

**THE CANADIAN MUSIC TEACHER**

**LE PROFESSEUR DE MUSIQUE CANADIEN**

**VOLUME 62 - NUMBER 1 - SEPTEMBER 2011**



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The official journal of the Canadian Federation Music Teachers' Associations/Fédération Canadienne des Professeurs de Musique is published three times a year. 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/FCAPM.

All opinions are those of the authors and may differ from those of CFMTA/FCAPM.

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Make cheque payable to CFMTA/FCAPM.



## GREETINGS FROM THE NEW EXECUTIVE CFMTA/FCAPM

Dr. Lorna Wanzel - CFMTA / FCAPM President

**T**hank you CFMTA/FCAPM for allowing me the privilege of being your President for the next two years.

As I begin my term as your President, I am encouraged by the continuing healthy condition of the CFMTA/FCAPM. I'd like to devote my remarks here to a few points that I hope will signal the approach I'd like to take in my term as President. My hope is to encourage and inspire you as accomplished music teachers and, through you, our provincial associations.

I'd like to raise a few questions about what we as music teachers need to think about in the future and how I, as your President, and the CFMTA/FCAPM as a national body, can work on behalf of our members generally, and the provincial associations more specifically.

As teachers of music, we are the first formal point of contact with music that millions of Canadians experience, whether it's with our beginning students or with parents inquiring about arranging lessons for their young children. What we do, helps influence the cultural dimensions of the lives of millions of children by giving them a level of music education rarely available in the education system.

So, I would ask you: do you enjoy learning new things and challenging yourselves to dig into new ideas of teaching and learning?

In other words, are we willing to go outside the box? In this case, beyond the boundaries stated in our code of ethics, which states "The art of

music teaching shall be regarded as a continual process of self-education and improvement to develop professional excellence and improve standards?"

As music teachers, it's vital that we welcome the opportunity to inject new ideas and methods into our lessons. Given the healthy attitude to professional development among our members, what an opportunity CFMTA/FCAPM and the provincial associations have to inspire our members to approach their work with this as their mindset.

Let us continue to improve ourselves and have a larger vision of our role as music teachers, no matter how small our community. Remember the essential contribution that we make to the quality of education and the lives of our students.

The next question I want to ask you is: how can your national Association help you, as individuals and members of local and provincial associations, to meet your local needs?

It is you and your provincial associations that define those needs. But I'd like to present an issue that I believe we're going to have to do some serious work on.

I believe one of our biggest challenges in the next few years will be to increase our membership, and get more of our members certified. If there is agreement about the need to deal with this problem, is it a challenge and task that should be left in the hands of the provincial associations, or can CFMTA/FCAPM as a national association play a role in bringing about a change in this perception of us as music teachers?

I believe we need to look more closely at the relationships we have at the community and provincial level with the conservatories and faculties of music.

Can this examination and this challenge, best be met at the level of our provincial associations, or is there a role for CFMTA/FCAPM at the national level? Should CFMTA/FCAPM, develop a position and engage in serious - and, I hope, productive - discussion with the conservatories and universities on behalf of our members?

Can we, as your national representatives and spokespeople, assist you in dealing with and working with these institutions, to enhance the ability of our members to pass on to their students, the benefits of new ideas and discoveries?

With these questions, I'll wind up my remarks. I look forward to having more specific discussions with you and your local bodies across the country in the course of my term, and fleshing out the issues that I have raised.

Let's look at this year as a new beginning, the beginning of a period where we inspire our members to project an even larger vision of their role as music teachers, and in which we build a more effective role for the CFMTA/FCAPM to serve the members, our component associations and the cause of music education in Canada.

I wish all our members a very successful teaching year.



# HELLO FROM THE EDITOR

Dina Pollock



Hi Everyone,

Here it is - another issue - bursting at the seams with ideas, workshops, photos, competition and lots of information. A great way to get back to thinking about the teaching year to come. I attended my first CF convention this summer and it was a great experience. At the Executive committee meeting I was warmly welcomed by all the delegates and committee chairpersons and felt instantly included - *Thank you*. New friends made, great concerts, workshops to make us think or re-think ideas.....

I would like to thank Lore Ruschiensky, Cindy Taylor, Barbara Robertson, Solange Liang, Peter van Ginkel, Agatha Warkentin, Heather Blakley and Henry Klassen for the articles from the Convention - Music is a Life Force.

Thank you to the delegates who collected the information and wrote the articles highlighting the musician from their province. The members who took the time to play and write book reviews and Po Yeh, for all you do for Canada Music Week® and for collecting

all the bio's from the student composer winners and the "Call for Composition" winners. The magazine would not be what it is without these articles.

If you are interested in writing book reviews please let me know.

If you have an idea for an article or have an article you would like to include - please send it to me.

editor@cfmta.org  
604.859.6333

Thanks,

*Dina* 



PS: The Canada Music Week® poster is included in this issue in both English and French (page 37).

## 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/FCAPM really mean?

- Communication with colleagues and a pedagogical network across the nation.
- Local and provincial acknowledgement at the national level through provincial representation.
- A unified body to support, promote and mentor music educators and music education at the provincial, national and international level.
- Biennial conventions that create opportunities for learning, inspiration, competition 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, optional home and auto insurance

As independent music teachers our members have access to a national organization that provides an invaluable opportunity to impact, and be impacted by, the rest of the nation.

# SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS

Regina, Saskatchewan July 6<sup>th</sup> & 7<sup>th</sup> 2011

## EXECUTIVE MEETING:

**Room ED114, Education Building,  
University of Regina,  
Regina, SK, July 6th, 2011**

### Call to Order and Welcome:

Darlene Brigidear

**Roll Call:** Bernadette Bullock

**Acceptance of Agenda:** accepted

**Executive Meeting Minutes:** July 2010, Toronto, ON – amendment to Page 7

**Correspondence:** Bernadette Bullock reported that all correspondence is dealt with as it is received throughout the year. Most of the correspondence is electronic. She reported that she has answered over 500 emails just since May.

**Financial Reports:** Lorna Wanzel and Bernadette Bullock reported on the financial status of CFMTA/FCAPM. A motion was made and accepted for all accounts to be paid.

### Finance Chair Report:

**Budget 2011 – 2012:** presented by Lorna Wanzel and a motion was made and accepted to pass the budget.

### Advertising Committee Special

**Presentation:** Peggy L'Hoir gave a slideshow presentation on the work of the advertising committee and the new mission statement.

**Motion** – I move that we accept the Mission Statement as presented - approved.

**Directive** – Be it directed that the ad hoc committee stay in place to investigate further advertising/branding/ recognition initiatives.

**Officers Annual Reports:** motion made was made and approved for the acceptance of officers' annual reports.

### Standing Committee Reports:

**Archives:** Darlene Brigidear spoke on the importance of sending information to our Archivist, Priscilla King.

**Canada Music Week<sup>®</sup>:** Po Yeh gave a slideshow about Canada Music Week<sup>®</sup> 2010 and unveiled the 2011 poster.

**Motion** – I move that the Student Composer Competition categories, scholarships and entry fees be adjusted at the discretion of Po Yeh, CMW coordinator – accepted.

**Motion** - I move that, at Po's discretion, the adjudicators' fees for the CFMTA Student Composer Competition be increased – approved.

**Directive** – Be it directed that Cindy Taylor and Bernadette Bullock will compile information for distribution to Provincial Student Composer Competition coordinators and presidents regarding Provincial Student Composer Competition adjudication rates across the country.

## ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2012

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

**Toronto - on Tuesday June 26<sup>th</sup> from 9:00 am to 12:00 pm**

Business to be conducted includes:

Receive and consider the Financial Statements of the period ending May 31, 2012

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 Monday June 25<sup>th</sup> from 9:00 am to 5:00 pm**

**Toronto - location TBA**

By order of Lorna Wanzel, President. Bernadette Bullock, Secretary-Treasurer

Dated at London, Ontario, this 15<sup>th</sup> day of August, 2011

**Special Projects:** Heather Blakley spoke about possible changes to the way the National Competition is executed.

**Motion** – I move that Piano Competition entry fee be increased to \$250.00 & be paid by the competitor – defeated. **Motion** – I move Piano competition fees be increased to \$250.00 – approved. **Motion** - I move that the Piano Competition entry fee be paid by the provincial association or the competitor, at the discretion of the provincial association – approved.

**Nominations Report:** nothing further added to report.

**Young Artist:** nothing further added to report.

**Professional Development and Research:** nothing further added to report.

**Public Relations and Marketing:** Pat Frehlich informed us of the initiation of a \$500.00 tax Credit from Revenue Canada for music tuition.

**The Canadian Music Teacher:** Dina Pollock gave a slide show presentation on the magazine and a breakdown of the cost of the issues. She asked members to do reports on various aspects of the convention.

**Motion** – I move the acceptance of Standing Committee and Provincial Reports with the amendment to the Special Projects report. The Amendment should read amount of the raise in fee should be \$250.

**Provincial Reports:** nothing further added.

#### **Unfinished Business:**

**Group Insurance through the Personal Group:** Bernadette Bullock clarified some misunderstandings about this insurance.

**Convention 2011:** Darlene Brigidear spoke about the wonderful work the Saskatchewan committee has done and is doing.

**Convention 2013:** Rémi Lefebvre gave a slideshow presentation on the plans for this convention.

**MTNA Conference in March 2011:** Patricia Frehlich gave a report on the meetings she had.

**Directive** - Be it directed that Pat pursue a Fast Track application for membership between CFMTA/FCAPM members and MTNA.

**Collaborative Trip to New York in summer of 2012:** Patricia Frehlich reported that plans are underway for June 2012 and only 150 participants will be accepted.

#### **CMEA National Leadership Summit:**

Darlene Brigidear reported that this is an ongoing collaboration with approximately 20 other Canadian Music organizations in order to present a unified voice for the continued importance of music education.

**CFMTA/FCAPM Certificate of Recognition of Professional Achievement:** Darlene Brigidear reported that we have presented 35 certificates to date and others are working towards this achievement.

#### **Canada Music Week's 50<sup>th</sup>**

**Anniversary Celebration:** Darlene Brigidear thanked the delegates for their outstanding participation and enthusiasm in celebrating Canada Music Week's 50<sup>th</sup> Birthday in their branches. The project cost us \$2200.00 (in \$50.00 donations to participating branches) which was offset by \$2800.00 in sales of Canada Music Week posters, pencils and stickers.

**Unique Opportunities Fund:** Darlene Brigidear reported this fund was used to fund a consultant who worked with the Advertising Committee.

#### **New Business**

##### **Yukon Territories Ratification Vote:**

**Motion** – I move that we ratify the e-vote taken to accept the Yukon Territories as a member of CFMTA/FCAPM – approved.

**Bylaw Revisions:** **Motion** – I move to amend the Letters Patent at the next AGM – approved.

**Motion** – I move that the proposed changes be accepted, then circulated to provincial associations by January 15 for ratification at the 2012 AGM - approved

#### **Policy and Procedure Manual**

##### **Revisions:**

**Motion** – I move to accept the changes to the Policy and Procedures – approved.

##### **Special Projects Change of Name:**

**Motion** – I move that the name "Special Projects" be changed to "Competitions and Awards" - approved.

#### **Resolutions: Alberta - Resolution 1**

Preamble: A number of questions have arisen about the Liability Insurance policies, such as:

What is the history of this program?  
How and when did it come about?

**See addendum Report on Liability insurance.** Must all CFMTA/FCAPM members participate in the program? **Yes.** May an individual province opt out of the program? **Yes**

Do all provinces pay the same rate? **Yes.** Why does each province have a separate policy? **The reason for this is because the provinces handle membership registration and renewal.**

Could CFMTA/FCAPM negotiate on behalf of the provinces for the best products and prices for insurance? **We have investigated and we have found that no other insurance company can come close to competing with our rate.**

Could any changes to the insurance policies regarding rates and coverage be directed to CFMTA/FCAPM which in turn will notify the provinces? **The provinces deal directly with the insurance company.**

Would it be more efficient to have one policy administered through the CFMTA/FCAPM office? – or is there some legal technicality that prevents this? **Registration and renewal are handled by the provinces therefore the provinces also administer the insurance.**



## SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS - cont.

### **Alberta - Resolution 2:**

Preamble: Alberta would like to participate in the Young Artist Tour; however, meeting the specific requirements as set out on the CFMTA/FCAPM website presents problems: The website states that in past years a vocalist and pianist have toured together, as has a piano duo team. Alberta would like to include the possibility of two soloists touring separately. This would avoid overburdening the schedule of one busy student and provide opportunity for another within the funding structure. It would also benefit a wider audience. The funding allows for \$100.00 per concert to a maximum of \$1000.00 (i.e. 10 events). This could easily be shared by two Young Artists touring independently. Other minor clarifications and changes in the current website wording are recommended: "Auditions are held in the *spring*" – this seems unnecessarily specific. "Some advertising expenses are met by the CFMTA Young Artist Fund" – please clarify – is there a budget cap?...or are some forms of advertising considered unacceptable, and what specifically would not meet the standard? Is there some subsidy available where accommodation in a hotel is chosen (for any number of reasons)? "The CFMTA/FCAPM Fund is sustained by..... and a \$75.00 return from each branch sponsoring a recital" – should this read: and a \$75.00 return to CFMTA/FCAPM **for each recital performed** or something similar? An individual branch may sponsor more than one recital in more than one location. It is stated on the website that each member of CFMTA/FCAPM is levied \$2.00 (annually?). As this is a mandatory levy, it is important that each province be

able to access this support to structure its own tour within the \$1000 per tour funding cap and provide the greatest opportunity to the Young Artists and the communities who host them.

**Peggy L'Hoir clarified the program and announced a meeting of available coordinators from the provinces the next day to discuss this matter and further clarify.**

### **Alberta - Resolution 3**

Preamble: Alberta questions the effectiveness of the CFMTA/FCAPM Professional Development Certificate. Unless it is a carefully administered mandatory program, it really does not have any impact in a professional sense. Most professional associations require evidence of upgrading, etc. as a condition of continued membership. It is a good idea, but in its present format does not properly acknowledge the professional status of CFMTA/FCAPM and its members.

The delegates from Ontario, Charline Farrell and Sue Jones will be reviewing the applications on behalf of the CFMTA/FCAPM as they are received. Three Alberta Resolutions accepted as presented.

### **New initiatives:**

#### **Group membership in ISME:**

**Motion** – I move that CFMTA/FCAPM apply for group.

**Membership in ISME:** this would be a 2 year membership – approved.

**Motion** – I move that we send Pat Frehlich to the ISME Event in Mexico and fund the trip up to a maximum of \$2,000 – approved.

#### **CFMTA/FCAPM Membership**

**Numbers: Motion**– I move that CFMTA/FCAPM investigate the creation of membership numbers and issue cards to its members – approved.

### **October Branching Out Proposal:**

**Motion** – I move that CFMTA/FCAPM will support branch initiatives to reach out to their members in October of 2011 – approved.

**Motion** – I move that CFMTA/FCAPM create a "Unique Opportunities" fund created from yearly surplus starting with \$10,000 surplus from the fiscal year 2010 – approved.

**Election:** President - **Lorna Wanzel** and Vice President - **Charline Farrell**

### **Announcements and Goodwill:**

Manitoba – is hosting the Convention in 2019 and made a presentation. Peggy L'Hoir announced the launch of Prairie to Pine Vol. 2. Draw for the order of the National Piano Competition competitors.

**Breakout Session:** Delegates broke off into discussion groups and brainstormed ideas for the branding and ongoing advertising and promotion of CFMTA/FCAPM.

**After AGM Meeting: Motion** - I move that the 2013 Convention Committee be allowed to use the CFMTA/FCAPM Charitable Registry number to gather donations through Canada Helps.org for their convention – approved.

**Motion** – I move that resolutions, new initiatives, new expenditures, etc. be submitted by April 1<sup>st</sup> to provinces – defeated.

The Yukon Delegates graciously thanked us for our warm welcome and Dina Pollock, the CMT Editor took pictures. Darlene Brigidear mentioned the comments page that will be available in the CMT for comments on the convention. Joan Woodrow moved the adjournment of the meeting. ►



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*"That's me in the very first MYC T-shirt 31 years ago! Music for Young Children was first started by my mother, Frances Balodis, who wrote the entire curriculum – I was one of the first students.*

*Like my mother, I strongly believe in the importance of bringing quality music education to kids and families. It shaped who I am today, not only in my music knowledge, but socially.*

*MYC taught me how to set goals and learn, both individually and as part of a group. And I'm honoured to maintain my mother's legacy and continue her dream for the next generation."*

– Olivia Riddell, President and International Director, Music for Young Children



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[myc.com](http://myc.com)

## CFMTA/FCAPM - OFFICERS AND EXECUTIVE



**Front Row L to R:** Dorothea Johanson - AB, Po Yeh - CMW, Lorna Wanzel - President, Darlene Brigidear - Past President, Charline Farrell - Vice President & ON, Heather Blakley - SP, Rémi Lefebvre - NS, Lynne Gagné - QC

**Back Row L to R:** Annette Campbell - PEI, Dorothy Lothar - MB, Glory St. Germain - MB, Barbara Long - NB, Joan Milton - AB, Joan Woodrow - NL, Sue Jones - ON, Carol Schlosar - BC, Cindy Taylor - BC, Bernadette Bullock - Secretary/Treasurer, Henry Klassen - YK, Annie Avery - YK, Sandra Kerr - SK, Hélène Lord - QC, Kilby Hume - NS

**Absent** - Audrey Watson - SK



Introducing our newest members  
YUKON

L to R: Henry Klassen and Annie Avery



## SUMMARY OF MINUTES OF CFMTA/FCAPM EXECUTIVE AND AGM MEETINGS - cont.

### ANNUAL GENERAL MEETING

#### RIC Atrium

University of Regina, Regina, SK,  
July 7<sup>th</sup>, 2011, 12:15 pm

**Welcome:** Darlene Brigidear

**Acceptance of the Agenda:** approved  
**Minutes of the Annual General Meeting: July 2010, Toronto, ON**  
**Motion** – I move the acceptance of the minutes of the 2010 AGM as read - approved

**Financial Report: Motion** – I move the acceptance of the Financial Report - approved

**Appointment of Auditor: Motion** – I move that Christene Scrimgeour of London, ON is named the auditor for the 2011 - 2012 fiscal year – approved.

