

all those triads and arpeggios that I played on the piano were the chords that she was teaching me. Then I started playing with her, reading the chords and playing by ear. Later, I heard this fiddle group in town and ended up joining the group as the piano player. I wanted to play the fiddle because everyone was playing it, so I bought one and learned it on my own. I listened to all the tunes that everyone was playing and watched my friends as they played. I figured out how to hold the bow just by watching. I started improvising on the piano and played with Oliver Schroer. He did a lot of one-on-one work with me. He played the violin and I was mostly playing piano at that point. He would teach me (his unique) tunes on his violin and I would figure out an accompaniment part for it. I learned a lot from doing that, and we would often improvise freely together. This really expanded my musical ear. I was part of different fiddle groups in town and leading one of the groups at one point. I was also involved in community musical groups as well.

*The chords you use in your accompaniment are unique in the sense that they incorporate jazz harmonies. When you learned from Oliver Schroer and you were playing a lot of his compositions, were you creating your own harmony from his melody or did he give you direction as to what he wanted harmonically? Is your infusion of jazz styling your own or did it come from Oliver?*

I have never studied jazz formally, but I have plans to. I listen to a lot of jazz, and I have a great interest in it. I incorporate chords with some jazz extensions and colours into my music which most Celtic pianists do not. I am one of the few who use these types of harmonies. This could be from my background as a classical pianist, but I think I was also influenced by the harmonies I played as a church accompanist, and by reading transcriptions of pop songs. I would read the guitar chord symbols and see how they related to the transcribed piano arrangement, and then just create my own version. This may have been partially because I was lazy and didn't want to read the piano part, but also because it challenged me to create my own part.

*Thinking about when you changed from Classical piano to Celtic piano, how did you choose your accompaniment patterns and harmonies? What influenced you to create the style you have today?*

When I first started out, there was a parent already playing the piano in the group. He played the basic, boom-chuck boom-chuck pattern (Left-right-left-right, root-triad pattern) and that is what I started off with. My playing was pretty traditional sounding in the beginning. As I learned more of Oliver's tunes I changed my playing to fit the style of his tunes. I would open up more [open chord positions rather than closed chord positions] and it grew from there.

*If someone was interested in playing Celtic piano, how would you teach them or suggest they start? Do you think that they need to get to the same level on piano that you had when you started?*

I wouldn't say that Grade 10 is necessary, but there is definitely some good stuff in the classical program. Having some background is good. I think that what is lacking is learning how to apply all that technique. You spend so much time doing all the triads and you learn all these inversions, but for what? It is just like an exercise. When I teach, I do classical and chording. They do their classical technique and then we apply it to chording while using ear training skills. Then the technique makes sense because they had all these inversions and they know why they had to have them under their fingers.

In the piano class here, I am teaching them a syncopated rhythm to play over a straight 4/4 reel. We are grouping the beats 3-3-2. First, I am trying to get them to play it solidly with both hands. Then they play it over a reel which I do on the fiddle. It is a difficult task for them when you always hear and play (4+4) and now have to switch the accents over the

beat. I have also been showing them different voicings for the chords that they use, to make them more open sounding and not just triad based. I use more 4ths and 5ths and then change the bass note, but still keep the same notes in the right hand. For example, with an A major chord, I will have them play a B,E,A in the right hand. Then I change the bass note to D, but keep the RH notes the same. The chord becomes a D-based chord but then the B functions as a 6th [13th] and the E functions as a [9th]. Without teaching all the theory behind it, they learn to use extensions as the colour notes within a chord. I encourage them to experiment with their chords and see what sounds good because that is basically how I learned to play... experimentations first, and then learning the theory afterwards.

*Celtic music is taught entirely by ear, without notation. Tell us about your thoughts on memorization as it relates to the oral tradition versus a classical literacy based program.*

If you learn tunes by ear, the music will stick with you forever. When I memorized classical music, I would memorize the sound of the piece not the actual notes. With memorization in classical music there is more of a sense of detachment from your instrument. In Celtic music, there is a relationship with your instrument where the tune in your head is produced directly on your instrument. In the same way that you'll always remember the lullaby your mother sang you as a kid; you never saw it written down but it is eternally internalized.

