

THE CANADIAN MUSIC TEACHER  
LE PROFESSEUR DE MUSIQUE CANADIEN

2019



*A Year in Review / Un an en reveiw*



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# Greetings from the CFMTA President Salutations de la Présidente de la FCAPM

*Laureen Kells*



## Greetings Colleagues

With the turn of the year we can look back with pride on our accomplishments of the past year and with optimism towards what we can achieve in 2020!

It is hard to believe that 20 years have passed since Y2K! When I mention this to my students they laugh and say things like “Oh yes, wasn’t that the thing where the world was going to end!” A reminder for all of us not to get too caught up in anything with that much hype.

This edition of the CMT provides members of the CFMTA/FCAPM a record of many of our collective activities and successes of 2019. There are many to be sure. Awards, competitions, workshops, our very successful convention in Winnipeg – we are a busy and active group with much to celebrate.

The new year gives us an opportunity to look forward at what we can achieve both individually and as a group. There are many ways to contribute to the continued success of the CFMTA/FCAPM. I urge all of you to consider adding your talents to our organization – at all levels. Be that at your local branch, your provincial level or the national level – opportunities abound. There are many ways to draw from our organization as well – the E-festival has enjoyed a tremendous roll out; our new National Membership Recognition program will be launched in the very near future and our Professional Achievement Award which recognizes all the work we do in our communities and beyond.... All of these services plus the many more remind us how much we benefit from our organization.

This year will be exciting for me as I will travel to Chicago to attend the Music Teachers National Association Conference being held in March. I am looking forward to bringing the view from the North to our Southern neighbours. July sees

## Salutations, chers collègues!

Alors que s'amorce la nouvelle année, nous pouvons regarder avec fierté nos accomplissements de l'année dernière et anticiper avec optimisme tout ce que nous pourrions accomplir en 2020!

Difficile de croire que vingt ans sont passés depuis l'an 2000! Lorsque je le mentionne à mes élèves, ils rient en me répondant par exemple « Oh oui! C'était l'époque où les gens croyaient que la fin du monde arrivait! » On fera dorénavant attention pour ne pas nous faire prendre par des événements provoquant autant de frénésie!

Cette édition du PMC présente aux membres de la FCAPM/CFMTA un rapport sur nos activités et succès collectifs de 2019. Ils sont bien nombreux. Prix, concours, ateliers, notre très réussi congrès à Winnipeg – nous sommes un groupe de personnes actives et très occupées qui avons beaucoup de raisons de nous réjouir.

La nouvelle année nous offre l'occasion de penser à tout ce que nous pourrions accomplir individuellement et ensemble, en tant que groupe. Il existe beaucoup de façons de contribuer au succès de la FCAPM/CFMTA. Je vous encourage tous à réfléchir sur comment vous pouvez utiliser vos talents au profit de notre association – à tous les niveaux. Que ce soit au niveau de votre association régionale, provinciale ou auprès de l'association nationale – les possibilités abondent. Il existe aussi bien des façons de tirer profit de notre association – le festival virtuel qui a connu un départ fulgurant, notre nouveau programme national de reconnaissance d'adhésion qui sera lancé sous peu et notre Certificat de réussite professionnelle qui permet de souligner tout le travail que nous effectuons au sein de nos communautés et ailleurs... Ces services, et tous les autres, nous rappellent à quel point il est bénéfique de faire partie de notre association.

Cette année, j'aurai l'immense plaisir de me rendre à Chicago pour prendre part au congrès de l'association américaine des professeurs de musique qui aura lieu en mars. J'anticipe avec joie la possibilité de partager la perspective nordique à nos voisins du sud. En juillet,





# Greetings from the CFMTA President Salutations de la Présidente de la FCAPM

your executive travelling to Whitehorse and plans are well underway for that event. Financially our organization continues to remain healthy and stable and we are very pleased with that. Added financial resources allow us to continue to meet our member's needs and give us the ability to continue expanding our programming.

Finally, on behalf of myself, my husband Hank and the officers of the CFMTA/FCAPM - have an outstanding 2020! Let's hope they are roaring!!

With best wishes

Laureen Kells

j'aurai l'honneur de me rendre à Whitehorse, et les préparatifs de cet événement sont déjà bien avancés. Financièrement, notre organisme est toujours stable et en bonne santé, ce qui nous réjouit. Le fait de disposer de ressources financières accrues nous permet de continuer à répondre aux besoins de nos membres et d'étendre l'éventail de nos programmes.

Enfin, en mon nom personnel, celui de mon mari et de tous les membres du comité exécutif de la FCAPM/CFMTA, nous vous souhaitons une extraordinaire année 2020!

Meilleurs vœux,

Laureen Kells





# CFMTA/FCAPM's New **Honorary** President Ernst Schneider

Ernst Schneider is an accomplished piano and theory teacher, and a renowned composer. For many years he taught piano and theory in his private studio in Penticton, British Columbia, as well as in three public schools. He is in demand as an adjudicator for music and composition festivals. He has taught and lectured at countless summer schools over the years. Many of his students achieved high marks and scholarships in festivals and examinations and went on to participate in Provincial festivals. Many students also continued their education in music after high school and taught music either privately or in the school system. As well, two of Schneider's students received a doctorate degree in music and are now teaching in Switzerland and Kenya respectively.

Ernst Schneider became a Registered Music Teacher in 1965 and received his 50-year pin from BCRMTA in 2015. At the provincial level, Ernst served on the BCRMTA Executive board as Newsletter publisher, Treasurer and President. Among his many accomplishments, he chaired the very successful 1998 Provincial Convention in Penticton with Angela Hewitt as clinician, and co-chaired the 2001 CFMTA/FCAPM Convention in Kelowna.

Ernst Schneider served a Vice-President and then as President of CFMTA/FCAPM from 1983 - 1987, succeeding Helen Dahlstrom as president. During this time, he earned a reputation for "calming the waters" and established new guidelines and policies. One of the many projects he engaged in was the Young Artist competition and the presenting of the winner to many areas of the Provinces. Ernst was also instrumental of having Newfoundland join the organization as well as successfully applying for "charitable status" to enable CFMTA/FCAPM to issue tax receipts. He also produced the National Newsletter which is much the same format as today and opened up the publication for advertisements to cover costs.

Éminent professeur de piano et théoricien, Ernst Schneider s'est également démarqué comme compositeur. Pendant plusieurs années, il a enseigné le piano et la théorie dans son studio privé de Penticton, en Colombie-Britannique, de même que dans trois écoles publiques. On l'invite régulièrement à titre de juge dans le cadre de festivals de musique et de composition. Au fil des ans, il a pris part à de nombreux camps d'été comme professeur et conférencier. Plusieurs de ses élèves se sont illustrés en obtenant les plus hautes notes et en remportant des bourses lors d'examens et de festivals, et ont été sélectionnés afin de prendre part à des festivals provinciaux. Plusieurs d'entre eux ont poursuivi leurs études musicales après l'école secondaire et ont enseigné la musique au privé ou en milieu scolaire. De plus, deux des élèves de M. Schneider ont obtenu leur doctorat en musique et enseignent aujourd'hui la musique à l'étranger, l'un en Suisse, l'autre au Kenya.

Ernst Schneider est devenu professeur de musique accrédité en 1965 et a reçu une épinglette de l'Association des professeurs de musique accrédités de la Colombie-Britannique (BCRMTA) afin de souligner ses 50 ans de service. Sur le plan provincial, M. Schneider a siégé comme officier sur le conseil de la BCRMTA à titre d'éditeur de la lettre de nouvelles, trésorier et président. Ses nombreux accomplissements comprennent notamment la direction du très réputé congrès provincial de 1998 à Penticton avec la participation d'Angela Hewitt comme clinicienne, et la co-direction du congrès 2001 de la FCAPM/CFMTA à Kelowna.

Ernst Schneider a siégé comme vice-président de la FCAPM/CFMTA, puis président, succédant à Helen Dahlstrom, de 1983 à 1987. Au cours de son mandat, il s'est fait connaître pour son esprit pacificateur et la mise en place de nouvelles directives et politiques. Au nombre de ses multiples implications se trouve les concours Jeune artiste et leurs séries de concerts présentant les lauréats dans différentes régions des provinces. M. Schneider a aussi joué un rôle prépondérant dans l'adhésion de Terre-Neuve et dans la reconnaissance de la FCAPM/CFMTA comme organisme de bienfaisance pouvant remettre des reçus officiels. Il a également produit la Lettre de nouvelles nationale dont le format actuel est très similaire à ce qu'il était à l'époque, et y a intégré la publicité pour en défrayer les coûts de production.





# CFMTA/FCAPM's New **Honorary** President Ernst Schneider

Ernst has garnered much recognition for his work as a teacher, composer and citizen. Among these awards are:

- Honorary Life Membership and an Appreciation Award from BCRMTA: "In Grateful Recognition of your Outstanding Leadership as Coordinator of the Workshop (convention) '98. This Award Represents our High Esteem for your vision, perseverance and dedication to the B.C. Registered Music Teachers' Association."
- Queen Elizabeth II Diamond Jubilee Medal for his work in the field of music and contribution to the City of Penticton.
- "Servant of Christ" pin from Lutheran Church Canada for being church organist for the Concordia Lutheran Church in Penticton for over 60 years.
- Life Membership from Kiwanis International for work as president and chairperson for low income housing.
- Citizen of the Year Award (Penticton).

Not content to merely "just tickle the ivories or put dots on five lines", Ernst has been an active and committed community member, feeling it was important to "give back" even though it was often difficult to find the time:

- Member of the Penticton Kiwanis Club for over 50 years, being involved in their low-cost housing projects. During this time, he served as club president for two terms and Lt. Governor for the Southern Division.
- Hosted a two-hour radio program every Sunday evening for 12 years and promoted Canadian music in the process.
- Served on many boards: Summer School, Music School, Symphony Board, Arts Council.
- Was instrumental in organizing the Okanagan Image project in 1976, which was a major event

Ernst s'est acquis une solide réputation comme professeur, compositeur et citoyen. Les prix qu'on lui a décernés comprennent notamment les suivants :

- Le statut de membre honoraire à vie de la BCRMTA : « En reconnaissance de votre leadership remarquable à titre de Coordonnateur d'atelier 1998 (congrès). Ce prix témoigne de notre plus haute estime à votre égard pour votre vision, persévérance et dévouement envers l'Association des professeurs de musique accrédités de la C.-B. »
- La médaille du jubilé de diamant de la reine Élisabeth II pour son travail dans le domaine de la musique et pour sa contribution à la ville de Penticton.
- L'épinglette « Serviteur de Christ » remise par l'Église luthérienne du Canada pour avoir œuvré comme organiste de l'église au sein de la Concordia Lutheran Church de Penticton pendant plus de 60 ans.
- Le statut de membre honoraire à vie du réseau Kiwanis International pour son travail de président et responsable de l'hébergement pour familles à faible revenu.
- Prix du Citoyen de l'année (Penticton).

Ne se contentant pas de « chatouiller les touches d'ivoire ou dessiner des points sur des groupes de 5 lignes », M. Schneider s'est impliqué avec dévouement au sein de sa communauté, ressentant l'importance de « redonner » même s'il lui était souvent difficile de trouver du temps :

- Membre du club Kiwanis pendant plus de 50 ans, impliqué dans leurs projets d'habitations et logements à prix modique. Au fil des ans, il a servi deux mandats à la présidence, et a été Lieutenant-gouverneur du secteur sud (Southern Division).
- Chaque dimanche soir, pendant deux ans, il a animé une émission de radio de deux heures, y faisant en outre la promotion de la musique canadienne.
- A siégé sur plusieurs conseils d'administration : camp d'été, école de musique, conseil de direction symphonique et conseil des arts.





# CFMTA/FCAPM's New **Honorary** President Ernst Schneider

including a traveling Art Gallery, a play by George Ryga, works by Michael Baker, Jean Coulthard, Art Lewis, a Ballet performed by the Canadian School of Ballet, among others. Ernst wrote a symphonic work for that project (all performed by the Okanagan Symphony Orchestra) which was commissioned by the Canada Council.

- Wrote a symphonic work for the 100<sup>th</sup> anniversary of the City of Penticton.
- Has written numerous works for voice, solo instruments, ensembles and orchestra. Several works are now published (check out his site at the Canadian Music Centre). His music has been performed in Canada, the USA and Europe.
- Is a member of the Canadian League of Composers.

Needless to say, CFMTA/FCAPM is delighted to name Ernst Schneider as Honorary President in 2019.

- A joué un rôle primordial dans l'organisation du projet Okanagan Image de 1976, un événement d'ampleur comportant notamment une galerie d'art, une pièce de George Ryga, des œuvres de Michael Baker, Jean Coulthard, Art Lewis, et un ballet présenté par la Canadian School of Ballet. M. Schneider a d'ailleurs écrit une œuvre symphonique pour ce projet (interprétée par l'Okanagan Symphony Orchestra), œuvre qui lui avait été commandée par le Conseil des Arts du Canada.
- A écrit une œuvre symphonique pour le 100e anniversaire de la ville de Penticton.
- A composé de nombreuses œuvres pour voix, instruments solo, ensembles et orchestres. Plusieurs de ses œuvres sont aujourd'hui publiées (consultez son site au Centre de musique canadienne). Ses compositions ont été jouées au Canada, aux États-Unis et en Europe.
- Est membre de La Ligue canadienne des compositeurs.

Il va sans dire que c'est avec joie que la FCAPM/CFMTA nomme Ernst Schneider Président honoraire en 2019.



CFMTA/FCAPM Honorary President Ernst Schneider  
with Tiffany Wilson







## Officers, Chairs and Provincial Delegates



### **Front Row Left to Right:**

Lois Kerr - *Treasurer*, Cynthia Taylor - *Past President*, Tiffany Wilson - *President*, Lauren Kells - *Vice President*, Anita Perry - *Secretary*, Dina Pollock - *Communications Coordinator*

### **Middle Row Left to Right:**

Lynne Gagné - *QMTA Second Delegate*, Lynn Ewing - *SRMTA First Delegate*, Kimerica Parr - *ARMTA Second Delegate*, Marlaine Osgood - *ARMTA First Delegate*, Mimi Ho - *BCRMTA Alternate Delegate*, Laura Grey - *ORMTA Second Delegate*, Elizabeth Tithecott - *ORMTA First Delegate*, Dr. Lorna Wanzel - *NSRMTA First Delegate*, Joan Woodrow - *NLRMTA First Delegate*, Po Yeh - *Canada Music Week Chair*, Pat Frehlich - *Research, Public Relations, Advertising Chair*

### **Back Row Left to Right:**

Catherine Bartlett - *NBRMTA First Delegate*, Patricia Niekamp - *SRMTA Second Delegate*, David Coté - *QMTA First Delegate*, Leanne Hiebert - *MRMTA First Delegate*, Paula Rockwell - *NSRMTA Second Delegate*, Joanne Lougheed - *BCRMTA First Delegate*, Rita Raymond-Millet - *NBRMTA Second Delegate*, Anna Avery - *YRMTA First Delegate*, Henry Klassen - *YRMTA Second Delegate*,

*Missing* - Sue Jones - *Competitions and Awards Chair*, Stephanie Cole, *PEIRMTA*





# CFMATA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

**C**FMATA holds a Call for Compositions each year to celebrate Canada Music Week®. CFMATA invites submissions of new unpublished pieces for students studying at the specified conservatory grade level. Selected compositions are available to be downloaded for all to enjoy at [www.cfmta.org](http://www.cfmta.org).

The following works were selected for the 2019 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

**One Piano – Four Hands : Grades 3-4**

*In My Hometown* by Zoe Henderson (ON)

**One Piano – Four Hands : Grade 6-7**

*Snow Blanket* by Jilian Meyer (AB)

**Two Pianos – Four Hands : Grades 3-4**

*The Starry Night/La nuit étoilée* by Valérie Carreau (QC)

**Two Pianos – Four Hands : Grades 6-7 (Tied)**

*Cascade Mountain Celebration* by Anita Parry (BC)  
*Day at Skaha Lake Beach* by Ernst Schneider (BC)



**C**haque année, la FCAPM lance un Appel à compositions pour célébrer la Semaine de la musique canadienne<sup>md</sup>. La FCAPM accepte la soumission de nouvelles œuvres qui n'ont pas encore été publiées et composées par des élèves étudiant au niveau de conservatoire spécifié. Les compositions sélectionnées peuvent ensuite être téléchargées sur le site [www.cfmta.org](http://www.cfmta.org) pour que tous puissent en bénéficier.

Les œuvres suivantes furent sélectionnées pour l'Appel à compositions 2019. Toutes nos félicitations aux compositeurs. Nous les remercions d'avoir partagé leurs œuvres avec nous.

**Un piano – Quatre mains : 3e et 4e années**

*In My Hometown* par Zoe Henderson (ON)

**Un piano – Quatre mains : 6e et 7e années**

*Snow Blanket* par Jilian Meyer (AB)

**Deux pianos – Quatre mains : 3e et 4e années**

*The Starry Night / La nuit étoilée* par Valérie Carreau (QC)

**Deux pianos – Quatre mains : 6e et 7e années (ex æquo)**

*Cascade Mountain Celebration* par Anita Parry (BC)  
*Day at Skaha Lake Beach* par Ernst Schneider (BC)





# CFMTA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

### One Piano - Four Hands - Grades 3 / 4

**Zoe Henderson (ON)** *In My Hometown*

Zoe Henderson is a full-time piano teacher in Toronto, Ontario. Originally from Nanimo, B.C., she graduated from the University of Alberta and has her Grade 10 Piano and Intermediate Pedagogy Certificate from the RCM.

In addition to classical-training in piano, viola and voice, Zoe has explored the fields of pop and jazz and performed professionally as a singer-songwriter. Her debut CD, "A Someday Thing" (2013) is available on iTunes.

She has also written for the musical theatre (book, lyrics, music) and her one-act play for children, The Stone Princess, was produced by Solar Stage Children's Theatre in Toronto in 2006 and 2015.

She started composing pedagogical pieces for piano one year ago. Her focus these days is contemporary music; exploring

different sounds, textures, instrumental combinations. Interests include pedagogical pieces, chamber music, choral music and songs. For the past year, she has been studying composition with Christine Donkin.



"In My Hometown" has gone through several incarnations. The melody is from one of Zoe's own unpublished songs (where it had a different title — and lyrics!). She then turned it into an early-intermediate piano solo, and, finally, the piano duet that you see here. 🎵

## In My Hometown

Zoe Henderson

**With energy!**  $\text{♩} = 72-88$



# CFMTA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

### One Piano - Four Hands - Grades 6 / 7

**Jillian Meyer (AB)** *Snow Blanket*

Jillian Meyer is a pianist, composer, teacher, and workshop facilitator in Edmonton AB. She recently completed her Masters of Music in Leadership from the Guildhall School of Music and Drama in London, UK. She also holds a BMus in Piano Performance and Composition from the University of Victoria (2012). Jillian has been teaching for over 10 years, and has experience with the Yamaha Music Education System, Royal Conservatory of Music and ABRSM examination system. As a performer Jillian has given solo piano recitals, performed as a pianist, vocalist, and percussionist in various ensembles, and has performed in festivals and concerts throughout Canada and the UK. Jillian's compositions have also been performed in Canada and the UK. She started composing as a young girl, and has written numerous pieces for solo piano and other ensembles.

She is currently working on creating audio recordings of all of her piano pieces. As a private and group lesson teacher Jillian enjoys sharing her passion and knowledge with her students.



Jillian also works as a clinician for Yamaha Canada, training new and experienced teachers. Jillian is passionate about music-making with people of all ages and levels. She has worked in schools, hospitals, and other community settings and believes that creativity exists in everyone! ✨

## Snow Blanket

**Andante** (♩=48)

Jillian Meyer  
2019

Hushed

Primo *mp cantabile*

*p legato con pedale*

Secondo





# CFMTA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

### **Two Piano - Four Hands - Grades 3 /4**

**Valerie Carréau (QC)**     *The Starry Night / La nuit étoilée*

Pianiste, compositrice et pédagogue originaire de Montréal, Valérie Carreau est diplômée de l'École de musique Vincent-d'Indy et de l'Université du Québec à Montréal. Depuis 1992, elle enseigne le piano en studio privé ainsi que dans divers établissements. Sa créativité et la passion qu'elle transmet à ses élèves en font une pédagogue très appréciée. Désirant offrir aux pianistes de tous niveaux des œuvres canadiennes mélodieuses, Valérie Carreau est l'auteure de plusieurs pièces pour piano, dont les recueils *Petites fleurs*, *Le vent se lève*, ainsi que le recueil de chansons pour les tout-petits intitulés *Les puces musicales*. Ses œuvres font parties des programmes de l'École de musique Vincent-d'Indy et de l'École préparatoire de musique de l'Université du Québec à Montréal (UQAM) et sont régulièrement jouées dans des festivals.

Depuis 2013, Valérie Carreau fait partie des jurys de concours et examens de piano de l'École de musique Vincent-d'Indy, de l'École préparatoire de musique de l'UQAM et de l'Académie de musique du Québec. Elle donne aussi des conférences, des classes de maître et poursuit une maîtrise en enseignement des arts. On peut entendre son disque compact *Le vent se lève* sur les ondes de Radio-Classique, 99,5 FM, Montréal.

*La nuit étoilée* est la deuxième œuvre de Valérie Carreau primée par la FCAPM. Sa pièce *Envolée* avait été publiée par la FCAPM pour célébrer les 150 ans de la Confédération canadienne en 2017. Valérie Carreau souhaite que ses œuvres inspirent les jeunes pianistes et leur permettent de développer le plaisir de jouer du piano.

Montreal pianist, composer and pedagogue, Valérie Carreau is a graduate of École de musique Vincent-d'Indy and Université du Québec à Montréal (UQAM). She has been teaching piano in many institutions as well as privately since 1992. The creativity and passion that she transmits to her students are what distinguish her as an inspiring and appreciated teacher.

To offer melodious Canadian works to pianists of all levels, Valérie Carreau composed various piano pieces, including the piano books *Le vent se lève*, *Petites fleurs*, as well as *Les puces musicales*, a collection of songs for young children. These

works are now part of the program of École de musique Vincent-d'Indy and École préparatoire de musique de l'UQAM, and are regularly played in various music festivals.



In addition to her activities as a piano teacher and composer, Valérie Carreau is a jury member for piano competitions and exams at École de musique Vincent-d'Indy, École préparatoire de musique de l'UQAM and Académie de musique du Québec. She also gives lectures, master classes and is pursuing a Master's Degree in Arts Education. Her piano CD *Le vent se lève* is broadcast on Radio-Classique, 99.5 FM, Montreal.

*The Starry Night* is her second piece awarded by the CFMTA. Her piano piece *Envolée* was published by CFMTA to celebrate the 150th anniversary of the Canadian Confederation in 2017. Valérie Carreau wants her works to inspire young pianists and encourage them to develop their pleasure in playing the piano.





# CFMTA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

Two Piano - Four Hands - Grades 3 /4

Valerie Carréau (QC) *The Starry Night / La nuit étoilée*

### La nuit étoilée / The Starry Night

Valérie Carreau

Andantino  $\text{♩} = 50$

Piano I

Piano II

8va -

*p* *mp* *p*

4 2 simile 1 5 2 1 4 2





# CFMTA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

### Two Piano - Four Hands - Grades 6 / 7 Tie

**Anita Perry (BC)** *Cascade Mountain Celebration*

Anita (A.D.) Perry has always been fascinated by sounds. A versatile composer, she has written works for orchestra, concert band, saxophone quartet, brass quartet, string orchestra, string quartet, piano, voice and choir, as well as seven children's musicals and five children's ballets. Her awards include a B.C. Arts Recommender Grant in 1995, Summerland Arts Appreciation Award in 2011, CFMTA Call for Compositions in 2015, 2017 and 2019. Perry's music can be found in the Canadian Music Centre as well as from her publisher, Palliser Music Publishing. Perry is a member of the Canadian League of Composers, an affiliate of the Canadian Music Centre and a member of the Society for Composers and Authors. Perry

has adjudicated both piano and composition competitions and festivals throughout BC. An RMT since 1984, she also serves as Provincial Secretary for the BC Registered Music Teachers' Association and National Secretary for the Canadian Federation of Music Teacher Associations. She currently teaches piano, composition and theory in Summerland, B.C. ✨



## *Cascade Mountain Celebration*

**Energetically!**  
**Allegro** (M.M. ♩ = c. 104)  
 Slap fallboard

Piano 1 *mf*

Piano 2 *mf*

5 3 2 1



# CFMTA Call for **Compositions** 2019

## Appel à **compositions** 2019 de la FCAPM

### Two Piano - Four Hands - Grades 6 / 7 Tie

**Ernst Schneider (BC)** *Day at Skaha Lake Beach*

Ernst Schneider (b.1939) received his early music training in Germany. In 1958 he immigrated to Canada, where he continued his music education. Among his teachers were Lloyd Powell, Helen Silvester, and Dr. Jean Coulthard. Ernst Schneider's compositions include works for piano, voice, chamber groups, and orchestra. His music has been performed in festivals and concerts in Canada, USA, and Europe. He taught piano and adjudicated for many years and hosted a weekly two-hour music program on station CIGV for 12 years, featuring many Canadian compositions. In 2009 Ernst Schneider received an Honorary Licentiate Diploma from the Canadian National Conservatory of Music for his contributions to and promotion of Canadian music. The same year he was also commissioned to write an orchestral work for the Centennial of his home town, the City

of Penticton, British Columbia. In 2012 he was awarded the Queen Elisabeth Medal for his contribution to, and promotion of Canadian music and community support. Ernst Schneider's first Piano Concerto received a second performance with the very talented pianist Jaeden Izik-Dzurko in February 2018 and his second Piano Concerto is scheduled to be performed in the 2019/20 season. ✿



## A Day at Skaha Lake Beach

*Playfully* (playing a game on the beach)

The musical score is for two pianos, labeled 'Piano 1' and 'Piano 2'. It is written in 4/4 time and has a key signature of one flat. The tempo/mood is 'Playfully (playing a game on the beach)'. The dynamics are marked 'mf' (mezzo-forte) and 'senza ped.' (without pedal). The score begins with a 3-measure rest in both hands. Piano 1 starts with a melodic line in the right hand, while Piano 2 provides harmonic support with chords and moving lines in both hands. The piece includes a 3-measure rest in the second measure of each part.