#### New Business:

**Welcome to the members of Yukon Territories:** Darlene welcomed the delegates of the Yukon Territories and presented them with a certificate of membership.

**Convention 2013 in Halifax, NS:** Rémi Lefebvre did a slideshow presentation about this upcoming event.

#### Canada Music Week Report:

Po Yeh spoke about 2011 events including the Bill Andrews Award, Call for Compositions and CFMTA/FCAPM Student Composer Writing Competition.

#### Report on the Advertising Initiative:

Peggy L'Hoir did a slideshow presentation about this initiative and introduced our new mission statement *We are a national organization that provides leadership in music education across Canada. We promote and support high standards of teaching among our provincial and territorial members.*

In everything we do, we:

Foster the learning of music as an integral part of the lives of Canadians. Provide opportunities for our members to enhance the musical experience for all Canadians.

Honour and support Canadian music and its contribution to our culture. Represent our membership with other musical education organizations nationally and internationally.

#### Introduction of New Executive

**Officers:** Darlene Brigidear introduced President Elect Lorna Wanzel and Vice President Elect Charline Farrell.

#### Hugheen Ferguson Awards:

The following members were named as winners of the award:

- Frances Balodis
- Linda Kundert-Stoll
- Darlene Brigidear.

**Other:** Darlene spoke about the Branching Out Initiative.

#### Announcements and Goodwill:

Gary Ingle, MTNA spoke about the two organizations working together. A letter from CMEA President Theodora Stathopoulos was read aloud. Lorna Wanzel presented Charline Farrell with the Financial Binders.


Darlene Brigidear thanked Peggy L'Hoir for her dedication and enthusiasm for CFMTA/FCAPM and presented her with a gift.

Lorna Wanzel thanked Darlene Brigidear and presented her with a gift in appreciation for her term as President.

Darlene Brigidear passed the gavel to Lorna Wanzel.

Lorna Wanzel gave her acceptance speech.

Joan Woodrow moved the adjournment of the meeting. ►



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New York City

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MUSIC TEACHERS NATIONAL ASSOCIATION

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

For more information visit [www.mtna.org](http://www.mtna.org)

**CANADIAN FEDERATION OF  
MUSIC TEACHERS' ASSOCIATIONS  
STATEMENT OF OPERATIONS AND CHANGES IN NET ASSETS  
FOR THE YEAR ENDED MAY 31, 2011**

(with comparative balances for the year ended May 31, 2010)

	2 0 1 1					2 0 1 0	
	Operating Fund	Young Artists Fund	Special Projects Fund	Trust Fund	Endowment Fund	Total	Total
<b>Revenues</b>							
Fees (schedule 1)	\$ 76,004					\$ 76,004	\$ 73,516
Canada Music Week (schedule 2)	10,237					10,237	7,144
Young Artists (schedule 3)		\$ 6,614				6,614	7,070
Special Projects (schedule 4)			\$ 7,184			7,184	4,300
Newsletter (schedule 5)	20,076					20,076	19,933
Trust (schedule 6)				\$ 5,200		5,200	6,980
Endowment					\$ 499	499	313
Convention							9,150
Interest and other	5,654					5,654	2,504
	<u>111,971</u>	<u>6,614</u>	<u>7,184</u>	<u>5,200</u>	<u>499</u>	<u>131,468</u>	<u>130,910</u>
<b>Expenditures</b>							
<b>Program expenses</b>							
Canada Music Week	11,377					11,377	7,565
Young Artists		9,841				9,841	3,368
Special Projects			1,674			1,674	17,046
Newsletter	38,716					38,716	37,953
Trust				5,200		5,200	6,980
	<u>50,093</u>	<u>9,841</u>	<u>1,674</u>	<u>5,200</u>		<u>66,808</u>	<u>72,912</u>
<b>General and administrative expenses</b>							
Audit	3,255					3,255	3,075
Bank charges	27					27	181
Bonding and insurance	1,900					1,900	1,900
Office and telephone	1,339					1,339	1,489
Public relations	6,887					6,887	4,476
Scholarships	2,750					2,750	
Travel and meetings	19,515					19,515	25,884
Website	1,002					1,002	438
	<u>36,675</u>					<u>36,675</u>	<u>37,443</u>
<b>Honoraria / Administration</b>							
Secretary/Treasurer	15,745					15,745	13,686
President	900					900	800
Finance chairman	500					500	450
	<u>17,145</u>					<u>17,145</u>	<u>14,936</u>
<b>Other expenses</b>							
Production costs							11,247
Total expenses	<u>103,913</u>	<u>9,841</u>	<u>1,674</u>	<u>5,200</u>		<u>120,628</u>	<u>136,538</u>
<b>Excess of revenues over expenditures</b>	<b>8,058</b>	<b>(3,227)</b>	<b>5,510</b>		<b>499</b>	<b>10,840</b>	<b>(5,628)</b>
<b>Net assets, beginning of year</b>	<b><u>177,605</u></b>	<b><u>47,585</u></b>	<b><u>5,346</u></b>		<b><u>39,809</u></b>	<b><u>270,345</u></b>	<b><u>275,973</u></b>
<b>Net assets, end of year (note 2)</b>	<b><u>\$ 185,663</u></b>	<b><u>\$ 44,358</u></b>	<b><u>\$ 10,856</u></b>	<b><u>\$</u></b>	<b><u>\$ 40,308</u></b>	<b><u>\$ 281,185</u></b>	<b><u>\$ 270,345</u></b>

The accompanying notes are an integral part of these financial statements.



## YOUR NEW PRESIDENT

Dr. Lorna Wanzel - Nova Scotia

### Lorna Wanzel - Beginnings

I grew up in England where my father was a medical doctor and immigrated to Canada when I was 19 years old. I studied piano, voice and dance throughout my school years and completed my studies, taking my ARCT Piano Teacher's diploma in Canada and Doctor of Education degree from the University of South Australia.

### Favourite activities

I have always enjoyed reading, gardening and when our three children were growing up, I did quite a bit of sewing and knitting. Tennis and swimming were my favorite summer sports and cross country skiing was a favourite during in the winter months.

### Thrilling moments

Without a doubt my most thrilling moments have been when I first met each of our four grandsons the first time. I have had so many thrilling moments that it would be hard to list them all here. I have been blessed with many happy memories and looking back on my life, I can honestly say that it has been amazingly exciting, whether it was when I visited the Great Wall in China or saw my first kangaroos in Australia or, when I heard Rubenstein perform at Massey Hall or Margot Fonteyn and Rudolf Nureyev dance in Covent Garden.

### Future Projects

This would include projects that we anticipate working on in the NSRMTA Research Group. This Fall we will be working with Dr. Jan McMillan at the Universiti Pendidikan Sultan Idris in Malaysia, conducting a research project comparing how adult students learn in the private piano studio in Malaysia and Canada. We hope to present our findings at the ISME conference in Greece next year.

### Philosophy of teaching

I ask myself, am I a piano teacher or piano educator? One would expect that these both mean the same thing; however there seems to be a fine distinction. Educator seems to imply a person with a broad frame of reference, someone who fits ideas and skills that should be taught, into a comprehensive system. During the last twenty years or so, the transformation from teacher to educator has been gradual. Our vocabulary now includes words like *multiple intelligences*, *discovery*, *gestalt*, *problem solving*, and our approach to teaching includes more concerns than, knowing proper fingerings and which literature to teach first. We try to integrate tasks which reinforce concepts, provide practice advice, motivate with supplementary pieces and recommend listening activities and make learning fun.

## YOUR NEW VICE PRESIDENT

Charline Farrell - Ontario

### Charline Farrell - Beginnings

- Born in Northern Ontario
- father a high-school teacher, mother a homemaker
- father played piano and guitar, mother violin, both sang, both self-taught
- often sang in church together, accompanied each other
- I am youngest of a large family
- became an Elementary school teacher and began my career in Toronto
- was a stay-at-home mother for several years (my favourite career)
- from the time I first heard someone play a piano, I wanted to play

### Favourite Activities

- quilting, sewing, scrap-booking and card-making
- baking
- having an after-dinner cup of tea with my husband and listening to his golf stories.
- making memories with my grandchildren
- visiting my "big sisters" who live in Florida

### Thrilling Moments

- getting up every day to find out what adventures are in store
- the gift (adoption) of both of our children
- both phone calls from Family Services to say they had a baby for us were way better than winning a lottery !

### Philosophy of Teaching

This has changed considerably over the years. At the beginning, I taught Music to students, with a goal of perfection and high marks in examinations. A few years ago, I realized that my teaching goals had changed and relaxed, and I was having more fun. Somehow along the way, I realized that, for me, teaching music was a journey, with the goal (success) related to whether the students enjoyed the process; whether they played in church, at school, or for friends; and whether they became more comfortable sharing their talent with others. That does not mean that students should not strive for excellence. It does mean that they can enjoy the ride, and develop a sense of themselves through the study of music.



# HUGHEEN FERGUSON AWARD - 2011

Frances Mae Balodis - Darlene Brigidear - Linda Kundert-Stoll



## Frances Mae Balodis

MEd., ARCT, LCCN(H), LCNCM(H), RMT, MYCC is a professional speaker and workshop clinician, helping many teachers, parents and students for over fifty years. She is a composer, examiner and adjudicator. Frances is the Founder

and Chairperson of the Board of Music for Young Children (MYC) which is celebrating thirty years and is taught in Singapore, Malaysia Korea, Vietnam, New Zealand, Australia, United States and Canada. Frances directed a young children's choir, Bullfrogs and Butterflies (B&B) for twenty eight years.

Frances has a keen interest in how people learn. She is a Neurolinguistic Practitioner, and also has certification with the DISC program. Frances offers workshops to parents, teachers and students on how to better enhance communication and facilitate their learning process.

Frances, as a professional speaker is a member of the Canadian Association of Professional Speakers (CAPS). She is also a member of the Canadian

Federation of University Women.

In 2009 Frances received the Woman of the Year Entrepreneur category award from the Women's Business Network of Ottawa, ON.

Recently, in 2008, 2009, and 2010 Frances has had compositions published by Northern Lights, Mayfair Music.

In 2008 Frances authored the Pre-Grade One workbook for the Royal Conservatory of Music. This workbook is a companion for the PreGrade One Repertoire Book for RCM.

Frances' personal mission statement: *I am a creative, caring person who lifts up others.*

Frances and her husband Gunars live in Muskoka, ON.



## Darlene Brigidear

began her music studies with Agnes Rinas in Chilliwack, BC and continued with Ira Swartz, Cecelia MacLean and Phyllis Schultz, all legendary teachers in Vancouver. Darlene became a member of BCRMTA (Chilliwack Branch) in

August of 1968. After she and Dave Brigidear married, they were transferred in 1972 and so she had to leave her class (which included 5 RCM silver medal winners) and start over again in Nelson. This didn't phase Darlene a bit. She transferred to the Nelson Branch and soon had a full class of students with many taking top honours in the Kootenay Music Festival and being chosen to represent the region at the BC Festival of the Arts. It was during this time that Darlene met Helen Dahlstrom and thus began an inspirational friendship that lasts to this day. Darlene and Dave again moved their family – this time to Surrey in 1986. South Fraser Branch welcomed her and soon she was involved in all of the branch activities.

In 1996, Darlene was the chairman of BC's convention *Encore 96* featuring Jon Kimura Parker and took a major role in the Kelowna CFMTA *Musical Odyssey* in 2001 and the Langley *Special Edition* in 2006. In 1997 she was elected to the BCRMTA Executive and moved up to serve as President for a 4 year term and she continues to serve as Past President until 2013. In 2009, she was elected to a 2 year term as President of the CFMTA. In total this represents 16 years of active service in the provincial and national levels of our organization.

The South Fraser Branch takes great pride in nominating Darlene Brigidear for the Hugheen Ferguson Distinguished Teacher Award.



## Linda Kundert-Stoll

holds a Bachelor of Music in Piano Performance (Magna Cum Laude) from the University of Southern California in Los Angeles and a Master of Music in Piano Performance from the University

of Calgary. She obtained an Associate Teacher's Diploma in Piano from the Mount Royal College Conservatory and an ARCT Piano Teacher's Diploma from The Royal Conservatory of Music. Linda's performance experience includes recordings for CBC radio and giving solo and chamber recitals both in Canada and the United States. Linda is the Co-Founder, President and Artistic Director of the Calgary Arts Summer School Association (CASSA) which has, for 18 years, provided artists, young and old, with opportunities to discover and develop their love of music, drama and dance by attending summer camps.

Linda is a member of the College of Examiners for the Royal Conservatory

of Music and has been a member of CFMTA and ARMETA for many years. Many of her former students are now professional musicians. Linda is the teacher of Quinn Gomez who is the Alberta competitor in the CFMTA 2011 Piano Competition. She was awarded the ARMETA Recognition Award in 2006 after she served as Convenor of the CFMTA "Peak Performance" Conference in Calgary. ARMETA members throughout Alberta, and from Calgary Branch particularly, choose to honor Linda with the Hugheen Ferguson Award and thank her for the example she sets as mentor, teacher, friend and professional support to those around her.

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## What is the HUGHEEN FERGUSON DISTINGUISHED TEACHER AWARD.....

The **Hugheen Ferguson Distinguished Teacher Awards** as a method of honouring deserving members of Registered *Music Teacher's Associations* across Canada. These awards were created in memory of the late Hugheen Ferguson, whose estate gifted the CFMTA/FCAPM with \$5000.00. Hugheen, CFMTA/FCAPM president from 1997 - 1999, was an extraordinary teacher, administrator and supporter of the Association and the arts throughout her lifetime.

Individuals who have made significant contributions to the art of music and the profession of music teaching will be recognized through the *CFMTA/FCAPM Hugheen Ferguson Distinguished Teacher Award* for distinguished teaching and/or distinguished service. The following criteria for recommending a teacher are offered as a guideline:

- they have made a significant impact in their community
- they have demonstrated outstanding service to the organization
- they have had an exemplary teaching career.

Recipients of these awards will be recognized at the biennial CFMTA National Convention. Each would receive a complimentary ticket to the Gala banquet and an attractive CFMTA- Hugheen Ferguson Award certificate. Also, new recipients would be prominently recognized in the *Canada Music Week® Edition* of the *Canadian Music Teacher*.

Designating this award to a colleague is easy!

Simply send a contribution of \$250.00 along with the completed Hugheen Ferguson Awards information sheet.

The funds may come from an individual donation, a local branch or the province association.

Please note that the distinction may not be established in the contributors' names. This is an honour to be bestowed only by one's peers.

In the event that the recipient is unable to attend the national conference, the certificate will be sent to the distinguished teacher's provincial association, who would then be encouraged to recognize the recipient.

The money will be placed in the CFMTA Scholarship Fund for future national competition prizes.

### QUESTIONS?

Contact the CFMTA secretary at [admin@cfmta.org](mailto:admin@cfmta.org)



## BRANCHING OUT - October is CFMTA/FCAPM Awareness Month

Once again CFMTA/FCAPM is reaching out to our many branches to ask for your help in promoting our great organization right across the country.

We are designating October 2011 as “CFMTA/FCAPM Awareness Month - Branching Out” and we would like each branch across Canada to plan a special event during the month. In support of this new initiative we have created a colour poster which is included in this magazine and is on the website. Also, on the website, you will find stickers, which you can print and use at your event. These files can be found under the Members only section of the website, please contact your delegate for the username and password. We are also offering novelty pins with the CFMTA/FCAPM logo on them which can be ordered using the Canada Music Week® order form which is in this magazine or on the website. To see the design of the pin please see page 18 and the order form is on page 19.

CFMTA/FCAPM will again support your initiative financially; very much in the same way we helped you celebrate the 50<sup>th</sup> Anniversary of Canada Music Week®, which was such a successful initiative all across Canada.

All you need to do is send a picture of your special event, along with a very brief description on the on-line form provided in the “members only” section of our website, to [admin@cfmta.org](mailto:admin@cfmta.org).

**CFMTA/FCAPM will send you a cheque for \$50.00 to help with your expenses, buy the coffee, etc.**

The pictures you send will be featured in *The Canadian Music Teacher*, on our website and added to our national archives. For your information, the website is [www.cfmta.org](http://www.cfmta.org).

### What Kind of Activities?

Your planned event may focus on present members, being inclusive of prospective members or having a presence in your community.