*What is the typical form of a concert set? Is there much improvisation in the Celtic tradition?*

There isn't much improvisation in Celtic music, though the traditional players really learn how to vary trills and ornamentations in any given tune as a

small form of improvisation. Celtic music is very 'tune' based. In jam sessions, you'll string together many many tunes, playing them each multiple times, and yelling out the name of a new tune to jump into, creating a set. Within each tune there is an A section and a B section which are each repeated. These sections are each eight bars long, generally. Occasionally, you'll find tunes that have three sections, or even four.

*Tell us your impressions of Celtic music in the past, present and where you see it going in the future locally and in Canada.*

Growing up in BC, and recently moving to Ontario, I have noticed a bit of a difference between the British Columbia and Ontario fiddle tradition. In Ontario, there is a tradition of contests [competitions] where specific repertoire is played. In British Columbia, there is a newer tradition. Since we didn't really have the contest tradition that Ontario did, we ended up being influenced by a mixture of styles; Celtic, Quebecois, old-time, etc. Because I grew up in BC, I may be a bit more open to where traditional music can go, but also don't feel particularly educated strongly in any specific tradition. People out west are also actually writing a lot of their own tunes; including 7-year olds, and everyone is playing them. When I first started learning fiddle I started writing right away. One of my instructors came up to where I lived in Smithers and heard my tune. He was so excited that he taught it to all of his students in BC. Now, it is more common for kids to write tunes. In Ontario, I can see it going that way but in some parts there is still a very specific sound that people are looking for, and a specific tradition. It's neat to see how that tradition is being passed from generation to generation here in Ontario.

*What are your future plans musically?*

My immediate plans are to stay in Toronto and study as many styles as I can. I'd love to learn more about jazz piano, and incorporate it even more into traditional accompaniment. I'm also very interested in studying more of Canada's traditions, such as Quebecois music. I'm also excited to continue to share the world of playing piano by ear with many more students in the future.

As we celebrate Canada Music Week, let's reflect on our place in Canada's musical culture. Our Canadian identity is indeed a celebration of so many traditions not only in historical analysis and replication, but in an ever-changing landscape of music and its current development. Canadian music will be shaped and defined by what we do today and we can be a part of our own history through local traditions. By encouraging our students to take part in local festivals such as the Goderich College Celtic Kids Camp, we are becoming involved in music making at the grass roots level and nurturing awareness of one segment of the tapestry that we call Canadian music.

*by Leslie Linton  
President – ORMTA London  
Branch*

*This interview and group ethnography was part of a graduate course, "Cultural and Social Perspectives in Music Education" offered during the new summer Masters of Music (Education) program at the University of Western Ontario. The ethnographic study was lead by Dr. Kari Veblen and consisted of a team of 12 researchers who studied a variety of aspects of the children's camp and the adult classes.*

Linton, L., Jo, E., Tse, M., from Veblen, K. et al., (2009). Celtic Scatterings and Its Legacy: An Ethnography of the Goderich Celtic Kids Summer Camp in Its Sixth Year. Invited Paper. The University of Western Ontario, London, Ontario.



# Meet the Call for Compositions 2009 winners:

## Sarah Konecsni and Martha Hill Duncan

*A Canadian Portrait* by Sarah Konecsni and *Maple Dust* by Martha Hill Duncan are the winning compositions of the 2009 installment of the CMW Call for Compositions.

We asked the winners the same seven questions to get a more personal and closer look to their careers as composers. This is what they share.



Sara Konecsni

*What was your motivation to submit your music to the competition and how did you find out about it?*

Sarah: I'd wanted to write a piece about Canada for quite some time, and when I heard about the competition, I decided that it in itself was the motivation I needed to write the piece. I thought the best way was to try to describe Canada in its diversity from region to region, and that worked best in a theme and variations format. Then, I wrote the composition with a particular student in mind, and fashioned it around his proclivities. I found out about it through our CFMTA magazine.

*What moves you to compose?*

Sarah: Mostly my students are the driving force behind my efforts. I am so busy with my teaching, adjudicating and examining schedules that I have to create the time to compose! I will usually try to write a piece for each and every student I've taught, and sometimes, that takes a few years to accomplish!

Some students are more persistent than others, and ask me to write pieces for them every year. Often I'll use the composition idea as a reward for a particularly outstanding result on an exam! The composing itself is usually very easy and comes quickly to me. What is difficult is committing it to paper, and I'm not too savvy with my computer program when it comes to the more advanced works, and often, it takes me three or four times the amount of time to get it on the computer as it did to write it!