# CFMTA National Piano Competition 2019 FCAPM Conccours National de Piano 2019

*by Sue Jones*

**D**ur 2019 National Piano Competitions were held in Winnipeg, Manitoba at the beautiful Fort Garry Hotel, Spa and Conference Centre with adjudicators Douglas Finch, Dr. Scott Meek and Dr. Christine Vanderkooy. We are very grateful to them for sharing their time and expertise with us.

Our eight competitors, with their teacher's name in parentheses, were (L to R in order of photo):

Yukon	Jamie Phillips-Freedman (E. Joyce Klassen)
British Columbia	Annie Yu Cao (David Vandereyk)
Alberta	Jessica Yuma (Wolfram Linnebach)
Saskatchewan	Alice Li (Bonnie Nicholson)
Manitoba	Fan-En Chiang (Caron Whitlaw Hiebert)
Ontario	Gregory Vandikas (Michael Esch)
Quebec	Sarah Oulousian (Richard Raymond)
Nova Scotia	Andrew Son (Peter Allen)



The evening before the Piano Semi-Finals, Yukon RMTA hosted a Competitors' Meet and Greet! It was a wonderful way for the competitors to get to know each other, share some pizza and other refreshments. Annie Avery, on behalf of the YRMTA, welcomed both the CFMTA/FCAPM piano competitors and the MRMTA vocal competitors.

The following awards were presented at the end of the Final Round of the competitions. Each competitor was given a bouquet of flowers in addition to their certificate(s).

## Final Round Winners:



**First Place - \$5,000**

**Jessica Yuma (Alberta)**

*Sponsored by the CFMTA/FCAPM*

*Presented by Tiffany Wilson*

*CFMTA/FCAPM President*



**Second Place - \$3,000**

**Sarah Oulousian (Quebec)**

*Sponsored by the CFMTA/FCAPM*

*Presented by Laureen Kells*

*CFMTA/FCAPM Vice-President*



**Third Place - \$2,000**

**Alice Li (Saskatchewan)**

*Sponsored by the CFMTA/FCAPM*

*Presented by Sue Jones*

*CFMTA/FCAPM Awards and Competitions Chair*

*Photos by Carla Buelow Photography*





# CFMTA National **Piano** Competition 2019 FCAPM Conccours National de **Piano** 2019



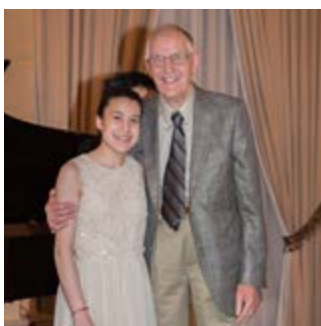
**Special Awards Winners, chosen from the Semi-Final Round:**

**Marek Jablonski Chopin Award \$1,000 - Alice Li (SK)**

For the best performance of a Chopin composition

*Presented by Judith Ammann*

*Former Board member of the Marek Jablonski Endowment Foundation*



**Ernst Schneider Canadian Music Award \$1,000 - Sarah Oulousian (QC)**

For the best performance of a Canadian composition

*Presented by Ernst Schneider, CFMTA/FCAPM Honourary President and award sponsor*



**Willard Schultz Baroque Music Award \$1,500 - Sarah Oulousian (QC)**

For the best performance of a Baroque composition

*Presented by Conference Co-Chair Annette Hay*



**Willard Schultz Most Promising Performing Artist Award \$1,500**

**Jamie Phillips-Freedman (YK)**

To the performer with the most overall promise as a performing artist

*Presented by Cynthia Taylor, CFMTA/FCAPM Past President*

Bravo to all competitors, their teachers and families! It takes a tremendous amount of work and support to succeed at this level and you are to be commended for your dedication and commitment! Thank you very much to the MRMTA Conference

Committee for providing such a wonderful venue for our competitions and for all their hard work to help make this a successful conference!

*Photo by Carla Buelow Photography*



# Our Adjudicators



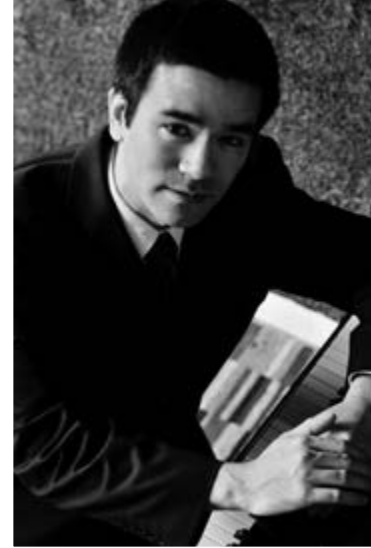
*Douglas Finch*

**Douglas Finch** is known for his innovative, imaginative approach to performance, and for helping to revive the lost art of classical improvisation in concert. Finch was born in Winnipeg and began musical training with his mother, later studying with Winnifred Sim and Jean Broadfoot. He continued at Western University with William Aide, followed by Juilliard with Beveridge Webster. After winning a Silver Medal at the Queen Elisabeth International Competition in Brussels (1978), he began to perform extensively throughout Canada, and devoted much of his time to composition, with a number of his works being broadcast on CBC Radio.

In 1993 he settled in London, UK. He co-founded The Continuum Ensemble with conductor Philip Headlam, premiering over 40 new works and recording for Avie and NMC (music by Errollyn Wallen and Roger Smalley). He has been artistic director of several acclaimed events in London, including 'In the MOMENT', a 2009 festival of dance and music that featured over 350 performers.

Finch has written for piano, chamber ensemble, orchestra, theatre, and soundtracks for four feature-length films by British director Jon Sanders. Late September (2009) features Douglas as a pianist/character in the film. His 'Night Love Song - Concerto for Viola and Chamber Orchestra' was premiered by Rivka Golani and the Canadian Sinfonietta at Toronto's Glenn Gould Concert Hall in 2012.

Douglas Finch is Professor of Piano and Composition at Trinity Laban Conservatoire of Music and Dance, and a regular guest teacher at Chetham's School of Music, Chetham's International Piano Summer School, and the Royal Welsh College of Music and Drama. ✨



*Dr. Scott Meek*

Described by the Winnipeg Free Press as a "consummate musician" who plays with "near-impossible fluidity" and "total physical involvement and passion," Canadian **Dr. Scott Meek** is a highly active and sought-after collaborative pianist, chamber musician, and teacher in Vancouver, British Columbia. His extensive repertoire of collaborative works includes over 80 complete concertos and over 70 complete sonatas.

Scott Meek's childhood teacher in Winnipeg was Carole Pollard, a very active collaborative pianist and a strong influence on Meek's current musical lifestyle. He attended Oberlin College in Ohio to earn his Bachelor of Music and Bachelor of Arts (East Asian Studies) degrees, studying under Alvin Chow. At the Indiana University Jacobs School of Music, he received his Master of Music and Doctor of Music degrees, studying under the world-renowned pianist and founding member of the Beaux-Arts Trio, Menahem Pressler.

Dr. Meek's solo career highlights include three national first prizes at the Shean Competition, the Knigge Competition, and the FCMF National Music Festival, and top prizes in the Cincinnati World Piano Competition, the Corpus Christi International Competition, and the Eckhardt-Gramatté National Music Competition. He has performed as soloist with the Edmonton, Toronto, and Winnipeg Symphony Orchestras, and with several orchestras in the USA.

In Greater Vancouver and on Vancouver Island, over fifteen different recital series have invited Dr. Meek to perform as a chamber musician. He frequently plays with violin virtuoso Oleg Pokhanovski, performing many of Pokhanovski's original transcriptions for violin and piano, and also performs with his wife, pianist Clare Yuan, as The Meeks Duo. ✨

## Our Adjudicators



*Dr. Christine Vanderkooy*

**Dr. Christine Vanderkooy** has performed as a soloist across Canada, the United States and Europe, including a European recital tour funded by the SSHRC General Research Fund/ President's Fund. Her CD Schubert and Schumann, recorded at the Banff Centre for the Arts, was funded by a University of Regina grant, and promoted by Toronto publicist, Jane Harbury, with grant funding from Creative Saskatchewan. This recording features two important solo works from the romantic piano literature and has enjoyed critical acclaim including a cover story for Tempo magazine, and radio play on CBC and stations across Canada and the U.S.

Dr. Vanderkooy's research contributions as a writer and presenter include the following: Conference presentation, Florence, Italy; The Psychological and Physiological Aspects of Music Performance Anxiety – University of Arizona (by invitation); CFMTA/FCAPM National convention- presentation on Beethoven's pedalling in piano works; Bishop's University – Russian piano music. By invitation, she has contributed an article for the Royal Conservatory of Music blog, designed a course for RCM's use entitled "Piano Pedagogy: Gesture and Sound", and travelled with the senior pedagogy team across Alberta as a presenter for the RCM Teacher Professional Development Seminars. A senior examiner for RCM, Dr. Vanderkooy also regularly adjudicates music festivals, presents masterclasses across Canada, and has served on juries for music competitions including the JUNO Awards.

Dr. Vanderkooy has taught at McGill University, University of Prince Edward Island, Lakehead University, University of Regina, and joined the University of Windsor's Faculty of Education in 2017 as Associate Professor of Instrumental Music Pedagogy.



## Awards

### **Awards chosen from the Semi-Final Round:**

- The Marek Jablonski Chopin Award: \$1,000.00  
- for the best performance of a Chopin composition
- The Ernst Schneider Canadian Music Award: \$1,000.00  
- for the best performance of a Canadian composition
- The Willard Schultz Baroque Music Award: \$1,500.00  
- to the performer whose reading of Baroque music best communicates the intentions of the composer
- Willard Schultz Most Promising Performing Artist Award: \$1,500.00 – to the performer who shows the most promise overall as a performing artist.

### **All Awards present at the conclusion of the Final Round:**

- First Place: \$5,000.00
- Second Place: \$3,000.00
- Third Place: \$2,000.00







**Jessica Yuma** completed the RCM Associate and Licentiate Diplomas by the age of 11. She was the provincial 12 & under, 16 & under and senior category winner when she was 10, 11 and 15 years of age respectively. At the age of 10, Jessica made her orchestral debut (*Mendelssohn Concerto G Minor*) at the Winspear Centre in Edmonton. She has been a top prize winner at CMC National Finals since age 7.

In 2015, Jessica performed at Carnegie Hall in New York. In 2017 and 2019, she performed Liszt's *Concerto No.1* and Tchaikovsky's *Concerto No.1, 1<sup>st</sup> movement* with the Calgary Civic Symphony Orchestra in Jack Singer Hall, Calgary. In 2017, Jessica performed Rachmaninov's *Concerto No.2, 3<sup>rd</sup> movement* with the Brunesis Virtuosi Orchestra in Perugia, Italy. In 2018, Jessica gained a top prize in the Coimbra World Piano Competition in Portugal. She also performed Beethoven's *Concerto No.3* with the Edmonton Philharmonic Orchestra. ✨

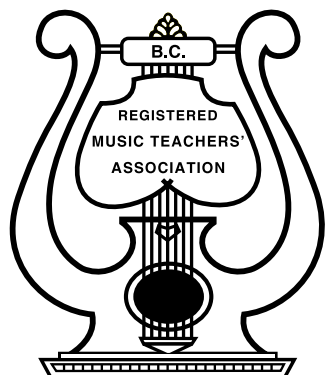
**Semi-Final Round**

Toccata in E Minor, BWV 914	J. S. Bach
Sonata No. 18 in D Major, K.576	W. A. Mozart
Sonata No. 3 in B Minor, Op.58, 1 <sup>st</sup> mvt	F. Chopin
Etude de sonorité, No. 2	F. Morel

**Final Round**

Prelude and Fugue, No. 9 in E Major, BWV 854	J. S. Bach
Nocturne in B Major, Op.9, No.3	F. Chopin
Gaspard de la Nuit	M. Ravel





**Annie** started learning piano at the age of 4 and has since exponentially grown into a young, eager performing pianist. Since 2010, Annie has been participating in multiple local festivals per year, consistently taking first prizes, including the Kiwanis Music Festival. The past three years have been extraordinarily successful including provincial and international level wins.

In 2014, Annie was chosen as a finalist to the Canadian Music Competition. Also, she has received her ARCT diploma for piano performance achieving a mark of 93%. In 2017, Annie was chosen as a representative to compete in the BC Performing Arts and placed first. She also competed in the Vancouver International Music Competition and obtained Best Performance of a Canadian Composer. Additionally, she competed in the Pacific Youth International Piano Competition and placed First and received the highest mark of all. 🌟

### Semi-Final Round

- Sonata No.12 in A<sup>b</sup> Major, Op. 26, "Funeral March" L. van Beethoven
- Ballade No.2 in F major, Op. 38 F. Chopin
- A Wild Innocence D. McIntyre

### Final Round

- Prelude and Fugue in D major, BWV 874 J. S. Bach
- Variation sérieuses, Op. 54 F. Mendelssohn
- L'isle Joyeuse C. Debussy





**Fan-En Chiang** was born in Taiwan, September of 1998. He immigrated to Winnipeg, Canada in 2006 along with his family at the age of 7. He began his piano studies with Caron Whitlaw Hiebert at the age of 8 and has continued with her to the present. Fan-En participated in various competitions including the Canadian Music Competition and the local music festival. He has won provincial classes and was winner of the Lieutenant Governor's trophy in the 2016 Winnipeg Music Festival.

Fan-En has achieved the highest mark in Canada for his grade 10 and ACCM (Associate of Conservatory Canada) piano performance through Conservatory Canada. Other accolades include winning the Junior Musical Club trophy in 2013, as well as receiving Manitoba Registered Music Teachers' Association and Royal Conservatory of Music Alumni Association scholarships in 2016. He is now pursuing a degree in music composition at the Desautels Faculty of Music at the University of Manitoba. ✨

### Semi-Final Round

Sonata No. 23 in F minor, Op. 57      L. van Beethoven

Grandes Études de Paganini, S. 141, No. 6 in A minor  
F. Liszt

Gaspard de la Nuit  
I. Ondine      M. Ravel

The Eternal Earth      T. Patrick Carrabré

### Final Round

Ballade No. 1 in G minor, Op. 23      F. Chopin

Jeux d'eau      M. Ravel

Toccata in D minor, Op. 11      S. Prokofiev

Butterflies and Bobcats      D. McIntyre





Halifax native **Andrew Son** is currently in his second year at Dalhousie University, majoring in Neuroscience and minoring in Music. Andrew studies piano with Peter Allen, with former teachers Lynn Stodola, Betty Ro and Oksana Zotova.

In April 2018, Andrew won the Doctor Piano and Yamaha Canada Piano Rosebowl from the Nova Scotia Kiwanis Music Festival and the Atlantic Young Artist Competition in Sackville, New Brunswick. As the winner of the AYA Competition, he embarked on an Atlantic Canada solo concert tour in Fall of 2018.

In July 2018, Andrew was the Provincial Senior Piano winner of the Nova Scotia Provincial Music Festival, allowing him to represent Nova Scotia in the 2018 National Music Festival.

In August 2018, he competed at the 2018 National Music Festival, won First Prize in the Piano Competition and named Second Prize Grand Award winner at the final Gala Concert of the National Music Festival. ✨

### Semi-final Round

Prelude and Fugue in G Major, BWV 884	J. S. Bach
Suite for Piano	O. Morawetz
i. Prelude	
ii. Nocturne	
iii. Dance	
Piano Sonata No. 3 in B Minor, Op. 58	F. Chopin

### Final Round

Piano Sonata No. 58 in C Major Hob. XVI:48	F. J. Haydn
Variations sérieuses, Op. 54	F. Mendelssohn
Transcendental Etude, No. 10 in F Minor, S. 139	F. Liszt





Representing Ontario at the CFMTA National Piano Competition this July, 17-year old **Gregory Vandikas** has performed in masterclasses for such noted artists as Shai Wosner, Benedetto Lupo, Suzanne Beaubien, Evelyne Brancart, William Aide, Paul Komen, and Curtis Institute professor, Meng Chien Liu. Winning first in his age division in the 2017 Crescendo International Piano Competition, he performed at Carnegie Hall in New York City and gave a live performance at the New Classical FM 96.3's noon hour show.

Currently completing his Licentiate Diploma, he studies with Dr. Michael Esch. He has attended the Peter de Grote Festival in the Netherlands, as well as the Domaine Forget International Festival and Orford Musique in Quebec. Awarded the Davis Scholarship and the Student Excellence Award, he will be studying under Prof. Kyoko Hashimoto at the Schulich School of Music, McGill University in Quebec for his Bachelor of Music Degree this fall. 🌟

### Semi-Final Round

- Nocturne in C Minor, Op. 48, No. 1 F. Chopin
- Sonata in E Major, Op. 109 L. van Beethoven
- Ballade slave, L. 70 C. Debussy
- Piano-Soleil, from Six Thèmes Solaires D. Gougeon

### Final Round

- Mephisto Waltz No. 1, S. 514 F. Liszt
- Prelude and Fugue in F# Minor, Book 2, BWV 883 J. S. Bach
- Sonata No. 5, Op. 53 A. Scriabin





## Winner of the following Awards:

**Ernst Schneider Canadian Music Award \$ 1,000**

**Willard Schultz Baroque Music Award \$ 1,000**

Currently fifteen years old, **Sarah** began taking piano lessons at the age of five. She has been studying piano with Professor Richard Raymond at the Conservatoire de Musique de Montréal since 2014.

Sarah has distinguished herself in provincial, national and international competitions and made her Carnegie Hall debut in 2012. She has won the Henry Finkel Trophy three years consecutively at the Montreal Classical Music Festival.

In 2018, Sarah won first place at the finals of the Canadian Music Competition. She also had the highest score in the Classical Concours de Musique Classique Salaberry de Valleyfield and the Concours de Musique Choeur de la Montagne. She finished second in the grand final of the Concours de Musique Classique de Pierre-de-Saurel, all instruments and ages (from 7 to 27 years old) considered.

Sarah has performed with the Metropolitan Orchestra, the Longueuil Symphony Orchestra and the National Academy Orchestra of Canada.

Maintenant âgée de quinze ans, Sarah a commencé ses études en piano à l'âge de cinq ans. Depuis 2014, elle étudie avec le professeur Richard Raymond au Conservatoire de musique de Montréal.

Sarah s'est distinguée dans des concours provinciale, nationale et internationale. Elle a fait ses débuts au Carnegie Hall en 2012. Sarah a remporté le trophée Henry Finkel trois années de suite, au Festival de Musique Classique de Montréal.

En 2018, Sarah s'est classée première aux finales du Concours de Musique du Canada. Elle a également obtenu la note la plus élevée au Concours Classival à Valleyfield et au Concours de

Musique Choeur de la Montagne. Elle s'est placée deuxième à la grande finale du Concours de Musique Classique de Pierre-de-Saurel, toute catégorie d'âge (de 7 à 27 ans) et tous instruments confondus.

Sarah s'est produite avec l'Orchestre Métropolitain, l'Orchestre Symphonique de Longueuil et le National Academy Orchestra of Canada. 🌟

## Semi-final Round

Prelude and Fugue in B Minor, BWV 893 J. S. Bach

Sonata Op. 2, No.2 in A Major, 3<sup>rd</sup> & 4<sup>th</sup> mvt L. van Beethoven

A Wild Innocence D. McIntyre

Impromptu in G<sup>b</sup> Major, Op. 90, No. 3 F. Schubert

Scherzo in C<sup>#</sup> Minor, Op. 39, No. 3 F. Chopin

## Final Round

Sonata in E Minor, Op. 90, No. 27, 1<sup>st</sup> mvt L. van Beethoven

Étude de concert, Op. 13 G. Pierné

Rhapsody, Op. 119, Nos. 1 & 4 J. Brahms

Hungarian Rhapsody in C<sup>#</sup> Minor, No. 12 F. Liszt



**Winner of the following Award:  
Marek Jablonski Chopin Award \$1,000**

Saskatchewan  
Registered  
Music  
Teachers'  
Association



**Alice Li** recently completed her first-year of the Bachelor of Psychology degree at the University of Saskatchewan. She currently studies piano under Bonnie Nicholson, with past mentors including Donna Bramwell and Cassandra Stinn.

In 2018, Alice received First Place at the Gordan C. Wallis Competition and had the opportunity to study at the Orford Music Academy in Quebec. She completed her ARCT diploma in June 2018 and regularly competes in the district and provincial level music festivals. Aside from her solo repertoire ventures, Alice is the accompanist for the Saskatoon Strings and sings with the Greystone Singers. 🌸

### **Semi-Final Round**

Piano Sonata No. 1, 1 <sup>st</sup> mvt	J. Coultard
Sonata No. 26 in E <sup>b</sup> Major, Op. 81a	L. van Beethoven
Ballade No. 4, Op. 52	F. Chopin
L'isle joyeuse, L. 106	C. Debussy

### **Final Round**

Partita No. 4, BWV 828	J. S. Bach
Etudes de concert, S. 144 No. 3 in D <sup>b</sup> Major "Un Sospiro"	F. Liszt







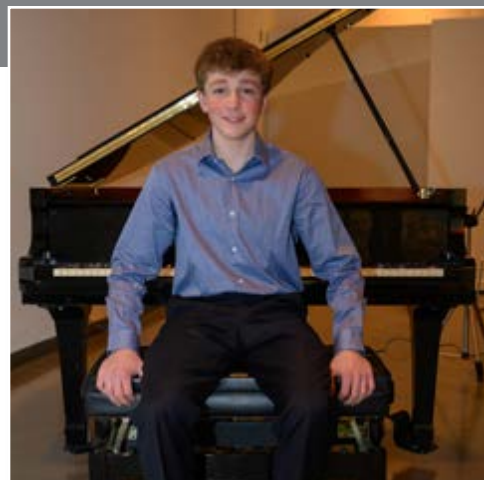
# Yukon - Jamie Phillips-Freedman



## Winner of the following Award:

**Willard Schultz Most Promising Performing Artist Award \$ 1,500**

**Jamie Phillips-Freedman** was born and raised in Whitehorse, Yukon. He is seventeen years old. He started playing piano at the age of seven with Cheryl Wishart as his teacher. Joyce Klassen is his current teacher. He has also benefited from lessons with Betty Suderman. Theory lessons with Henry Klassen enriched his understanding and appreciation of music. Jamie participated in nine Rotary music festivals in Whitehorse and has won the senior piano trophy five times. He attended the summer piano camp at the University of Victoria many times and the Valhalla Summer Music School in BC. In June of 2018, he successfully completed his ARCT performer's practical exam. Besides playing piano, he enjoys cross-country skiing, biking and running. 🌟



### Semi-Final Round

Sonata, Op. 31, No. 2	L. van Beethoven
Chopin Nocturne, Op. 62, No. 1	F. Chopin
Étude de Concert	S-C. Eckhardt-Grammatté

### Final Round

Impromptu, Op. 90, No. 1	F. Schubert
Étude, Op. 10, No. 3	F. Chopin
Jeux d'eau	M. Ravel
Sonata Op. 28, No 3	S. Prokofiev





Dear Mrs. Perry, ♥

I, Sarah Oubusson, am 15 years old. I was the youngest competitor amongst all the competitors of the CFMTA National Piano Competition. I won 2nd place and I also won the Ernst Schneider Canadian Award and the Willard Schutte Baroque Music Award. Thank you so much for your support.

I would like to thank you and the CFMTA organization for setting up this platform to discuss and encourage the next generation of young musicians. The CFMTA is an ideal pedagogical tool for music teachers and a source of motivation and a key place of learning for emerging musicians.