We are sure you have lots of great ideas and you may plan any activity you wish, aside from your regular monthly October meeting. We are looking for an “an upbeat event” and one that will be an avenue of communication between members, prospective members and your community.

### Some Suggested Events

- **Fun and Fit:** Plan a Branch “walk” with an interesting route and a place to meet after the “stroll”. This is a great time to enjoy an informal time together and share ideas. When you meet for coffee at the end, it can be on us!
- **Member Appreciation Day:** Plan a tea, a brunch, a wine and cheese or whatever works for your branch as an appreciation of your members. This is a good time to honour volunteers and outline the exciting year you have planned. Invite prospective members and friends of your branch who have helped you throughout the year. It would be an opportunity to attract local media attention. CFMTA/FCAPM will donate \$50.00 towards your expenses.
- **Have a Java:** If you want to keep it simple, just plan a morning to go out and meet for coffee with you fellow branch members. This can be so much fun, trading all those teaching anecdotes. That meeting for coffee may become a monthly event. You will be visible in your

communities and, by the way, coffee’s on us this time!

- **Community Outreach:** Often hampers are given out at Christmas, but in October, needy families sometimes have little to be thankful for at Thanksgiving. At your special branch event, ask members to bring a non-perishable item for a food hamper and use the \$50.00 from CFMTA/FCAPM to buy the turkey and trimmings for a special Thanksgiving for someone in need.
- **It’s in the Bag:** This could be a social event, where, in addition to coffee, goodies or a brunch, each member puts a used “musical treasure” in a gift bag. These could be books you have read, music that you might no longer use, home made crafts or those stored-away musical mementos; then the fun begins, drawing for the bags and maybe even further exchanging. This is also a fun activity for your Christmas party.

You may use any of the above suggestions or design your own event and we will support every branch that participates and sends us the on-line form and a picture of your event.

Thank you for helping us to promote CFMTA/FCAPM. Together we can be stronger!





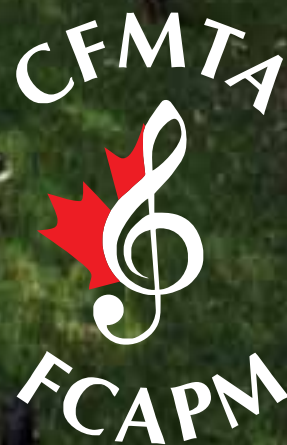
Please cut along the line to use the poster

# **BRANCHING OUT**

**October is  
CFMTA/FCAPM  
Awareness Month**

**Providing Leadership in Music  
Education Across Canada**

*photo by jbbullock*





## The CFMTA Mission Statement 2011 to the FUTURE

*We are a national organization that provides leadership in music education across Canada.*

*We promote and support high standards of teaching among our provincial and territorial members.*

### In everything we do, we:

1. Foster the learning of music as an integral part of the lives of Canadians.
2. Provide opportunities for our members to enhance the musical experience for all Canadians.
3. Honour and support Canadian music and its contribution to our culture.
4. Represent our membership with other musical education organizations nationally and internationally.

### Taglines for Marketing:

Providing leadership in music education across Canada.

Leadership in music education across Canada.

Leadership in music education.



Canada Music Week® Seal



Novelty Pin



Branching Out Seal



Canada Music Week® Logo on Pencil

## 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.

## NATIONAL CO-ORDINATOR

Po Yeh  
18 Strathlea Cres SW, Calgary, Alberta T3H 5A8  
403.246.3269      yehp@shaw.ca

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Name \_\_\_\_\_ Telephone \_\_\_\_\_

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### ORDER FORM

Please send the following:

Seals	30 for \$5	_____ @ \$5	\$ _____
Pencils	10 for \$5	_____ @ \$5	\$ _____
Novelty Pin	\$2	_____ @ \$2	\$ _____
Total			\$ _____

**An invoice with the exact mailing costs will be sent by email.**

Order forms can be found on the website ([www.cfmta.org](http://www.cfmta.org)) or send this order form to:

CFMTA  
c/o Bernadette Bullock  
302 – 550 Berkshire Drive  
London, ON N6J 3S2

To ensure prompt delivery, please order before November 1, 2011.

# BILL ANDREWS CANADA MUSIC WEEK® AWARDS

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

CFMTA/FCAPM 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/FCAPM, 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 2011. 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 website.

The focus should be on Canadian music and composers. The grant does not cover scholarships, hospitality, 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, 2011 (extended to October 15, 2011).

The branches who receive the awards will be asked to submit a report that will be featured in the Canada Music Week® edition of *The Canadian Music Teacher* magazine.

Mail proposals to:

Po Yeh • CMW Chairperson  
18 Strathlea Cres SW  
Calgary, AB T3H 5A8

### CFMTA/FCAPM MEMORIAL DONATIONS

Donations to any CFMTA/FCAPM Project can give family, friends, students and colleagues an opportunity to express appreciation and to honour CFMTA/FCAPM members. Donor individuals and organizations will be listed in subsequent editions of *The Canadian Music Teacher*. Projects include Canada Music Week®, Young Artist, the National Piano Competition and the Memorial Pedagogy Award.

Simply send your donation to CFMTA/FCAPM 302 - 550 Berkshire Dr. London ON N6J 3S2. Be sure to include the name of the Honoree, any special instructions and the name of the project you wish your donation to be directed to.

Income Tax Receipts will be issued for any donation of \$ 25.00 or more.

Cheques should be made payable to the CFMTA.

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**rcmusic.ca**



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# CFMTA/FCAPM STUDENT COMPOSER COMPETITION - 2011

## PROVINCIAL INFORMATION

## PROVINCIAL WINNERS

### JUDGES 2011 & CLOSING DATES 2012

ALBERTA	APRIL 1
Jessie Plessis	
BRITISH COLUMBIA	APRIL 1
Christine Donkin	
MANITOBA	APRIL 9
Heidi Peters	
NEW BRUNSWICK	APRIL 15
- - - -	
NEWFOUNDLAND	MAY 1
- - - -	
NOVA SCOTIA	APRIL 30
Chris Palmer	
ONTARIO	MARCH 15
Susan Griesdale	
PRINCE EDWARD ISLAND	NOVEMBER 27
Monica Clorey	
QUÉBEC	MARCH 1
Stewart Grant	
SASKATCHEWAN	APRIL 1
Martha Hill Duncan	

THE NATIONAL JUDGE FOR 2011  
**HEATHER SCHMIDT**

### PREPARATORY

#### 8 YEARS & UNDER

##### CLASS P1 (SOLO INSTRUMENT)

Cheryl Lin	BC
Bryn Joy	NS
Leonid Mealiak	ON
Mathieu Castonguay	QC
Teagan Soubolsky	SK

##### CLASS P2 (VOCAL COMPOSITION)

Kaelin George-Wegner	NS
Seth Dockendorff	PEI

### CATEGORY A

#### 11 YEARS & UNDER

##### CLASS 1 (SOLO INSTRUMENT)

Alison Cres	AB
Carmyn Slater	BC
Anya Steur	MB
Miranda King	NS
Joseph Kumar Naszady	ON
Chloe Dockendorff	PEI
Philip Pruessner	QC
Brock Thomson	SK

##### CLASS 2 (VOCAL COMPOSITION)

Hannah Veinot	NS
Annette Blais	ON
Mary Sidloski	SK

### CATEGORY B

#### 15 YEARS & UNDER

##### CLASS 1 (SOLO INSTRUMENT)

Godwin Friesen	AB
Matthew Black	BC
Caroline Wisneski	MB
Kathleen McLevey	NFLD
Owen Maitzen	NS
Anthony Kubelka	ON
Amy Cormier	PEI
Francis Battah	QC
Arthur Hamilton	SK

##### CLASS 2 (VOCAL COMPOSITION)

Kathleen McLevey	NFLD
Madison Foley	NS
Mira Persael	ON
Arthur Hamilton	SK

### CATEGORY C

#### 19 YEARS & UNDER

##### (INSTRUMENT OR VOICE)

Brandon Porter	AB
Grace Ma	BC
Shalisha Pikel	NS
Adam Kaszuba	ON
Simon Wright	PEI
Nicolas Dupuis	QC
Claire Melellan	SK

### CATEGORY D

#### OPEN (INSTRUMENT OR VOICE)

Graham Roebuck	BC
Carolann DeYoung	NS
Amy Silver	ON

### CATEGORY E

Navin Kumar	MB
-------------	----

# CFMTA/FCAPM STUDENT COMPOSER COMPETITION NATIONAL WINNERS 2011

## PREPARATORY - CLASS 1

1<sup>st</sup> place - Cheryl Lin (BC)  
2<sup>nd</sup> place - Leonid Nediak (ON)  
HM - Teagan Soubolsky (SK)

## PREPARATORY - CLASS 2

1<sup>st</sup> place - Seth Dockendorff (PEI)  
2<sup>nd</sup> place - Kaelin George-Wegner (NS)

## CATEGORY A - CLASS 1

1<sup>st</sup> place - Chloe Dockendorff (PEI)  
2<sup>nd</sup> place - Carmyn Slater (BC)  
HM - Joseph Kumar Naszady (ON)

## CATEGORY A - CLASS 2

1<sup>st</sup> place - Mary Sidloski (SK)  
2<sup>nd</sup> place - Annette Blais (ON)  
HM - Hannah Veinot (NS)

## CATEGORY B - CLASS 1

1<sup>st</sup> place - Francis Battah (QC)  
2<sup>nd</sup> place - Matthew Black (BC)  
HM - Arthur Hamilton (SK)

## CATEGORY B - CLASS 2

1<sup>st</sup> place - Arthur Hamilton (SK)  
2<sup>nd</sup> place - Kathleen McLevey (NFLD)  
HM - Madison Foley (NS)

## CATEGORY C

1<sup>st</sup> place - Grace Ma (BC)  
2<sup>nd</sup> place - Adam Kaszuba (ON)  
HM - Nicholas Dupuis (QC)

## CATEGORY D

1<sup>st</sup> place - Carolann DeYoung (NS)  
2<sup>nd</sup> place - Ann Silver (ON)  
HM - Graham Roebuck (BC)

## HELEN DAHLSTROM AWARD

Grace Ma (BC)

## PREPARATORY - Class 1

1<sup>st</sup> place - Cheryl Lin - British Columbia



Cheryl Lin is seven years old and lives in Vancouver, BC. She began her music studies at the age of four in Yamaha classes at Tom Lee Music Learning Centre in Richmond, BC. She continues to study composition and piano performance in the Yamaha curriculum under the guidance of her teacher Rebecca Cheng.

Cheryl was inspired to compose *The Incredible Washing Machine* after her mom showed her how to do the laundry. Cheryl's imagination quickly took over and she imagined the clothes

all marching to the machine and hopping in. The middle section includes a soapy dream sequence with the clothes drifting lazily in the soapy water. These led to the main themes of the piece.

Last month, Cheryl was invited to perform her *Incredible Washing Machine* at a special Yamaha concert in Los Angeles.

## PREPARATORY - Class 2

1<sup>st</sup> place - Seth Dockendorff - Prince Edward Island



Seth is a seven-year-old homeschooled student from Prince Edward Island. He studies piano with his mother, Faith, and takes singing lessons from Suzanne Campbell. Seth's favourite activity is karate - the inspiration for his composition, *The Wind is a Ninja*.

Seth performed for the first time this May in his local music festival where he won top awards for pre-junior

piano, pre-junior voice, and musical theatre duet.

Seth was surprised and excited to receive this award and would like to thank the CFMTA for their encouragement.



## CATEGORY A - Class 1

1<sup>st</sup> place - Chloe Dockendorff - Prince Edward Island



Chloe Grace Dockendorff is a nine-year-old homeschooled student from Morell, Prince Edward Island who loves anything to do with the arts. She studies piano, violin and singing, attends classes for ballet, jazz, and karate, and loves to write stories and illustrate them.

Chloe is thrilled to have spent this summer in the Charlottetown Festival's musical, Anne of Green Gables.

Chloe has been singing and making up songs almost since she could talk and has won numerous awards for her compositions. She is honoured and encouraged to be recognized by the CFMTA again this year.


## CATEGORY A - Class 2

1<sup>st</sup> place  
Mary Sidloski - Saskatchewan



Mary Alice Sidloski started piano lessons at age five with Cherith Alexander in Weyburn, Saskatchewan. In 2010, she moved with her family to Saskatoon, where she has recently completed her grade 5 piano with Janet Gieck.


Mary's favorite composer is Handel. She enjoys listening to classical music and learning about classical composers. She also enjoys sewing, hiking, reading, and swimming.



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# CFMTA/FCAPM STUDENT COMPOSER COMPETITION

## NATIONAL WINNERS 2011 - cont.

### CATEGORY B - Class 1



1<sup>st</sup> place - Francis Battah - Quebec

Je suis né le 25 juin 1995 à Montréal. J'ai commencé à pratiquer le piano classique quand j'avais 10 ans. J'ai fait mes études primaires à F.A.C.E., une école artistique et j'entame ma cinquième année de secondaire au Collège Jean-Eudes où je suis une formation en piano jazz. J'ai composé le Prélude durant le printemps 2011 en m'inspirant de mon répertoire classique et en utilisant mes connaissances en jazz.

I was born in Montreal on the 25<sup>th</sup> of June in 1995. I started learning the piano when I was 10 years old. The elementary school I attended, F.A.C.E. was a very artistic school and currently, I am going into my final year at Jean-Eudes College secondary school where I am studying jazz piano. I composed this Prelude in the spring of 2011 by combining inspiration from my classical repertoire with my knowledge of jazz music.

### CATEGORY B - Class 2



1<sup>st</sup> place - Arthur Hamilton - Saskatchewan

Arthur Hamilton was born and raised in Regina, Saskatchewan. He took piano lessons as a young boy, and began studying piano at the Regina Conservatory in 2005 under Monique Gaudry. He started playing French horn and composing music the next year, and began to take musical theory in 2008. Last year, he was accepted into his school's Advanced Vocal Ensemble and

wrote the song *Footprints in the Sand*, based on the poem of the same name by Mary Stevenson, for his choir to sing. He has played percussion in the Queen City Brass Band and French horn in the South Saskatchewan Youth Orchestra. He is going into Grade 11 at Luther College High School and preparing for his Grade 10 piano exam in January.

### CATEGORY D



1<sup>st</sup> place - Carolann De Young - Nova Scotia

Carolann DeYoung is from Halifax Nova Scotia. She graduated from Acadia University in the spring of 2011 where she studied piano with John Hansen and composition with Dr. Derek Charke. In the fall she will be attending the University of Western Ontario for a Master of Music in Composition.

Her music uses extended techniques, aleatory and serial procedures. She has conducted several premiere performances of her works in Acadia's Shattering the Silence New Music Festival. Her other interests include cooking, jogging, and spending time with her dog Riley.

## CATEGORY C



Grace has loved playing the piano and making up her own pieces ever since early childhood. In 2004, she began theory studies at the Victoria Conservatory of Music, and piano lessons with Ingrid Henderson in 2006. At age 15, she completed her ARCT Piano Performers and the theory co-requisites, including advanced harmony, history and analysis. On 2010's BC Day, she performed the Warsaw Concerto at Victoria's Inner Harbour

1<sup>st</sup> place

Recipient of the Helen Dahlstrom Award  
Grace Ma - British Columbia

with Maestra Tania Miller and the Victoria Symphony in front of 40,000 spectators. A Challenge and AP student at Mount Douglas Secondary, Grace graduated this year with an average of 98%. She has been admitted into the UBC School of Music with one of the highest entrance exam marks, and plans to investigate the relationship between music, science and the society as a university student.



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# CALL FOR COMPOSITIONS - Winners 2011

Cheryl Buddecke - Diane Chouinard - Georgina Craig - Susan Griesdale

To read the complete interview of the Call of composition winners, please visit the website - [www.cfmta.org](http://www.cfmta.org)



## Cheryl Buddecke

*Would you begin by telling us about yourself--where were you born & raised? Do you work outside of composing?*

I was born in Regina, Sk. & raised in Moose Jaw, Sk. I had taught piano privately for over 30 years as well as performed accompanying other musicians or as a soloist for special functions. Now I'm constantly busy with composing projects & will still perform some solo gigs for functions & special occasions.

*Did you always feel the need to compose something-even as a young person or did your composition skills develop later in your university years?*

I always felt a need to compose-it's like therapy for me. The skills followed over

time. I mainly think in colors rather than theory formulas, but I do see a difference as I've matured in my writing to be well-crafted. I now recognize more quickly when my writing is going astray and I do way more re-writes before the final product is produced. Also, the more one is exposed to other composers or genres of music-the more this is integrated into my skill set.

*Who or what inspires you?*

A variety of musical styles inspire me from pop to classics. But interesting art whether in nature's landscapes or dance performances expressing feelings or a story spur me on to create. Sometimes touching fabrics or animals-the texture motivates me. Some patterns or shapes on clothing

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or interior decor give me ideas. Colors of all shades or brightness will provoke ideas. Mostly a desire to express my deepest emotions will encourage me to persevere through each composition.