*Tell me more about the work A Canadian Portrait.*

Sarah: *A Canadian Portrait* is just that...it was meant to convey the vast differences due to geography, culture and diversity of each province. The opening is more of an introduction, painting a scene of grandeur and majesty of the Rocky Mountains, not really introducing the theme itself, but setting the stage for the variations to follow. The theme presents itself in more of a rollicking tune, suggesting the stampedes and cowboy songs of Alberta. A bit of an interlude with Saskatchewan, depicting the waving fields of grain, with more of a contrasting mellow character. Then it travels through Ontario and Quebec, picking up more complexities as far as the original tune had, to highlight more of the rolling countryside. Finally, it becomes a jaunty jig tune to reflect the Acadian mood of the Maritimes. It requires a lot of flair and panache, which is something I try to infuse in all of my compositions. I think that character is something that students need to develop and be able to present with confidence and style. I always look to create versatility in my own students, and have always sought to include both technical virtuosity

coupled with expressivity and emotion in the same piece. Too often most pieces only contain one type, so I strive to write music for students that include opposing styles to make their performances stylistically varied.

*Do you enjoy composing in a particular genre or instrument?*

Sarah: I usually compose exclusively for piano. I have tried writing for other instruments and piano, but my interest lies in the solo piano repertoire, which is what is needed for my own studio. It's very gratifying to hear your own music performed readily, and when I adjudicate, I really enjoy hearing it played throughout the province, and hearing other interpretations that I had originally envisioned. I think it's so neat to meet other students and hear how much they enjoy my pieces!

*Tell me about your background.*

Sarah: I began lessons with my Mother, who started me out on piano and voice at age four. I was an ill child, and often sick, so that ended my singing career plans, much to my chagrin! My sister took over my Mom's position as piano teacher, and she taught me up to my ARCT in piano performance. It wasn't always easy having a sibling to teach you, but we persevered, and from then on, I was determined to keep on performing and improving myself. I then studied with Prof. William Moore at the U of R, and won many competitions under his wonderful guidance. I toured Western Canada as the Young Artist in 1994, and began playing some of my compositions at that time. I'd also won all of the provincial classes, and the newly founded Sister Geraldine Boyle Memorial Award for most outstanding performer of

all disciplines at the Provincial Finals in 1993. One of my goals was to perform with the RSO, and so I began to study with Janice Elliot-Denike and went on to win the SRMTA Concerto Competition and played with the RSO as guest artist in 1999. I also continued to study with Prof. Glen Montgomery of Lethbridge, AB for many years, who has been an amazing mentor and friend to me, and now also, to my son. I studied composition briefly with Elizabeth Raum of Regina, but for the most part, I am self-taught as a composer.

*How do you see the role of the composer in society in about five to ten years?*

Sarah: I think we will begin to see many new composers and their works. More and more teachers are seeing the benefits of composing for their own students. I find that it totally brings the personality of the student to the fore, and enables them to really understand the whole process when a piece is written specifically for them, and tailored to fit their musical attributes. I notice that it helps all of their other compositions to 'make sense' to them more readily, once someone has really discovered 'who they are', and it frees them to have the confidence to 'get into the mindset of the composer' much more easily, be it Bach, Beethoven or Prokofieff. I hope that it will start a trend, and we will see more and more teachers providing this wonderful creative learning tool for their students.

*What are your plans for the future?*

Sarah: I will continue to compose for my students, and hopefully, my music will become more readily known across Canada and the US.

*Continued on page 50*

One of my goals is to have my music in the RCM syllabus and repertoire books! I am also planning to make a professional CD of my compositions, as it has been requested by many of the people who have attended and participated in my lectures and master classes on my compositions.

*Sarah Konecni resides outside of Regina and can be reached at [sarahkonecni@gmail.com](mailto:sarahkonecni@gmail.com)*



**Martha Hill Duncan**

*What was your motivation to submit your music to the Call for Compositions and how did you find out about it?*

Martha: I originally became inspired to write for young singers when my daughter Claire began voice lessons. As a Canadian immigrant, I was also eager to connect with my new landscape, stories and history. Those songs, written for my daughter, eventually became the two-volume collection *Singing in the Northland: A Celebration of Canadian Poetry in Song*. After that long-term project, choral and solo piano writing seemed to grab my attention, but I was always eager to write for the voice again, especially the younger singer. I was making plans with a couple of “muses” who were dangling poetry and prose in front of me when the CFMTA Competition came around. I learned of the competition through the Canadian Music Centre and the Kingston branch of the ORMTA.