I enjoyed the CFMTA competition very much. I met so many new friends and teachers. It was a wonderful experience!  
...then that person deserves a world of gratitude.  
Grand merci!  
Thank you so much  
Thank you for sharing your passion for classical music with us. I promise to keep on working hard.  
Greetings from Montreal!  
I wish you a wonderful summer filled with music!  
Musically yours,  
Sarah ☺

Thank you cards from:  
Sarah, Jessica, Jamie and Alice

From:  
Jessica Yuma

Alberta

Dear Ms. Perry,  
I was the winner of CFMTA National piano competition 2019 in Winnipeg. The award cheque arrived my home today! I'm so grateful for your generosity. This award money will help me very much on my future music studies. Thank you very much for your kindness and providing me this opportunity.

July 15, 2019

Dear CFMTA & Anita Perry,  
This is Jamie Phillips-Freedman writing to you from the Yukon. I was a participant in the CFMTA piano competition this past July. I am very grateful for the opportunity you provided for me & other young musicians from across the country. It was certainly a life-changing experience for me.

Being from a smaller city, where opportunities for music are perhaps not as numerous as in bigger cities, your competition gave me a chance to perform on a bigger stage! For that I am extremely grateful.

I hope that the CFMTA piano competition continues for many years so that young musicians like me can experience what it is like to perform at a national event.

gratefully yours,  
Jamie P.F.

Dear CFMTA / FCA PM Administrator & Anita Perry,  
My name is Alice Li, and I was the piano representative from Saskatchewan for the biennial CFMTA piano competition this July. I feel very honored to have received 3rd place and the Marek Jablonski-Chopin award, and thank the CFMTA and donors for their generosity and dedication to supporting the next generation of young musicians.

I am currently 18-years-old and just completed my first year of a Bachelor's of Psychology degree at the University of Saskatchewan. The job that I am working in this summer is a joint union and joint-agency through music, so it is a great fit for me.

Thank you to all the donors, sponsors, volunteers, and staff that made this conference and competition possible! I met so many talented and kind people through this experience, and plan on using the award money to continue piano and voice studies through my undergraduate degree.

Many thanks from the bottom  
of my heart,  
Alice Li





# MRMTA National **Vocal** Competition 2019

## MRMTA Conccours National de **Vocal** 2019

*by Linda De Pauw*

**T**he vocal competition was held on July 4<sup>th</sup> and 5<sup>th</sup> in the beautiful Crystal Ballroom, at the Fort Garry Hotel in downtown Winnipeg. We are immensely grateful to jurors Russell Braun, John Greer and Adrienne Pieczonka and we thank them for sharing their time and expertise during the competition and for their gracious and insightful work with the young singers in the vocal master class.

The three jurors are pictured here, along with our six competitors for the vocal competition with their teacher's name in parentheses (**L - R** in order of photo):

Juror	Russel Braun
Nova Scotia	Natalie Mitchell (Dr. Jennifer Farrell)
Saskatchewan	Emma Johnson (Monica Huisman)
Quebec	Klara Martel-Laroche (Adrienne Savoie)
Juror	Adrienne Pieczonka
Ontario	Juliana Krajcovic (Yoriko Tanno-Kimmons)
Alberta	Glynnis McCrostie (Elizabeth Raycroft)
Manitoba	Elena Howard-Scott (Tracy Dahl)
Juror	John Greer



Lisa Rumpel, collaborative pianist, provided supportive and expressive playing for all of the events for the Vocal Competition and master class.

*Vocal Competitor Emma Johnson with Lisa Rumpel at the piano*







# MRMTA National **Vocal** Competition 2019

## MRMTA Conccours National de **Vocal** 2019

The following Prizes were awarded:



First Prize – J. Kerr Wilson Prize \$5,000  
**Elena Howard-Scott (Manitoba)**  
*Sponsored by Thelma Wilson*  
*Presented by Eric Wilson*



Second Prize - \$3,000  
**Emma Johnson (Saskatchewan)**  
*Sponsored by*  
*Fisher Branch Hodgson Transport*  
*Presented by President Clarence Falk*



Third Prize - \$2,000  
**Klara Martel-Laroche (Quebec)**  
*Sponsored by Manitoba Registered Music*  
*Teachers' Association*  
*Presented by MRMTA President*  
*Leanne Hiebert*



Orville J. Derrough Prize - \$1,500  
**Elena Howard-Scott (MB)**  
*Best performance of a work by a*  
*Canadian composer*  
*Presented by Beth Derrough*



Tiffany A Wilson Prize - \$750  
**Emma Johnson (SK)**  
*Best performance sung in Italian*  
*Presented by CFMTA/FCAPM President*  
*Tiffany Wilson*



*Kerrine Wilson, Eric Wilson, Tiffany Wilson*  
 We are immensely grateful to the very generous donors of the prizes and to our sponsors Fisher Branch Hodgson Transport and St. John's Music/Yamaha.

I would like to thank fellow Vocal Competition Committee members Margot Harding and Diane Berger for their knowledgeable support in preparing for this competition. Special thanks to Evangeline Keeley, Leanne Hiebert,

Lee Houghton-Stewart and all the members of the Conference Committee for their assistance, hard work and unflagging energy.

*Photos by Carla Buelow Photography*



# Our Adjudicators



*Russell Braun*

Renowned for his luminous voice “capable of the most powerful explosions as well as the gentlest covered notes” (Toronto Star) Canadian baritone **Russell Braun** rightfully claims his place on the concert, opera, and recital stages of the world. His intelligent and thoughtful portrayals of Chou En-lai, Figaro, Papageno, Don Giovanni, Pelléas, Eugene Onegin, The Traveller and more have captivated audiences in opera houses such as the Metropolitan Opera in New York, the State Opera in Vienna, the Royal Opera, Covent Garden, and La Scala in Milan, as well as at the Salzburg and Glyndebourne festivals.

The 2018-19 season featured two important role debuts for Mr. Braun: first as Don Alfonso in Mozart’s *Così fan tutte* at the Canadian Opera Company, then as Peter in *Hänsel und Gretel* with Michigan Opera Theatre. He returned to the Proms in London to perform the baritone solo in Britten’s *War Requiem*, a piece later reprised with the Atlanta Symphony and the Toronto Symphony. Other concert engagements included *Messiah* with the Montreal Symphony. An exciting project was Braun’s collaboration with director Tim Albery on Hanns Eisler’s Hollywood Songbook, *Hell’s Fury*, at the Luminato Festival in Toronto in June.

Braun’s discography features the GRAMMY-nominated *Das Lied von der Erde* (Dorian), and JUNO winners Mozart *Arie e duetti* (CBC) and *Apollo e Daphne*, and JUNO nominee *Winterreise* (CBC). His most recent release is Dietch’s *Le Vaisseau Fantôme* with Les Musiciens du Louvre Grenoble on the Naïve label. Russell Braun was appointed an Officer of the Order of Canada in 2016. ✨



*John Greer*

**John Greer** is an accompanist, vocal coach, arranger, composer and conductor who performs across Canada and abroad in recital, and on various CBC broadcasts. He is an honoured graduate of the University of Manitoba where he studied piano and composition with Boyd McDonald, and of the University of Southern California studying there with pianists Gwendolyn Koldofsky and Brooks Smith, and harpsichordist Malcolm Hamilton.

Mr. Greer’s conducting debut (1983) was at the University of Toronto. He has conducted numerous operas there as well as works for Victoria’s Opera Piccola, Ottawa’s Opera Lyra, The Banff School of Fine Arts, the Toronto Gilbert & Sullivan Society, and Mirvish Productions. He has also worked with Opera (Hamilton) Ontario and the Canadian Opera Company as chorus master and assistant conductor. Greer was Music Director of the Eastman Opera Theatre (Rochester, New York) for five years, Music Director of the Opera Studio, University of Maryland for two years, Director and Chair of Opera Studies at the New England Conservatory in Boston (2003-10) and Head Vocal Coach for the University of Kentucky for three years. He spent ten summers as General Manager and Head of Music Staff for the Janiec Opera Workshop, Brevard Music Center, North Carolina, and has also been on the music staff of Glimmerglass and Chautauqua Opera companies.

John Greer’s compositions include ten song cycles and several works based on Canadian folk song. He has written two operas for the Canadian Children’s Opera Chorus, and was commissioned to revise and orchestrate the 1889 Canadian operetta *Leo*, the *Royal Cadet* by O.F. Telgmann. ✨



## Our Adjudicators



*Adrienne Pieczonka*

Soprano **Adrienne Pieczonka** grew up in Burlington, Ontario and made her professional debut in 1988 with the Canadian Opera Company. She studied voice at Western University and University of Toronto.

In 1989 she became a member of the Vienna Volksoper and in 1991 joined the Vienna State Opera. She has sung at every major opera house including La Scala, Metropolitan Opera New York, Royal Opera House in London, Teatro Colon Buenos Aires, Berlin, Munich, and Toronto and has appeared at the summer festivals in Bayreuth, Salzburg, Edinburgh and Glyndebourne.

Adrienne has sung with many of the world's finest conductors including Sir Georg Solti, Riccardo Muti, Zubin Mehta, Christian Thielemann and Kirill Petrenko. Recent highlights include singing The Marschallin (*Der Rosenkavalier*) in Munich with the Bavarian State Opera and at Carnegie Hall. She performed the title role of Tosca at the Canadian Opera Company, the Royal Opera House London and at Dresden's Semperoper. She specializes in the roles of Richard Strauss, most notably Ariadne (*Ariadne auf Naxos*), Arabella, The Empress (*Frau ohne Schatten*) and The Marschallin (*Der Rosenkavalier*). Adrienne enjoys singing concerts and recitals and recently performed Schubert's song cycle *Die Winterreise* in Madrid, Montreal and Toronto.

In 2007 she was awarded the title "Kammersängerin" by the Austrian Government which recognizes outstanding achievement on the operatic stage. She was made an Officer to the Order of Canada (2008) and named a Fellow of the Royal Society of Canada (2009). Adrienne is a Dora and Juno winner and has recorded several CDs and DVDs. She lives with her family in Toronto. 🌸

## Our Collaborative Pianist



*Lisa Rumpel*

Since completing her Master of Music (Collaborative Piano) at the University of Manitoba in 2015, **Lisa Rumpel** has been an active member of the Manitoba music community as a pianist, vocal coach, adjudicator, and board member. 🌸

## Awards

### Awards given at the conclusion of the Final Round

- First Prize: \$5,000  
*J. Kerr Wilson Prize – Donated by Thelma Wilson*
- Second Prize: \$3,000  
*Donated by Fisher Branch Hodgson Transport*
- Third Prize: \$2,000  
*Donated by the Manitoba Registered Music Teachers' Association*
- Orville J. Derragh Prize: \$1,500  
*Best performance of a work by a Canadian composer*
- Tiffany A. Wilson Prize: \$750  
*Best performance sung in Italian*





## Semi-final Program

Tutto e gioia, tutto e festa ( <i>La Sonnambula</i> )	V. Bellini
Wir Wandelten	J. Brahms
Meine Liebe ist Grun	
Si os partiere ( <i>Three Spanish Lyrics</i> )	I. Raminsh
Et incarnatus est ( <i>Mass in C Minor K 427</i> )	W. A. Mozart
I Hate Music! A Cycle of Five Kid Songs	L. Bernstein
My Name is Barbara	
Jupiter Has Seven Moons	
I Hate Music!	
Le Colibri	E. Chausson
O Zittre Nicht ( <i>Die Zauberflöte</i> )	W. A. Mozart

## Final Program

Non disperar ( <i>Giulio Cesare</i> )	G. F. Handel
Verborgtheit	H. Wolf
Er Ist's	
Et incarnatus est ( <i>Mass in C Minor K427</i> )	W. A. Mozart
Der Holle Rache ( <i>Die Zauberflöte</i> )	W. A. Mozart
Violon	F. Poulenc
Flours	
I Hate Music! A Cycle of Five Kid Songs	L. Bernstein
A Big Indian and a Little Indian	
I'm a Person Too	
My Mother's Hands ( <i>The Red Red heart</i> )	J. Greer
Berceuse ( <i>Lakmé</i> )	L. Delibes

**Glynnis McCrostie** has completed her second year in Bachelor of Sciences at the University of Alberta. She has been studying classical voice for eight years, the last four with Elizabeth Raycroft. This past school year, Glynnis was delighted to play the role of the Queen of the Night in the University of Alberta Opera Workshop's *The Magic Flute*. At Glynnis' high school, Archbishop Macdonald, she was awarded the Laurier Picard/ Claire McGinn award in grade twelve for musical contributions to the school. These included singing with the Mac jazz band for 2 years and 3 years of singing roles in the school musicals. In grade twelve Glynnis played the lead role, Kate, in Cole Porter's *Kiss Me Kate*. For her performance, she received the 2017 Cappie Award for Best Female Vocalist. Glynnis has also competed in the Edmonton Kiwanis Festival and was twice nominated to represent Edmonton in provincial finals. 🌟





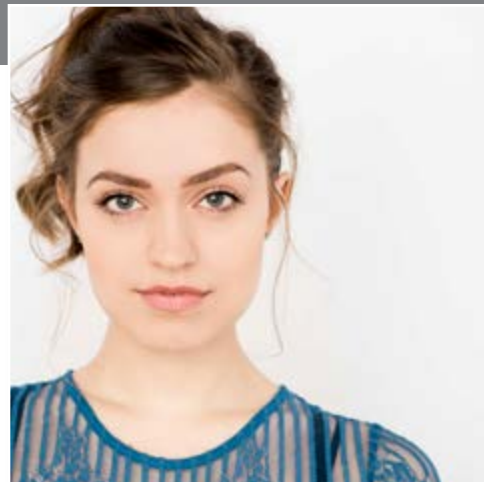
**Winner of the following Award:  
Tiffany A Wilson Award \$ 750**

### Semi-final Program

St. Ita's Vision  
Blute Nur (*St Matthew Passion*)  
Le Manoir de Rosamonde  
Chanson Triste  
Die Mainacht  
Adolescence (*Me (Brenda Euland)*)  
Moon Blood/Blood Moon  
Aj! Kterak trojhranec mŭj (*Gypsy Songs*)  
Dejte klec jestřábu (*Gypsy Songs*)  
Ain't it a pretty night (*Susannah*)

### Final Program

Nature the gentlest mother  
L'invitation au voyage  
Ain't it a pretty night (*Susannah*)  
Aus liebe (*St. Matthew Passion*)  
Gretchen am Spinnrade  
La ricordanza  
Hair emergency  
My Mother's Hands  
Les filles de cadix



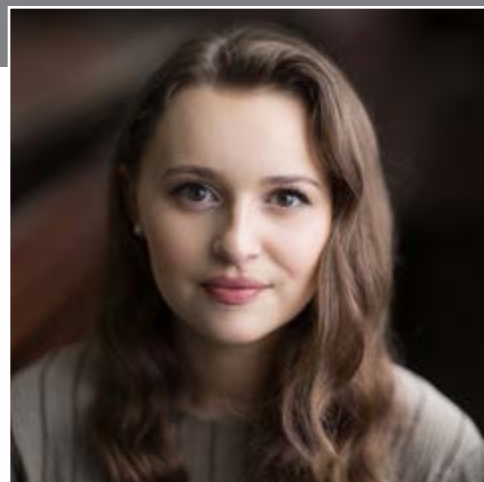
**Elena** is a sought-after crossover artist living in Winnipeg. Elena has been working regularly in Winnipeg's musical theatre scene, while honing her classical skills with coloratura soprano Tracy Dahl. In October 2018, Elena was a first place winner in the Metropolitan Opera National Council Auditions (North Dakota/Manitoba District), and went on to compete regionally in Minneapolis. A frequent competitor in Winnipeg, Elena was awarded the Lawrence Genser Scholarship Competition (2018), University of Manitoba's Zita Bernstein Lieder Competition (2018), and was the MRMTA Advanced Level winner in 2019. In the world of musical theatre, Elena's recent credits include *Kiss of the Spider Woman* (Dry Cold Productions), *Pippin* (Winnipeg Studio Theatre) Chicago (Pizza Party Productions), Disney's *Beauty and the Beast* (Rainbow Stage), *CASH: Ring of Fire* (Rainbow Stage). She also recently sang her first lead opera role as Pamina in *The Magic Flute* (Opera NUOVA). Thank you everyone for your continued support! 🌸



# Nova Scotia - Natalie Mitchell



*nova scotia*  
registered  
music teachers'  
association



## Semi-final Program

Angels Ever Bright and Fair ( <i>Theodora</i> )	G. F. Handel
Padre, germani ( <i>Idomeneo</i> )	W. A. Mozart
Le balcon ( <i>Cinq poèmes de Charles Baudelaire</i> )	C. Debussy
<i>Mädchenblumen, Op. 22</i>	R. Strauss
Kornblumen	
Epheu	
Сирень (Lilacs)	S. Rachmaninov
Родниковые воды (Spring Waters)	
Weaving Love Knots	S. Quartel
I	
II	
The Serpent	L. Hoiby

## Final Program

Angels Ever Bright and Fair ( <i>Theodora</i> )	G. F. Handel
La zingara	G. Donizetti
Vier Lieder, Op.2	A. Schönberg
Erwartung	
Jesus bittelt	
Erhebung	
Waldsonne	
Trois Mélodies	O. Messaien
Pourquoi?	
Le sourire	
La fiancée perdue	
O Let Him Kiss Me ( <i>Seven tableaux from The Song of Songs</i> )	S. I. Glick
J.D ( <i>Men I Have Known</i> )	E. Raum
I Want Magic! ( <i>A Streetcar Named Desire</i> )	A. Prévin

**Natalie Mitchell**, soprano, is a native of New Glasgow, Nova Scotia, currently completing a Master of Music in Voice Performance at the San Francisco Conservatory in California. Her undergraduate studies in vocal performance were completed at the University of Western Ontario in London, Ontario, where she was the recipient of multiple awards, including the Governor General Award. She has participated in summer training programs across Canada and in Italy, and most recently attended the prestigious Songfest Young Artist Program in California before beginning her graduate studies. With her first forays into opera performance, Natalie has sung the roles of Lauretta in Puccini's *Gianni Schicchi*, Despina in Mozart's *Così fan tutte*, and Barbarina in Mozart's *Le Nozze di Figaro*. Natalie is proud to represent her home province as a winner of the 2018 NSRMTA scholarship competition, and a Nova Scotia Talent Trust Scholarship winner in this their 75<sup>th</sup> Anniversary year. 🌟







### Semi-final Program

Temerarmi...Come Scoglio ( <i>Cosi fan Tutte</i> )	W. A. Mozart
Silence awhile ( <i>Jesus, my love, my joy</i> )	N. Telfer
Vier Lieder Op. 27 Cäcilie Morgen	R. Strauss
Le Manoir de Rosamonde ( <i>13 Mélodies</i> )	H. Duparc
E l'uccellino Sole e amore	G. Puccini
Hello Rico ( <i>Private Collection</i> )	J. Weinzwieg
Inflammatum et Accensus ( <i>Stabat Mater</i> )	G. Rossini

### Final Program

Ebben...ne andro lontana ( <i>La Wally</i> )	A. Catalani
Gretchen am Spinnrade, D.118	F. Schubert
Le spectre de la rose ( <i>Les nuits d'été</i> )	H. Berlioz
The Virgin Mary to Christ on the Cross ( <i>Jesus, my Love, My Joy</i> )	N. Telfer
Kinderlied 1. Maienlied 2. Der Pflaumenbaum 3. Die Maske des Bosen 6. Patriotisches Lied 9. Wiegenlied	R. M. Schaffer
To This We've Come ( <i>The Consul</i> )	G. C. Menotti

**Juliana Krajcovic**, Soprano, is in her first year of her Masters in Music in Voice with Professor Yoriko Tanno-Kimmons. She has often performed in YTK Studio's Shooting Stars' Operatic Showcases in roles such as: Hansel (*Hansel & Gretel*), Euridice (*Orfeo ed Euridice*), Monica (*The Medium*), Magda (*The Consul*), and Angelica (*Suor Angelica*). At the University, she has performed the roles of Marcellina (*Nozze di Figaro*) and, most recently, Donna Anna (*Don Giovanni*). Aside from performing, Juliana competes in multiple competitions and has won the Bernice Keenleyside, W.H. Scrivens, Barbara Ross Memorial, and Ottawa Choral Society Trophies at the Ottawa Kiwanis Music Festival, won the top scholarship at the Rising Stars Gala with the Ottawa International Chamberfest, has placed first at OMFA, has won NATS Ontario in Toronto and their Most Promising Award, and most recently has won the Young Artists Competition at ORMTA. 🌟





## Semi-final Program / Répertoire Semi-Final

Blute nur ( <i>Matthäus Passion</i> )	J. S. Bach
Estinto è Idomeneo....Tutte nel cor, vi sento ( <i>Idomeneo</i> )	W. A. Mozart
Sie Liebten sich beide Liebst du um Schönheit	C. Schumann
Seligkeit Gretchen am Spinnrade	F. Schubert
Si vous n'avez rien à me dire	C. Saint-Saëns
L'attente Taisez-vous, bruits du soir	D. Bédard
Moonlight's Watermelon	R. Hundley

## Final Program / Répertoire Final

But Why Art Thou Disquieted, My Soul?...Oh! That I On Wings Could Rise ( <i>Theodora</i> )	G. F. Händel
Vaghissima sembianza	S. Donaudy
Freudvoll und leidvoll Es rauschen die Winde	F. Liszt
Enfin, je suis ici ( <i>Cendrillon</i> )	J. Massenet
Banalités I Chansons d'Orkenise II Hôtel III Fagnes de Wallonie IV Voyage à Paris V Sanglots	F. Poulenc
Vanilla Ice Cream ( <i>She Loves Me</i> )	J. Bock

Plus jeune, **Klara Martel-Laroche** a cumulé les rôles dans les comédies musicales sur la scène professionnelle, semi-professionnelle et amateur. On retrouve dans son répertoire Pepper (*Annie*), Maria (*West Side Story*), Elle Woods (*Legally Blonde – The Musical*) et Marie Robert (*Sister Act*). Aujourd'hui, elle fait son baccalauréat en chant lyrique au Conservatoire de musique de Montréal sous l'enseignement d'Adrienne Savoie. Elle a fait l'objet de critiques élogieuses dans les médias suite à ses participations aux productions jeunesse du Festival d'opéra de Québec et à la dernière production de l'Opéra Bouffe du Québec. En classique, elle a interprété aussi bien des rôles de soprano que de mezzo-soprano. C'est pourquoi on a notamment pu la voir interpréter Clairette (*La fille de madame Angot, Lecocq*), Serpolette (*Les Cloches de Corneville, Planquette*), Cricri (*Le chanteur de Mexico, Lopez*), Cendrillon (*Cendrillon, Massenet*) et le prince Orlofsky (*Die Fledermaus, Strauss fils*).

A native of Quebec City, **Klara Martel-Laroche** developed her theatrical skills in her formative years starring in musicals on the professional, semi-professional and amateur stages. Her musical theatre credits include the roles of Maria (*West Side Story*), Elle Woods (*Legally Blonde - The Musical*), Pepper (*Annie*) and Marie Robert (*Sister Act*). She is a versatile singer and actor who has played both mezzo-soprano and soprano roles, Ms. Martel-Laroche's opera/opera credits include Cendrillon (*Cendrillon, Massenet*), Prince Orlofsky (*Die Fledermaus, Strauss Jr.*), Clairette (*Les Cloches de Corneville, Planquette*) and Cricri (*Le chanteur de Mexico, Lopez*). She has garnered critical acclaim for her outstanding performances with Opéra Bouffe du Québec and youth productions with the Québec Opera Festival. She is currently pursuing a Bachelor's Degree in Opera at the Conservatoire de musique de Montréal in the studio of Adrienne Savoie. 🌟



**Winner of the following Award:  
Orville J. Derraugh Award \$1,500**

### Semi-final Program

Penelope	C. Livingston
Un cygne	S. Barber
Hear ye Israel! ( <i>Elijah</i> )	F. Mendelssohn
Ein Traum	E. Grieg
Try Me Good King: The Last Words of the Wives of King Henry VIII	
Katherine of Aragon	L. Larsen
Anne Boleyn	
Jane Seymour	
Anne of Cleves	
Katherine Howard	
Ah! Non m'hanno ingannata... Grave a core innamorato ( <i>Un Giorno di Regno</i> )	G. Verdi

### Final Program

Warum hast du mich wach geküsst? ( <i>Friederike</i> )	F. Lehár
Cäcilie	R. Strauss
Gretchen am Spinnrade	F. Schubert
Hexenlied	F. Mendelssohn
<i>Cuatro madrigales amatorios</i>	J. Rodrigo
1. ¿Con qué la lavaré?	
3. ¿De dónde venís, amore?	
Perduta ho la pace La zingara	G. Verdi
3 Dickinson Songs	A. Previn
As imperceptibly as grief	
Will there really be a morning?	
Good Morning, Midnight	
Ah! Je veux vivre ( <i>Roméo et Juliette</i> )	C. Gounod

Saskatchewan  
Registered  
Music  
Teachers'  
Association



Born and raised in Regina, **Emma Johnson** recently obtained her Masters of Music from the University of Manitoba under the tutelage of Monica Huisman. Equally at home in opera and art song repertoire, she has been a featured performer at Opera NUOVA, the Vancouver International Song Institute, and the Canadian Operatic Arts Academy. In 2016, Emma performed with the Regina Philharmonic Chorus and members of the Regina Symphony Orchestra, and made her debut with Saskatoon Opera as Zerlina in *Don Giovanni* (2017). She was a guest soloist with the Winnipeg Symphony Orchestra for their 70<sup>th</sup> Anniversary Gala, and returned for their 2018-2019 season as a featured soloist in the Children's Concert Series. In 2017, Emma was awarded the Rose Bowl and Audrey Belyea trophies at the Winnipeg Music Festival. In addition to her graduate degree, Emma holds a Bachelor of Voice Performance from the University of Toronto. 🌟





# CFMTA/FCAPM Conference 2019

## A Century of Sound Connections

It is hard to imagine that the 2019 CFMTA/FCAPM Conference A Century of Sound Connections has come and gone. Some of you were here in Winnipeg, attending workshops, presentations, concerts and competitions and now you are home again! After years of dreaming, planning, and working, we feel confident in saying loud and clear, “This conference was great!” As you can read below, we’ve been getting many compliments from CFMTA/FCAPM members who attended from all across the country, as well as MTNA members and others who came up from the States.