*What works the best for you to get your creative juices flowing?*

Listening to a great live performance—especially if it was ‘New Music’. Sometimes deadlines help for me too! :)

*What is it like hearing your compositions played in festivals, competitions and concerts?*

Each time I hear a composition being performed it feels like I am giving birth to a creation. You no longer have any control & have to let it present itself & realize that the audience will only hear it at that moment and may not ever hear it again. I also enjoy hearing how another person interprets what I have written—whether they are a professional or amateur. This helps to improve my writing by what they do or do not do when they respond to any instructions I have given by use of Italian terms, phrasing, articulations, etc. One of the most exciting experiences was hearing an ensemble play my composition because I had been used to hearing it on the computer. The conductor & the group play each note in a special way which cannot be reproduced by a machine! 🎵



**Diane Chouinard** - born in Montreal, I realized my dream of

studying music in my late thirties, once my children were born. I then lived in Toronto and took piano lessons at the Royal Conservatory of Music. Harmony being part of my music training, eventually led to composition. A few years later I moved back to Montreal with my family, and pursued my music studies at the University of Montreal, where I obtained my Master's degree in composition, the same year that my daughter got her BA from McGill. Since then, I have been fortunate enough that my music has been commissioned and performed internationally.

Nature, First Nations legends and French Canadian folk music have inspired a large part of my writing, which has been described as impressionistic with a certifiably true Canadian imagery. I have always been fascinated by the amazing phenomenon of northern lights. *Aurora Borealis* is an attempt to translate into music the graceful and unpredictable arabesques formed by gliding and swirling diaphanous veils seen in Canadian northern skies.

Lately, children's magical worlds have also inspired me to write stories and music. Several of my piano compositions have been published by the Canadian National Conservatory of Music, in their Northern Light series. On July 17th of this year, the premiere of *Smooth Sailing* took place in Mount Forest during their Summer Sizzle.

My taste in the music I listen to is eclectic, which is reflected in my own writing. Depending on the commission I don't limit myself to one specific style. On August 27th, Piano Pinnacle performed, in Vancouver, my latest composition, *Duo Scherzino* for two pianos, based purely on rhythms.

Née à Montréal, mon rêve d'études en musique fut réalisé dans la trentaine, après la naissance de mes enfants. J'habitais Toronto, où j'y ai poursuivi des études en piano au RCM. Mes cours d'harmonie m'ont inspirée à explorer la composition. Lorsque je suis retournée à Montréal avec ma famille, je me suis inscrite à l'Université de Montréal pour éventuellement compléter une Maîtrise en composition, la même année que ma fille obtenait un BA de McGill. Depuis, j'ai obtenu des commandes et ma musique a été jouée dans différents pays.

La nature, les légendes des Premières Nations ainsi que la musique folklorique Québécoise ont été des sources d'inspiration pour plusieurs de mes compositions, qui ont été décrites comme impressionnistes avec une réelle identité Canadienne. Les aurores boréales sont des phénomènes Canadiens extraordinaires qui m'ont toujours fascinés. Dans 'Aurora Borealis' j'ai essayé de peindre en musique les arabesques gracieux et imprévisibles formés par ces rideaux diaphanes qui tourbillonnent et vus dans les cieux nordiques Canadiens.

Plus récemment, le monde magique des enfants m'ont aussi inspirée à écrire des histoires et de la musique. Plusieurs de mes compositions pour piano ont été publiées par le Conservatoire de Musique National Canadien dans leur série 'Northern Light'. Le 17 juillet dernier fut jouée en première, 'Smooth Sailing' à Mount Pleasant, Ontario, lors de leur 'Summer Sizzle'.

Mes goûts en musique sont éclectiques ce qui transparaît dans ma propre écriture. Selon les commandes, je ne me limite pas à un seul style. Le 27 août prochain, 'Piano Pinnacle' jouera en première, à Vancouver, ma composition la plus récente 'Duo Scherzino' pour deux pianos, basée sur un jeu de rythmes. 🎵

## Georgina Craig

The words for the poem *Combination* are written by Calgarian poet Keith Worthington. I happened upon Keith's poetry by chance in the local library and was delighted when I was able to track him down and gain permission to use several poems. The rhythm of his poetry and descriptive language seem so musical to me and I love the opportunities he creates for word painting.

*Combination* was unusual. I found it one evening and was surprised that I had missed it before. Straight away I knew what I wanted to do with it and



within a few hours I had composed half of it and knew what I wanted to do with the rest. It was an unusual situation to

find myself starting at the beginning and ending at the end but that was how it happened and the next evening the piece was "complete". I always leave the first draft a few weeks before looking at it again to see if I still like it. More often than not the changes are huge and I am horrified at what I thought worked the first time round. Less often – and *Combination* worked this way – I am happy and few changes are made.

I hope that working with this song gives you as much pleasure as it did me in composing it. If you have any questions or comments you want to make, please feel free to email me at [georgina.craig@blueshapes.com](mailto:georgina.craig@blueshapes.com). 🎵

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## Susan Griesdale

*Tell us a little about your background?*

Bagpipes were a big part of my childhood as a highland dancer. It's the reason I love dissonance and microtonal sounds. I came to music later in life, after university so I continue to study privately. I have come to realize, to my delight, that music study never ends!

*Describe your Call for Compositions winning piece - Arctic Voices?*

I wanted to evoke the feeling of vast spaces. Play 'with your ears' as a soundscape portraying both stillness and majesty. The big dynamic contrasts show off the sonorities of the piano.

*Do you incorporate non-musical ideas into your music?*

My latest composition uses a toy cymbal monkey called Charley Chimp. The piece is called *engarde* which I wrote for the **junctQin Keyboard Collective** who specialize in toy pianos. It will be premiered this fall.

*What Music are you listening to at the moment?*

My listening is one of two extremes - not listening at all or listening non-stop preferably to music I've never heard before. It's the times when I am not listening that my own ideas tend to surface.

*What is capturing your attention in the New Music Scene?*

I am with Red Leaf Pianoworks – a collective of Composers who also write for the piano. Included are Beverly Porter, Janet Gieck, Joanne Bender, Teresa Richert, Christine Donkin, Rebekah Maxner and Martha Hill Duncan. We share a website at [www.redleafpianoworks.com](http://www.redleafpianoworks.com) to showcase our repertoire.

*Please share a 'nuts and bolts' aspect of your compositional process and technique?*

It's a top down approach. First I choose the sound - my 'aesthetic'. Then the overall structure, the motives, their

development possibilities, etc. But it varies. My Let's Pretend collection I wrote the words first then the sound to complement the stories. Sometimes I work at the piano but I much prefer to work from my head - at the computer mostly. Both my violin and flute collections were approached this way. 🎵





# Music Is a Life Force

CFMTA  
Convention  
July 6-9, 2011  
Regina, SK



Music  
Laughter  
Memories  
Friendships renewed  
New friends made  
Thank you Regina  
**Music Is a Life Force**

# "MUSIC IS A LIFE FORCE"- An evaluation from the inside

Lore Ruschiensky and the 2011 CFMTA/FCAPM Convention Committee

It is July 12, the 2011 CFMTA National Convention wound up three days ago, and I am again at my computer early in the morning. It has become a habit that will be hard to break. The emails I am getting are now thank you's and congratulations rather than convention planning details. What a joy they are to read.

As anyone who has planned a convention knows, there is an enormous amount of work involved. After having had the wonderful opportunity to attend many CFMTA conventions as the Canada Music Week co-ordinator and Canadian Music Teacher editor, this time it was my turn to head up the organizing. Most of the convention committee had never been to a national convention and followed trustingly as I shared my visualization and spirit of the event.

The evening concerts were to me an essential part of an exciting musical event. The Gryphon Trio as our major



artists led to the idea of the addition of the Piano Trio to the piano competition with the trio that our own David L. McIntyre had written in 2005. The work was wonderfully performed all three times in the finals AND the youngest competitor – Carter Johnson of BC won the Piano Trio award! We of course were thrilled to have our own Saskatchewan competitor, Meagan Milatz win first prize in the Piano Competition. The evening of Canadian

music featuring all the major clinicians of the convention and the CFMTA Alumni Concert by two former winners from Saskatchewan filled out the concert schedule.

As former CMW coordinator, I thought it would be great to have everyone hear the winning compositions from the Student Music Writing Competition so we set aside a day as Canadian Composer Day. Six students attended; two national winners and four provincial ones. The clinicians were thrilled to have the opportunity to work with them and the students responded enthusiastically to all the events planned for them; a very successful and exciting day for all.

We decided to do a first ever "Call for Proposals" for sessions for the convention. There were 15 proposals submitted which fit perfectly into our convention plan and all were accepted. That along with the sessions provided by the artists and adjudicators and the ones from the trade show displayers filled out our three day schedule with interesting and relevant sessions.



The response to the trade show call was great with all available spots in the two large rooms and the hallway filled. One room was dedicated to piano manufacturers. The rooms were a beehive of activity at each of the coffee breaks. A great boost to the convention was Yamaha Canada and the Yamaha Piano Centre providing all the

performance instruments as well as the technicians.

The attendance was quite good and most people had preregistered so that they could take advantage of the meals included in the convention price. This helped to keep everyone together which added to the spirit and camaraderie of the convention. The opening Welcome Barbecue sponsored by RCM and the final Fowl Supper were especially well received.

Volunteers were essential to keep things running smoothly. University students as well as adult students and friends of the convention committee helped out in many ways. Local musicians provided informal musical entertainment. For their contribution all of these people were given tickets to the evening concerts which they loved.

A convention chair could not have asked for a more dedicated convention committee to work with. They included:



L to R: Marlene Wickenhauser, Corinne Groff, Lore Ruschiensky, Penny Joynt, Sandra Kerr and Joyce Sison. Together we spent many hours in meetings with much hard work and laughter.

As we tend to our aching feet and sit happily exhausted in our lawn chairs we wish the Nova Scotia 2013 Convention Committee all the best and hope you have as much fun in your planning and execution as we did in ours.

**Music IS a life force!**





# Music Is a

*Life Force*

CFMTA  
Convention  
July 6-9, 2011  
Regina, SK

Congratulations to you and your committee on an excellent convention. You have set the standard at dizzying new heights! Very glad I attended -  
*Wendy Maggiora, BC*

I just wanted to pass on my thanks for allowing us to be a part of the CFMTA convention. I was especially impressed with the Masterclass and Improvisation workshop. The concerts were fantastic, and I was simply left stunned by the talents of those young people who competed on Saturday night -  
*Jennifer Petriew - SK- this was a mother of a participating student, not a music teacher*

Thank you so much for inviting me to present a session and to be part of the July 7th concert during the CFMTA convention. Finally, thanks to you and your colleagues for all your great work in organizing this successful convention! -  
*Sophie Bouffard, SK*

Many thanks to you and the committee for your work hosting the conference this year. I particularly enjoyed all the opportunities to hear good music. The lunch and evening concerts were amazing! The Gryphon Trio and the work its members did with master classes and students were greatly appreciated. David McIntyre was great fun to have. And composers' day, being able to meet with so many composers was wonderful -  
*Beth Oliver, AB*

I would like to thank you and your committee for the many hours of work you put into the convention. It was my first one, and I was very impressed with the quality of the concerts and workshops -  
*Sandra Stobbe, SK*

Thank you so much for all the work you and your committee put into planning the convention. I really enjoyed the sessions and the great concerts -  
*Robyn Rutherford*  
Congratulations on a fine convention, it was very organized, and represented Saskatchewan well -  
*Wes Froese, SK*

Congratulations to you on a wonderful convention! Everyone seemed so energized, and everyone I spoke to was thrilled with the sessions and the clinicians. I know from experience what a tremendous undertaking it is to put on a conference, and you did a fabulous job - brava!  
*Pauline Minevich, Department Head, Faculty of Music, U of R, SK*

The convention was such a wonderful experience and I enjoyed it very much. It was nice meeting all of you and I hope that we will all see each other again at similar future conventions -  
*Svjetlana Djordan*

And a huge THANKS to you, Lore, for going that extra distance and doing such a great job organizing this conference. I had a great time with all of the colleagues I met there and I enjoyed myself enormously.  
*Kent McWilliams*

THANKYOU for all your hard work putting on this last week's convention in Regina! It was so thoroughly enjoyable, a wonderful learning experience and a really good time connecting with old friends and making new ones -  
*Gail Murray, SK*

Just want to congratulate you and your committee for all the work you did on a wonderful Convention. It was inspiring to say the least, and MRMTA would like to take the opportunity to thank you for every valuable minute you spent preparing for the success of the activities -  
*Dorothy Lothar, MN*

It was an exceptional conference. Congratulations to you and your team -  
*Cherith Alexander, SK*

I enjoyed the Convention immensely! I've come home so motivated I wish I could teach for another twenty-five years. Okay, once again Lori- words cannot really express how much I enjoyed the Convention. It will certainly go down as the highlight of my summer- even though we are off to Hawaii for two weeks. This trip comes every summer- but the Convention in Regina will be a once in a lifetime treat! -  
*Leona Porth, BC*

Fantastic conference, congratulations. The Canadian Composer Day and CC Concert were an inspiration. And getting all those kids to play was awesome. They are the future and I'm sure they will never forget that "gig." Thanks for all you and your committee did; please pass on my congratulations -  
*John Burge, Ontario*

Thank YOU and your committee for all your many hours of hard work. Last week was a great success due to your organization and preparation. Congratulations, and I'm glad I was able to be a part of it -  
*Stephen Runge, NB*

I want to make sure I send you a note thanking you and your team for doing such an excellent job on the convention. Halifax will have a hard time following Regina. All the best -  
*Lorna Wanzel, NS*

Just want to let you know that we really enjoyed the convention. You & your team did a fantastic job and you deserve all the praise in the world! We are so happy to have participated -  
*Gayle & Jim Dunsmoor, BC*

# "MUSIC IS A LIFE FORCE" - Canadian composers' day

by Cindy Taylor - BC

**M**usic as a Life Force dedicated an entire day to Canadian Music.

The morning began with Po Yeh, CFMTA/FCAPM National Canada Music Week® Convenor who introduced the days' events and highlighted the aims of CMW which has expanded to include the "The Call for Compositions" and "The Student Composer Competition". This past year our Canadian Music Week® celebrations involved approximately 3500 members across Canada in 80 branches where they held workshops, concerts and Community activities and they brought together people to enjoy Canadian Music. Last year was a landmark Anniversary for CMW as we

celebrated our 50<sup>th</sup> Anniversary. Helen Dahlstrom, the founder of CMW and our National Chairperson from 1969 – 1992 was attending this year's "Music as a Life Force" conference and was given special acknowledgement for her contribution to CMW. Through her vision, hard work and dedication she laid the groundwork for what Canada Music Week® is now today.

This year we have Canadian Composers' Day which is a first for our convention to feature Canadian Music. Composers were invited to share their talents and to share their compositions with us. Also, students were invited to meet and work with composers. This included some of our Call for Composition composers. After the opening session the students

had workshops with composer John Burge; "the Composers' Perspective" with Martha Hill Duncan, Teresa Richert, and Joanne Bender; a Q&A session with composer David McIntyre; a recital given by John Burge; and an Improvisation session with Forrest Kinney. It was really exciting to engage our students as part of our convention.

## "From Child to Composer"

David McIntyre was introduced as a wonderfully prolific composer, whose piano and vocal works have been enjoyed and admired for years. He is an Associate composer at the Canadian Music Centre; Composer in Residence with the Regina Symphony; and his music can be heard on CBC Radio.

If I had to choose descriptive words to describe the impression when first meeting Mr. McIntyre they would be – inspiring, passionate, magnetism, enthusiasm. He has left a lasting impression with his thought provoking opening address and his vision of finding beauty and inspiration in all things.

David began with heartfelt thanks to the organizers of the convention for dedicating an entire day to Canadian music.

His following points explain why, today, he is a composer.

- **From Child to Composer:** this statement could be turned around **From Composer to Child**
- the wonderful sense of abandonment a child feels when they have an entire afternoon just to make things up. Building a fort from dried poppy stems; conducting a Teddy Bear Choir; Dying dramatically in a neighbourhood play of Cops and Robbers;

Writing music is as much fun as these childhood games. But then there is the process of growing up. Becoming an adult; Taking responsibility; Learning the ropes; Paying your dues; "A living composer usually does this through the

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rigours of formal training. Learning the craft can be quite intimidating and at times inhibiting. There's a mountain to climb and you have to climb the mountain. It's finding the path back to childhood where the joy of creating little worlds is restored."

One of David's favourite pastimes as a child was drawing imaginary maps, creating little and not so little communities, with each building creating their own world of imagination for him. When writing music he uses the same sense of creating new worlds filled with an emotional life which is very evident in his music. David recalled his first memory of music as sitting under a piano listening to his uncle practicing for his ARCT exam. This experience inspired him and left a vivid impression on him. He recalled listening to his mother play the piano every evening of his childhood putting him to sleep at night. With deep love and

emotion David shared how he returned this experience by playing for her in her later life. I was reminded of the book by author Robert Munsch "I Love You Forever". This will be one of my fond memories of David's opening address. In 1981 as a loving tribute to his mother he composed a hymn using the harmonic contrapuntal characteristics of his mothers piano playing.

David's uncle was his first piano teacher and in many ways his most important musical influence, encouraging the development of the ear. He was a church musician and organist who improvised and taught by example. David recalled with some humour his mother threatening to cancel his lessons unless he stopped making up music. "Now they call it composing!"

As a child, David's favourite game was *Guess Who Composed This Tune* – then he'd make up his own piece. "Mozart, Beethoven, or McIntyre?" he

was disappointed when they guessed McIntyre (he said with a smile).