*What moves you to compose?*

Martha: Motivation to write comes from eager performers, a deadline, an interesting or

beautiful text, a specific rhythm or melodic interval, a title, a piece of art...I'm happiest when I'm writing or planning to write, so the beginning of a piece or project is often exhilarating and full of hope. The real work comes later in the development and challenges within assorted parameters of difficulty, length, form and completion.

*Tell me more about Maple Dust.*

Martha: The poem *Maple Dust* was written by my niece, Airlie Clarke, when she was thirteen years old and was inspired by fall in Ancaster Ontario. Her poetry resurfaced many years later amongst her late grandmother's treasured possessions. She sent it to me thinking I might be interested in using it in a song. The outer stanzas were very hopeful and full of vivid fall colour, but I was even more intrigued by the middle stanza where the leaves “are all alone”.

*“The wind is cruel, it takes the leaves  
To far-off places in their dreams,  
But where they go, it's far from home,  
And now the leaves are all alone.”*

I saw creative potential for major/minor harmonies, contrasting melodic content, and dramatic vocal writing. My favourite part is at “far-off places” – where parallel 4ths evoke an exotic colouring. I'd like to say that it was careful planning on my part, but to be honest, it was completely subconscious and deliciously discovered long after completion.

*Do you enjoy composing in a particular genre or instrument?*

Martha: I'd say I feel the most physically connected to the voice and piano since my earliest attempts at composing came from singing and improvising at the piano. I still improvise, but now with more focus on unique physical gestures, soundscapes and basic starting points for more serious development.

*Tell me about your background.*

Martha: My earliest memories of music are from my mother who was always singing and childhood conversations with my father listening to music together on the radio. I grew up in Houston, Texas and started piano at the age of 8. I was not a model student and was essentially “fired” by my first teacher. Fortunately, my parents found another who inspired, encouraged and even exposed me to early notation of my simple musical creations. I attended the High School for Performing Arts in Houston, Texas, where I earned my diploma in voice and had exposure to wonderful teachers, contemporary music and visiting professional musicians and composers. I then went on to graduate from The University of Texas at Austin in composition with studies in voice and piano. I studied composition with Donald Grantham and piano with Gregory Allen, Danielle Martin and Errrol Haun. With my Canadian husband, Martin Duncan, we gradually made our way north, first moving to Ithaca, New York where I worked with the talented and generous pianist Trudy Borden who immersed me in the art of piano teaching. We then moved to Toronto, where I was privileged to study composition with Sam Dolin.

*How do you see the role of the composer in society in about five to ten years?*

Martha: I can't really predict the future, but I can talk about the direction my composing in relation to society has taken in the last few years. I feel much more of a connection with the performers of my music – I get immediate feedback from teachers, students and performers and that ultimately makes me a better composer. Piano works I wrote in 1992 are just starting to get wider exposure, whereas new piano works that I wrote

this year are being performed by students already across Canada. With the internet, self publishing and a renewed interest in contemporary educational works, there is a shorter lead time for me to get my music out to teachers, students and performers. I am more interested and more successful in collaborative efforts, working with singers, artists, writers and other composers, rather than working alone in my studio. I want to be in charge and responsible for my creative future - I am not waiting to be discovered or anointed as a “great” or “successful” composer. I'm just working away, enjoying making musical connections and sharing ideas.

*What are your plans for the future?*

Martha: Immediate composing plans call for a song cycle for my good friend and soprano, Elizabeth McDonald, completion of my *Limestone Etchings Series for Piano* and more vocal writing for young singers. I also hope to showcase my newest piano collections, *Cottage Days* and *Precipitations* to more teachers and students. I'm also eager to continue collaborating with other composers through [www.RedLeafPianoworks.com](http://www.RedLeafPianoworks.com) a two-year old composers' collective that consists of Ontario composers Susan Griesdale, Beverly Porter, Nova Scotia composer Rebekah Maxner and myself. We're hoping to add like-minded composers from across Canada in the future. I also conduct the Kingston women's choir She Sings! and we've just launched our first CD filled with choral works by Canadian composers David Archibald, Lavinia Kell Parker and myself. So, I suppose my future plans are to grow musically, inspire my students, continue writing and make new musical friends along the way.