From our perspective, the conference ran smoothly from the Gala Concert on the first evening, to the Keynote Speaker followed by the Final Luncheon on Saturday. Meeting at the historic Fort Garry Hotel was a great way to celebrate MRMTA’s 100<sup>th</sup> birthday! Workshops were well received. Trade Show traffic was steady with great shopping and happy exhibitors. Coffee times were great for mingling and meeting up with friends. The piano and vocal competitions were a wonderful opportunity for Canada’s young talent to perform for the internationally renowned jurors:

**Piano:**

- Douglas Finch
- Dr. Scott Meek
- Dr. Christine Vanderkooy

**Vocal:**

- Russell Braun
- John Greer
- Adrienne Pieczonka

We would like to thank the committee members who worked so hard to make this conference happen:

- Linda De Pauw
- Bernadette Geras
- Leanne Hiebert
- Lee Houghton Stewart
- Lori Jede
- Eleanor Lwiwski
- Muriel Smith
- Glory St. Germain
- Gina Wedel
- Kerrine Wilson
- Tiffany Wilson.

*Photo by Carla Buelow Photography*



If you weren’t able to attend, we hope the conference pictures included in this issue will allow you a little glimpse into the conference events!

Maybe you’ll be inspired to start planning to go to Edmonton for the 2021 Conference.

Annette Hay and Evangeline Keeley  
Conference Co-chairs





# a century of Sound Connections

## So here is a recap! Kick off Reception

On Tuesday evening on the 7<sup>th</sup> floor foyer at the Fort Garry Hotel, delegates that had been arriving all day gathered along with MRMTA executive, the conference planning committee and our sponsors to celebrate MRMTA's 100<sup>th</sup> anniversary. We honored previous presidents of the MRMTA along with our top sponsors, Yamaha/St. John's, and Fisher Branch Hodgson Transport. Without the help of our sponsors and donors this conference could not have been the overwhelming success that it was! Thanks everyone! Cheers!



Leanne Hiebert and Eleanor Lwiwski having no fun at all.



Lori, Gina, Dianne, and Leanne. Let the games begin



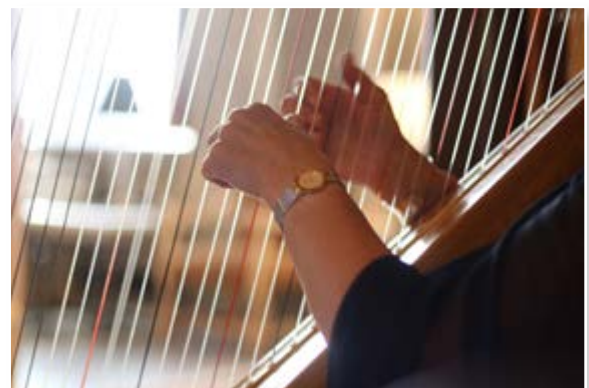
Oh no, more speeches!



Delegates from all over Canada getting to know each other.



Clarence Falk (FBH sponsor), Virginia Heinrichs, Nancy Nowosad, Eleanor Lwiwski, Tiffany Wilson, Kerrine Wilson, Ed Peters (sponsor Yamaha St. John's)



Ann Germani provided beautiful music for the reception on the 7<sup>th</sup> floor foyer at the Fort Garry Hotel

*Photos by Heather Milne*

# What happened each day?

## Wednesday July 3

- Opening Night Gala Concert



Musical Theatre Ensemble sings 'Strike While the Iron's Hot!'



Our MC for the Evening - Dr. Muriel Smith



Singing and dancing with Mme Diva



The Meeks Duo



Vocal jurors lead the audience in singing Happy Birthday MRMTA!



Winnipeg welcomes home Douglas Finch, Improviser Extraordinaire



Dr Christine Vanderkooy

*Photos by Carla Buelow Photography*



**Thursday July 4**

- Workshop Sessions
- Trade Show open
- CFMTA/FCAPM AGM Lunch
- Semi-final round of National Vocal and Piano Competitions



Passing of the gavel to the new CFMTA/FCAPM President Laureen Kells from Saskatchewan with the new Past-President Tiffany Wilson



*The Art of Communication* with Gail Berenson



Shopping at the Trade Show  
Lynn Ewing and Jane Peironi each with an armful of music



CFMTA/FCAPM Honorary President Ernst Schneider with Tiffany Wilson



*A New Dawn* for Art Song Performance

*Photos by Dina Pollock*

*A Year in Review - 2019*

*Photos by Carla Buelow Photography*





## Friday July 5

- Workshop Sessions
- Trade Show open
- Masterclasses – Piano and Vocal
- Final round of Competitions
- Provincial Photos



Vocal Masterclass



Technique from Opposite Perspectives



Piano Masterclass



*The Transformative Power of Sound Connections in Art Song Performance*



Even jurors get time to relax! ▶



The Hosting Province  
Manitoba

a century of  
**Sound  
 Connections**



British Columbia



Yukon



Ontario



Saskatchewan



Nova Scotia - Newfoundland & Labrador



Alberta



New Brunswick



Québec

*Photo by Carla Buelow Photography*





**Saturday July 6**

- Workshop Sessions
- Trade Show open
- Strings Masterclass
- Final Luncheon



Expert Advice from Eric Wilson, Strings Masterclass



Hé-ho! We love strings!



Everyone Has a Place: Community, Collaboration, and Music



Michelle Sawatzky-Koop, Keynote Speaker



"If you're from the Prairie.... Life is a melody"



The Wilson family table at the Final Luncheon

*Photos by Carla Buelow Photography*

*Photo by Annette Hay*



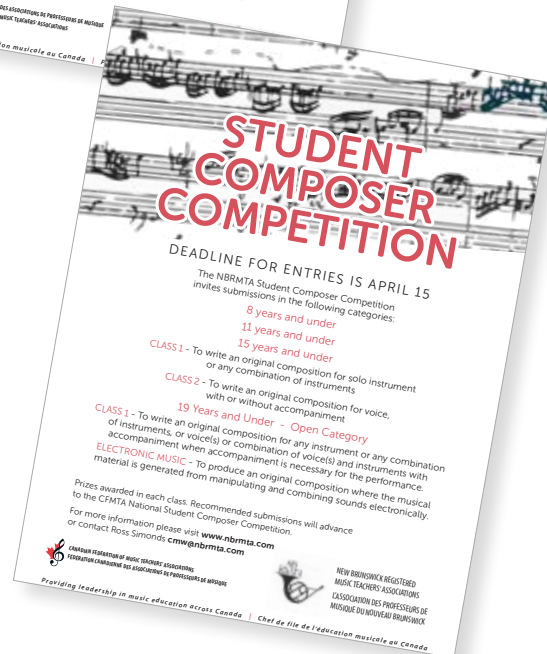


# CFMTA **Student** Composer Competition

## Concours de la FCAPM pour **élèves** compositeurs

The CFMTA/FCAPM Student Composer Competition is a national competition for winners of Provincial composition competitions. Entries are submitted by Provincial Canada Music Week® Coordinators for Canada-wide judging before June 1 each year. Scholarships are awarded to winners in each category, and the Helen Dahlstrom Award is given annually to the best national composition as selected by the adjudicator. Helen Dahlstrom was the founder of Canada Music Week®. ❁

Le Concours de composition pour élèves de la FCAPM/CFMTA est un concours national réservé aux lauréats des concours de composition provinciaux. Les œuvres sont soumises à un jury pancanadien par les coordonnateurs provinciaux de la Semaine de la musique canadienne<sup>md</sup> avant le 1er juin de chaque an. Des bourses d'études sont remises aux lauréats de chacune des catégories et le prix Helen Dahlstrom est remis annuellement pour la meilleure composition nationale sélectionnée par le juge. Helen Dahlstrom est la fondatrice de la Semaine de la musique canadienne<sup>md</sup>. ❁



CFMTA congratulates the following winners of the 2019 Student Composer Competition:  
La FCAPM félicite les lauréats suivants du Concours pour élèves compositeurs 2019 :



**PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE**

8 years and under - 8 ans et moins

**CLASS 1 / CATÉGORIE 1**

Composition for solo instrument / Composition pour instrument solo

**1<sup>st</sup> place**

Ezra Eaton (AB)

**Première place**

Blue Butterfly

**2<sup>nd</sup> place TIE**

Raya Campbell (ON)

Noa Paster (BC)

**Deuxième place**

A Day at the Fair

Rhumba

**Honourable mention**

Alina Poettcker (SK)

**Mention d'honneur**

The Malfunctioning Robot



**CLASS 1**

Composition for solo instrument

**1<sup>st</sup> place**

Ezra Eaton (AB)

*Blue Butterfly*

Ezra Eaton is a budding musician who plays with confidence and passion. He diligently practices the piano daily and loves to perform what he is working on for any audience. Ezra especially enjoys composing and performing his own songs. He also enjoys being outside, playing basketball, playing chess, and spending time with his five siblings. Because he spends regular time each day exploring the outdoors, Ezra has cultivated an interest in nature and loves to catch butterflies. He titled his first composition *Brave Little Cygnets*, and his most recent

composition he named *Blue Butterfly*. He has performed both of these compositions and other piano pieces in several music festivals, earning him composition scholarships, including first place in the ARMTA Provincial Level Student Composer Competition in 2018 and 2019, and second place in the CFMTA National Level Student Composer Competition in 2018. Ezra plans to continue to work hard and develop his musical gifts. 🌟

*Blue Butterfly*  
 The journey of a changing butterfly

With growing excitement! ♩ = 80

*The chubby caterpillar moves slowly...*







**PREPARATORY LEVEL / NIVEAU PRÉPARATOIRE**

8 years and under - 8 ans et moins

**CLASS 2/ CATÉGORIE 2**

Composition for voice / Composition pour voix

**1<sup>st</sup> place**

Addison Ellis (NS)

**Première place**

Echo in the Cave

**2<sup>nd</sup> place**

Helia Lotoski-Todd (ON)

**Deuxième place**

Leaves



**CLASS 2**

Composition for voice

**1<sup>st</sup> place**

Addison Ellis (NS)

*Echo in the Cave*

Addison is 8 years old and is in grade 3 at Portland Estates Elementary School in Dartmouth, NS. She has loved music from a young age and started with Music for Young Children when she was just 3 years old with the Sunrise preschool music program. At 4 years old she started the MYC Sunbeams program. Addison has enjoyed taking lessons with Kathy Andrew, her MYC instructor for 5 years.

At school, Addison participates in choir and loves to read, draw, and write stories. Her other activities include figure skating, swimming, and hockey. Addison finds having a Music background very helpful in figure skating when she is learning dances and says it helps her feel the rhythm of her solo routine. She has a good balance between her love for sports, art and music. Each year she attends a musical theatre camp where she also applies her experience with Music. ❁





**CATEGORY A / NIVEAU A**

11 years and under - 11 ans et moins

**CLASS 1 / CATÉGORIE 1**

Composition for solo instrument / Composition pour instrument solo

**1<sup>st</sup> place**

Zofia Yan (QC)

**Première place**

Steppe Capriccio

**2<sup>nd</sup> place TIE**

Onkit Saha (NB)

Harrison Tesselaar (NB)

**Deuxième place**

Happy Morning Walk

Elevators

**Honourable mention**

Eva Zanger (YK)

**Mention d'honneur**

Fourth Violin



**CLASS 1**

Composition for solo instrument

**1<sup>st</sup> place**

Zofia Yan (QC)

Steppe Capriccio

Zofia is 11 years old and has been playing violin since the age of four, currently at RCM grade 9. She has played with the Vyhovskyi Strings Ensemble over the past four years. Her violin teachers are Olena Vyhovska and Serhii Vyhovski.

In addition to violin, Zofia also plays piano and composes music. She started music composition in 2018. Her composition teachers include Christine Donkin and Colin Mack. This year, she was invited to perform her new composition *Steppe Capriccio* at the Kiwanis Highlights Concert in May 2019.

Zofia lives in Gatineau with her family, where she was born and raised. She is a Grade 6 student in an International Baccalaureate program. Besides music, Zofia enjoys swimming and drawing and reads widely, especially about science. In 2019, she placed first in all subjects (Maths, French and Scholastic Aptitude) in an entrance exam to Collège Saint-Alexandre de la Gatineau where she will be attending in the fall. ✨

## Steppe Capriccio

**Espressivo** ♩=46

*molto rubato*

Violin







**CATEGORY A / NIVEAU A**

11 years and under - 11 ans et moins

**CLASS 2 / CATÉGORIE 2**

Composition for voice / Composition pour voix

**1<sup>st</sup> place**

Stella Ivanović (BC)

**Première place**

Song of the Wandering Prophet

**2<sup>nd</sup> place**

Zoe Brown (ON)

**Deuxième place**

Be You

**Honourable mention**

Isla Keys (NS)

**Mention d'honneur**

Isla



**CLASS 2**

Composition for voice

**1<sup>st</sup> place**

Stella Ivanović (BC)

*Song of the Wandering Prophet*

Stella started playing piano at age 4 and violin at age 6. She sings in her school choir and plays violin in the Vancouver Academy of Music Orchestra. She also enjoys musical theater and is currently playing the part of Chip in *Beauty and the Beast*. She

composed *The Wandering Prophet* as a sequel to her previous compositions *The Star Wars Princess* and *The Dark Warrior*. In addition to music Stella likes reading, soccer, and horseback riding. ✨

## Song of the Wandering Prophet

Roads Go Ever On

Poem by  
J.R.R. Tolkien

Stella Ivanovic  
(b. 2009)

**Allegretto**

The musical score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The vocal line begins with a rest for four measures, then enters with the melody: 'Roads go ev-er on, ev-er on, ev-er'. The piano accompaniment starts with a treble clef and a bass clef, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.



**CATEGORY B / NIVEAU B**

15 years and under - 15 ans et moins

**CLASS 1 / CATÉGORIE 1**

Composition for solo instrument / Composition pour instrument solo

**1<sup>st</sup> place**

Antoine Villager (BC)

**Première place**

Song without Words

**2<sup>nd</sup> place TIE**

Angela Li (AB)

Houtian Zhang (BC)

**Deuxième place**

Reflecting on Times Past

Atlantis Overture

**Honourable mention**

Tami Yang (SK)

**Mention d'honneur**

Halora's Serenade



**CLASS 1**

Composition for solo instrument

**1<sup>st</sup> place**

Antoine Villager (BC)

*Song without Words*

A Grade 10 RCM, Antoine is a 12 years old composer born in Vancouver. He performed his own works *The Battle* in 2015 and *Song without Words* in 2018 with the Lions Gate Sinfonia orchestra and conductor Clyde Mitchell. He first studied composition with Alexander Pechenyuk. In 2018 his piano composition *The Story of a Theme* received 1<sup>st</sup> place at the BCRMTA Music Writing Competition and was selected to compete at the national CFMTA where it achieved 2<sup>nd</sup> place in his age category.

Antoine now studies under the guidance of award-winning composer Michael Conway Baker. 🌟

**Song Without Words**  
Op.6

Antoine Villager (2006)

**Andantino** ♩ = 100



**CATEGORY B / NIVEAU B**

15 years and under - 15 ans et moins

**CLASS 2/ CATÉGORIE 2**

Composition for voice / Composition pour voix

**1<sup>st</sup> place**

Piper Hook (ON)

**Première place**

Snowflakes

**2<sup>nd</sup> place**

Sheen Dube (MB)

**Deuxième place**

Together

**Honourable mention**

Tessa Sneddon (NS)

**Mention d'honneur**

Books



**CLASS 2**

Composition for voice

**1<sup>st</sup> place**

Piper Hook (ON)

*Snowflakes*

Hi I'm Piper Hook and I am 14 years old. I love to write music but especially love songs, I also love coming up with the rhymes for the song. I am a dance major in high school and love to dance

in my spare time as well. I love hanging out with my friends and family including swimming, having a barbecue, and doing arts and crafts. ❁

## Snowflakes

♩ = 120

Voice

Piano

*mp*





**CATEGORY C / NIVEAU C**

19 years and under - 19 ans et moins

**1<sup>st</sup> place**

Nicholas Wanstall (ON)

**Première place**

A Lullaby

**2<sup>nd</sup> place TIE**

Isaac Seven Deers (BC)

**Deuxième place**

In the Meadow

Krithika Venkataramadas (AB)

Melancholia

**Honourable mention**

Tammy Young (AB)

**Mention d'honneur**

Wandering in the Woods

**1<sup>st</sup> place**

Nicholaw Wanstall (ON) *A Lullaby*

Nicholas Wanstall is an award winning organist, composer, and pianist, currently studying Organ Performance and Composition at the University of Toronto.

He is currently the Sunday organist at Immaculate Heart of Mary Parish as well as the accompanist for the Parish Children's Choir. ✨



Text by Eugene Field

**A lullaby**

**Profound** ♩ = 56

Soprano

Piano *mp*

*con pedale*  
*Sost.*

S

The stars are twinkling in the skies,

Pno. *p*

*Pod*



**CATEGORY D / NIVEAU D**

*Open - Ouvert*

**1<sup>st</sup> place**

William Lin (BC)

**Première place**

Evocation

**2<sup>nd</sup> place TIE**

Evan Miles (MB)

**Deuxième place**

Sparaticus

**Honourable mention**

Yang Tian Lu (QC)

**Mention d'honneur**

3 Fugues



**1<sup>st</sup> place**

William Lin (BC)

*Evocation*

William enjoys many musical genres, including jazz and rock. His classical musical influences include Rachmaninoff, Chopin, and Debussy. He is currently a 2<sup>nd</sup> year student in UBC Sciences. In

his free time, he enjoys playing piano, composing, and cooking.



## Evocation

William Lin

Moderato ♩ = 86

*p dolce*

*poco rit.*





The inaugural CFMTA E-Festival was a great success. Entries were open from January 1 to February 15, 2019 inclusive. There were 53 entrants performing pieces by Canadian composers only.

There were 19 different teachers enter 53 students from 7 different provinces. Entries were received from: Alberta, British Columbia, Manitoba, New Brunswick, Ontario, Prince Edward Island and Yukon.

There was 1 violin entrant, 13 voice entries and 39 piano entries across all levels and stages of learning. The CFMTA E-Festival awarded Gold, Silver and Bronze Seals to the performances by the adjudicators. In this initial offering, there were 8 Bronze Seals awarded, 28 Silver Seals awarded, and 17 Gold Seals awarded. Gold Seals for the inaugural CFMTA E-Festival were awarded to:

**DIVISION 1 – Primary (Preparatory to Grade 2) / DIVISION 1 – Débutant (niveau préparatoire à niveau 2)**

- Mira Allen
- Callindra Beilby
- Elizabeth Beilby
- Kolven Cook
- Raymond Lin
- Jonathan Niu
- Caitlyn Seefried
- Hannah Yao

**DIVISION 2 – Elementary (Grades 3 to 5) / DIVISION 2 – Primaire (niveaux 3 à 5)**

- Sophia Byrne
- Emma-Flore Ghia
- Helen Zhao

**DIVISION 3 – Intermediate (Grades 6 to 8) / DIVISION 3 – Intermédiaire (niveaux 6 à 8)**

- Anna-Lucia Mena Shevchenko
- Abby Slipp

**DIVISION 4 – Advanced (Grades 9 and up) / DIVISION 4 – Avancé (niveaux 9 et plus)**

- Cynthia Liang
- Kendra Palles
- Phoebe Qui
- Cynthia Wang

The CFMTA E-Festival Committee thanks all the teachers, students and adjudicators who participated in this exciting new initiative and made it so successful!

Le festival virtuel inaugural de la FCAPM a remporté un vif succès. Les inscriptions se sont faites du 1er janvier au 15 février 2019 inclusivement. 53 participants ont interprété des œuvres de compositeurs canadiens seulement.

19 professeurs de musique ont inscrit 53 élèves issus de 7 provinces différentes. Nous avons reçu des inscriptions des provinces suivantes : Alberta, Colombie-Britannique, Manitoba, Nouveau-Brunswick, Ontario, Île-du-Prince-Édouard et Yukon.

Parmi les inscriptions, nous avons reçu 1 inscription au violon, 13 en chant et 39 au piano, et ce pour différents niveaux de difficulté et d'apprentissage. Les juges du Festival virtuel de la FCAPM ont octroyé des sceaux Or, Argent et Bronze aux prestations. Dans le cadre de cette première édition, 8 sceaux Bronze, 28 sceaux Argent et 17 sceaux Or ont été attribués. Des sceaux or pour le Festival virtuel inaugural de la FCAPM ont été attribués à :



Le comité du Festival virtuel de la FCAPM remercie tous les professeurs, élèves et juges qui ont pris part à cette nouvelle initiative excitante et en ont fait un succès!





The 2019 CFMTA Canada Music Week® E-Festival was held from November 1 through to November 22, 2019 inclusive. We received 99 video recordings of performances of Canadian Compositions.

There were entries from 9 different provinces for this CFMTA E-Festival including entries from provinces which had not previously participated – 2 from Newfoundland, and 1 from Nova Scotia. The other provinces which had students participate in the 2019 CFMTA Canada Music Week® E-Festival were British Columbia, Ontario, Alberta, Saskatchewan, Prince Edward Island, Manitoba and New Brunswick.

The 2019 CFMTA Canada Music Week® E-Festival had some exciting entries, including the first flute performance entry from Newfoundland and the first piano duet!

### Entries by Instrument:

- 1 = Flute
- 1 = Piano Duet
- 70 = Piano
- 7 = Violin
- 20 = Voice

**99 = TOTAL NUMBER OF ENTRIES**

There was a total of 16 adjudicators from across Canada. This included 2 string adjudicators. The adjudicators reviewed the video entries and awarded Gold, Silver or Bronze Seals for each performance. The students had the written adjudications returned as soon as the adjudicators completed them, and the certificates with the seals were mailed out upon completion of the CFMTA E-Festival. The adjudicators awarded 26 Bronze Seals, 50 Silver Seals, and 23 Gold Seals across the 4 Divisions.

Le Festival virtuel de la Semaine de la musique canadienne<sup>md</sup> 2019 de la FCAPM a eu lieu du 1er au 22 novembre 2019 inclusivement. Nous avons reçu 99 enregistrements vidéo d'interprétations de compositions canadiennes.

Les participants de cette édition du festival virtuel de la FCAPM provenaient de 9 provinces canadiennes différentes, incluant des inscriptions issues de provinces qui n'y avaient pas encore participé : 2 de Terre-Neuve et 1 de la Nouvelle-Écosse. Les autres provinces représentées par des élèves lors du Festival virtuel de la Semaine de la musique canadienne<sup>md</sup> 2019 de la FCAPM sont la Colombie-Britannique, l'Ontario, l'Alberta, la Saskatchewan, l'Île-du-Prince-Édouard, le Manitoba et le Nouveau-Brunswick.

Le Festival virtuel de la Semaine de la musique canadienne<sup>md</sup> 2019 de la FCAPM a eu la joie de recevoir des inscriptions excitantes, notamment la première prestation par une flûtiste de Terre-Neuve et la première interprétation de piano à quatre mains!

### Inscriptions par instrument :

- 1 = Flûte
- 1 = Piano à quatre mains
- 70 = Piano
- 7 = Violon
- 20 = Voix

**99 = NOMBRE TOTAL D'INSCRIPTIONS**

Au total, on comptait 16 juges provenant de l'ensemble du Canada, dont 2 juges pour instruments à cordes. Les juges ont évalué les enregistrements vidéo des prestations et ont attribué un sceau Or, Argent ou Bronze à chacune d'elles. Les élèves ont reçu leurs évaluations écrites dès que les juges les ont terminées, et les certificats avec sceaux ont été postés dès la fin du Festival virtuel de la FCAPM. Les juges ont attribué 26 sceaux bronze, 50 sceaux argent et 23 sceaux or pour l'ensemble des 4 divisions.