He recalls how difficult it was to notate his first piece of music. It was much more difficult than improvising. He explained that it was different when imagining the notation from something in your head.

"What is the role of the piano teacher today in regards to composing? - giving permission and not getting in the way."

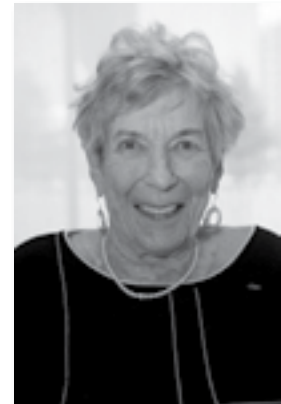
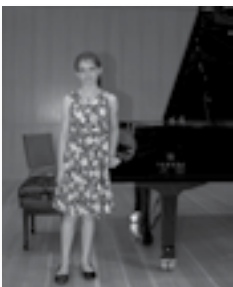
"Composers compose because he or she cannot but compose."

"*A Wild Innocence* (a recent piece of music David has composed) describes my approach to creative work -Taking risks and not over calculating. In the creative process I try to capture the spirit of a carefree playful child which frees me to discover the world of ideas in the thin air of imagination."

Throughout the convention we experienced his imaginative and creative world through performances of his works at an evening concert entitled "An Evening of Canadian Music" and the noon concert of his own compositions; and with the performance of his Trio at the CFMTA National Piano Competition.

"Child yearns to be a composer. Composer strives to recapture the child."

**David McIntyre is a wonderful example of "Music is a Life Force".**



**Top row:** David McIntyre, Sarah Cunningham, Elizabeth Roberts,

**Bottom row:** Carmyn Slater, Brandon Mooney, Jackson Moore and Helen Dahlstrom

# MUSIC IS A LIFE FORCE - *Highlights from a few workshops*

## **Physics and Piano Playing Moon Landings, Fast Cars and Bouncing Balls: Using Physical Forces to Shape Musical Interpretation by Stephen Runge**

By some strange inexplicable scientific force, I found myself in a session on physics and piano playing. How appropriate to be discussing physical forces at a conference entitled, “Music is a Life Force”.

Gravity and weightlessness: Depending on the music being played, chords will have the grounded sound of gravity or the weightlessness of a moon landing. Listen to the difference of the landing of a chord in Debussy and Beethoven.

Going against Gravity: It takes more energy to throw something up than to let it fall down. Likewise, scales need more energy to go up than down. And don't forget the “hang time” before the descent back down. But do remember that there will be more hang time before the descent in some periods of music than others. The longer the hang time on a roller coaster, the more “exciting” the experience.

Inertia: Listen to the increase of the rate the ball bounces when you drop it. The ratio for this change is similar to the rate of an *accelerando*, or conversely, the rate of a *ritardando*. And yes, I have been bouncing balls with my students this week.

Centrifugal Force: As fast cars go around corners, we feel a pull, just as we should as we change directions in a musical passage. Don't phrase to the top note, but go around the corner to the first pulse after the turn.

Stephen used numerous examples of pieces to demonstrate the examples of the “physical forces” in music. Hopefully Stephen, who is in the Department of Music at Mount Allison University in Sackville, will present again at the CFMTA Conference in Halifax in 2013. See you there.

*Barbara Robertson - ARMTA*

## **Life's Composition – A Balancing Act by Thomas Yu**

What is Thomas Yu life's composition?

His wildest dream - to be performing and speaking was realized at this CFMTA convention and had its start ten years ago when he won the National Piano competition. (I was there).

A friend advised him on how to start the session “If you don't know what to say, ask if there are any dental questions”.

“Life's composition is knowing that your passions are”.

The National Piano competition was a kick start. Thomas practised a half hour daily till he was seventeen years old. Then the passion entrapped him into a fantastic, pressured, unrealistic hard life – a world of study, practice, traveling out of a suitcase, he felt he lived in a cardboard box. Bartok said “competition is for horses not audience”.

His parents had another fork in life for him – an academic one, one that supplies dinner and not only breakfast. Naturally there was a clash. Reality set in, he sought for a balanced life. Yes, there is an exciting life outside there.

While competing in Warsaw, he met a girl from France who told him of the International Amateur Piano Competition in Paris. Amateur?? “Stooping down to that level?”

At the Paris competition in which he won, he also won friendship with lawyers, Starbuck employee, videogame composers, doctors. .... Life got interesting. The connection with others outside the practice room shapes you as a musician. Love changes you. There are tons and tons of people who are musically trained and have other jobs and have passion not only in music but in other spheres as well. Thomas listed and named all his piano teachers, appreciated their devotion in sharing their lives not only musically but for life. “Even on how I walk”.

Now he loves playing concerts in living rooms, looking forward to the International Amateur competition in Berlin 2012.

He loves and cares for his patients, would even phone at an ungodly hour from Germany to check how his patient was doing.

AMA-teur? One who LOVES what one does. Follow your passion...sss Yes! Passions

*Solange Liang - MRMTA*



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NOVEMBER 20 – 26



# **CANADA MUSIC WEEK®**

## **LA SEMAINE DE LA MUSIQUE CANADIENNE**

20 AU 26 NOVEMBRE



### Look, Listen , Understand New Compositions by Francis Mae Bolodis

On Thursday, July 7<sup>th</sup>, we were fortunate to have the editor of *Music for Young Children* present a workshop called, *Look, Listen, Understanding New Compositions*. Francis Mae Bolodis' criteria for composing makes so much sense. Not only does her step by step means of composing help to make a creative aurally, visually and analytically interesting new piece of music but these concepts can be found in the works of J.S. Bach, Domenico Scarlatti, Bela Bartok and Claude Debussy. This criteria of concepts can also be found in the compositions of numerous other composers. The following is the list that Francis Bolodis gave us:

Motive – a musical theme or idea	Rhythmic Augmentation – note values become larger
Repetition – of a motive note for note	Fragmentation – only part of the motive is used
Sequence	Rhythmic Shifts – melody and notes are the same but occur on different beats
Retrograde motion	Octave Displacement – motive is in different registers
Inversion	
Rhythmic Diminution – note values become smaller	

#### Question and Answer

Criptics – Random chance composing ie: assign numbers to note names and then “spell your telephone number”

1234567890

CDEFGABCDE

These steps, on concepts, also allow the performer to imagine images of nature, astronomy and technology. For example, “rain on a hot tin roof in the summertime.”

Francis mentioned that Violet Archer told her that when one composes one makes up one's own scales.

Francis also used her own compositions as examples to demonstrate these concepts. The pieces can be found in the *Northern Lights* books which are now used as part of the *Canadian National Conservatory of Music* curriculum. The *Northern Lights* books contain pieces written by Canadian composers only.

I found the workshop to be abundantly valuable for teachers and students of composition. Also, one need not look further for a criteria to analyze and play better the music already written.

*Peter van Ginkel - MRMTA*

### Discovering the Baroque Dance by Kent McWilliams

We have all wondered how we can help our students understand the baroque dances and at what tempo they should be played. This was the workshop to attend.

Kent McWilliams had researched the dances and found some videos to demonstrate the dances. We tried the different steps and soon realized why the court gentlemen and ladies spent hours rehearsing these dance steps. The dances discussed were:

- The **Minuet**, a popular 1600 – 1800 court dance.
- The French **Gavotte**, at first a peasant dance, was energetic with much leaping. When it reached the courts it became stiff and formal.
- The **Bourree**, a strong vigorous dance was more popular with the peasants than the nobility. Written in 4/4 or 2/2 meter it was one of the liveliest of French court dances.
- The **Courante**, a favourite of the French court, was a dance of running and leaping. It originated in Italy known as the Courente. A second type of French Courante, the “branle de Poitoc” was a style of gliding and making gallant gestures.
- One of the most beautiful court dances of the 17<sup>th</sup> century was the **Sarabande**. Slow and sensual movements caused it to be banned in many places. It was an enjoyable and informative workshop.

*Agatha Warkentin - MRNTA*



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# 2011 NATIONAL PIANO COMPETITION

by Heather Blakley - Competition and Awards Chairperson



The Education auditorium at the University of Regina rang with beautiful music for two days as our young musicians of the future competed for prizes totalling \$14,000. There were 8 competitors this year:

- Photo L to R:  
 NF – Lindsey Wareham  
 NS – Ria Kim  
 NB – Emily Logan  
 QC – Lysandre Menard  
 MB – Kimberly Dyck  
 SK – Megan Milatz  
 AB – Quinn Gomez  
 BC – Carter Johnson

The calibre of the competition is very high and we were treated to fine performances of a wide variety of repertoire. The special prizes are awarded from the semi final round so that all competitors are eligible for these awards.

**Dorothy Buckley prize of \$500 for the Best Performance of a Canadian Work** went to Quinn Gomez of Alberta for his performance of David McIntyre's Butterflies and Bobcats.

**Marek Jablonski Endowment prize of \$1000 for the Best Performance of a work by Chopin** was awarded to Megan Milatz of Saskatchewan for her rendition of Andante and Grande Polonaise brillante Op 22.

**Willard Schultz prize of \$1000 for the best performance of a Baroque work** was awarded to Carter Johnson of BC for his performance of J.S. Bach's Prelude and Fugue in B flat minor from book 1.

**Willard Schultz prize of \$1000 for the Most Promising Artist** was awarded to Megan Milatz of SK.

1<sup>st</sup> Place Winner  
**Megan Milatz** from SK  
 \$5000 donated by The Personal Insurance presented by Julie Nolan (on the left)



2<sup>nd</sup> Place Winner **Carter Johnson** (Left) from BC - \$3000 donated by CFMTA

3<sup>rd</sup> Place Winner **Quinn Gomez** (Right) from AB - \$2000 donated by CFMTA

The Novus Via

CN/SMS



For the final round of competition the students were required to prepare David McIntyre's Piano Trio and perform it with the Gryphon Trio string members. It was a fabulous opportunity for these young musicians to collaborate with such accomplished and professional musicians. We were delighted that Mr. McIntyre was in attendance at the finals and joined the jury members (Jamie Parker, Christine Vanderkooy, Kathleen Lorenz Gable) to choose the best performance of the Trio Mr. McIntyre spoke to all the competitors and expressed his appreciation for their study of his work. David was thrilled to hear his piece three times in one evening and it was a gratifying experience for all of us there also. He thanked all the competitors for preparing his piece and encouraged them to go back home and find string members to play it with them.

**Regina Contemporary Showcase prize of \$500 for best performance of the Piano Trio** was awarded to Carter Johnson.

It was a wonderful two days of intense music making and I'm thrilled to be able to be a part of such a worthwhile endeavour!



Our judges



A concert enjoyed by all !



**L to R:** Heather Blakley, David McIntyre, Kathleen Lorenz Gable, Christine Vanderkooy, Jamie Parker, NF – Lindsey Wareham, NS – Ria Kim, NB – Emily Logan, QC – Lysandre Menard, MB – Kimberly Dyck, SK – Megan Milatz, AB – Quinn Gomez, BC – Carter Johnson



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## YUKON - a breed apart

by Henry Klassen, Yukon 2nd delegate

**Y**ukoners are supposedly a breed apart. One must have a deep-down love for the North to live here. No, we don't live in Igloos or snow huts, but rather in regular houses or duplexes or apartments or condos. We shop in Malls and are able to buy all the groceries and other goods we need, for perhaps a slightly higher cost than 'down south'. However it is darker in winter! Only 4.5 hours of daylight on December 21 with some twilight on each end of the day. Need we describe the summer when we have full daylight for 19.5 hours and only 4.5 hours of twilight for the rest of the 'night'? Most of our music teachers are people who love the North. It is an exciting place to live.

Imagine Anna Avery's and my excitement to be named delegates to the CFMTA/FCAPM meetings in Regina

for this July, the very first for the Yukon Registered Music Teachers' Association. So we came to the delegates' meeting not knowing what to expect or how it would go for us and our tiny association.

What we received was remarkable! Everyone treated us with a wonderful acceptance. We were made to feel at home and that we belonged. We made so many great new friends, which we trust will continue to be our friends for a long time to come. The 'gatherings' after the evening concerts in someone's dorm rooms were special and consolidated these friendships. It was a very special inauguration into membership of the CFMTA/FCAPM. We will move forward from this and actively engage our local association in the workings of the Canadian music scene wherever we can.

Both Annie and myself attended, besides the delegates' meeting and AGM, many sessions. The highlights for me, were the evening concerts. What a rich blend of talent and compositions. Each evening was special, from the Gryphon Trio, to Canadian Music Recital, to Stephen Runge and Thomas Yu, to the finals of the CFMTA/FCAPM Piano Competitions. Each evening was special, but the final (Saturday) evening showed three players with so much really great talent, it was almost overwhelming!

We came, we saw, and we were captivated by the whole event. We thank the executive directors, the staff and all the other delegates for their acceptance of us, the newcomers from the Yukon!



## CREATIVE COMPOSER'S COMPETITION

Conservatory Canada

**C**reative Composer's Competition attracts talent from across Canada

This spring, Conservatory Canada invited piano students to put their compositional skills to the test for the first annual Creative Composer's Competition. To our delight, 81 talented youngsters answered our call!

"Composition is a natural part of our Contemporary Idioms program," says Conservatory Canada national executive director, Victoria Warwick. "It's wonderful to see so many students

putting what they have learned into practice."

Submissions are now being evaluated by Jamie Hillman, Bob Bruer, Jason White and Peter Jancewicz. They have the unenviable task of selecting 12 finalists whose work will be included in a new Mayfair Music publication.

The top 12 compositions will also be posted online, giving the public an opportunity to weigh in on their favourites. "We think people will be amazed by what they hear," Warwick says.

Winners will be announced at Conservatory Canada's 2011 Convocation, held November 18 in London, Ontario. Cash prizes will also be awarded from Long & McQuade.

Watch for details about the second annual Creative Composer's Competition, coming in spring 2012.

For more information contact: Victoria Warwick  
victoria@conservatorycanada.ca  
or visit [www.conservatorycanada.ca](http://www.conservatorycanada.ca)



## NLRMTA IS ANNOUNCING THE LAUNCH OF NEW AWARD



Lindsey Wareham

The Newfoundland and Labrador Registered Music Teachers' Association (NLRMTA) is announcing the launch of a new award of \$500, to be presented annually to a competitor in the Provincial Music Festival who demonstrates a proficiency and excellence in performance. The panel of three adjudicators at this year's festival has determined the inaugural recipient of this award.

It is our great pleasure to announce that the winner of this award is Lindsey Wareham, aged 20. Lindsey comes from St. John's and has studied under several teachers: Music for Young Children teacher Susan O'Brien, then Judy Snedden, Margie Murray-Reed (voice) and now Dr. Maureen Volk of the MUN School of music. Lindsey has just completed her third year at the Music School.

The Provincial Music Festival was held this year on May 14 at Carbonear where this award was presented. Performers in this festival have been recommended to participate by adjudicators at their local festivals throughout the province.

Additionally, Lindsey has been chosen to compete in the National Music Festival – a further and final step in this network of The Federation of Canadian Music Festivals. It will be held this year at Antigonish in August.

Further to this, Ms. Wareham has been chosen also to represent the NLRMTA in Regina at the National Piano Competition. This will be held in conjunction with the CFMTA bi-annual National Convention. Altogether, this young pianist will have a summer of performances. The NLRMTA is proud to be of assistance to this young artist.

The NLRMTA is a member of the Canadian Federation of Registered Music Teachers' Associations, and is committed to furthering the aims of the national body in providing quality teaching and music education. The Association has chosen to introduce this new scholarship in order to recognize exceptional talent, and to encourage and assist it.



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# PERFORMING IN PUBLIC: A GUIDE FOR MUSIC STUDENTS

by Margaret Macpherson (revised, March 22, 2011)

Some students think that nervousness playing in front of people is something you either have or do not have, like red hair. But everyone can learn to play confidently in public. You may be surprised, but the real secret to performing securely is this: practice regularly each week and do not rely on last minute preparation. Most students do not believe that the state of the piece of music they are practicing in September has anything to do with the performance of a different piece in front of an audience in March, but we are talking about general musical fitness. Like a marathon runner, we musicians have to keep at it on a regular basis, if we want to perform under pressure. Here are some pieces of advice from experts who have clearly done things under pressure. Canadian figure skater and Olympic medallist Elvis Stojko describes how in his training he was sometimes discouraged, and if he had listened to other people he would have given up before aiming for the Olympics. He and his coach worked hard, and this is what Elvis had to say: “it is not *practice makes perfect*, it’s *perfect practice makes perfect*.” Nadia Comaneci, Olympic gold medallist in gymnastics, achieved perfect scores at

the age of 13. And she tells us, “enjoy the process, because preparation is everything.” These famous athletes are talking about practicing. We musicians can learn a lot from them. Once I sent out a questionnaire to my piano students asking them how to practice. My student Sean, 15 years old and a hockey player, offered this advice: “You can cram for knowledge, but not for skill.” That was a great answer. My own teacher offered this piece of advice: “If you prepare only at the last minute, the people listening will judge you not on what you can *do*, but on what you can *do at the last minute*.”