*Martha Hill Duncan resides in Kingston, Ontario and can be reached at [marthakaye@cogeco.ca](mailto:marthakaye@cogeco.ca)*

## From classical to ragtime, from elementary to advanced... our reviews have it all.

### Piano Mimec by Susan Griesdale

Read Leaf Pianoworks

\$8.95 CDN

Reviewer: Katrina Thompson Foster

*Piano Mimec* is a collection of eight piano solos written at a grade 4 - 6 level. The pieces have descriptive titles that suggest the character of the piece.

The composer has also included very helpful performance notes for each piece. Griesdale's melodic writing is highly chromatic throughout, including several pieces with chromatic scale motives (*The Trolls are Coming*, *Waltzing with Daddy*).

It is the rhythms and overall pulse that are most effective in capturing the character of each piece. For example, *Lullaby with a Ground Bass* is in 3/8 and has a gentle, rocking motion to set up a peaceful and restful feeling. *Piano Mimec* divides a 16th note motive between the hands to set up a jolting motion and imitates the stop and start movements of a mime.

Most pieces in the collection use a left hand ostinato to a variety of effects. In the eerie *Sleepwalking*, the bass line simulates deep breathing. In *Did You Have to Go?* the bass line adds to the feeling of longing in the music. *Dancing Clowns* has an ostinato that is bouncy and light, yet requires a larger motion, perhaps to suggest the more exaggerated movements of a clown.

At first, students may not be accustomed to the contemporary sounds found here, but Griesdale leads them into this soundscape by using imaginative titles, fun scenarios, and musical storytelling.

### Let's Pretend: 14 Enchanting Piano Solos

by Susan Griesdale

Read Leaf Pianoworks

\$9.95 CDN

Reviewer: Katrina Thompson Foster

*Let's Pretend* is a collection of 14 short piano pieces for elementary level students.

Griesdale states that her purpose is to open students' ears to contemporary sounds, while helping them to master technical skills at the piano.

The titles and lyrics in the collection are most suitable for a young beginner. The lyrics for each piece are extremely useful for rhythmic accuracy and establishing the character of the piece.

Griesdale is very pedagogically minded in her writing; each piece is a little study on a particular technique. For example, *I Am the King!* is based on harmonic 5ths, played hands together, which change position frequently. The student must drop from the elbow, firmly yet relaxed, onto each 5th to create the grand, confident sound required for the piece.

*Fireman* is especially fun with its siren sound effects and fast, rising sequences that create tension in the music. Some of the playing techniques required of the student seem overly sophisticated and challenging considering the target age group.

*In The Great Wizard*, the melodic phrases have an octave range containing leaps for small hands which must be played legato; careful fingering and pedalling are needed to make this work.

Griesdale includes an explanation for each piece describing the character and specific technical challenges, which teachers and students should find helpful.

Her website ([www.susangriesdale.com](http://www.susangriesdale.com)) also includes sound clips for some of the pieces.

### Kingston Mills Locks by Martha Hill Duncan

Read Leaf Pianoworks

Limestone Etchings Series

\$6.00 CDN

Reviewer: Katrina Thompson Foster

The Limestone Etchings Series is a collaboration between composer Martha Hill Duncan and visual artist Spencer Hope.

Their works are based on the history and culture of Kingston, Ontario. The publication includes the artwork by Hope and a brief historical description of Kingston Mills Locks. This is an early advanced level piano solo (approximately grade 8).

Duncan writes in an Impressionistic style and the entire work has a dreamy quality. She uses fairly traditional harmonies throughout but achieves a contemporary sound by using a free rhythmic pulse, left hand syncopated accompaniment, and occasional cross-rhythms (3 against 4).

The piece begins and ends with an ascending flourish that sits naturally within the hand. The main body of the piece is very much like a barcarole, with a repetitive accompaniment pattern and long, expressive melodic lines that create a feeling of peacefulness and calm waters. The middle section evokes the past by holding an open voice, 7-note chord in the pedal for 11 measures as soft treble notes are "rising out of the mist."

The music is very suggestive, allowing performers and listeners to create their own picture to accompany the music. Perform-

ers will have many interpretive possibilities to bring this piece to life.