Gold Seals for the 2019 CFMTA Canada Music Week®  
E-Festival were awarded to:

Des sceaux or pour le Festival virtuel de la Semaine de la musique  
canadienne<sup>md</sup> 2019 de la FCAPM ont été attribués à :

**DIVISION 1 – Primary (Preparatory to Grade 2) / DIVISION 1 – Débutant (niveau préparatoire à niveau 2)**

Enam Adjafefa  
Audrey Bird  
Chelsea Cook  
Jorgie Cornish  
Lucia Li

**DIVISION 2 – Elementary (Grades 3 to 5) / DIVISION 2 – Primaire (niveaux 3 à 5)**

Maya Brandner  
Kaslyn Chan  
Joel Cook  
Sophie Phelan  
Arash Pilipowicz

**DIVISION 3 – Intermediate (Grades 6 to 8) / DIVISION 3 – Intermédiaire (niveaux 6 à 8)**

Sara Ferros  
Jaiyun (Elsa) Liu (for 2 different entries)  
Vivienne Mah  
Abby Slipp  
Ricky Yang  
Arshia Zaman  
Qinrong Valeria Zhao

**DIVISION 4 – Advanced (Grades 9 and up) / DIVISION 4 – Avancé (niveaux 9 et plus)**

Sebastian Reinberg-Abernathy  
Samantha Lan  
Jaiden McDonald  
Ivy Shi  
Sue Wang

The CFMTA E-Festival Committee would like to thank all the teachers, students and adjudicators who participated in this CFMTA Canada Music Week® E-Festival.

Le comité du Festival virtuel aimerait remercier tous les professeurs, élèves et juges qui ont participé. à cette édition du Festival virtuel de la Semaine de la musique canadienne<sup>md</sup> de la FCAPM.





# CFMTA 2019 National **Essay** Competition Concours national de **dissertation** de la FCAPM

**T**he National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. This competition is open to all Canadian residents currently attending high school, or studying at the university undergraduate and graduate levels. There is no fee to enter.

The Lorna Wanzel Prizes are awarded to the first and second place recipients in each category. Thank you to Dale Wheeler and Christopher Hahn, for serving on the adjudication panel this year.

CFMTA is pleased to congratulate the winners of the 2019 National Essay Competition:

**L**e concours national de dissertation de la FCAPM accepte la soumission de textes sur tous les sujets concernant l'enseignement et la pédagogie de la musique ou l'exécution musicale. Ce concours est ouvert à tous les résidents canadiens faisant actuellement des études secondaires ou de premier ou deuxième cycles universitaires. L'inscription est gratuite.

Les prix Lorna Wanzel sont attribués aux lauréats des premier et deuxième prix de chaque catégorie. Nous remercions Dale Wheeler et Christopher Hahn, qui composaient le jury cette année.

La FCAPM est heureuse de féliciter les lauréats du concours national de dissertation de 2019:

## University Undergraduate Level

1st place (\$1,000)

**Olivia Adams**, Western University

*Introducing Contemporary Music to the Young Pianist*

2nd place (\$500)

**Reanne Vanden Brink**, University of Lethbridge

*Strategizing Music Performance Anxiety: a Pedagogical Approach*

## Premier cycle universitaire

1<sup>er</sup> prix (1 000 \$)

2<sup>e</sup> prix (500 \$)

## University Graduate Level

1st place (\$1,000)

**Karen Gerelus**, University of Calgary

*Images of Piano Teachers in Popular Culture*

2nd place (\$500)

**Andrea Pedro**, University of Alberta

*Unity of Sense and Spirituality in Scriabin's Prometheus*

## Deuxième cycle universitaire

1<sup>er</sup> prix (1 000 \$)

2<sup>e</sup> prix (500 \$)



# Introducing Contemporary Music to the Young Pianist

by Olivia Adams Saskatchewan

University  
Undergraduate  
1<sup>st</sup> place

Contemporary music is the genre that best reflects present culture, current surroundings, and world events. Pieces written in the 21<sup>st</sup> century can be a channel of artistic expression for students, a reaction to the happenings of life around them, connecting the musician to their current world. Yet so often the contemporary music genre is overlooked at the beginner level due to the lack of accessibility to the music. Through the exploration of contemporary music, a student will learn principles that will strengthen technic, aural skills, reading skills, and expand creativity which will lay a foundation for study of contemporary music in later years.

Contemporary techniques such as chance music, proportional or graphic notation, and prepared piano are traditionally saved for advanced levels of study. This paper will seek to explore creative ways to introduce students to contemporary music and break down the “fear factor” that so often stands in the way of the exploration of the contemporary music genre. The musician will learn about compositions and creative ways to introduce extended techniques such as playing inside the piano, the use of other parts of the piano, auxiliary instruments, prepared piano, and electronic additions to young students. Compositions that use these techniques will be introduced throughout, as well as a variety of technical, aural, and improvisational activities in order to empower the piano teacher with tools to introduce contemporary idioms to their budding pianists. This paper will cover all aspects of laying a foundation for contemporary music through looking at extended techniques, alternative notation, auxiliary instruments and prepared piano, aural training, and 20<sup>th</sup> and 21<sup>st</sup> century repertoire and resources. At the end of each section look for **“Let’s Get Creative!”** which summarizes the section with an exploratory game or composition activity that deals with the concept. The exploration of contemporary music aids in developing critical and creative thinking skills and empower students with the tools to begin to develop their own artistic voice from a young age.

## Defining Contemporary music

It is important that before introducing Contemporary music, it is defined.

Contemporary music can be defined as “music of the day”<sup>1</sup> and the term can be applied to every musical artist alive today. This can be narrowed down further when discussing Contemporary classical music. For the purposes of this paper, Contemporary music will be defined as music written in the last 50 years that employs a contemporary technic such as 12-tone, serialism, minimalism, modernist, electro-acoustic, and similar styles. Traditions such as jazz, blues, and folk music, though both contemporary in style and engaging in form, will not be discussed, as they fall outside the scope of this paper. In contemporary music, the notation may be traditional, graphic, proportional, or any type of non-traditional form of notation. The harmonic sound required of contemporary music contains a form of “chromaticism, dissonance, atonality, bitonality, modality, or some other complexity that breaks out of the traditional norm.”<sup>2</sup> Contemporary classical music for the piano traditionally makes use of extended techniques such as electronic additions, playing on a prepared piano, the use of voice or additional body parts while playing, the use of the non-keyboard parts of the piano, glissandos, or the use of auxiliary instruments or items. Because this paper is geared toward the youngest of pianists, the music discussed will deal with contemporary ideas in micro form and employs the contemporary technics in very rudimentary way. Throughout this paper Contemporary classical will be interchangeable with “contemporary,” “modern,” or “new music.”

1 Kari Juusela, “What is Contemporary Music,” *Berkley Today*, Summer 2010, Accessed April 25, 2019, <https://www.berklee.edu/berklee-today/summer-2010/contemporary-music>.

2 Christine Tithecott, “Canadian contemporary music and its place in 21st Century piano Pedagogy,” (DMA diss., University of Iowa, 2015), 17.



## Reading Contemporary Notation: Breaking down the fear factor

Part of the intimidation factory of contemporary music at an advanced level is the notation. Rather than adhering to a strict meter and tempo, modern composers employ alternative notation such as aleatory (chance music), proportional notation, free rhythm notation, and graphic notation. The pianist must think outside the box and make executive decisions about the score while still operating within the guidelines of the composer. A common roadblock to playing contemporary music is learning to overcome the visual aspect of the music so that “it looks too hard” is longer an excuse to avoid learn contemporary music. If contemporary notation is introduced early on, the student develops the sight-reading capabilities as they grow as a musician. When they reach advanced forms of notation, they are equipped with the knowledge on how to decipher any notational complexity that might appear. Pre-teaching notation through flashcards and aural aspects are helpful ways to approach notation. Just like with any new concept, pre-teaching is important to lay the groundwork for what is to come. Through pre-teaching the student is able to get a firm grasp on the concept before it is introduced in a piece of music so that they don’t experience a roadblock when they see it in the music. An example of pre-teaching free rhythm notation would be to place a card with only note heads (no stems), or letter names, on the keyboard. Tell the student to play each note as long or as short as they feel. To introduce proportional notation, repeat the exercise but have the student play the series of notes getting faster until the end. Repeat the exercise doing the opposite, start fast, and gradually get slower. Notation can be places on flashcards and taught one at a time. Once the student has built up a repertory of alternative notation, the flashcards can be arranged at random to create an improvisatory piece. Flashcard examples may include: cluster chords, timed notation, stemless note heads, proportional notation, rhythmic note heads.

You can find proportional notation, chance notation, and rhythmic notation in books such as Stephen Chatman’s *Away!*<sup>3</sup>, timed notation in Jean Coulthard’s “Grandfather’s Clock” in *Pieces for the Present*,<sup>4</sup> and free rhythm notation in Nancy Telfer’s “Sioux Lullaby.”<sup>5</sup> There is a whole world outside of ¼ time that involves listening, creativity and critical thinking, and through the exploration of contemporary notation, the young musicians musical language is expanded immensely.

## Let’s Get Creative! Composing a “Box Piece”

Composer, Morton Feldman was a modernist composer from New York, NY. Associated with contemporaries such as John Cage. Feldman composed a set of pieces entitled “Projections” whose score is a grid of boxes<sup>6</sup>. The musician is instructed to choose low, middle, or high ranges and insert them in each box. They then roll a die, and that would determine the number of notes in each chord. Feldman’s idea became an international practice among avant-garde musicians<sup>7</sup>. This activity can be recreated and simplified for younger students by using a modified grid, die, and one’s own imagination to recreate their own set of “projections.” This activity introduces students to aleatory or “chance” music in a game-like fashion.

High				
Middle				
Low				

*\*Tip: Create several different sized grids, laminate them, and use whiteboard markers for a reusable lesson tool.*

3 Stephen Chatman, *Away!* (Mississauga, ON: Frederick Harris Music, 2004).

4 Jean Coulthard, *Pieces from the Present* (Keswick, ON: Mayfair Music, 1973).

5 Nancy Telfer, *My Bark Canoe* (Mississauga, ON: Frederick Harris Music, 1996).

6 Alex Ross, “American Sublime: Morton Feldman’s mysterious musical landscapes,” *The New Yorker*, June 11, 2006, Accessed April 25, 2019, <https://www.newyorker.com/magazine/2006/06/19/american-sublime>.

7 Ross, “American Sublime: Morton Feldman’s mysterious musical landscapes,” 2006.





## Instructions:

1. Roll a die. If the number is odd, leave the box blank, it is now a measure of rest. If the number is even, roll the die again and write the second number in a low, middle, or high box.
2. Repeat until all the boxes are filled.
3. Play your composition. The number represents the number of notes in the chord. Play your chord low, middle, or high according to the musical grid. Use both hands if necessary to fit all the notes.
4. Play again! Use new pitches this time and experiment with dynamics<sup>8</sup>.

be used to familiarize new sonorities. One exercise may include playing musical bingo in a lesson.

<b>Minor</b>	<b>Diminished (smaller)</b>	<b>Major</b>	<b>Augmented (BIGGER)</b>
<b>Diminished (smaller)</b>	<b>Minor</b>	<b>Augmented (BIGGER)</b>	<b>Major</b>
<b>Augmented (BIGGER)</b>	<b>Major</b>	<b>Major</b>	<b>Minor</b>
<b>Minor</b>	<b>Diminished (smaller)</b>	<b>Augmented (BIGGER)</b>	<b>Diminished (smaller)</b>

## Listen In: Developing the Ear

Listening is arguably the single most important aspect of being a musician. Ear training is not simply a box to check in each lesson, or the skill to practice before an exam, but the all-encompassing activity of every lesson. All music-making should be centered around ear-training. Professor Patrick Murray of Western University instructs his students to “listen as loud as you sing,”<sup>9</sup> or in the case of pianists, “listen as loud as you play.” When introducing students to contemporary music, a common response is “it sounds wrong” or “it sounds weird.” This response may seem natural, even expected, if the only music a student has been introduced to is tonal. This is the music children that children have heard from the womb, they have been acclimatized to tonal music sounding “normal.” Music journalist Alex Ross reminds that “All music is an acquired taste.”<sup>10</sup> If students are introduced tone clusters, atonal, polytonal, bitonal sonorities from the beginning of their learning experience they will learn to appreciate non-tonal music.

Considering that most introductory method books include almost exclusively tonal music, out of method book work should

To play, the teacher simply plays out a series of major, minor, diminished, or augmented chords one at a time. The student must guess out loud the quality of the chord. If the student is correct, they may place a game tile on the bingo card. When they get four in a row, they have BINGO. This game can be altered for younger students by using happy (major), sad (minor), mysterious (diminished), or outer space (augmented) cards. The teacher would play a chord and the student would hold up which card they think is correct.

Due to the complexity of bi-tonal and polytonal music, musicians are not introduced to it until an advanced level. One way a student can familiarize themselves with the sounds is through musical listening activities. As the teacher, it is important to expose the student to all types and genres of music from Bach, to Beethoven, to Brahms, to Bartok, to Boulez. Consider having a student do an artistic activity in reaction to a piece of music, such as a painting to one of Messiaen’s *Vingt Regards*. Another introductory activity would be to have the student write down five forte sounds they hear in a week.

<sup>8</sup> This activity is a modified form of activity created by Nicholas Busch and introduced at “Pedagogy Days” in London, ON, April 5, 2019.

<sup>9</sup> Murray, Patrick. *Les Choriste* Choir rehearsal. March 2019

<sup>10</sup> Alex Ross, “Why do we hate modern classical music?,” *The Guardian*, November 28, 2010. Accessed April 30, 2019. <https://www.theguardian.com/music/2010/nov/28/alex-ross-modern-classical-music>.







Responses could resemble:

1. Car horn
2. Knock on door
3. Crow in the morning
4. Thunder
5. Crying baby

This activity engages their ears to listen intently to sound and not just specific tonalities as music.

Of course, student's must develop a strong sense of intervallic awareness as they advance as musician. Berkley graduate, Eric Chuang, developed an App called Atonal Ear, which focuses on recognizing the relationship between two notes rather than the intervals relationship to the key centre. The app features a "drill" and "challenge" mode and features progressive levels. This app is an excellent addition to many other ear training aps and places the focus on developing a student's ear for contemporary music. Ear training is a daily part of being a musician, and these introductory activities are simply jumping off points for developing a well-rounded musician.

### **Let's Get Creative! Polyrhythm Party**

Ear training is a part of everything a musician does, and it does not stop at tonality, but includes rhythm as well. Polyrythm's exist in almost all advanced contemporary music and are often a stumbling block in the learning of a piece. A great way to improve rhythmic and aural skills is to introduce polyrythms early in a fun and accessible way. One activity is through a polyrythm party. Each participant is responsible for one rhythm.

Student A: Ras-ber-ry (triplet)

Student B: Ap-ple Pie (2 eighths, quarter)

Student C: Wa-ter-mel-on (4 sixteenth notes)

Teacher: Cre-a-tiv-i-ty (quintuplet)

Instructions:

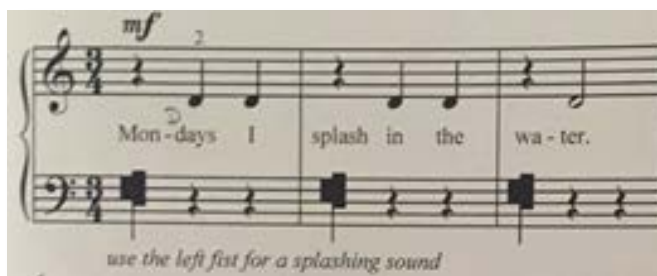
1. Sit in a circle
2. Each participant repeats their rhythm out loud until the teacher rings a bell
3. When you hear the bell ring, switch to the rhythm of the person on your right. Keep the rhythm going!

Grab extra students, siblings, or parents to join and make the party even more complex! This game can be modified using different words or simplified by reducing the number of players.

### **Extended Techniques: Why? How? Where?**

Extended techniques do are not mere party tricks for the professional pianist, they are they are intended for all pianists and utilize the capability of the instrument to its fullest. Some extended techniques may include the use of harmonics, glissandos, tone clusters, string piano, use of non- keyboard parts of the piano, and prepared piano. Extended techniques can be incorporated into lessons from the first year of study. Extended techniques are a useful way to help the student explore the instrument and engage the student from the very first lesson. There are a variety of pieces that use extended techniques when learning at the beginner stage. Alongside introductory activities, pieces using clusters, harmonics, glissandos, and non-keyboard use of the piano will be cited here, and the use of prepared piano will be discussed later.

If a student is asked to play tone clusters with their forearm to create "thunder" they learn the dynamic capabilities of the instruments, as well as begin to familiarize their ear with dissonance. Tone clusters can be found in pieces such as "The Hippo" by Nancy Telfer. This piece uses the fist, as well as a "rolled" chord with the fist. The student can play approximate pitches in the cluster while the right hand plays a simple melody.

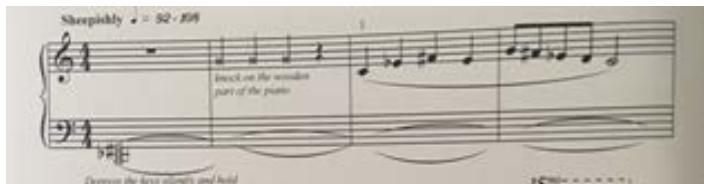


Nancy Telfer, "The Hippo" in *Northern Lights Preparatory Repertoire* (Mount Forest, ON: Canadian National Conservatory of Music, 2006), 9.



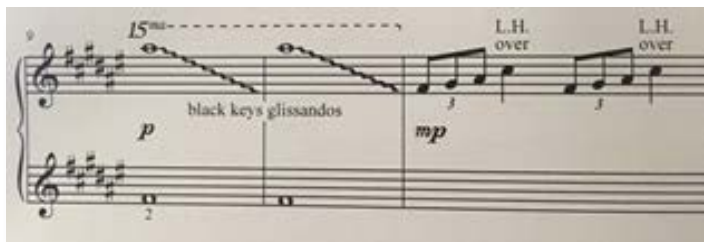
## Introducing Contemporary Music to the Young Pianist - cont.

When a student silently depresses a group of keys with one hand, and plays “Twinkle, Twinkle, Little Star” with the other, they improve aural skills by listening to the harmonics created. The piece “Sympathetic Sheepdog” utilizes harmonics by silently depressing the keys with one hand and playing the melody with the other.



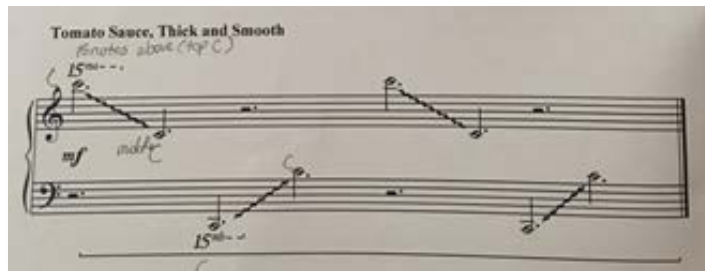
Debra Wanless, “Sympathetic Sheep Dog” in *Northern Lights Preparatory Repertoire* (Mount Forest, ON: Canadian National Conservatory of Music, 2006) 16.

Glissandos can be introduced in a variety of ways. One could teach it as if “dusting the keys” with the back of the nail, or a slide of two fingers to create a stroke of lightning. Glissandos can be found more frequently in elementary repertoire. Some suggestions include “Beautiful Swan” by Lynette Sawatsky which uses a black key glissando.



Lynette Sawatsky, “Beautiful Swan” in *Waddle and Quack* (Holland Centre, ON: Debra Wanless Music, 2013), 7.

The piece “Pizza Toppings” introduces glissandos through the “spreading of tomato sauce,” demonstrating a white key or diatonic glissando.



Debra Wanless, “Pizza Toppings” in *Northern Lights Preparatory Repertoire* (Mount Forest, ON: Canadian National Conservatory of Music, 2006), 26-27.

If the teacher has a grand piano, they can demonstrate the use of string piano by running the nails up and down the strings of the piano. An activity exploring string piano may include “flying airplanes”<sup>11</sup> up and down the strings, palming a group of strings creating *forte* or *piano* dynamics, or plucking a single string. The piece “The Grandfather Clock”<sup>12</sup> by Jean Coulthard uses string piano with the plucking of the string at the beginning of each measure to represent the chime of a clock. It is important that each of these activities is introduced in a lesson and in a safe manner. Use demonstrations and emphasize the importance of treating the instrument with respect and having teacher supervision when playing inside the piano. There are many pieces that can be used to introduce extended techniques. Resources on where to begin looking will be discussed later on. There are countless creative ways introduces these ideas at an elementary level so that the techniques are taught early on engaging the student from the very beginning.

11 This activity is a modified form of activity created by Nathan Gross and introduced at “Pedagogy Days” in London, ON, April 5, 2019.

12 Jean Coulthard, *Pieces from the Present* (Keswick, ON: Mayfair Music, 1973).



### **Let's Get Creative! Preparing a Soundscape**

"Music is sounds, sounds around us whether we are in or out of concert halls"<sup>13</sup> – John Cage. According to Murray Schafer, musicians are "anyone and anything that sounds."<sup>14</sup> This activity is one that is meant to inspire compositional creativity in youngest of beginners and can be tailored for students past the early stages. The idea of a soundscape activity is to create a series of sounds that reflects sounds they have heard before, such as sounds in nature. For example, to create a thunderstorm, the student needs three elements – thunder, lightning, and rain.<sup>15</sup>

Thunder can be recreated through playing bass notes by depressing the keys with the forearm and the use of pedal. Lightning can be a quick glissando in the treble clef, or a swift palming of a set of notes at the top of the piano. Rain can be recreated through playing a series of descending notes with the third-finger of each hand as an introduction to proper technic. The teacher calls out the elements of thunder, lightning, rain, at random or in sequence. The student is encouraged to listen for sound to dissipate before starting the new element or to purposely interrupt the sound. The most important aspect is the engagement of the ear, emphasizing sound before sight. This soundscape activity can be used as a creative first-lesson-activity or turned into a graphic notation score as their first music assignment.

### **Exploring New Sounds: Auxiliary Instruments and Prepared Piano**

Just like with extended techniques, exploring the piano through prepared piano and adding extra- musical elements through auxiliary instruments can open up a whole new world of sound exploration to the young beginner. These ideas are not ones that need to be reserved for advanced study but can be introduced through elementary teaching pieces and introductory level games. When approaching prepared piano, it is important to do it cautiously and with cleaned hands. A good introductory

exercise<sup>16</sup>, if you have a grand piano, is to place a piece of letter paper on the middle range strings of the piano, away from the dampers. Choose a piece from the method book, or a rote piece to play in the middle range of the piano. Experiment with different types and weights of paper such as loose leaf, cardboard, tissue, origami, or even cloth such as felt or light-weight cotton. After the student has played their piece with the multiple types of paper, have them describe how each paper made the piano sound different from the next.

#### Twinkle, Twinkle, Little Star with Prepared Piano

1. Normal

2. Letter paper sounds like

3. Tissue paper sounds like

4. Origami paper sounds like

5. Cardboard sounds like

Not every studio has access to a grand piano, but that shouldn't stop prepared piano experimentation. "Grasshopper Dance" by Saskatchewan student Nicole H. A. Milbrandt explores prepared piano through the use of clothespins. In this piece, typically taught by rote, the student is instructed to clip clothespins to specific black keys. Throughout the piece, as the student plays each black key, the clothespins leap off like grasshoppers. This is an excellent piece to explore prepared piano in an accessible and age-appropriate level for the student.

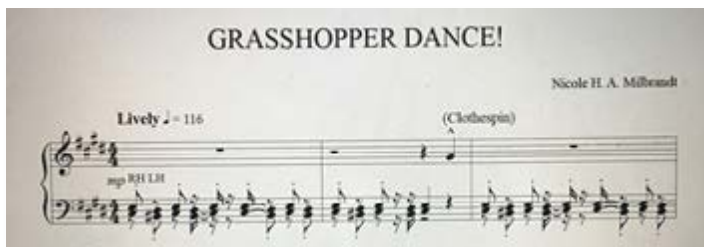
<sup>13</sup> Schafer, pg. 5.

<sup>14</sup> Ibid

<sup>15</sup> This activity is a modified version of "Thunderstorm" by Dianne - Goolkasian Rahbee in the series Celebrations, Book Prep A, by Frederick Harris Music, 2015.

<sup>16</sup> This exercise is a modified version of an exercise by Alan Shockley, "Beyond the 88: A No-Fear Beginner's Guide to Preparing the Piano," nmbx.newmusicusa.org. Accessed April 28, 2019. <https://nmbx.newmusicusa.org/beyond-the-88-a-no-fear-beginners-guide/>.