## Remedies for Nerves: Preparation, and Attitude

There are two real areas where nervousness naturally occurs. One is when we have not prepared thoroughly. If our homework is not done, we should not feel surprised if we feel worried, or nervous. On the other hand, sometimes nervousness just seems to happen to us regardless of preparation- the sweaty hands, worry, panic, memory blanks, unforeseen errors that we have never done before. These problems can be dealt with by improving our attitude.

## A Starter Kit for Thorough Preparation

Even young students, and those with little experience performing can start with these practical tips for preparing for a performance or a music exam.

- Know the beginning of your music very well. If you are a pianist, know how to place your hands for the first notes- are they above or below middle C? Name the beginning note in both hands. Practice counting one or two bars at the speed of your piece before you begin – do this every time you play. The reason you do this even at home is that in a strange room on a different instrument, you may suddenly ask yourself where to play, or how fast- things that in familiar surroundings you may not have a problem with.
- Divide your piece of music into logical sections, marking the beginning of each section with a flag, and a number. It helps to think of the sections descriptively also, referring to them as let’s say, “the stormy part, the sleepy part, the minor section, or the

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last section which contains the same music as the first section.” At least three weeks before your performance, you can do the following exercise: try to start at any flag, go to the next and stop. By playing the sections out of order, you really get to know what is in those sections. This kind of work is valuable whether or not you are required to play by memory.

- In addition to your regular practice, where you play slowly, fix mistakes, repeat tricky places etc, it is time about two weeks before your event to **practice performing**. Using the section divisions in your music, now practice goofing up, and your correct reaction to it. You will make a deliberate mistake, and repair it and go on as if nothing happened. Also practice jumping to the nearest flag if you get really tangled. The reason you are doing this is that it is never a good idea to go back to the beginning once a performance has started – the only exception is if you snag badly in the first three bars or so and cannot recover. The goal to keep in mind is to play the music through from the beginning to the end, with no detours back or forward.
- You also need a plan for **major damage control**- in the unlikely event that you get stuck in the middle of your piece, and cannot repair and go on, or go to the beginning of a section and continue. If this happens, you must jump to the end. For this scenario, you need to know the ending of your piece, including the name of the last note or notes. Choose a place right before the end to be your emergency exit or bailout spot. In all good performances, the show must go on. A couple of weeks before your performance try this: practice goofing up on purpose

and using your emergency exit. Just having this backup plan will make it more likely that you will not need it in a real situation.

- Test your recital piece out on a friendly audience before the real event. Find yourself a non-threatening but mildly stressful situation. Try your friends, parents, neighbours, of a line of stuffed animals sitting on your couch. Practice taking an elegant bow, and smiling to your audience – do this particularly if you were unhappy with your playing. You must always make the people in your audience feel comfortable, so that they will not be worried for you. Chances are that what you thought was a big mistake or problem, was barely noticed by your audience, particularly if you do not make a fuss.

### **A Starter Kit for Improving your Attitude to Performing.**

The previous section dealt with preventing things going wrong. The solutions listed there are your backup plans for damage control – You are not *planning* to use them. You are planning to play well. Keep this in mind as we examine attitudes that will help us perform to our own personal best.

- Be determined to have a goal of personal excellence. This is your own best playing, which belongs to you and you only.
- Several weeks before your performance, think through both the ARTISTIC and TECHNICAL goals you and your teacher have discussed. Keep as many of them in mind as you can.
- A few weeks before your performance or exam, start to listen critically to yourself as you practice. Say to yourself, for example, “that part was beautiful, but this part

had mistakes, or no dynamics, or was too fast or was not in correct rhythm.” Notice places where there is always a mistake on the first try. Put a warning sign on your music and take care of these spots by going through them slowly and correctly. Take the attitude that these spots will be the most beautiful of all.

- Avoid “negative mental chatter” in your mind. This may start to appear a week before you play, maybe earlier. This chatter could include thoughts like, “I may mess up,” or “people will look at me,” or “the other performer will play better than me,” or “I feel like hiding,” or “let’s get this over with.” It is really important to shut this kind of thinking down, though it is all very common with performers. Imagine a little monkey running in your brain whispering that kind of stuff. Say to yourself immediately: “Forget it, Trouble Monkey, I’m not listening to you! I’ve got plans- I’ve got music to make!”
- Some student performers make the following mistake: when they arrive at the performance, they say to themselves, “Boy oh boy, I’d better play well now”. And so they play faster, or louder, or out of time, substituting a random agenda for what they have practiced. Remember that “playing well now” does not mean playing differently. Playing well means doing precisely what the teacher has been asking for during the last weeks, and in detail!
- On stage, try to enjoy the experience. You may in fact play better than you ever have in rehearsal. This is because the presence of an audience adds excitement and a special motivation to communicate the music.

- Take the right attitude. Look forward to your performance. Commit yourself to making it work. Perhaps you have watched a nervous performer – it was written all over their face, and visible in their body language. You as an audience member may have felt uncomfortable, or sorry for the performer. Be determined not to project this image. That is far more important actually, than playing perfectly. Sharing the music is what it's all about.

### Tips and Advice for the Performance Day

- Arrive 10-20 minutes early. Do not schedule a busy day before you play. Do not talk to people much beforehand. Breathe slowly to slow the heart rate. Stay calmly looking at your music, telling yourself there is no room in your head for negative mental chatter. You have too many exciting plans and details to remember in the music.
- If you do have a problem while you are playing, do not show a reaction on your face. Breathe out, put the shoulders down, relax and continue as if nothing happened. There should not be any panic about this, because you will remember having practiced this reaction, so you know how to do it under pressure.
- Though you aim to perform correctly, without obvious faults, remember that it is also important to create something special, even to do something spontaneous. That makes it clear that you are connecting not only with the music, but with your audience. A high ideal, and I am quoting from my own piano teacher, is to “lay every note on the heart of your listeners.”

### Conclusion

Performing is a function of time. The amount of correct repetitions you have done, in the time available for practice is a secure prediction of what will be heard on stage. (The French word for practicing actually is “repetér”). Performing should have very little to do with emotional reactions to your situation in front of an audience. We can turn the tables on nervousness.

We control the nerves, not the reverse! The work to be done is on two fronts, solid preparation of the music to be performed, (done, remember, not at the last minute,) and a real commitment to shaping our attitude to the whole experience of performing. This last requires an understanding that we ourselves are in control of our thoughts both before and during our playing of music in public. If we are prepared both physically and mentally, our creativity can flow.



*Margaret Macpherson, (nee Turner), is a piano and music theory teacher, and an accompanist, currently teaching and playing in Ottawa Ontario. She holds degrees in Music: ARCT, (performer and teacher) LMM, and a M.A. in*

*English literature. Professional development has included piano studies with Dorothy Johnson, Alma Brock-Smith, and John McKay, and violin with Vic Pomer and John Gomez. She has taught as a member of both the Manitoba and the Ontario Registered Music Teachers Associations. For the last five years she was on the faculty of the Bermuda School of Music, in Hamilton, Bermuda, teaching piano and music theory. She has performed with chamber groups in Canada and Bermuda, and has played as an accompanist for the School of the Royal Winnipeg Ballet, Ottawa's The School of Dance and the Bermuda School of Russian Ballet. She plays second violin with the Strings of Saint John's, Ottawa*

*Members - there is a 'sequel' to this article coming in the next issue.*

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#### Introduction

Millions of Canadians enrol their children in artistic, cultural, recreational and developmental activities each and every year. These activities contribute to a child's development and help create Canada's next great artists. To help with the costs associated with children's arts activities, the Next Phase of Canada's Economic Action Plan proposes to introduce a Children's Arts Tax Credit. The credit will be available for a wide range of activities that contribute to a child's development and are not eligible

for the Children's Fitness Tax Credit. The Children's Arts Tax Credit builds on the Government's actions to help parents and their children, such as the Children's Fitness Tax Credit, which provides tax relief for fees paid for children's activities such as hockey, soccer, basketball, gymnastics and baseball. Close to 1.4 million individuals benefit from the Children's Fitness Tax Credit each year.

#### How The Children's Arts Tax Credit Will Work

Parents will be able to claim the 15-percent non-refundable Children's Arts Tax Credit on up to \$500 of qualifying expenses per child incurred in 2011 and

future years for a child who is under age 16 at the beginning of the tax year. The age limit will be 18 for children eligible for the Disability Tax Credit, and an additional \$500 amount will be provided in those instances.

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**Daniel Janke - Yukon**



Daniel Janke is a composer and filmmaker who has resided in the Yukon for over 20 years. He divides time between his country home with recording studio, and Montreal and Toronto. Works include String Quartet No. 1 for the Penderecki String Quartet, Miniatures for Nouvel Ensemble Moderne du Québec, and Vernacular No. 1 for the Vancouver Symphony. He has composed music for other ensembles including Array Music, Continuum, Batterie Park, and the Evergreen Club Contemporary Gamelan. Daniel's 2009 film *How People Got Fire* received numerous awards. He was a writer on the CBC series *Northern Town*, and recently completed the short film *Finding Milton* for Bravo. String Quartet No.2, River, commissioned for the Bozzini String Quartet was just premiered in 2011. He is currently working on a new feature film. His works are available at the Canadian Music Centre.

Although Daniel does not write a lot of piano music, he does have a selection called *Five Finger Rapids* in the Canadian National Conservatory of Music's Northern Lights series, Level Three. More information about Daniel's works can be found at [danieljanke.com](http://danieljanke.com)

**Nicholas Fairbank  
British Columbia**



*When did you first begin to compose?*

I wrote my first pieces in my mid-teens, inspired by the chamber music I played with my parents and their friends: the piano trios of Mozart, Beethoven and Schubert, and later the piano quintets of Dvorak, Brahms, Schumann, Dohnanyi and Franck.

*What inspires you?*

Sometimes ideas will come into my head when they are least expected as I am doing mundane tasks like washing the dishes or driving the car. When I am actively looking for ideas and they don't come I can be inspired by other music – I listen in particular for the orchestration, the textures, and the rhythmic complexity. Amongst my favorite composers I would list Stravinsky, Lutoslawski and Poulenc.

*How many compositions have you written?*

My catalogue now contains about 20 pieces for piano solo, a couple for harpsichord, half a dozen for pipe organ, a number of songs and song collections, about 30 choral works, and several larger works including two cantatas, chamber music, and several orchestral pieces - in all about 80 or 90 compositions.

*Do you have any suggestions for young composers?*

I believe all young musicians should be encouraged to compose. It is crucial to first learn the basic techniques and the language of music, though – rudiments, formal harmony and counterpoint – before venturing off on one's own.

- listen to as much music as you can, music of many genres, not just "classical," since we learn to write by imitation, and eventually we find our own voice, our own language which is a composite of all the music we have heard, amended by and tempered with our own musical intuition and intelligence.
- write a little every day. Writing music is a craft that needs to be done often in order to improve.
- Play your pieces to friends and family and to your teacher and be ready for honest feedback.
- enter your compositions in local competitions and festivals. As an adjudicator I am often disappointed not in the quality of entries but in the small number of entrants in composition competitions and festival classes.
- submit more complex pieces to reading sessions that are organized by certain professional ensembles from time to time. These are valuable ways of hearing your music played by good musicians who will also give you feedback on the piece.
- and finally, remember that when creating your final score, you want to put as much information on the page as possible so that the performer(s) can play the music as closely as possible to the way you intend.



## Deanna Oye - Alberta



Pianist Deanna Oye is a Lethbridge branch member. Her approachable manner, generosity, and expertise as an adjudicator, clinician and performer have been invaluable.

As Associate Professor of Music at the University of Lethbridge she teaches studio piano, music history, and directs the unique series of courses in collaborative piano/guitar she established in 2004. She is the current Chair of the U of L Department of Music and also Past-President of the Canadian University Music Society, the main scholarly organization serving individuals and institutions involved with post-secondary music studies in Canada.

Deanna received training in music from the age of six through her teen years at the Avila Music School in Thunder Bay, Ontario. Here she was given her first opportunity to teach piano, under the guidance of and alongside many wonderful mentors – a supportive community of high standards that she credits as having a tremendous influence on her pedagogy today. Deanna initially chose to pursue studies in journalism in Ottawa, but ultimately realized that music was the path she needed to pursue. She completed undergraduate studies in her home town at Lakehead

University, followed by a Master of Music degree in piano performance at Brandon University. This led to studies with Dr. Jean Barr at the famed Eastman School of Music in Rochester, NY, where Deanna earned the Doctor of Musical Arts degree in Piano Accompanying and Chamber Music. Eastman's philosophy of preparing the "complete musician" – a performer of first rank who is thoroughly trained in music history, theory and humanities – resonated strongly with her, and continues to be an integral part of her own teaching philosophy.

A natural extension of that philosophy is an involvement in community. Performing is one way in which Deanna endeavours to connect with the wider community – and teaching, whether in the Department of Music or in the U of L Music Conservatory or elsewhere, is another. In addition, research dissemination brings her to another audience. One recent project was the interpretation of György Kurtág's notation in his piano collection, *Játékok* (Games), on which topic she spoke (with colleague Dr. Edward Jurkowski) in Calgary, Vancouver, and the International Musicological Society Conference in Amsterdam (2009). She recently recorded a disc of solo piano music by Estonian composer Eduard Tubin, Edward Jurkowski, Jean Sibelius, Leoš Janáček, and Kaija Saariaho, which will soon be released. Deanna is a frequent adjudicator, workshop clinician, pre-concert lecturer and program annotator (an art in which she also trains her students). Finally, she connects to the community and her Japanese Canadian heritage through her work with the Nikkei Cultural Society of Lethbridge and Area, as chair of the Education Committee.

## Cheryl Buddecke Saskatchewan



Saskatchewan is pleased to highlight Cheryl Buddecke as our featured composer. Cheryl was awarded 1<sup>st</sup> place in the CFMTA Call for Compositions (ensemble) for the *Canadian Train Ride* and is a featured composer in *From Prairie to Pine Vol. 2*. Cheryl was also commissioned to write a piece for Saskatoon Youth Orchestra for their 50<sup>th</sup> anniversary in 2010.

Born in Regina and raised in Moose Jaw, SK, Cheryl taught piano privately for over 30 years and is now busy with composing projects as well as doing some solo gigs for special functions.

### *How did it begin?*

I began by creating counter-melodies on a toy piano when I was four years old as my dad played hymns and gospel solos on the piano. Around age eleven I created three piano duets. My piano teacher in Moose Jaw was Helen Tait. In my later teen years, I attended Dr. Lyell Gustin's Piano Summer School in Saskatoon, SK. He spotted the passion for composing and encouraged me to study music seriously saying I was a person who 'needed' to do this. So I attended the University of Regina but only studied composition through the harmony assignments with Dr. Thomas Schudel. ▶

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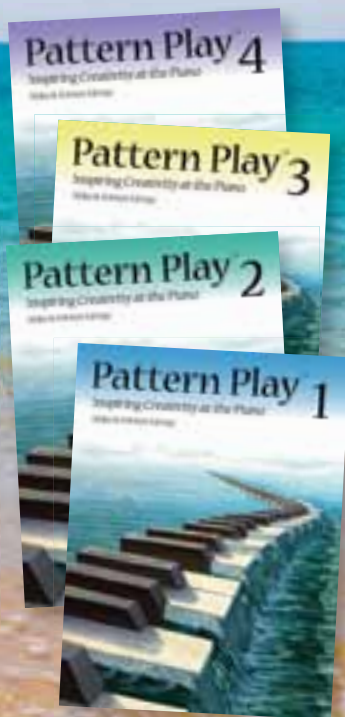


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After marriage to Lyle and a move to Montreal, we returned to Regina and I decided to finish my music degree under David L. McIntyre at the Canadian Bible College. I couldn't get rid of my desire to learn more how to properly compose. I finally requested permission to audit his composition class and promised to participate by doing each assignment he gave.

*How do you feel your compositions have changed over the years? Do you ever rework old compositions?*

Over the years I have gained the courage and knowledge to extend sections of my compositions. I had tried reworking my piece *Trilogy for Trumpet and Piano* after its premiere in 1999, because we originally thought my harmonic language had been too thick. I wasn't pleased with any of my revisions nor was David. We decided to shelve it until a later time. Later we pulled it out, unchanged for a Saskatoon concert debut in 2009 and both of us really appreciated its original form. So I kept that harmony for its publishing. That lesson taught me the value of waiting for either myself or the composition to prove itself. David also exhorted me to have the courage to stick to my guns if I believed in my own ideas and stand firm on them. Overall his continuous instruction for me to never throw anything one writes away (even in their scratch form) has been extremely helpful and valuable! Also, saving various pieces that I have scrapped have been extremely helpful when I've had commission deadlines, etc. I have been able to borrow some of those created ideas which worked very nicely with what I had been writing.

## Vincent Chee-Yung Ho Manitoba



Vincent Chee-Yung Ho (b. 1975, Ottawa, Ontario). Canadian composer, currently residing in

both Canada and the USA, of mostly orchestral, chamber and piano works that have been successfully performed in both North America and abroad.

Mr. Ho began composing at the age of fourteen. After receiving his ARCT in Piano Performance from the Royal Conservatory of Music in 1993, he studied composition with Allan Gordon Bell, David Eagle and William Jordan at the University of Calgary from 1994-98, earning BMus. He then completed his MMus at the University of Toronto in 1998, where he studied with Walter Buczynski and Christos Hatzis. He recently earned his DMA from the University of Southern California while under the supervision of Stephen Hartke.