### Precipitations by Martha Hill Duncan

Read Leaf Pianoworks

\$14.00 CDN

Reviewer: Katrina Thompson Foster

*Precipitations* is a collection of seven pieces for Intermediate to Early Advanced players (most pieces are approximately grade 6-7). The pieces work wonderfully and logically together as a set, or each piece can stand alone as a solo.

Duncan's writing here is based on familiar tonal harmonies which are interspersed with a more contemporary harmonic language. Each piece successfully illustrates the sound picture suggested by the title.

The Impressionistic style of this collection includes rich, lush pieces and percussive, high energy pieces. Duncan's writing allows the performer flexibility to make musical decisions regarding dynamics, pedalling, tempo fluctuations, and improvised sections.

*Drizzle* – a short, dreamy piece to set the mood for the collection. There are some syncopations, but generally the rhythm is straight forward. This is an accessible piece with lovely expressive possibilities.

*Sunshower* – a joyful piece with lush harmonies and catchy rhythms. It feels very idiomatic to play and sounds tougher than it is. The piece builds to an exciting climax and would make a great recital performance.

*Dryspell* – This piece especially reminds me of playing a Debussy Prelude. A spell is cast with a feeling of waiting, hover-

ing, or time standing still. The entire piece is suspended without any real sense of harmonic relief. The student is able to improvise the ending.

*Racing the Storm* – a perpetual motion piece played at a frenzied tempo. The left hand plays on the black keys above the right hand throughout. The challenge here is to play evenly and without letting the wrist get tense or tire out.

*Hail* – is a great follow up to *Racing the Storm*. Rhythmic vitality is essential for an effective performance, as well as close attention to the dynamics and articulation. There is a sense of foreboding and uncertainty in this piece.

*First Snow* – has a gentle and magical quality. I thought it resembled a music box at times. Duncan skilfully uses some octatonic passages to give First Snow its surreal sound. Another piece that seems harder to play than it is.

*Sundog* – a peaceful and contented ending to the collection, a definite calm after the storm. This is a slow piece which provides several rhythmic challenges; there are cross-rhythms to work out and the student must be careful not to lose the pulse at this slow tempo. The final chord is a delightful and satisfying close to the whole collection.

*Ms. Thompson Foster operates a private piano studio in Calgary, AB. She has completed a Bachelor of Music from Memorial University and a Master of Music Education from the University of Oklahoma.*

*She is currently a member of the Alberta Piano Teachers Association (APTA), an executive member with the Alberta Registered Music Teachers' Association (ARMTA Calgary), and an administrator with the Calgary Arts Summer School Association (CASSA).*

Sonatinas and Little Sonatas performed by Allen Reiser  
Signal Hill Music Works  
*Reviewer: Janice Dahlberg*

Allen Reiser, well-known Calgary pianist and piano teacher is the sole performer on a newly released CD entitled *Sonatinas and Little Sonatas*. Produced by Signal Hill Music Works, its contents will enrich the listening library of anyone who appreciates the pure beauty of classical piano music.

Listening to this disc, one will hear several musical gems performed with grace, sensitivity and impeccable classical style.

The opening piece, *Viennese Sonatina No. 1 in C major, K. 439b*, by W. A. Mozart, is performed with panache and polish. Reiser's reading of the *Sonata in D major, Hob. XVI: 4*, crisply displays the clean lines and good humor associated with Franz Joseph Haydn.

Johann Christian Bach's *Sonata in G major, Op. 5, No. 3* is played with aplomb. Two pieces by Friedrich Kuhlau are presented with flair: *Sonatina in A minor, Op. 88, No. 1* and *Sonatina in A major, Op. 59, No. 1*. Muzio Clementi is heard herein with the *Sonatina in D major, Op. 36, No. 6* and the less familiar *Sonata in B flat major, Op. 4, No. 5* – all movements full of restraint, character and drama.

The CD ends with a masterful interpretation of the *Sonata in G minor, Op. 49, No. 1* by Ludwig van Beethoven.

An academic plus which makes this CD a "must have" is Reiser's witty editorial comments, historical and otherwise, found inside the case.

One quote: "As for the 'little sonatas'...Regardless of their diminutive size, being labeled as a larger version of the form, they have been deemed worthy of attention and have been editorially scrutinized, sanitized, and expunged, to produce completely

faithful textual reproductions of the composers' intentions." The biographical data on the composers are well researched and a pleasure to read.