Milbrant, Nicole H.A., "Grasshopper Dance," student composition, performed at SRMTA Conference, Yorkton, SK, October 2017.

The use of auxiliary rhythm instruments can be a fun way to improve rhythm and create an impressive performance. Debra Wanless introduces the use of auxiliary instruments through the use of claves in her duet "The Cuckoo Clock." This elementary level duet can be given to two beginner students. Claves can be substituted for castanets, woodblocks, or even knocking on the piano.



Wanless, Debra. *The Cuckoo Clock*. Ontario: Julyn Music Publications, 1994.

In Stephen Chatman's series "Amusements" he also explores the use of percussion in music, such as "Monkey Business"<sup>17</sup> in Book 1 of the series. If no percussion instruments are available, clapping, stomping, or knocking on the piano are suitable alternatives. In addition, the Primer level duets in the Northern Lights CNCM series explore the use of percussion instruments within the duets. A whole new world of sound opens up when a student begins to use percussion and prepared piano techniques in their music. Techniques such as these will challenge their

aural, rhythmic, and creative skills, helping them to develop into a well-rounded musician.

## **Let's Get Creative! Adding Auxiliary Instruments and Prepared Piano**

Playing with percussion instruments is a great way to improve rhythmic accuracy in a fun and new way. An inexpensive set of children's auxiliary percussion instruments can be purchased online. The student may add percussion note heads to one of their scores or compose a rhythmic interlude between two sections of their piece. If there is a short piece with repeats, have them play one of the verses on woodblocks, claves, or clapping.

**Prepared Piano:** Using the technic from "Grasshopper dance," choose a piece of music containing frogs, jumping beans, grasshoppers, or birds, prepare the piano by clipping a clothespin or two on the black keys of the piano. At the decided moment, play the clothes pinned-black key and watch the frog/insect/jumping bean leap off the keys! Examples of music could be "Frogs on Logs"<sup>18</sup> in *Faber and Faber Piano Adventures*, "Freddie the Frog"<sup>19</sup> by Anne Crosby-Gaudet, or "Bunny Hip-Hop"<sup>20</sup> by Lynette Sawatsky.

Exploring music contemporary music is a fun and engaging way for a student to become more connected to the music of their time. Alternative notation such as aleatory (chance music), proportional notation, free rhythm notation, and graphic notation can be taught through composition and improvisation games. Student's aural skills can be expanded through the introduction of tone clusters, atonal, and polytonal sonorities, and online Apps. Creativity and critical thinking skills are challenged and expanded as a student learns to engage with contemporary music. They learn to become co-creators and participants in the musical canon of the 21<sup>st</sup> century. The study of contemporary music should not be left to the advanced musician but should be an integrated part of the music education of any budding pianist.

17 Stephen Chatman, "Monkey Business" in *Amusements Book 1* (Mississauga, ON: Frederick Harris Music, 1989).

18 Faber, Nancy and Randall. "Frogs on Logs" in *Piano Adventures Primer Level Lesson Book 2nd Edition* (Milwaukee, WI: Hal Leonard Publishing, 1996), 45.

19 Anne Crosby-Gaudet, *Freddie the Frog* (Bedford, NS: Musical Discoveries Shop, 1997).

20 Lynette Sawatsky, "Bunny Hip-Hop" in *Flutter and Blink* (Holland Centre, ON: Debra Wanless Music, 2017).

## Appendix: Helpful Sources and Composer Suggestions

### Syllabi

- Alliance for Canadian New Music Project: [http://www.acnmp.ca/syllabus\\_files/piano.pdf](http://www.acnmp.ca/syllabus_files/piano.pdf)
- Conservatory Canada Contemporary Repertoire List: <https://conservatorycanada.ca/wp-content/uploads/2017/07/CI-piano-repertoire-list-2017Dec-2.pdf>
- RCMP Popular Selections List: [https://files.rcmusic.com/sites/default/files/files/S45\\_PopSellList\\_2017\\_RCM-Online\\_F.pdf](https://files.rcmusic.com/sites/default/files/files/S45_PopSellList_2017_RCM-Online_F.pdf)

### Music Series

- *Northern Lights* (Canadian National Conservatory of Music)
- *Making Tracks* (CNCM)
- *Amusements*, books 1-3 by Stephen Chatman (Frederick Harris Music)
- *Music of Our Time* by J. Coulthard, D. Duke, J. Hansen (Mayfair Music)
- *Waddle and Quack*, books 1-3 by Lynette Sawatsky (Debra Wanless Music)

### Favourite Composers

- Lynette Sawatsky – *Once Upon A Time* (Debra Wanless Music); <https://www.lynettesawatsky.com/solo-singles.html>
- Alexina Louie - *Small, Beautiful Things* (coming soon!), *Star Light*, *Star Bright* (FHM)
- Jean Coulthard - *Pieces for the Present* (Mayfair Music)
- Stephen Chatman - *Away!* (FHM)
- Debra Wanless Music - <https://www.debrawanless.com/our-composers/debra-wanless/>
- Susan Greisdale - <https://www.susangriesdale.com/>
- Sarah Knosecni - *Morris the Mouse Explores Spain*, *Morris the Mouse Attends a Concert of the Classics*, *Morris the Mouse Goes Rollerblading*, *Morris the Mouse Explores the Haunted Attic*
- Anne Crosby - *Freddie the Frog*, *In My Dreams*; <https://musicdiscoveries.shop/collections/piano-sheet-music>

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Murray, Patrick. *Les Choriste* Choir rehearsal. March 2019.

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Sawatsky, Lynette. *Waddle and Quack*. Holland Centre, ON: Debra Wanless Music, 2013.

Schafer, R. Murray. *The Soundscape: Our Sonic Environment and Tuning of the World*. Rochester, VT: Destiny Books, 1993-1994.

Shockley, Alan. "Beyond the 88: A No-Fear Beginner's Guide to Preparing the Piano." [nmbx.newmusicusa.org/beyond-the-88-a-no-fear-beginners-guide/](http://nmbx.newmusicusa.org/beyond-the-88-a-no-fear-beginners-guide/). Accessed April 28, 2019. <https://nmbx.newmusicusa.org/beyond-the-88-a-no-fear-beginners-guide/>.

Telfer, Nancy. *My Bark Canoe*. Mississauga, ON: Frederick Harris Music, 1996.

Tithecott, Christine. "Canadian contemporary music and its place in 21st Century piano pedagogy." DMA diss., University of Iowa, 2015.

Wanless, Debra. "Pizza Toppings" in *Northern Lights Preparatory Repertoire*. Mount Forest, ON: Canadian National Conservatory of Music, 2006.

Wanless, Debra. "Sympathetic Sheep Dog" in *Northern Lights Preparatory Repertoire*. Mount Forest, ON: Canadian National Conservatory of Music, 2006.

Wanless, Debra. *The Cuckoo Clock*. Ontario: Julyn Music Publications, 1994.





## Olivia Adams



Olivia Adams holds a B.Mus. in Piano Performance from Western University and is pursuing a Masters in Piano Pedagogy and Women's Studies at the University of Ottawa. Olivia is pianist, a writer, presenter, and collaborator. Her work has taken her across Canada and abroad. She has performed recitals in Saskatoon, SK, London, ON, Winnipeg, MB, as a performer in Sweetwater Music Festival in Owen Sound, ON, and a lecture recital in Aveiro, Portugal. She has written articles for CMFTA, Opus, and the Hands On Piano book published by the University of Aveiro. Olivia is an ORMTA teacher and a piano pedagogy enthusiast, holding a certificate from the RCM. She loves teaching in her studio and thrives to create a supportive and welcoming environment for her students to learn and grow as musicians. Olivia combines her feminist research with her piano interests and frequently performs the music of female composers. She is a willing collaborator and enjoys performing with her piano duo partner, collaborating with the Thames Centre Community Choir, the Summer Academy for Voice and Piano, and other local musicians and choirs. In her summers she works as in arts administration and enjoys the many people she encounters in her work.







# Images of Piano Teachers in Popular Culture

by Karen Gerelus - Alberta



The career piano teacher has often been met with the disapproving sense that piano teaching is not, in fact, a career. Questions from onlookers include 'but what do you actually do?' or 'it must be so nice to stay home all the time'. A common mental image of a piano teacher among adult non-musicians is of the elderly spinster in her heavily decorated home, wearing frilly tops buttoned to the neck, and teaching beginner students on an out-of-tune upright. They are generally thought of to be strict, unimaginative instructors who have been teaching the same pieces of Classical music for the past fifty years (see Photo 1). There is an element of frustration in their lessons, and a serious lack of new ideas or ability to connect with their students on a personal level. While this is a negative and unfair representation of the average piano teacher, it is important to recognise that this impression still exists. This stereotype likely has its roots with nuns as piano teachers in the early 20th century and falls in line with common stereotypes of early school teachers "as drab, asocial and asexual creatures whose sole mission is to make children learn, whether they want to or not" (Weber & Mitchell, 2002, p. 4). We all have an image of what a piano teacher might look like and these images, "while created by experience in early life, are fueled as much by myth as by truth" (Doloff, 1999, p. 192). Although this is no longer the

image that popular media portrays, nor the real culture of piano teaching, it is one of the prevailing images which have remained in the public mind. Other images include stay-at-home moms giving quasi-legal lessons from their living rooms, or teachers as failed performers who need to make a living. Again, while these stereotypes are not often based in truth, they are damaging to the profession and often reflect that private studio teaching is poorly represented.



Photo 1 – Historical image of piano teacher.



Images matter for how the world understands groups of people: it is the visual representation of the values, actions, and characteristics of a person or group. Images are able to communicate deep impressions in only a few seconds. Without saying a word, they present a large amount of information about a person's identity, what their interests are, and how they might conduct themselves in the world. Images also matter for how those people in the group are expected to behave: if new members of the profession observe that longstanding members always wear cardigans and behave seriously, then it is implied that they should also follow suit. Images represent a portrayal of how someone is expected to conduct themselves in the world, which becomes part of forming their identity, and it becomes increasingly difficult to break away from widely held notions of what is predictable or acceptable. Since most people desire belonging and aim to 'fit in', group members often behave similarly to form a collective identity. A collective identity involves common perceptions or feelings and the "shared 'sense of we' motivates people to act together in the name of, or for the sake of, the interests of the collectivity" (Snow & Corrigan-Brown, 2015, p. 175). In other words, a piano teacher's image is a message to them from society of what they are 'expected to do'.

Image-making is an essential characteristic of human sense-making, and gives answers on how to approach one another, predict behaviour, or guide conversation. Connelly and Clandinin (1985) say that images become embodied in us, and are expressed in our language and our actions. It is a cyclical structure: images inform piano teachers of how they are supposed to conduct themselves, and images capture piano teachers conducting themselves in these ways, which further perpetuates the cycle. In other words, "we not only create images, but are also shaped by them" (Weber & Mitchell, 2002, p. 21). Then, images become a mutually constructed phenomenon, not only by how a piano teacher acts in the world but by how it is taken up and interpreted by observers. Those viewing images interpret and re-interpret in attempts to make sense of human experience and to communicate that sense to others. Therefore, how people think about piano teaching may be shaped in many ways by the images that they encounter in their daily lives, based on how they are historically situated, but may not actually be a true representation. Popular culture

representations of piano teachers may be creating a spiraled problem of public image affecting self-image. Our identity as piano teachers is partially formed by the power images contain, and the messages they communicate. In his book, *The Power of Images*, David Freedberg (1989) suggests that we have a relationship with images based on preconceived notions, and those relationships are often emotional ones. It has since been well established in the field of cultural studies "that pictures 'speak to' viewers, that they have their own 'power'" (Wolff, 2012, p. 5). If a picture speaks a thousand words, then it is worth exploring how piano teachers are portrayed in images to gather a better understanding of the profession.

This brief article will examine 10 more images of piano teachers using visual content analysis (Bell, 2004) and offer a critical analysis. Content analysis is the most widely used method when discussing media. It has proven to be "the most basic way of finding out something about the media's meaning and allows for apparently general statements to be made" (Bell, 2004, p. 13). The term *meaning* often turns us towards the study of hermeneutics, in which the hermeneutic circle plays an important role: it is the study of the whole and its parts. The hermeneutic circle has sometimes been described as a 'zooming in and zooming out' to understand a subject more completely, from the micro to the macro, which will be a useful concept in describing details within images. Content analysis is based on objective observation in order to quantify images using reliable, explicitly defined categories, and often begins with a hypothesis or expectation of what is forthcoming. My categories seek to examine gender, ethnicity, surrounding environment, and interaction between participants in the photos. For the purposes of this analysis, I expect to find that white, middle-class, middle-aged women will be shown working with young children, that both people of colour and men will be severely underrepresented, and that historical notions of serious, Classical instrumental study still persist today. While there are thousands of images available online, I have selected the ten photos which I feel best represent the topic and make for a compelling argument. When I introduce myself at parties as a piano teacher, I am often met with the comment that I do not look like a piano teacher. In fact, the reality is likely the opposite. Tim Topham (2019) did a recent, informal online survey of 500 piano teachers to find that 91.5% of respondents



were female, the largest group between the ages of 25 – 40 years old, who worked with students between ages 6 – 17 years old, and had between 11 – 20 years' experience teaching, primarily in home studios. This seems to say that the mental image of piano teachers often runs against the reality, perhaps based on portrayals in the media (see photo 2). We can see in this television movie poster a white, middle aged female wearing a sensible cardigan and surrounded by students. Given the bright lighting, this seems to suggest a stage spotlight rather than a classroom or studio. Returning to the introductory party questions, acquaintances usually inquire about if I have played with the symphony, if I am on YouTube, or if I have CDs available. This implies that performance is a far more valuable skill. It seems that most people have a glorified image of the pianist on stage playing with a symphony, or shredding the keyboard at a jazz club, but forget that behind every great performer is a great teacher. Could it be that images in the media perpetuate this misconception? Most piano teachers are shown in performance attire, which speaks towards the performance training that most teachers receive (see photo 3). Whether at a university or a conservatory, musician-as-performer is the primary role that students are encouraged to absorb. In this image, we see a professional woman in a sleek black dress standing in front of a valuable nine-foot Steinway concert grand piano. The sound panels on the wall behind, the high ceilings, and bright lighting suggest that this is a recording studio or concert hall. While this image speaks to the teacher's high level of training, it does little to communicate what occurs during lessons. Both of these photos in question seem to communicate a sense of performance rather than a sense of pedagogy. On the opposite side of the spectrum, photos which show piano teaching as a 'home hobby' without any musical aptitude are even more damaging to this highly complex and personally influential profession.

The image of a piano teacher necessarily includes their physical location, and being shown in the home studio setting has certain implications. The geographical space where piano teachers conduct their business gives rise to a discussion of place-based identity. Place-based identity stems from the interaction between the self and the physical world: an individual not only integrates elements of the environment into their identity, but also ends up identifying himself to those places (Proshansky,



Photo 2 – *The Music Teacher* TV Movie Poster (Axelrod & Oliver, 2012).



Photo 3 – *Fiona Teo Sinyee* (Teo, 2019).





Fabian & Kaminoff, 1983). Previous research defines that “personal identity is built in relation to his or her physical environment” (Marcouyeux & Fleury-Bahi, 2011, p. 345). Every interaction with places leads to a creation of mental pictures, meanings, ideas, and ways of thinking about the world (Lengen & Kistemann, 2012). In other words, the more time we spend in a place, the more we become like that place. The perceived image of home-based piano lessons incorporates ‘homey’ notions of nurture, comfort, coziness, and a relentless state of happiness (see photo 4). In turn, the people in that ‘homey’ setting are perceived to reflect the same characteristics. In this image, we see a teacher smiling, pointing attentively, and trying to coax the student along the procession of the music. Instead of presenting pedagogy as challenging, inspiring, or filled with important learning moments, the teacher here is shown to be a nurturing, supportive mother-like figure who operates as the centre of a home. We can see that the studio is located in an affluent urban home, with gilded photo frames, French doors, and long draperies. The orderliness of the space reflects a calm nature to the lesson, and the focused child seems to respond accordingly. This image speaks to the idea that teachers are expected to be peaceful and attentive but seriously lacking a sense of imagination or spontaneity. The image seems to say that piano lessons are joyful and comforting, but glosses over any challenging moments in which students might experience the struggle necessary for learning. Piano teachers often get asked if they ‘just teach from home’, which implies the expectation of a relaxed and non-serious atmosphere. The reputation, identity, and even income is decided according to this standard. In turn, some teachers who live and work from home expect themselves to be cozy and nurturing, similar to their teaching environment, and as a consequence are not taken seriously as professionals.



Photo 4 – *Their First Lessons* (Johnston, 2016).

The fact that most piano lessons geographically take place in teachers’ homes presents a particular challenge for identifying as a professional. Professionals are typically viewed as working outside the home in occupations governed by an overseeing regulatory board. For example, teachers within the public school system seem to be viewed differently, in part because of their accountability to the school board, government, and taxpayers. However, the unregulated nature of private studio teaching and the variation in curriculum and lesson setup can make it difficult for music lessons to gather the respect it deserves. It is notable that conservatories have recently published a number of images which support piano teachers as professional educators (see photo 5). Conservatories’ existence is predicated on the existence of teachers who teach their curriculum and it is from a position of power that they can shape the way teachers are observed by the general public. Here, we can see that a sharply-dressed, male teacher reaches towards the music. He is surrounded by gleaming tiles, which suggests that he is not at home, and a beautifully shiny grand piano. The intermediate student is slightly out of focus, which tells the viewer that it is the teacher is the more important subject in this image. His glasses provide an air of studiousness but unbuttoned collar suggests approachability. We can see that the image speaks towards how the teacher would like to be treated. In every career, “a professional image enhances credibility, which develops from many attributes, including your appearance”



## Images of Piano Teachers in Popular Culture - cont.

(Pullen & Alley, 2016, p. 55) Unfortunately, most piano teachers do not present themselves in such a thoughtful, professional way and have difficulty gaining the credibility they desire.



Photo 5 – *Teaching Intermediate Piano* (The Royal Conservatory, 2019).

Teaching piano is something many people stumble into accidentally, often as a secondary source of income or a way to stay home while children are young. One teacher writes that, “while working on a degree in Sociology with plans to become a Social Worker, I fell into teaching piano lessons as a way to pay my bills” (Payne, 2012). Another teacher writes that “Early in our marriage, I needed a way to supplement our income. Teaching piano lessons just seemed like a good fit. I would be able to set my own schedule, do something I love, and be my own boss” (Knerl & Rudy, 2013). It seems that many teachers fall into teaching because they own a piano, took lessons at some point in their life, and need a source of income. Many teachers operate a tax-free business on an old upright from their basement, without significant prior lesson planning, and little professional development (see photo 6). In this photo, we see a teacher and her student clearly enjoying making music together, singing with a smile. However, the informal nature of her t-shirt and jeans, with colourful things scattered in the background, implies that more fun than actual learning happens in this studio. The shape of the photo itself also signals that it was taken on a cell phone camera, without any serious intention

of presenting a professional image to the community. This image of the ‘accidental piano teacher’ damages the reputation of an already fragile career and leaves the impression of being unprincipled and amateur. In a highly unregulated field, there are no specific qualifications needed to call oneself a piano teacher. This means that a music historian, bus driver, or church secretary can also call themselves a piano teacher, but potentially without a great respect for the complex nature of the practice and deep understanding of pedagogy.



Photo 6 – *Teacher and student* (Litzky, 2019).

An important part of piano teachers’ images is made up of who chooses to take piano lessons. Upon surveying hundreds of images of piano teachers, it quickly becomes obvious that teaching piano has traditionally been a white, European profession, usually situated in homes, taught to upper-middle class children. Historically, given that the piano was invented in Italy, refined in Germany, and produced in England, France,





and America during the late-19<sup>th</sup> century, it is unsurprising that images of piano students have included these backgrounds (see photo 7). In this painting, we can see the coiffed piano teacher relaxed, sitting back with one arm draped over the spinet. He seems to have been in the middle of reading a book, but looks up suddenly – perhaps to correct a mistake. The gowned student sits bolt upright and looks to be playing cautiously through a piece of music. Her wallpapered room, bookshelves, and candles communicate a sense of wealth. However, the predominance of white children in many historical images fail to represent the explosive popularity of the piano in Asian cultures today. There are currently an estimated 40 million children learning to play the piano in China (Montefiore, 2014). When Asian teachers are represented in images, they are largely seen without students, captured in a performance pose. When students are present, Asian teachers are noticeably more intense and take on more masculine features such as less smiling, more involved, or focused on the task at hand (see photo 7). We can see in this photo the intensity of the teacher’s facial expressions, the animated mid-air gesture, and the obedience of the similarly Asian-heritage student. A volume of Haydn’s compositions sits to the side of the piano which suggests a more serious level of piano study. One Asian participant in a recent qualitative study expressed that “if the teacher asked students to play Hanon No. 1 one hundred times... then they just did it” (Cho, 2015, p. 23). The main problem with this, compared to the many images of pleasant, white teachers working with privileged white children, are that Asian teachers are sometimes deemed to be more diligent, more qualified, and therefore ‘better’ teachers. In turn, white teachers are viewed as being soft and having lower standards. Images can perpetuate these misconceptions. As we compare the images throughout this paper, it is noticeable that the white teachers are presented as valuing a relaxed and enjoyable lesson atmosphere whereas the Asian teachers are noticeably more intense. Further, images often fail to represent the ethnic diversity of those who take piano lessons and the mixture of cultures who come together through music. By predominantly representing two ethnic backgrounds, images of piano teachers propagate the homogeneity of the activity.



Photo 7 – *The Piano Lesson* (Leighton, 1896)



Photo 8 – *Piano Teacher Ping Yung Hsu* (Abraham, 2015).







## Images of Piano Teachers in Popular Culture - cont.

The image of a piano teacher is most importantly made up of who engages in the teaching itself. In a search of “piano teachers” in Google Images, it is noticeable that the vast majority are female. Interestingly, in searching “pianist”, the vast majority are male. Female teachers are generally captured as less rigorous, less advanced, and less knowledgeable than their male colleagues. They are primarily shown teaching beginner or elementary students basic music reading skills which implies the teacher’s lack of refined understanding on how to play the piano (see photo 9). In this photo, we see a university-aged teacher pointing towards a colourful method book. While the sense of two grand pianos does communicate a significance, the student is sitting somewhat too low and ignoring a somewhat lazy hand position. At this moment, the emphasis is on reading basic notation rather than playing music. In contrast, male teachers are often shown working with advanced students in more professional settings, which seems to suggest a more successful career. Male teachers are more frequently employed as advanced or university-level instructors working with late teenage or adult students on the great pieces of the piano repertoire (see photo 10). In this photo, we see a professor working with a more advanced student, clearly trying to communicate a point of musical expression. His face and arm gestures seem to be rising, implying stronger dynamic levels, and he is absorbed by the moment. It seems that true music-making is happening in this photo.

The contrast between these images points towards previous work demonstrating the relationship between feminization and the loss of occupational prestige (Reskin & Roos, 1990). Research has demonstrated that “occupational prestige and desirability may be directly related to the proportion of men that are expected to enter an occupation” (Touhey, 1974, p. 334). Further, losses in occupational prestige and desirability were accompanied by the attribution of stereotypically ‘feminine’ traits of being passive, insecure, less effective, or unsuccessful. but presents the illustration of teaching as a feminized and inferior source of income rather than a true vocation. While this is certainly changing in our current world, there is still an important undercurrent which connects prestige with typically male-dominated professions like law and medicine. Teaching has been viewed in the past as a feminine occupation which requires little training or critical thought. Men

entering into feminized professions, such as piano teaching, are often deterred by these labels and the loss of prestige discourages them from seriously considering those professions as viable options. In contrast, women working in traditionally male professions have achieved an unprecedented acceptance on popular television shows as doctors (*Grey’s Anatomy*), lawyers (*Law & Order*), detectives (*CSI: Miami*). But media rarely portrays men in non-traditional work roles such as nurses, teachers and secretaries, and when it does, that anomaly is made the central focus, if not joke, of the program (Weber & Mitchell, 2002). As we viewed in the historical painting earlier, teaching piano was traditionally a male job. This career, which was based on an apprenticeship model, was generally known for its wages, independence, stability, working conditions, and upper-class desirability. But when these rewards declined or other careers provided these benefits in greater supply, the gap was typically filled by women. In a similar way, women took over school teaching in the late-19th century because “salaries and autonomy dropped, relative to other occupations open to qualified men” (Reskin & Roos, 1990, p. 42). The problem of viewing piano teaching as a feminized, hobbyist profession is that it brings a lack of prestige, lower salaries, and a lack of appeal as a bona fide career. In contrast, male pianists with performance careers do gain a higher prestige, income, and career appeal, and this image of piano performer is perpetuated by schools of music throughout the world.



Photo 9 – *Piano Pedagogy Bachelor of Music*(Bob Jones University, 2016).