In 1997, he was awarded a scholarship to attend the Schola Cantorum Summer Composition Program in Paris, where he received further training in analysis, composition, counterpoint, and harmony, supervised by David Diamond and Philip Lasser from the Juilliard School of Music and Narcis Bonet from the Paris Conservatoire. In 2000-2001, he took part in the Long-Term Residency Program at the Banff Centre for the Arts. In 2005, he was one of five emerging composers selected

to attend The National Arts Centre's Young Composers Program, supervised by Alexina Louie, Joseph Schwantner, and Gary Kulesha.

His works have been performed by the Vancouver Symphony Orchestra, the Winnipeg Symphony Orchestra, Arraymusic, The Arditti Quartet, The Composer's Quartet, The Earplay New Music Ensemble, Counter-Induction, and the Land's End Chamber Ensemble and have been featured at various festivals, including The Winnipeg New Music Festival, New York's MATA New Music Festival, Parry Sound's Festival of the Sound, The Markham Music Festival, Toronto's Massey Hall New Music Festival, Ottawa's Strings of the Future Festival, and Bakersfield's New Directions Series. In addition to North America, his works have been performed in China, France and Italy.

His many awards have included the Canada Council for the Arts' "Robert Fleming Prize" (for most outstanding young Canadian composer, 2005), the Canadian Music Centre's "Emerging Composer Prize" (2005), the "Morton Gould Young Composer Award" (ASCAP, 2004), four SOCAN Young Composers awards (Second Prize, 1999; Third Prize, 2001; two Second Prizes, 2004), EARPLAY's "Donald Aird Memorial Composition Award" (2004), the "Audience Prize" from the Toronto New Music Festival (1999), and USC's "Sadye J. Moss Composition Prize". He has also received prizes from the Strings of the Future and the PEEL Music festivals (both 1999), and was a finalist for the 2005 Hultgren Solo Cello Works Biennial.

His piano works are currently published by Alberta Keys Publishing Limited.

## Dr. Elaine Keillor - Ontario



We often look to the global musical community for examples of talent, accomplishment and teaching generosity. Yet, here in Ontario, we have all of this, and more, right in our own back yard.

One of these gifts in our CFMTA membership is Dr. Elaine Keillor, PhD, Distinguished Professor Emerita at Carleton University in Ottawa.

Awarded an ARCT in Performance from the Royal Conservatory of Music when she was eleven years old, she remains the youngest student ever to receive this diploma. She went on to achieve a BA (Honours) in Music, an MA and PhD, both in Musicology, all from the University of Toronto. She has studied with Reginald Bedford, a past-president of the CFMTA, as well as Claudio Arrau and Harold Craxton.

As a Music Professor, Dr. Keillor has generously shared her expertise with students at the University of Toronto, Queens University, McMaster University, and for many years, Carleton University. As Adjunct Professor at the University of Ottawa, she is very active with the Research Laboratory for Piano Pedagogy there, producing recordings and videos as well as sitting

on examination panels and doing workshops. In addition to being a respected workshop clinician, festival and competition adjudicator, and Conservatory Canada examiner, Dr. Keillor also teaches advanced piano as well as harmony and history.

Books authored by Dr. Keillor include *John Weinzweig and His Music: the Radical Romantic of Canada*; *Music in Canada: Capturing Landscape and Diversity*; and an upcoming book in 2012 *The Encyclopedia of First Peoples' Music in North America*. Current research interests are: First Peoples' Music in North America; Piano Music and Pedagogical Approaches; and Gender Issues in Musicology.

Dr. Keillor has performed solo recitals and concertos with orchestras throughout North America and Europe. She has also made and continues to make many recordings both as a solo pianist and as a collaborative musician. Of special significance to Dr. Keillor are: *By a Canadian Lady: Piano Music 1841-1997*, Carleton Sound CD-1006 (2000); *Mary Gardiner Works for Piano and Voice*, Conservatory Canada CD (2002) and *To Music: Canadian Song Cycles*. With Wanda Procyshyn, soprano. Carleton Sound, 2010. <http://www.carleton.ca/carletonsound/cscd1013>.

In 2009, Dr. Keillor received an Honorary Life membership from the Canadian University Music Society, and was one of fifty Ambassadors of Canadian Music named by the Canadian Music Centre (CMC).

Let us remember to look to our CFMTA membership for our musical heroes, lest we miss the talents of gifted teachers and musicians like Dr. Elaine Keillor.

## Clermont Pépin - Quebec



Né à Saint-Georges de Bauce, Clermont Pépin commence très tôt sa formation musicale de sorte qu'à l'âge de douze ans il est déjà l'invité de Wilfrid Pelletier à une matinée des Concerts symphoniques à Montréal. On y entend un menuet de Pépin que W. Pelletier a orchestré. C'est le début d'une riche carrière musicale ponctuée par de nombreux honneurs.

Clermont Pépin étudie avec les maîtres les plus connus dont Claude Champagne (Conservatoire de musique de Montréal), Rosario Scalero (composition au Curtis Institute de Philadelphie), Jean Dansereau (piano au Conservatoire de musique de Montréal) et Nicholas Goldschmidt (direction d'orchestre au RCMT), pour n'en nommer que quelques uns. L'année 1949 marque une étape importante de sa carrière. Il remporte le prix d'Europe comme pianiste puis fait un long séjour à Paris (1949-1955) où il rencontre et travaille avec entre autres Arthur Honegger, André Jolivet et Olivier Messiaen. Dans cette dernière classe il côtoie Boulez et Stockhausen. Même s'il n'est pas un fervent disciple de la musique sérielle, il l'étudie pour démystifier cette nouvelle technique d'écriture. C'est à ce moment que Clermont Pépin commence à l'utiliser dans ses œuvres jusque là tonales. ▶

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De retour à Montréal, il enseignera la composition au Conservatoire de musique de Montréal de 1955 à 1964. Ensuite, il sera directeur des études puis directeur du Conservatoire jusqu'en 1973. Il retournera à l'enseignement de la composition du même établissement jusqu'en 1987. Parmi ses étudiants, on remarque Micheline Coulombe-Saint-Marcoux, François Dompierre, André Gagnon, Jacques Héту et André Prévost. Clermont Pépin a toujours eu une âme de pédagogue puisqu'il sera directeur des Jeunesses Musicales du Canada de 1967 à 1972. Outre cet engagement, son implication auprès de jeunes musiciens se traduit par un nombre important de compositions pour ceux-ci. Pièces faciles pour piano, Suites, Petites études, Les portes de l'enfer et les trois pièces

pour « La légende dorée » font partie du répertoire le plus courant interprété par de jeunes musiciens.

Mais là ne s'arrête pas son écriture. Son œuvre abonde et son héritage comporte plus de 80 opus pour diverses formations musicales (théâtre, orchestre, musique de chambre, piano et voix). Ses œuvres ont été jouées au Canada, aux États-Unis, en Europe, en Amérique du Sud et au Japon. Ainsi les honneurs et la reconnaissance lui sera manifesté plusieurs fois tout au long de sa carrière :

- 1955 - Prix international de composition de Radio-Luxembourg
- 1970 - Prix « Calixa-Lavallée »
- 1981 - Officier de l'Ordre du Canada
- 1990 - Bene merenti de patria (médaille d'argent remise par la Société

St-Jean-Baptiste de Montréal soulignant les mérites d'un compatriote ayant rendu services exceptionnels à la patrie 1990 - Officier de l'Ordre national du Québec.

Born in Saint-Georges de Beauce, Clermont Pépin started his musical career very early so that by the age of twelve he was already invited by Wilfrid Pelletier to a matinee by the Symphony Orchestra in Montreal. One heard a menuet of Mr. Pépin that Mr. Pelletier transcribed for orchestra. It is the beginning of a rich musical career highlighted by multiple awards.

Clermont Pépin studied with well-renowned masters including Claude Champagne (Montreal Conservatory of Music), Rosario Scalero (composition

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at the Curtis Institute of Philadelphia), Jean Dansereau (piano at the Conservatory of Music in Montreal) and Nicholas Goldschmidt (orchestra leader at RCMT) to name just a few. The year 1949 marks an important stage

in his career. He won the Prix d'Europe as pianist plus spends a long time in Paris (1949-1955) where he met and worked with others: Arthur Honegger, André Jolivet and Olivier Messiaen. In this last class he befriends Boulez and Stockhausen. Even though he is not a disciple of serial music, he studies it to demystify this new writing technique. It is at this time that Clermont Pépin started to use it in his works which up to then had been tonal.

Returning to Montreal, he taught composition at the Montreal Conservatory of Music from 1955 to 1964. Later he was director of studies plus Director of the Conservatory until 1973. He returned to teaching composition at the same place until 1987. Among his students are Micheline Coulombe-Saint Marcoux, François Dompierre, André Gagnon, Jacques Héту and André Prévost. Clermont Pépin has always had the soul of a pedagogue since he was Director of the Jeunesses Musicales du Canada from 1967 to 1972. Other than this position, his devotion to young musicians is reflected in the numerous compositions for them: Easy pieces on the piano, Suites, Small etudes, The Gates of Hell and the three pieces for: The Golden Legend form part of the current repertoire interpreted by young musicians.

But his writing does not end then. He writes abundantly and his heritage comprises more than 80 opuses for different musical uses (theatre, orchestra, chamber music, piano and voice). His works have been played in Canada, in the United States, in Europe, in South America and in Japan. Thus honours and appreciation were manifested several times during his long career.

1955 - International prize for composition from Radio-Luxembourg  
 1970 - Calixa-Lavallée Prize  
 1981 - Officer of the Order of Canada  
 1990 - Bene merenti de patria (silver medal given by the St-Jean Baptiste Society of Montreal underlining the merit of a compatriote who had rendered exceptional service to his country.  
 1990 - Officer of the National Order of Quebec.

*English translation by Claude Walker*

## Emily Hall New Brunswick



*Photo by John Ireland*

Canadian composer Emily Hall (b. New Brunswick) was first introduced to music through the piano at age six. Moving later in childhood to southern Ontario, she studied privately through the Royal Conservatory of Music, followed by undergraduate studies in piano performance and composition at Mount Allison University (Sackville, N.B.), where, in 1999, she directed 24 musicians performing her chamber and vocal music. Subsequently, she obtained a Master's degree in composition from McGill University, and she continues to live in Montreal.

“Organic and introspective,”  
 “translucent,” “an intelligent timbral



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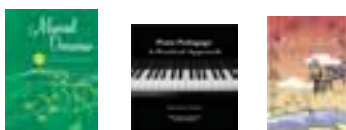
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exploration,” “a pristine outer layer of sound that covers an underlying depth of thought,” “a rich aural imagination, shimmering and subtle orchestration, delicacy of gesture, a compelling dramatic shape,” “passionate in an understated way” and “music that offers the listener rewards in each step and in the whole journey” are but a few of the remarks from musicians across Canada, the United States and Europe.

Considered by Sequenza21 as a “guarantee for excellence,” her compositions have been performed and broadcast in Canada, the United States and Europe in over 40 concerts by ensembles and musicians such as the Vancouver Symphony Orchestra, Bradyworks (Pemi Paull and Brigitte Poulin), Quatuor Bozzini, ARRAYMUSIC, VivaVoce, Redshift, In Extensio, the Contemporary Keyboard Society, l’ensemble Synapse, Julieanne Klein, Nadia Francavilla and Patrick Wedd.

Her vocal music has received national acclaim, garnering two Godfrey Ridout Awards from the SOCAN Foundation. The first, *Inside is the Sky* for chamber orchestra and mezzo-soprano with a text by renowned Canadian poet Lorna Crozier, was followed the next year by *Curious Rêve* for a cappella choir with a multilingual text written by her. “Hall shows a rich and perceptive strength for depicting the meaning of the text in her vocal writing” (Julianne Klein, New York).

Emily Hall is vice president of the Canadian League of Composers, an associate composer of the Canadian Music Centre (CMC) and has been supported by the Canada Council for the Arts, the Fonds Québécois de la Recherche sur la Société et la Culture, the Conseil des arts de Montréal, the Brush Creek Ranch Arts Foundation (Wyoming) and the Albert Koechlin Stiftung (Switzerland).

Apart from composing, she is the

Administrative Director of the Canadian New Music Network, and she freelances for various new music ensembles in Montréal as well as CBC Radio.

For more information visit [www.emilyhall.ca](http://www.emilyhall.ca)

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## Derek Charke Nova Scotia



Derek Charke is a Composer, Flutist and an Associate Professor at Acadia University.

Derek’s music has been described as ‘inventive’, ‘rich textured’, ‘full of colour’, and imbued ‘with drama and rhythmic vitality’. Tending towards post-Minimalist techniques, he creates works with a ‘depth and intensity’ that often juxtapose ‘moments of extraordinary tranquility’. Ecological sound, field recordings, and electronic sound play an important role, as does a long-standing fascination with the Arctic.

Commissioned by world renowned artists such as the Kronos Quartet, the Toronto Symphony Orchestra, the Winnipeg Symphony Orchestra, Symphony Nova Scotia, the St. Lawrence String Quartet, the Katona Twins, and the National Flute Association, his music has been performed across North America and Europe, and has been heard in prestigious venues such as Carnegie Hall, the Guggenheim Museum, and the Walt Disney Concert Hall.

Dr. Charke is Co-director of the annual Acadia New Music Festival ‘Shattering the Silence’, an associate composer of the Canadian Music Centre, and a member of the Canadian League of Composers. He lives in Kentville, Nova Scotia.

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## Jim O’Leary Prince Edward Island



In April of this year, the PEI Symphony Orchestra announced that Jim O’Leary would become their first Composer-in-Residence. The announcement accompanied the world premiere of Jim’s composition, *Softly at Night the Stars are Shining* for orchestra and soprano. This was not the first time Jim has worked with the orchestra: they also performed his *Concerto for Trombone and Orchestra* (2005) and *3 Studies for Orchestra* (2009). In Jim’s words, “Working with one ensemble over several years is a fantastic way, through collaboration, to develop musical ideas on a large scale. Conductor Jamie Mark is very supportive and provides me with artistic freedom, something I value... This is very liberating creatively...”

In addition to developing new works, Jim will be advising the programming committee on contemporary works suitable for performance by the orchestra with an emphasis on Atlantic Canadian composers and participating in pre-concert talks.

Originally from Windsor, Newfoundland, Jim began playing

drums in his teens and later studied percussion at the University of Prince Edward Island where he graduated with his Bachelor of Music Degree in 1994.

In June 2000, Jim completed his Masters in Composition under the direction of composer Jan Sandström at the School of Music in Piteå, Sweden. Jim spent several years in Stockholm where he divided his time between teaching, playing drums in a blues band, and composing. During this period he received two awards for his work: second place in the Winnipeg Symphony Orchestra's composer competition in 2001; and Stockholm County's Culture Prize 2002.

Jim completed an MPhil Degree (in Musical Composition) at the University of Cambridge, England in 2006 and is currently a research student at Queens University in Belfast, Northern Ireland.

Obviously, a written article can never adequately represent the work of a composer. Luckily, Jim has a website where one can view the breadth of his work and listen to excerpts of many of his compositions. I recommend you visit his site for a listen at [www.jimoleary.net](http://www.jimoleary.net).

Here is further example of the calibre of music you will hear, in the words of PEI writer, Ivy Wigmore: "I hate to give Bach, Korsakov and Schubert short shrift but really, the O'Leary composition was the major event. After hearing the symphony perform...I went home wanting to listen to the music again, in the first case mostly for pleasure and in the second as an aid to processing the experience, to help me think about it and talk about it. Was "Softly at Night" engaging? Yes. And shocking, dramatic, disturbing, even harrowing. Easy listening it was not

but in its way, very engaging. I'm still thinking about it."

It sounds like the PEISO, and the Island music community in general, is in for a treat with Composer-in-Residence Jim O'Leary.

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## Kellie Walsh Newfoundland



Choral music is flourishing in Newfoundland and Labrador, and while the province has many choral conductors of note, Kellie Walsh of St. John's excels in this area. She brings to her choirs a passion

for music, people, and her province. Kellie's musical gifts are obvious in the beauty, vigor, and rhythmical excitement her choirs produce in their extensive repertoire.

A native of Newfoundland and Labrador, Kellie Walsh is the Artistic Director of Shallaway: *Newfoundland and Labrador Youth in Chorus*, Founder and Artistic Director of Lady Cove Women's Choir, and Co-Founder and Artistic Director of Newman Sound Men's Choir.

Shallaway: *Newfoundland and Labrador Youth in Chorus*, is an internationally award winning and celebrated youth choir. Most recently, the more than 200-member group has been invited to perform with the National Arts Centre Orchestra of Ottawa in November 2011.

Lady Cove Women's Choir is a two-time winner of the CBC Radio National Competition for Amateur Choirs, and in summer 2008 won first place in the prestigious Béla Bartók Contemporary Choir Competition, in Debrecen, Hungary. Most recently, Lady Cove was invited to represent Canada at the World Symposium on Choral Music in Argentina in August 2011. Newman Sound has won the CBC Galaxy Rising Star Award, and has also been a finalist in the CBC Radio's National Competition for Amateur Choirs. The choir has just released their debut CD, *The Green and Salty Days*.