The beautiful cover art is a drawing of a piano in the Beethoven Haus, Bonn, Germany, by Kenneth Thomas and colorized by Jason Sims. James Picken interpreted Reiser's English editorial notes into French. Allen Reiser delivers this "moodful" and imaginative music with fresh insight, elegance, and style – each work and every movement is an aural delight. It is a classic listening resource for the discerning pianist. *Sonatinas and Little Sonatas* is available from Rideau Music in Calgary, [www.rideaumusic.com](http://www.rideaumusic.com), or it may be ordered from this web site: [www.allenreiser.com](http://www.allenreiser.com).

*Mrs. Dahlberg earned a diploma in piano performance from the Royal Conservatory of Music, University of Toronto, and a Bachelor of Music degree from The University of Calgary. An experienced chamber musician, she teaches piano and piano pedagogy. Her activities include serving as a master class clinician, an adjudicator, and a book and music reviewer.*

*She is vice-president and assistant artistic director of the Calgary Arts Summer School Association and has been President of the ARMTA as well as the Calgary Branch of ARMTA, and represented Alberta as first delegate to the CEMTA.*

Canadian Contemporary Repertoire Series: Fun selection of jazz, pop, latin, folk. Levels one, two and three  
Mayfair Music  
\$14.95 CDN each

This series is a useful and versatile resource of Canadian repertoire for the teacher using the Contemporary Idioms piano syllabus from Conservatory Canada, for teachers looking

for jazz, pop, latin and folk selections to complement their students' classical repertoire, and for teachers with adult students interested in an eclectic selection of contemporary music.

The series is comprised by three volumes: level one, level two, and level three. Each level contains more than 30 selections (31 in level one, 32 in level two, and 34 in level three) which are eligible for examinations by Conservatory Canada.

Level one includes pieces suitable for entrance level to preparatory grade two.

A wide number of pieces in this volume could be taught in a very short period of time, even in one lesson, due to their length that does not exceed 16 bars and AB or A A' form. This will allow students to concentrate on achieving a performance within the required style as well as to develop or reinforce technical skills.

Students will enjoy performing a jazzed-up version of *Twinkle, twinkle, little star*, arrangements of the folk songs *Citadel Hill* and *Brave Wolfe* as well as original compositions by composers Debra Wanless, Andrew Harbridge, Joyce Pinckney, Janet Gieck, Rémi Bouchard, John Sandy, Fishel Pustlink, Leila Fletcher, Robert Benedict, Tyler Seidenberg, Frank Mills.

Level two includes pieces suitable for students up to grade three. Rhythmic variety and core compositional elements of each contemporary style are present throughout the volume.

Early intermediate students will enjoy playing the selections in level three. The well known piece *Peter Piper* is included as well as a jazzed-up version of the *Three Blind Mice* titled *A Trio of Visually Impaired Rodents* make of this volume a delight.

*Ms. Alicia Romero writes about pedagogy topics for the Newsletter of the ARMTA Calgary Branch ([armta-calgary.com](http://armta-calgary.com))*

# CFMTA/FCAPM MEMORIAL PEDAGOGY AWARD

## MISSION

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

## WHO CAN APPLY

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.

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).

## HOW TO APPLY

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 information

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

# EXECUTIVE DIRECTORY

## CFMTA EXECUTIVE OFFICERS

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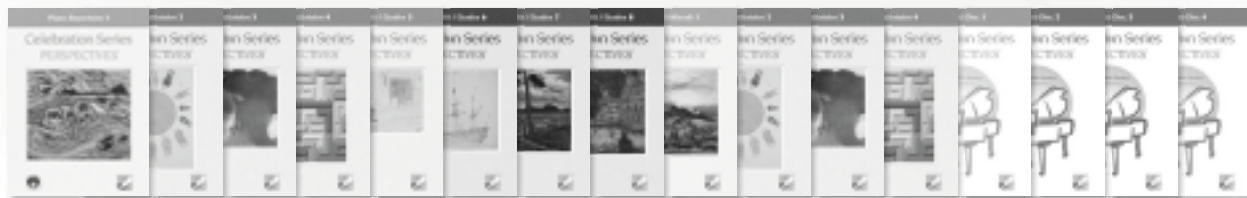
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