Photo 10 – *Chow Lesson* (Bienen School of Music, 2016).

Current images of piano teachers may be based in students graduating from piano performance programs unprepared to become piano pedagogues and without a clear sense of the difference. Research has shown that high performance levels are the utmost goal of undergraduate music education, but most graduates “will have to integrate teaching responsibilities into their portfolio careers” (Pike, 2015). Many images present teaching as a side-line source of income rather than a dignified profession; an afterthought perhaps based on an intermittent performance career. This has been portrayed in the movie *Madame Sousatzka* (Schlesinger, 1988) where Shirley MacLaine stars as a strict but loving piano teacher who, having failed in an international performing career, is attempting to redress her own shortcomings through her student, Manek (see photo 11). Here we can see Madame Sousatzka hovering over Manek, stopping his playing mid-phrase, to make a dramatic point. Her studio appears to be in a heavily decorated and overcrowded living room, full of framed photos with a traditional feel. He turns towards her respectfully, as their eyes meet in an intense stare. This image is significant because the teacher seems to be living vicariously through her student.

In most post-secondary institutions, there is a strong emphasis on being a performing musician or theorist first and a teacher second. The self-identity of undergraduate music students, and hence their concept of success, is primarily rooted in performance – either in their own artistic performances or

having their compositions performed. Surprisingly, despite the long history of piano teaching in Canada, the Universities of Toronto and Ottawa are the only two programs in the country to offer graduate level studies specifically in piano pedagogy, rather than piano performance or more generalized music education. This may be reflective of a perceived hierarchy of career, with performing at the top and teaching further down. The lack of dedicated piano pedagogy programs implies that this field not taken seriously and not worth studying, which is

surprising based on the rate at which performance graduates teach. Bennett (2009) found that 97% of the students completing a performance degree expected to have a portfolio career in which teaching played a part, and that those who were already working as performers spent 87% of their time teaching. This is in comparison to just 1.1% of core course time devoted to teaching during their degree. In addition, Roberts (1991) demonstrates that music education students view themselves primarily as musicians rather than teachers, which leads to a conflict in the development of their teacher role identity. These discrepancies suggest that there is a significant barrier to teachers developing their own self-identity, particularly “if being a teacher is part of their concept of having failed as a performer” (Garnett, 2014, p. 131). One answer towards establishing a pedagogy as a legitimate field of study is that “in order for musicians to see themselves as successful teachers, it is necessary for them to expand their sense of self-identity so that they are capable of defining success in relation to their students’ development as well as in relation to artistic values” (Garnett, 2014, p. 140). It also calls into question the definition of a ‘musician’ and if music teachers fall within that scope. The results from previous studies and practical knowledge signifies a tension between being a musician and a teacher of music, and this is further perpetuated by the active ‘rock star’ imagery of performing musicians in comparison to the passive images of studio teachers.





Photo 11 – *Madame Sousatzka* (Schlesinger, 1988).

Images presented in our daily lives are not only shaped by what we do, but shape how we do it. The images offered in this brief discussion show notable contrasts: a performer versus a teacher identity, a professional versus a hobbyist image, a nurturing versus intense lesson environment, or females teaching elementary lessons versus males teaching advanced students. These visual representations of piano teachers suggest that becoming a piano teacher is not necessarily desirable, that it may be viewed as a fallback plan, and that teaching is not usually included in the definition of being a musician. Given the narrow definition of who qualifies as a 'musician', the infrequency at which pedagogy is studied relative to performance, and the lack of programs to set music teaching apart as a distinguished profession, it is unsurprising that piano teachers are often poorly represented in images. More specifically, capturing the glamorous concert artist is simply much more inviting than photographing a teacher 'in the trenches': concert artists take centre stage in flowing gowns and tuxedos under the spotlight while teachers work primarily alone behind closed doors on Sonatinas and weak hand positions. It seems that the initial hypothesis was correct and women are more strongly represented than men, that a narrow range of ethnicities are represented, and that individual reading-based lessons in the classical tradition still persist. One additional, overall observation is that images only seemed to capture the teacher and student, and parents were never seen in any part of the piano lessons.

There are a number of questions which arise after viewing these images. If one's training is as a performing musician, are the qualifications really in place to become an effective teacher? Why do women typically take on teaching roles while men dominate performance roles? How can images communicate a high standard of learning without perpetuating the historically elitist nature of private music instruction? What are the implications of such a narrow representation of ethnicities? If teaching is captured in images as a 'back up plan', does this normalize the problem? If teaching is viewed as an unregulated profession, how can it establish itself as a dignified place of scholarship within the academy? If one is faced with images which determine that teaching is at maximum a home hobby for failed performers, then teachers, scholars, and society may never realize the importance of this work.

Images capture a part of someone's identity. They also construct others' identities. One final, important idea from Judith Butler (1999) is that identity is performative: identity is "an 'act,' as it were, which is both intentional and performative, where 'performative' suggests a dramatic and contingent construction of meaning" (Butler, 1999, p. 177). For example, the piano teacher wearing a jean jacket, with music scattered around their studio, holding a cold cup of coffee performs to others who they are and what they believe is important. Since images represent someone in the action of performing their identity, they become powerful points of communication. What is of crucial importance is the cyclical nature of identity construction – the push and pull between the self and society – and the extent to which "media ideals become such a central aspect of personal identity" (Dittmar, 2009, p. 5). The problem of feminine hobbyist pedagogy may be perpetuated if teachers incorporate that sociocultural norm, as seen through images, into their identity. However, studying representations of piano teachers in the media with a critical eye can provide "a stimulus for self-interrogation that can sharpen our professional identities as teachers by providing the contextual, historical, and political background that makes self-interpretations more meaningful and identity more complete" (Weber & Mitchell, 1995, p. 130 – 131). Developing a strong but reflexive self-identity as a piano teacher is important because who we think we are influences what we do, and how we perform ourselves in the daily world is a reflection of who we believe we are.



This short discussion is only the beginning of an exploration on media portrayal of piano teacher identity, but important to illuminate the tensions within the discourse. Although this paper opened with a description of a highly rigid, elderly teacher who had used the same piano books her entire career, the photos suggest somewhat the opposite. Piano teachers are sometimes portrayed in images as smiling, gentle females who are attentive and perhaps uncritical to a fault. Other times, they are represented as stern concert artists rather than teachers. The

common thread amongst the majority of the photos presented here is that teachers are shown actively engaging with their students in a dynamic, student-centred environment rather than a passive or even abusive engagement sometimes found in previous centuries. Nevertheless, this discussion has highlighted some important inconsistencies behind the commonly held images in peoples' minds, and urges institutions to create a truer representation of piano teaching in the 21<sup>st</sup> century.

### Karen Gerelus



**Karen Gerelus** is a third-generation piano teacher, musician, author, and scholar. She has completed an Associate diploma in Piano Pedagogy from the Royal Conservatory of Music (ARCT), an Associate diploma in Piano Performance from Trinity College of London (ATCL), and a Licentiate diploma in Piano Performance from Trinity College of London (LTCL). In 2010, she convocated from the University of Saskatchewan with a Bachelor of Arts, 2016 with a Master of Arts in Piano Pedagogy from the University of Ottawa, and is currently a doctoral candidate at the University of Calgary where her research focuses on motivation and identity in piano students.

Karen is a former recipient of the CFMTA Memorial Pedagogy Award, winner of both SRMTA Bowes and Wallis pedagogy competitions, recipient of multiple Werklund School of Education travel grants, and two research grants from the Alberta Foundation for the Arts. Her work has been published in the *American Music Teacher* and *American Suzuki* journals, presented at CFMTA and MTNA conferences, and featured on two piano pedagogy podcasts.

Karen also teaches piano, theory, music history and pedagogy from her private studio in Calgary. She is an interesting balance of friendly and sophisticated, fun yet high-achieving, and is always full of new ideas.





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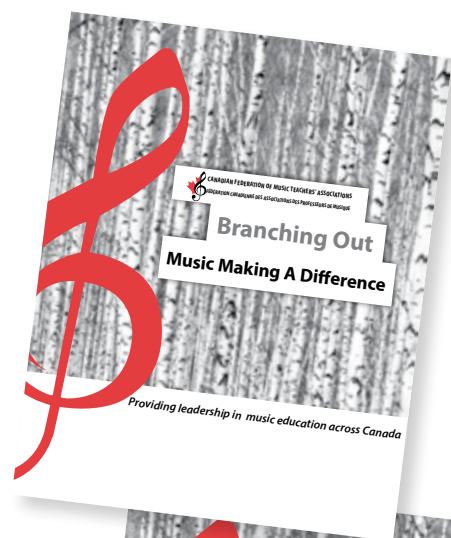
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## Music Making a Difference Musique faisant la différence

**W**ith so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The Music Making A Difference Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need.

**D**ans un monde où les besoins et les désirs nous bombardent de partout, nos élèves ont tout particulièrement besoin de sentir qu'ils ont le pouvoir de changer les choses. L'initiative « La musique qui fait une différence » de On s'assemble encouragera les élèves musiciens partout au pays à collecter des fonds en présentant des concerts-bénéfice pour aider à répondre à un besoin local.



### Events held in 2018

Alberta  
Lethbridge

British Columbia  
Abbotsford

Victoria

\*\*\* Please note these were included in Year in Review 2018

### Events held in 2019

British Columbia  
Coquitlam / Maple Ridge  
North Shore  
Richmond  
South Okanagan

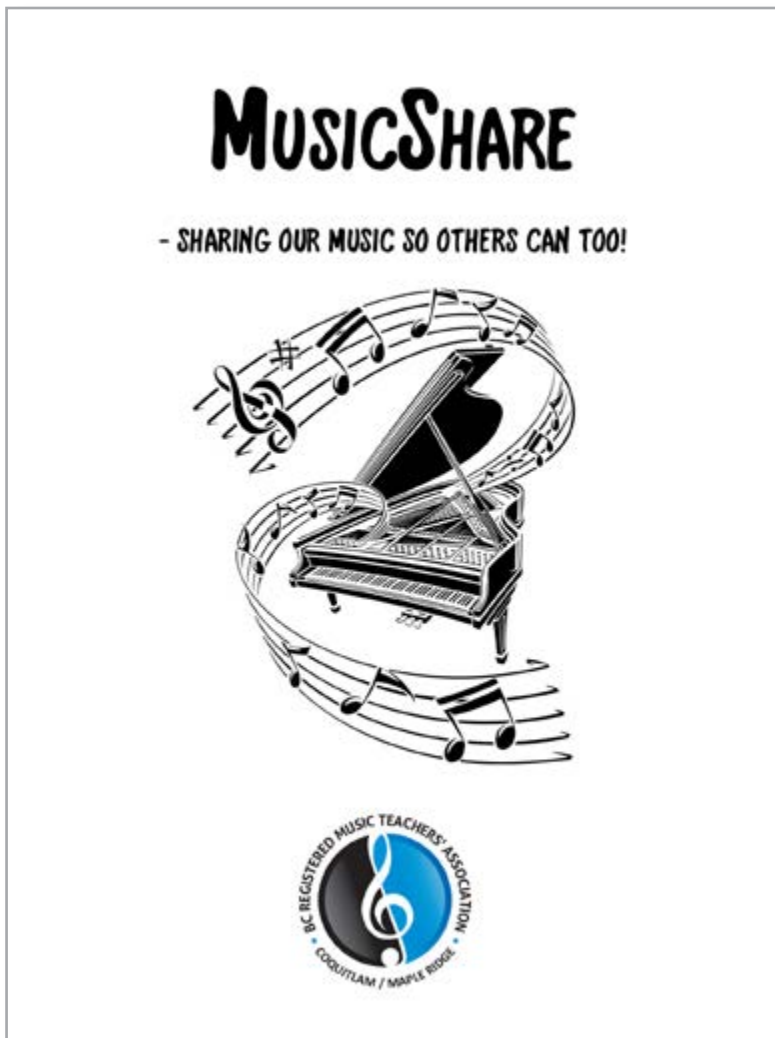
Ontario  
London



## **MusicShare** - sharing our music so others can too!

From January to June 2019, students are invited to host their own mini-recitals in their homes, inviting any and all to a short programme of at least 4 selections. Guests are invited to donate 5.00/person or \$10.00 / family. This year, monies collected will be donated for band instrument rental for students in need in District 43 (Coquitlam). We are excited to encourage our students to take ownership for their progress and performance while helping others enjoy the gifts that only music can bring. ✨

*Lorna Yeates*





For many years the North Shore Registered Music Teachers have held monthly recitals to provide students with valuable performance opportunities. In an effort to give back to our community, we have dedicated this recital, held in February, to fundraising for a charity that promotes music as a social benefit. We have selected as our beneficiary the Eagle Music School which provides professional music instruction free of charge to children from low income families in East Vancouver. A project of Vancouver Urban Ministries, the Eagle Music School has operated out of MacDonald Elementary School since 2008.

It was a wonderful recital and very well attended. Thirty-seven students from young beginners to ARCT level performed and entertained a very receptive audience. We are proud of the students who participated, thankful to all those who donated to this cause and happy to report that we raised in excess of \$400 for the Eagle Music School! 🌟

*Celine Cassis*







Friday March 1<sup>st</sup> at 7pm at St Andrew's Presbyterian church in Penticton, BC we held a recital to raise money for the Penticton Salvation Army Community Food Bank. There were 18 piano solos and 4 piano duets from beginner to senior levels. Major Tim and Miriam Leslie represented the Salvation Army and were very appreciative of the students giving of their time and talent to raise money. We presented them with a donation of \$476.80 at the end of the recital and Miriam spoke of how many families are struggling and what a wonderful thing for young people to do for their community.

It was a wonderful evening and thankyou CFMTA for the suggestion and the money towards our event. We plan to do this again in the future. ✿

*Dillys Richardson*







Our **Music Feeds Us** event was a big success.

On February 24<sup>th</sup> we held a Community Recital and Music Table Sale. Special thanks go to our Co-ordinators KC Foong and Matthew Chan - and to our sponsors, Tom Lee Music Richmond and Richmond Baptist Church. Over 100 performers made music for three hours in support of the Richmond Food Bank and the Community Meal program. We collected approx. 50 lb of dried and canned food for the Richmond Food Bank and \$425.00 for the Community Meal program. We were uplifted by the amount of community support we received. The young musicians enjoyed this opportunity to "play with a purpose". ❁

*Victoria Warfield*





On Saturday February 2<sup>nd</sup>, The London ORMTA Branch hosted an outreach recital supporting Riverside United Church, who graciously allows our students to use their Sanctuary for performance opportunities. Donations went towards the Resource Fund of Riverside United Church, which provides assistance to persons and families in the church community in financial need. We had a wonderful turnout despite the cold weather, and were able to bring warmth through the gift of music. ✨

*Elanna Foster*





## Music on the Move / Musique en mouvement



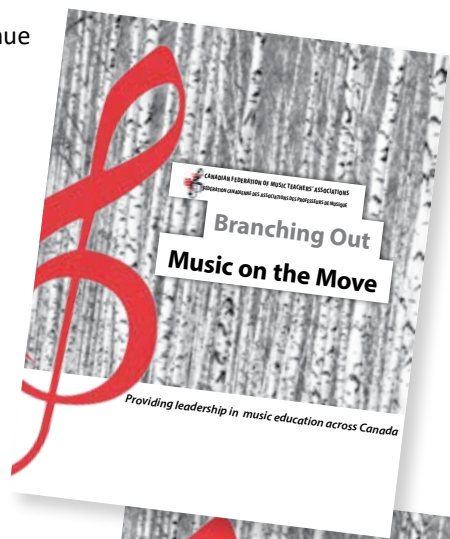
**B**ranches are encouraged to organize and present recitals in non-traditional venues. By doing this, we are demonstrating the benefits of music education, as well as encouraging our students to present their music to an audience who otherwise may not have access.

By taking our music directly into the community we can continue to branch out in new and innovative ways.



**O**n encourage les associations régionales à organiser et présenter des récitals dans des lieux non traditionnels. C'est ainsi que nous pouvons démontrer les bienfaits de l'éducation musicale tout en encourageant nos élèves à présenter leur musique à des auditoriums qui n'auraient pu en bénéficier autrement.

En amenant notre musique au coeur même de nos communautés, nous nous assemblons de façons nouvelles et innovatrices.



Alberta  
Lethbridge



British Columbia  
Abbotsford  
Richmond



Ontario  
Brantford



Saskatchewan  
Swift Current  
Yorkton







For our Branching Out event, we held a Halloween-themed recital on Saturday, October 2<sup>6th</sup>, 2019 at a Lethbridge seniors residence, The View. The recital took place at 2:00 p.m. and there was an ice cream social with residents, students and families following the recital. Seventeen piano and violin students participated and wore costumes. They played a variety of Halloween and autumn themed selections for approximately 100 audience members. ✨

*Christine Rogers*





On December 14<sup>th</sup>, 20 students put on a Christmas recital at Worthington Pavilion, a care facility in Abbotsford. Residents of the home, family members of residents, care providers, parents and teachers were all part of the audience. The recital was held in a large meeting room with residents around tables. Students sat in chairs set in front of the piano and were called up one by one by Debbie Nagy, teacher and organizer of the event. The music was well received by all, but especially by one blind resident who sang along, cheered and clapped through almost

every piece! Performers handled this enthusiasm with aplomb and continued to play, no doubt appreciative of the fact that he had good rhythm! Students received a candy cane and small paper ornament as they left. Parents, teachers and students all felt the event was worthwhile and appreciated the opportunity to share music with an audience not able to get out to many community events. ❁

*Joyce Janzen*







On December 14<sup>th</sup>, 2019, the Richmond Branch hosted a recital at Richmond City Hall. We worked in conjunction with the Rotary Club "Winter Wonderland" event which supports the Richmond Food Bank. We featured piano, duo piano, and guitar performances. We entertained the visitors and guests that came to admire the 50+ Christmas trees created by local businesses and service groups. ❁

*Victoria Warfield*





ORMTA Brantford took our students to the Wayne Gretzky Sports Centre to perform Christmas music to passerby on Family day at the Gretzky. We played music from 12 pm - 2:30pm. ❁

*Heather Corbett Tuttle*



Cassandra Hall playing violin, mother Amy Hall accompanying



We held a music recital with a focus on ensembles in the Art Gallery of Swift Current. The art exhibit created a beautiful atmosphere for our event. At the recital, we commemorated our partnership with the gallery with an engraved plaque that was placed on the grand piano which was fundraised for by the local registered music teachers and members of the community. The piano is now stored at the gallery as part of their collection of instruments and is used for community events. After the recital we enjoyed a reception of coffee and baking. ✨

*Janet Gieck*



Emmanuel Appiah, Taylor Hyde







On December 7<sup>th</sup>, 2019 the Yorkton Registered Music Teachers hosted a "Come and Go" recital at our local Parkland Mall. Music was played continuously from 11:30 - 5:00 and featured solo and ensemble works of piano, guitar, vocal and violin. Approximately 175 students took part and performed varying repertoire. It was a lot of fun and great exposure in our community. ❁

*Laurel Teichroeb*







# Online **Video** Resource Library Bibliothèque ressources **vidéo** en ligne

**T**his is a collaborative project with all the provinces and territory of CFMTA. Each province/territory will select content from their annual programming, record it and submit it to the CFMTA. These videos will be accessible through the website and password protected. Topics will deal with all aspects of teaching music and a new video will be added each month.

To enter you will need the password - if you don't know it please contact: Dina Pollock - [webmaster@cfmta.org](mailto:webmaster@cfmta.org)

**I**l s'agit d'un projet collaboratif réunissant l'ensemble des provinces et territoires de la FCAPM/CFMTA. Chaque province et territoire sélectionnera du contenu à partir de sa programmation annuelle, en fera l'enregistrement et le soumettra à la FCAPM. Ces vidéos seront disponibles sur le site Web et protégées par mot de passe. Les sujets abordés toucheront tous les aspects de l'enseignement de la musique et une nouvelle vidéo sera ajoutée mensuellement.

Pour entrer, vous aurez besoin du mot de passe. Si vous ne l'avez pas, veuillez communiquer avec : Dina Pollock - [webmaster@cfmta.org](mailto:webmaster@cfmta.org)

## Videos added to the Library in 2019

January	Performance Anxiety	Presented by Susan Blyth-Scholfield	ORMTA
February	From Bellini to Belt	Presented by Mary Joy Nelson	SRMTA
March	Liszt & Chopin	Presented by Dr. Warszynski	ARMTA
April	Keyboard Connections for Kids <i>Part 2</i>	Presented by Marjory Purdy	BCRMTA
May	Teacher Know Thyself	Presented by Dr. Dale Wheeler	SRMTA
June	Music Performance Anxiety	Presented by Catherine Bundt	BCRMTA
July	String Masterclass <i>Part 1</i>	Presented by Bryan Cheng	BCRMTA
August	String Masterclass <i>Part 2</i>	Presented by Bryan Cheng	BCRMTA
September	Vocal Masterclass	Presented by Braun, Grier, Pieczonka	MRMTA
October	Risk, Regroup, Rebound	Presented by Dr. Christine Vanderkooy	MRMTA
November	Piano Masterclass <i>Part 1</i>	Presented by Finch, Vanderkooy	MRMTA
December	Piano Masterclass <i>Part 2</i>	Presented by Finch, Vanderkooy	MRMTA





It was a lovely sunny day as the Manitoba Registered Music Teachers' Association assembled outside the Fort Garry Hotel for a commemorative photo after their

**100<sup>th</sup>** Annual General Meeting,  
Sunday September 22nd, 2019. Happy 100<sup>th</sup> MRMTA!

*Old Logo  
Retired Sept 2019*



*New Logo  
Presented  
Sept 2019*





# William Andrews

Canada Music Week® Awards

Prix semaine de la musique canadienne<sup>md</sup>

**C**FMTA invites all branches in Canada to submit proposals for Canada Music Week® events. Two awards of \$250 each are available to support Canada Music Week® projects, made possible by the generous support of William Andrews of Toronto, Ontario.

**L**a FCAPM invite toutes les associations locales du Canada à lui faire parvenir des propositions d'événements pour la Semaine de la musique canadienne<sup>md</sup>. Deux prix de 250 \$ chacun seront offerts afin d'appuyer des projets pour la Semaine de la musique canadienne<sup>md</sup>; rendus possible grâce à l'appui généreux de M. William Andrews de Toronto, ON.



## Congratulations to:

ARMTA - Lethbridge Branch

NSRMTA - Halifax Chapter

Selected to receive the

William Andrews Canada Music Week® Award for 2019





ARMTA - Lethbridge

## Student Recital with First Nations Culture Presentation

The Lethbridge Branch of the Alberta Registered Music Teachers' Association (ARMTA) held their annual Canada Music Week® Recital and Student Awards Presentation in the Theatre Gallery of the Lethbridge Public Library Main Branch. Over 100 teachers, students, and family members attended. The event began with a special First Nations Culture Presentation by musician Mikael Schmidtke and local artist and educator John Chief Calf.

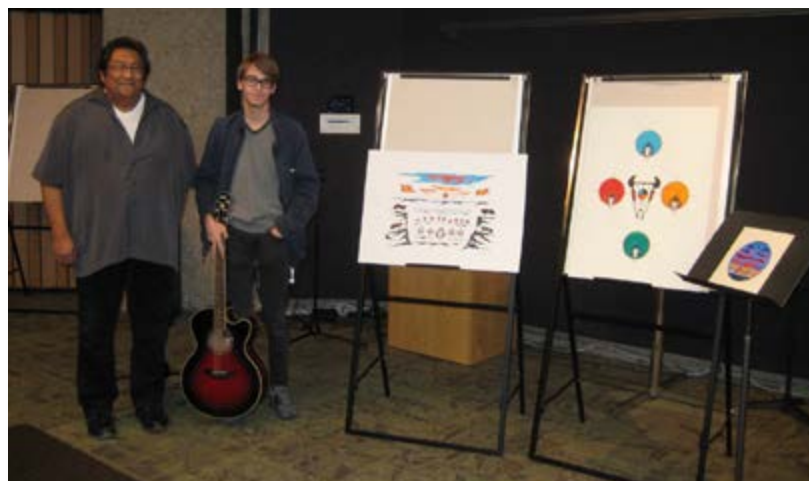
Mikael Schmidtke, born in Lethbridge and a Grade 12 student at Lethbridge Collegiate Institute, is a solo artist who expresses all aspects of the world and its people through his unique musical style. He performed one of his own compositions on guitar and spoke about his approach to composing. His piece depicted working on the rails and incorporated harmonic, rhythmic and percussive elements on the guitar. Mikael spoke about his process, which begins with a thought or image (in this composition, working on the rails) and how he experiments, develops, and utilizes increasingly more difficult techniques to portray the initial image. The overall process takes time since he develops and learns as he composes, working toward the finished composition.