Kellie also enjoys a busy schedule as a workshop clinician and adjudicator, regularly traveling the province and country to work with choirs of all genres. She has worked with the young people of Labrador on many occasions, conducting the first ever pan-Labrador youth choir in 2008. Kellie holds Bachelor degrees in both Music and Music Education from Memorial University, in addition to a Masters degree in conducting. Kellie serves as an adjunct professor of choral music at Memorial University of Newfoundland's School of Music. Most recently, Kellie was named the Newfoundland and Labrador Arts Council's Emerging Artist, for her contribution to arts and culture in our province, particularly the choral sector.

Kellie's success can certainly be attributed to her musical insights; however, her generous encouragement, and excellent communication with members of all her choirs, produce a respect that surely creates a winning team. On performance night the audience shares in this magic!







## GOING WITHOUT GOALS: Utilizing Non-Structured Practice Time

by Chris Foley

For the last few months of the school year, I've been pushing my students towards getting ever better results in festivals, auditions, recitals, and exams. I was proud of how well many of my students had done when the results started rolling in. Then last week I read Ed Pearlman's *Whose Side Are We On?* and realized that students need time for the pendulum to swing the other way, for periods of exploration and discovery in addition to the quest for ever greater achievement.

Central to the idea of exploration at an instrument is the notion of practicing as pure play, as opposed to practice as rehearsing, working, or merely repeating. All students (and professionals too!) need some emotional distance from their goals once in a while in order to fully take the time to pursue where their imagination is taking them. Children already know this innately – are we doing our best to enable this wonderful human quality?

Here are four things that teachers and parents can do to re-start student creativity:

1. Wean students away from constant parental involvement. The creative impulse often requires silence and solitude. From time to time, leaving a young student to their own devices at their instrument is an excellent idea. What they lose in the achievement of daily practice tasks they may gain in understanding, exploration, and fun. If they enjoy this time spent privately at their instrument, it might just pay big dividends down the road when they eventually play at an advanced level, enjoying the rich rewards of both trusting the responses of one's own body and the practice process.

2. Encourage students to play rather than work at the instrument. It's no accident that the English word for "operating a musical instrument" just happens to be "play". The notion of practice as play is all too often forgotten, and rediscovering it will help to animate one's creative self.

3. Enable students to learn new repertoire and new styles. Several of my students have an interest in playing both ragtime, jazz, and gospel music, and since they have the time over the summer to pursue these styles, I'm more than willing to oblige. Of course, there's a lot of self-interest on my part in encouraging this exploration, as my students' discovery becomes a prime opportunity for me to uncover a lot of new and interesting music that will be beneficial to my entire studio over the long run.

4. Encourage students to improvise. In spite of the rich compositional legacy of the European, jazz, and popular traditions, very few teachers ever encourage or teach their students how to improvise at their instrument. Of course, any six-year-old can make up songs without any encouragement, and free time spent at their instrument will increase the chances of creating their own musical works.

Once students are comfortable in their own skin in the practice studio, discovering new styles and improvising, there's a big chance that they might end up creating their own compositions. Next month I'll look at ways that you can encourage and assist students eager to make the jump into composing.

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For more information go to [www.kathleen-riley.com](http://www.kathleen-riley.com)

**Julie Jaffee Nagal** is a graduate of The Julliard School (BM, MS, piano), The University of Michigan (MA, MSW, Ph. D) and the Michigan Psychoanalytic Institute. Her work on performance anxiety, music as a point of entry into emotion and unconscious process, and music as an instrument of social change and mental health outreach has been published in numerous psychoanalytic and music journals. Her blog, "Music to my Ears" is a regular feature in Psychology Today. Dr. Nagel is on the faculties of Michigan Psychoanalytic Institute, the University on Michigan Department of Psychiatry and is in private practice in Ann Arbor Michigan.

For more information go to [www.julienagel.net](http://www.julienagel.net)

**Vanessa Cornett Murtada** is the Director of Keyboard Studies at the University of St. Thomas in St. Paul, MN, where she teaches piano and piano pedagogy. An international clinician, she has lectured throughout the United States, and in the U.K., Ireland, Italy, Serbia, Croatia and Taiwan. She has published papers in the Journal of Undergraduate Neuroscience and Education and Cultural Politics, as well as book chapters in the fourth edition of Creative Piano Teaching. A certified hypnotherapist, she specializes in the treatment of performance anxiety for musicians. Her current research focuses on mindfulness and the nature of the human consciousness in the performing arts.

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## REVIEW OF PUBLICATIONS



### **IMPRESSIONISM : A resource guide from Honens International Piano Competition**

This new guide presents the impressionistic era of music, art, and poetry, and is designed to support arts curriculum from K-12, to build appreciation for music and arts, and to show how individual arts compliment each other.

The layout of this book is very practical, with beautiful reproductions of art works throughout, guided discussions, questions, handouts, and listening activities, along with a CD. Brief biographies of painters, composers, and poets, along with some historical information including technological advances will help students to understand how the arts changed with the times. Important terms are printed in colour, and a well-written glossary provides information to cover terms of the three arts.

In these busy times, when teachers seek ready to use material, this guide is a beneficial tool for both school classrooms, and group or private lessons. The musical terms and activities, and the well-recorded disc, would be especially beneficial for students that are studying this music. By putting combined arts in a historical perspective, educators can help their students develop awareness, appreciation, listening skills, and new vocabulary, while using imagery to enhance interpretation and understanding. This guide on Impressionism is a good resource for both public and private educators.

This guide and companion CD is available upon request free of charge as a digital download from Honens. To receive a copy of the guide - email Po Yeh at [pyeh@honens.com](mailto:pyeh@honens.com).

Annie Avery  
Yukon

### **Musical Snapshots - Book 2 Intermediate Piano by Martha Mier Alfred Pub. Co. Inc.**

Nine original solos portray musical visits around the world providing the student with a tour of Japan, Egypt, Hawaii, France, Scotland, Spain, and the United States. The key range is no more than 2 flats. Several pieces cover numerous registers requiring crossing of hands. The rhythms are very manageable for the Intermediate student and most of the pieces incorporate the damper pedal. Ms. Mier consistently provides students and teachers with interesting music that is fun to play, interesting to listen to, and helps develop musicality. Although each piece has attractive characteristics, my personal favorite is *Egyptian Pyramids!*

Jean Ritter  
BC

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## **Northern Menagerie**

**by Teresa Richert**

**Richert Music**

This is a collection of Intermediate piano solos inspired by wild creatures of Canada. To quote the composer, “many make their home on the west coast of British Columbia and I encounter some of them when I hike in the nearby forest or even in my back yard. Several of the pieces were written during my early composition studies when I was experimenting with a variety of styles and forms.”

The book has twelve pieces beginning with *Squirrels* and ending with *The Grand Eagle*. In between are *Bunnies*, *Bear Cubs*, *The Fawn*, *Spirit Bear*, *Tundra Swan*, *The Owl And The Sparrow*, *Garter Snakes*, *Chickadees*, *Bats* and *Dancing Bugs*. The table of contents provides the student with a good imaginative start by such descriptions as “this fawn is learning to walk. He is very cautious and even a bit clumsy at first, but he is gradually able to move faster and roam more freely.” Notes on the score specifically indicate “cautiously, gaining confidence, determined and running free.”

Key signatures range up to two sharps and three flats. Time signatures make good use of simple time plus 6/8, 6/4 and 5/4. There is a wealth of opportunity to explore various touches, articulations and rhythms, chromaticism, contrasting dynamics and moods, tempo changes, hand crossings, pedal technique and much more.

My personal favorite, *Dancing Bugs* presents a playful study of form by alternating *Butterflies*, *Ladybugs* and *Bees*. This delightful piece captures the buzzing bees with a left hand semitone and the graceful butterflies in a flowing 6/8.

Nancy Hughes  
Ontario

## **Melody Adventures**

**by Gayle Dunsmoor**

**QuenMar Music Inc.**

Melody Adventures is a series of six volumes written by Gayle MacAuley-Dunsmoor for use by beginning students of the piano. This Canadian publication boasts two Primers, two Basics, and one each of Level One and Two. In each of the six books can be found the same charming characters who take part in a believable story line. Found in these books is an array of original pieces, Canadian folk songs as well as songs and dances of other ethnicities and styles. Every book features a page devoted to the definition of signs and symbols as well as terms and abbreviations found in the music. A “Note Find” exercise of at least two pages in length can be found in all but one volume. By the end of the sixth book, the scales and basic chords of C+, G+, F+, and D+ as well as their relative minors have been learned and practiced.

The strength of this method is that it stresses an awareness of the key structure of each piece by use of the Roman numeral chord notation system. By the end of the sixth book, I, IV, V, and V7 chords have been learned and manipulated. This ensures a solid harmonic understanding of the studied music. It is also a good basis for future improvisation in these keys. The entire series of “Melody Adventures” provides a comprehensive introduction to Ms. MacAuley-Dunsmoor’s “Keyboard Accompaniment” course.

Sonia Hauser  
BC

## **Land of the Silver Birch**

**by Beverly Porter**

**Red Leaf Pianoworks**

This book is a collection of Canadian folk songs arranged for solo piano which includes many favorites. The pieces vary in level from Elementary to Intermediate. The table of contents is very helpful as the composer gives brief study notes for each selection. For example, *Alouette* – Lots of fun to play and make the rit. and fermata quite dramatic. A good study for LH fifths moving quickly around the keyboard. The damper pedal should be used at ms. 10-15 for contrast. The book concludes with two pages of the song lyrics presented alphabetically.

As well as the fun of the familiar and catchy tunes there are many useful teaching techniques in these pieces. As mentioned, there is a study in left hand fifths in *Alouette* and also in *Iroquois Lullabye*. The fifths become root position major and minor triads in *The Huron Carol*. There is good use of a left hand chromatic scale in *Land Of The Silver Birch* and a left hand D major scale in *Gai Lon La*, *Gai Le Rosier* as well as left hand crossing. In *Ah! Si Mon Moine Voulait Danser!* this lively tune comprised of eighths and sixteenths is accompanied by a repeating left hand figure. The pieces move from the fairly simple to the more complicated arrangement of *She's Like The Swallow* which uses a theme and three variations. Here the composer notes “the harmony evokes the tragic story or unrequited love. Beautiful phrasing is a must as is careful pedaling. Play with great expression and imagination.”

Most of these folk songs were known to me but the arrangements are new, interesting, carefully planned and would make excellent teaching pieces.

Nancy Hughes  
Ontario

## REVIEW OF PUBLICATIONS - cont.

### **From Prairie to Pine, Volume 2**

#### **Piano solos by Saskatchewan**

#### **Composers**

If you're looking for new and inspiring Canadian piano works for Canada Music Week, examinations, recitals or just for fun, I highly recommend the Saskatoon Registered Music Teachers' Association's latest piano collection, *From Prairie to Pine, Volume 2*. It features twenty five new elementary to intermediate piano works written by twelve emerging and established Saskatchewan composers.

At the early level Sarah Konescni has several "kid-friendly" pieces with great titles - *Moris Mouse Goes Rollerblading*, *Beneath the Spanish Moonlight* and my personal favourite - *Dinosaur Don't*. For early lyrical fare, you can't go wrong with Janet Gieck's *Outdoor Skating Rink* and Payton Reddakopp's *Serena*, dedicated to a young cancer survivor. For later lyrical fare, don't miss Cheryl Buddecke's enchanting *Lyrical Melancholy* and *Love Unconditional*. Many of the works succeed beautifully in capturing that sense of "prairie magic": Lynette Sawatzky's gorgeous *Springtime*, Glenn Sutherland's intimate and expressive *Day's End* and Paul Suchan's moving and powerful *Dawn Prelude*. These "prairie" composers also seem to "love" their rain proven by several superb and evocative selections: Laurie Wiens' *Morning Showers* with its sparkling groove, Janet Gieck's stunning soundscape entitled *60% Chance of Rain* and the expressive and building *Sudden Prairie Storm* by Andrea Neustaeter. If you are drawn to rhythmic and jazzy styles, you'll love Wes Froese's irresistible *LH Swings/RH Straight*, Janet Gieck's Caribbean inspired *Long Weekend* and Sarah Konescni's sophisticated *Whistlestop Jazz and Blues*. For those students who love a little hockey or

Canadiana with their piano, they are certain to enjoy Thelma Gillis's *Prairie Swing* and Penny Rosten's *The Hockey Game* and *Rider's Game Day Rag*.

Congratulations to all who helped produce this impressive volume with its mix of levels, keys and styles – a real winner!

To order your copy, hear composer performances or see excerpts visit [www.srmta.com](http://www.srmta.com)

Martha Hill Duncan - Composer  
Ontario

### **Take the Lead**

#### **Level 1 – 2**

#### **by Peter Friesen**

#### **Pop Piano Pro**

Finally there is a series of books available to teach students to play off a lead sheet! As soon as a student can read notes, he/she is ready to start Level 1. The student progresses through fourteen pieces, building on skills previously achieved. Theory concepts are presented as needed. After learning the first piece in C major, it is transposed into G and F. The keys of A, D, and E minors are introduced. Various left hand accompaniment styles are taught, including blues patterns. There are full versions of the pieces in the appendix, as well as recordings on the accompanying CD. The book progresses logically, and is easy to follow.

Students will have a lot of fun while acquiring skills they will appreciate and enjoy using throughout their lives. I, for one am enjoying using this book with my students. You can check out the books and view sample pages on this website: [www.poppiano.com](http://www.poppiano.com)

Eileen Deros  
BC

### **Ultimate Music Theory**

#### **Prep 1 Rudiments and Answer Book**

#### **Prep 2 Rudiments and Answer Book**

#### **by Glory St. Germain**

#### **Gloryland Publishing**

A series of books which calls itself 'ultimate' has much to live up to and this series succeeds! Each book comes in attractive, color-coded coil bound format with a glossy, heavy duty cover. The answer books are the workbooks in half size making them easy to follow and use. Each book is divided into twelve lessons with review tests. At the back are heavier, perforated term flashcard pages. Not a space has been wasted – inside covers are used for information, guides and charts, while the 120 pages are, quite literally, 'write on each page'. Material is covered in very thorough detail with diagrams, descriptions, examples of correct and incorrect writing, helpful hints and many, many exercises.

Prep 1 Rudiments covers the keyboard, musical alphabet, staves, clefs, note and rest values, simple time, semitones, whole tones, accidentals, pentascales and triads, harmonic and melodic intervals, copying correctly, analysis and musical terms.

Prep 2 Rudiments reviews material from Prep 1 adding key signatures up to two sharps/two flats, solid and broken major triads, major scales, natural, harmonic and melodic minor scales, analysis and musical terms.

These books more than cover the material for the RCM Preparatory Rudiments exam. They would work well with a piano lesson and with young students in private or group setting because of the thorough explanation of concepts and many exercises.

Joyce Janzen  
BC

**Early Music (2nd Edition)**  
**by Linda Sheppard**  
**Longbow Publishing**

Second in a series of History books by Linda Sheppard, 'Early Music' covers instrumental, sacred vocal and secular vocal music for four musical time periods from 600 A.D. to 1825. An introduction is given to the Middle Ages, Renaissance, Baroque and Classical eras together with specific musical characteristics from each period. Genres from each era as well as early instruments are described and defined. Each time period is examined in more detail through a focus on specific genres and five or six individual works together with biographical information on the composers of the representative works.

In the Middle Ages, chant is studied through Haec dies. Organum is represented by another version of Haec dies along with Leonin, Perotin and the Notre Dame Cathedral School. Information is given on Hildegard of Bingen. Ce fut en mai by Moniot d'Arras and Puis qu'en oublie by Guillaume Machaut are the examples of secular vocal music. Royal Estampie #4 serves as an example of medieval instrumental music.

The Renaissance time period is examined through two sacred words and genres – Ave Maria, Virgo Serena, a motet by Josquin and Gloria from Pope Marcellus Mass by Palestrina.

Secular vocal music focuses on two madrigals – Moro lasso by Gesualdo and Fair Phyllis by Farmer. Danserye by Susato represents instrumental music.

The review of the Baroque era begins with a study of keyboard instruments and the development of opera.

Monteverdi and The Coronation of Poppea as well as Purcell and Dido and Aeneas are covered. Bach is highlighted by two works – the sacred Cantata #80 and the instrumental Brandenburg

Concerto #2. Handel and Scarlatti each have an instrumental work featured – Water Music, Suite #2 and Sonata in D+ K430. Each composer in this era have a resume with important information regarding their musical style.

In the Classical era, sacred music is represented by Haydn's Creation, secular vocal music by Mozart's Marriage of Figaro and instrumental music by Haydn's Symphony #104, Beethoven's Pathetique Sonata in c- and Schubert's Piano Quintet in A+ 'Trout'. As in the Baroque era, C.P.E. Bach as well as Classical composers whose pieces are studied have resumes posted.

As in her first book of this series, Ms. Sheppard has been thorough in the presentation of material. 176 pages of detailed information in a coil binding is preceded by a table of contents and followed by an index. Once again, the author has used symbols and icons to highlight language, titles, genres, forms and principal works.

As well, the book comes with a CD-ROM with early music scores, review quiz, answer keys along with many hyperlinks to websites with information on early music. An incredibly valuable and useful resource is the on-line link and password to listen to recordings of the works presented through the Naxos Music Library.

Once again, this is a wonderfully comprehensive resource. It corresponds well to the requirements of RCM History 2 and would be a valuable asset in preparing for that exam.

Joyce Janzen  
BC

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