John Chief Calf, a lifelong self-taught artist who utilizes multiple mediums, with a focus on ink and the spiritual process of creating art, displayed three of his original works and spoke about the influence of Blackfoot heritage, culture and history in his work as an artist. He also explained how being connected

to nature enhances the creative process for both music and art. The first piece John spoke about portrayed the importance of the buffalo and how they were essential to the life of the Blackfoot people—they hunted only what they needed and used every part of the buffalo. The next piece featured four circles depicting the four directions of the earth: north, south, east and west; the four elements of human existence: spiritual, physical, emotional and social; and the four seasons: spring, summer, winter and fall, and how they are all intimately connected with nature. The final piece John shared related to dreams.

Following the First Nations Culture Presentation, twenty-five students performed selections by Canadian composers including Anne Crosby Gaudet, Christine Donkin, Nancy Telfer, Pierre Gallant, Talivaldis Kenins, Linda Niamath, David Duke, Clifford Poole, Jean Coulthard, and Ian Tyson. The afternoon ended with the Lethbridge Branch's annual awards presentation. Thirty-nine awards totalling over \$2200 were presented to students for the highest marks in practical and theory exams during the December 2018-August 2019 examination sessions, including the ARMTA Recognition Fund Student Awards, given to four students with the highest marks in both a practical and theory exam.

The Lethbridge Branch of ARMTA is grateful for the support of CFMTA through the William Andrews Award for innovative Canada Music Week® projects.







NSRMTA - Halifax

## A Passion for Canadian Music

The Halifax Chapter of NSRMTA hosted a wonderful Canada Music Week® event on November 17<sup>th</sup> at the Calvin Presbyterian Church in Halifax. Our special guest and presenter was Barbara Pritchard who is well known as a champion of Canadian music. Ms. Pritchard is active as a solo pianist, chamber musician and instructor of 20<sup>th</sup> century music at Dalhousie University. She has had more than 60 new compositions composed at her request and is known as one of Canada’s finest interpreters of contemporary keyboard music. In 2009 she was named an Ambassador for the Canadian Music Centre (CMC) in celebration of their 50<sup>th</sup> anniversary. This honour was given to 50 outstanding conductors and performers “who have played exceptional roles in shaping the Canadian music scene over the last 50 years”. In 2015, Ms. Pritchard was given an “Established Artist Award” by the Creative Nova Scotia Leadership Council.

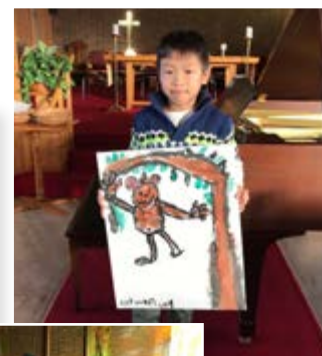
Ms. Pritchard performed 5 short compositions for us: *(Dis-) integration Variation* by Robert Bauer, *Iceberg* by Linda C. Smith, *The Minute Sonata* by Kirk Elliott, *Once in a Dream* by Linda George-Wegner and *Quodlibet* by Dennis Farrell. Two of those composers were present at our recital - Robert Bauer and Linda George-Wegner. These diverse compositions were engaging and very enjoyable and Ms. Pritchard’s performances showed us ‘her passion for Canadian music’ as she brought these pieces to life.

Our student recital featured 36 students of piano, violin, and a guitarist for the first time. They all performed pieces by Canadian composers, including several original compositions, including a Nova Scotia provincial winner in class P-1 of the Student Composer Competition.

Also in attendance at our event was Peggy Walt - who is the Director of the Atlantic Region of the CMC. As Ms. Pritchard explained to us, the CMC has the purpose and vision to support the development of Canadian musicians and composers and to celebrate fresh perspectives and diversity in the world of Canadian music. We were fortunate to make this connection with the CMC. Teachers were encouraged to explore the website: [cmccanada.org](http://cmccanada.org) for information about more than 900 Canadian composers. You can browse through their extensive music library and listen to recordings. You can even borrow music from the CMC to try out. It is a valuable resource for all teachers and students.

The Halifax Chapter was thrilled to receive a William Andrews Award this year for our inspiring event to celebrate our Passion for Canadian Music!

*submitted by Diana Torbert*





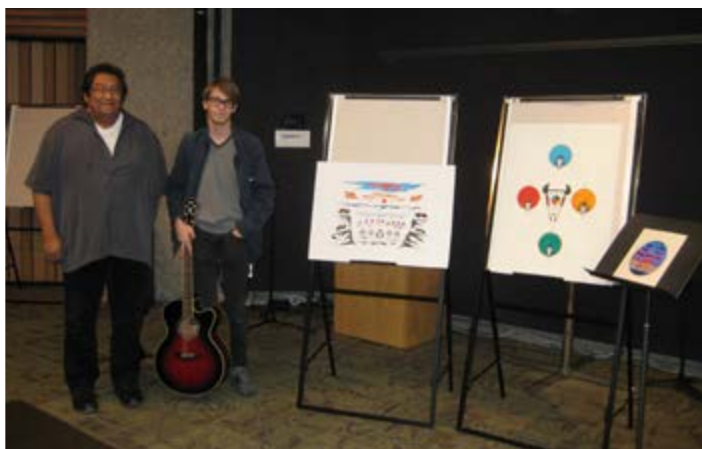
# Canada Music Week® - Reports & Photos

## Semaine de la musique canadienne<sup>md</sup>



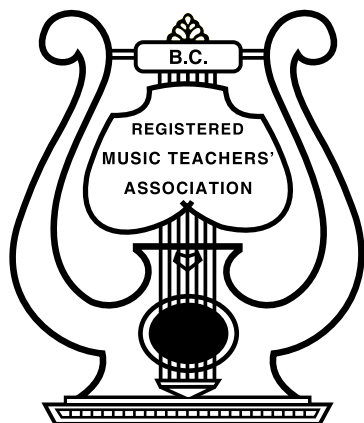
The **Lethbridge** Branch of the Alberta Registered Music Teachers' Association (ARMTA) held their annual Canada Music Week® Recital and Student Awards Presentation in the Theatre Gallery of the Lethbridge Public Library Main Branch. Over 100 teachers, students, and family members attended. The event began with a special First Nations Culture Presentation by musician Mikael Schmidtke and local artist and educator John Chief Calf.

**Lethbridge - Recipient of the William Andrews Award**  
Complete report on page 97



**Calgary** ARMTA celebrates Canada Music Week® studio by studio. Many teachers have recitals where students select compositions by Canadian composers. Others have compositions of their students played. Many Calgary ARMTA teachers enter their students in the Calgary Contemporary Showcase. This year it ran November 21<sup>st</sup> - 23<sup>rd</sup>, with a final Gala to be held on the 29<sup>th</sup>. There was a teacher workshop "How to teach Composition in your Studio" with composer/adjudicator Lynette Sawatsky this year also, which over a dozen ARMTA teachers attended on the morning of November 21<sup>st</sup>. Contemporary Showcase is a non-competitive festival celebrating the music of contemporary Canadian composers. Its goal is to support and encourage local students, teachers, musicians and composers. Many of us also pass out the colourful CFMTA/FCAPM Canada Music Week® stickers to our students that week also. We are happy to promote Canada and Canadian music.

*submitted by Tamara Bowie*



I am pleased to note that nine Branches and one Independent member ( Catherine Heinzelman from Quesnel ) reported their activities for this years Canada Music Week®. In all, seven hosted a Recital to honour our National Music and its Composers. Many of these events featured the presentation of awards and medals to students who had excelled in either their theory or practical examinations.

**Abbotsford's** 23 performances were played to recital theme of "Canadian Music- Anything Goes!". In **Coquitlam**, T. Richert was featured. The audience enjoyed performances by student composer Natalie Faoro as well as Branch President, Greg Hartley. **North Island** held their recital at the Maritime Heritage Center with the distribution of manuscript paper, pencils and erasers in goody bags sweetened with Seasonal candies. Two performances by local composers (Daniel Claudepiere, and Henry Telfer), embellished a Recital hosted by the **Sunshine Coast**. They were also treated to a heartfelt rendition of *Farewell to Nova Scotia*, performed by a local vocalist. At recitals in **Trail/Castlegar** and **Vernon** Branches recognized students who had excelled in their exams, with the **Vernon** branch honouring Sharon Kilstaff who is the National Gold Winner for achieving the highest marks in Canada. She demonstrated her great musicality by performing Daley's *Each Child* with her teacher, Terry Logan. A **Prince George** resident surprised the Quesnel audience with two of Imant Ramish's *Three Spanish Lyrics for Piano and Soprano*. One of the region's senior students accompanied herself as she sang her composition *Broken Words* for an appreciative audience.

Three of our Branches out-did themselves by hosting two recitals this November! At the end of both Recitals featuring 62 students, **Richmond** Branch proudly presented their student William Lin. Both of his compositions won awards Provincially and Nationally. The first, *Stopping by Woods on a Snowy Evening* was performed via a recording by the Vancouver Chamber Choir, while the second *Evocation* was a solo work for piano. The **South Fraser** Branch hosted composer Lorna Patterson who spoke at both Recitals featuring 71 performances. She encouraged students to try out the composition ideas she presented, as well as discussing her own musical journey. Finally, but not least, the **Victoria** Branch presented two Concerts on the Saturday. Adjudicator for the Murray Adaskin Composition Competition, Maria Martins presented a video/talk entitled 'Composing Oneself- How to Use Music as a Self Portrait in 21<sup>st</sup> Century' at a well attended luncheon the previous day. The winners of the Competition performed at the first Concert on the Saturday.

Thank-you all for sending in these Reports, but more importantly for honouring our National Music by instilling a love of it in your students!

*submitted by Sonia Hauser*







MANITOBA  
REGISTERED  
MUSIC  
TEACHERS'  
ASSOCIATION

**Winnipeg** - Our Canada Music Week® 2019 recital was great fun! Throughout the afternoon we enjoyed a total of twenty-nine performances which included piano solos, a flute duet and a piano trio. In addition to hearing pieces by Canadian composers from coast to coast we highlighted two pianists, Julianna Sadr and Evan Miles, who played their own compositions. Evan's piece entitled Sparaticus was a second place winner in the open category of CFMTA's Student Composer Competition.



All of our performers received CMW stickers, pencils and a coupon for a free book from the Pre-Diploma Group's used book sale. Books and scores were also available for purchase

with proceeds going to support upcoming masterclasses.

Our performers filled out a Canadian Composer Information Sheet that was posted at the event. This gave the students an opportunity to share their thoughts about their pieces as well as to do some research about their composers.

MRMTA's 100<sup>th</sup> Anniversary book A Century of Sound Connections was also for sale during intermission. Author Muriel Smith spoke briefly during the concert and was available for book signings throughout the afternoon.

Following the concert everyone was welcome to enjoy a slice of our specially prepared Canada Music Week® cake.

A special thank you to the MRMTA volunteers and executive members who offered their time to help make this event a terrific success. It was a wonderful afternoon!

*submitted by Lee Houghton Stewart*







# Canada Music Week® - Reports & Photos Semaine de la musique canadienne<sup>md</sup>



The **Brandon/Westman** RMT Branch culminated Canada Music Week® 2019 with guest composer Janet Gieck from Saskatchewan. On Friday evening (November 22), president Ann Germani hosted a Wine & Cheese Reception in her studio to meet Janet and finalize Saturday's schedule. Attending were special guests Evangeline Keeley (MRMTA Vice President) and Everett Hopfner (E-Gré Conservatory Director at Brandon University) as well as RMT executive members. Saturday morning Janet encouraged eight young musicians as they performed in a mini recital of Canadian music. She also facilitated some "fun" rhythmic and aleatoric improvising with the use of eight keyboards.



A "health break" (consisting of cookies and punch!!) was enjoyed at 11:30. This was followed by Master Classes with Level 4-10 performances. Janet presented some interesting trivia about each composer whose works were played. The improv techniques she shared with this older group had them motivated to do some rhythmic "noodling" in various basic keys on multiple keyboards. The recital was held in the Lorne Watson Recital Hall. There were forty performances ending with Janet's own composition *Gorge Creek Trail* for 2 pianos / 8 hands commissioned for the Kick -Start Piano Camp (August 2019) a joint initiative of the E-Gré Conservatory and this RMT Branch.



The recital was well attended and a reception followed.

*submitted by Eleanor Epp*





# Canada Music Week® - Reports & Photos

## Semaine de la musique canadienne<sup>md</sup>



Southwestern Manitoba's nod to Canada Music Week was the 14<sup>th</sup> Annual Composers & Kids event on Friday, October 18 and Saturday, October 19, 2019 - an exciting celebration! It was a privilege to welcome two composers – Beth Hamilton and Jen Smith Lanthier from Owen Sound to Boissevain, Manitoba. Both are accomplished musicians as well as teachers. Approximately 42 students (beginners to adults) from Deloraine, Goodlands, Minto and Boissevain participated in this event, each performing one of Jen or Beth's pieces. The composers posed for pictures, signed autographs and answered questions.

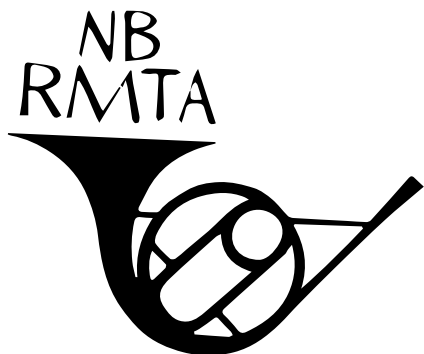
Beth & Jen have co-composed the Voyageur series of piano music with each volume including a work representative of each Canadian province and territory. They've both written additional works for piano solo and duet. For students, parents, grandparents and teachers it was an exciting day of sharing ideas and their love of music with Beth & Jen. They even showed pictures and told stories about the inspiration for the selected pieces. The result was a day of wonderful musical memories that will last a lifetime!

Composers & Kids is a CNCM (Canadian National Conservatory of Music) event which promotes connecting Canadian composers with Canadian students across the country.

Participating teachers were: Dianna Neufeld (RMT), Jo-Anne Neufeld, Dale Whetter, & Tenley Dyck (RMT).

*submitted by Tenley Dyck*





Canada Music Week® – Moncton Music Teachers' Association

MMTA held its annual Canada Music Week® Recital on Sunday, November 4, 2019 at Saint Andrews Presbyterian Church, in Moncton.

Eighteen pianists, from beginner to Level 10, performed a delightful mixture of classical and modern solos, and were highly entertained, in return, by our special guest - Andrew Creeggan.



Andy is a Canadian composer and performer, living in Moncton. He holds a degree in music theory and composition from McGill University in Montreal. He was a founding member of the group – The Barenaked Ladies, but now performs

with his two other brothers in The Brothers Creeggan and is a solo artist with several albums.

Our students were mesmerized as Andy performed short excerpts of classical, jazz, rock and roll and blues music on the grand piano, then encouraged them in several aspects of their future journey in music – stage presence and performing; listening to your instrument while you play, to get the best sounds; composing; and above all – having fun.

We finished off the afternoon with a Canada Music Week cake and some punch.

*submitted by Doris Sabeau*







The NLRMTA 2019 Canada Music Week® celebrations took place in St. John's, Newfoundland, from November 17<sup>th</sup> to 23<sup>rd</sup>, 2019. The committee members that helped create and organize this event were: Jen Benson (committee chair), Tiffany Pinhorn Smith, and Margie Murray Reed.

### **Canada Music Week® Video Project**

Canada Music Week® celebrations began on November 17, 2019 with our fourth annual 'Canada Music Week® Video Project'. This project was formed in an effort to promote Canadian music and composers, as well as promote our Canada Music Week® final recital. In addition, the project allows for teachers from rural areas of Newfoundland to more easily contribute to the CMW celebrations and showcase their students and studios. Teachers of the NLRMTA were invited to send video clips of young artists performing Canadian works to NLRMTA Canada Music Week® committee members. Five young pianists submitted videos and media consent forms from parents. From sharing the videos on Facebook and our website ([www.nlrmta.ca](http://www.nlrmta.ca)), thousands of people were reached, and our goal of promoting Canadian music to the community was certainly reached.

### **Canada Music Week® Recital - Composer Video Initiative**

Prior to the final recital (which was held on November 23<sup>rd</sup>, in St. John's,) members of the NLRMTA Canada Music Week® committee contacted all of the living composers of the music that was being performed in the recital via email or through their websites. We asked each composer to submit a short video clip talking about each particular piece being performed (their inspirations, thought process during composition, etc). The NLRMTA was very fortunate to receive videos from Brian Cherney, Andrea Dow, Gary Johnston, and Jordana Curnoe. These videos were projected on a large screen in Suncor Energy Hall, MUN Music School, St. John's. Each video was shown directly before the performance of the piece of which the composer was describing.

### **Canada Music Week® Recital**

The annual Canada Music Week® recital saw 19 performances representing 16 different Canadian composers. The performers included pianists and violinists from local private teachers. One student from Newfoundland performed her own composition.

*submitted by Jennifer Benson*







*nova scotia*  
registered  
music teachers'  
association

The **Halifax** Chapter of NSRMTA hosted a wonderful Canada Music Week® event on November 17<sup>th</sup> at the Calvin Presbyterian Church in Halifax. Our special guest and presenter was Barbara Pritchard who is well known as a champion of Canadian music. Ms. Pritchard is active as a solo pianist, chamber musician and instructor of 20<sup>th</sup> century music at Dalhousie University. She has had more than 60 new compositions composed at her request and is known as one of Canada's finest interpreters of contemporary keyboard music. In 2009 she was named an Ambassador for the Canadian Music Centre (CMC) in celebration of their 50<sup>th</sup> anniversary. This honour was given to 50 outstanding conductors and performers "who have played exceptional roles in shaping the Canadian music scene over the last 50 years". In 2015, Ms. Pritchard was given an "Established Artist Award" by the Creative Nova Scotia Leadership Council.

**Halifax - Winner of the William Andrews Award**  
Complete report on page 98



The Halifax Chapter was thrilled to receive a William Andrews Award this year for our inspiring event to celebrate our Passion for Canadian Music!

*submitted by Diana Torbert*



**Dartmouth Chapter:**

Members of the Dartmouth Chapter celebrated Canada Music Week with an afternoon of recitals in the Helen Creighton Room of the Alderney Gate Library. Approximately fifty students performed, featuring many works by Canadian composers. As well, four Conservatory Canada medals were presented, and we had a guest performer who is now a piano major at Mount Allison University. It was an enjoyable afternoon of music!

*submitted by Kathy Andrew*

**Valley Chapter:** Our Valley Chapter held a Canada Music Week recital in which 29 of our students performed on Sunday November 24 at Acadia University on the Steinway grand piano. Almost everyone played a piece by a Canadian composer and one student played his own composition.

*submitted by Marilyn Manzer*



L'ASSOCIATION DES PROFESSEUR(E)S DE MUSIQUE DE L'ONTARIO



### Barrie

The Barrie Branch ORMTA began Canada Music Week® with a fundraising gala concert featuring some of our branch teachers and special guest Luca Candelino, the Canadian 18 & Under Fiddle Champion! All funds raised at the concert were put toward our student awards and scholarships. To finish off Canada Music Week® we had 2 student recitals with 60 students from beginner to diploma level participating! Between the two recitals we held an awards ceremony to recognize students who received the highest marks in the Royal Conservatory of Music practical and theory examinations during the past year.



### Belleville

The Belleville Branch of the ORMTA celebrated Canada Music Week® with our annual Recognition Recital featuring the outstanding students of 2019. Nineteen students performed and received awards for their first-class honours achievements in both piano and theory.



### Brampton-Bolton-Caledon

Every year, the Bolton-Brampton-Caledon Branch of ORMTA hosts an Awards Concert and Ceremony for our students with high marks in exams, in both practical instrument and voice, and theory. We also take this opportunity to give awards to the students who received cash scholarships at our May festival, and the Branch Competition winners. This year, from the 20 teachers in our branch, we presented 125 awards! The top marks earners were asked to perform in the concert, and we were pleased to have 30 performers. We are delighted to have so many young Canadian musicians, who do so well.

### Central Toronto

Central Toronto Branch's Composition Master Class was held on November 17 at Toronto's Canadian Music Centre. Our clinician – Dr. Eliot Britton, professor of composition and media technology at the University of Toronto – began the event with a talk on composition and technology: electronic music as part of the tradition of instrument design; notation software's abilities and limitations and its impact on the compositional process; and technological resources. Student composers, Ally Jiang, Ali Sani, and George Gagnidze presented their works (piano, violin, and orchestra) and Britton offered suggestions for refinement. Enlightening conversation, hearing new Canadian works: Canada is alive with music!







# Canada Music Week® - Reports & Photos Semaine de la musique canadienne<sup>md</sup>



## Hamilton-Halton

For Canada Music Week® Hamilton-Halton branch held a Canadian Music Recital which featured sixteen students of all ages playing a wonderful variety of compositions by Canadian composers. We had mostly pianists, and one singer accompanied by her instructor. A special treat was hearing two students who composed pieces they wrote themselves! This is very encouraging as a number of our branch members are composers or writers of method and instruction books, and we hope to inspire the next generation of music creators. We thank all the teachers, parents and students who participated, and St.-Matthew-on-the-Plains church for providing the venue.



## Kingston

Kristin Rae again very capably organized a Canada Music Week® mini-festival for the Kingston branch. We invited Queen's University composer Dean Burry, who was a fabulous adjudicator, kind and knowledgeable. He made our piano and vocal students feel valued and they left with some great ideas to continue in their development. We heard a great variety of imaginative titles celebrating Canadian composers and music. From those, Dean invited many students to perform in a well-attended highlights recital to finish off the weekend.



## Kitchener-Waterloo

For students of KW ORMTA teachers, Canada Music Week® was an opportunity to express themselves through both music and visual art. Clinician Susan Griesdale shared her talents as composer, teacher and visual artist in a day of masterclasses and a recital. Students played pieces by Canadian composers, gaining experience and insight from Susan's helpful comments. They then expressed their music visually by doing line drawings using charcoal on art paper. A lovely recital of music by Canadian composers ended the day's activities. The results were very positive. Students, teachers and parents relaxed and had fun. Our Canada Music Week® celebration of music and art provided creativity, expression and joy.





# Canada Music Week® - Reports & Photos

## Semaine de la musique canadienne<sup>md</sup>



### London

The London ORMTA Branch celebrated Canada Music Week® with their annual awards recital, honoring all students who received over 85% on their Conservatory Examinations. Family and friends were treated to a spectacular recital featuring works of Canadian composers, including student compositions. Everyone enjoyed a reception afterwards with treats and fellowship.



### North Bay

ORMTA North Bay celebrated CMW with a Student Honour Recital on November 23, 2019 at Calvin Presbyterian Church. Students who received highest standing in RCM Examinations in 2019 received a certificate and CMW pencil. Branch member and recent recipient of the RCM Gold Medal for Level 8 Harp, Doreen Bryer, thrilled the audience with her harp performance. Student Kelly Potts performed an original composition. Beth Chartrand was presented with her 25 yr. ORMTA membership certificate and Elsa Tafel was presented with her Contribution to Teaching Award.



### Oshawa and District

On Saturday November 16<sup>th</sup>, we had our first ever Pizza Club Performance! The response for this recital – for students only - was overwhelming. We had almost 50 performers, from various teachers and disciplines, from Pre-Grade 1 to ARCT levels. At the end of the recital, pizza was served! The students were relaxed, well behaved, made some new friendships and thoroughly enjoyed themselves! When parents retrieved their children, the students left happily with pizza tucked in their tummies and felt good about their accomplishments!







# Canada Music Week® - Reports & Photos

## Semaine de la musique canadienne<sup>md</sup>



### Ottawa

The Ottawa Canada Music Week® recital was held on November 17<sup>th</sup>, 2019 at City View United Church and was a great success. The performers from level introductory to grade 10 delighted the audience with a wide variety of repertoire, representing 25 different Canadian Composers. We started the recital with a piano duet of *O Canada*, and everyone did stand up for more than 5 minutes. Performers were pianists and vocalists. Students received a certificate at the end of the recital, and everyone enjoyed a beautiful reception afterwards. Warm thanks to all students, parents and teachers for making this event such a wonderful one!



### Sault Ste. Marie

Each year the Sault Ste. Marie Branch celebrates Canada Music week® by hosting the “Music at the Rapids Recital” at Algoma University. This year was very special! Before the recital, many of the students had created art inspired by their pieces. Thanks to member Paul Dingle, these images were digitally projected as each of the students introduced their pieces and composers before their performances. This brought a new awareness of contemporary Canadian composition to all present. Around thirty-five students of all levels participated. Afterwards, we all enjoyed a beautiful reception.



*submitted by Lynne Oliver*



L'Association des professeurs de musique du Québec a célébré comme à chaque année, la «Semaine de la musique canadienne» en invitant tous les professeurs de l'association à inscrire leurs élèves à une série de quatre récitals qui se sont tenus au cégep Saint-Laurent, le dimanche 17 novembre 2019.

Lors de ces récitals, les élèves ont dû jouer une pièce d'un compositeur canadien. Chacun des élèves ayant joué à l'un des récitals a reçu un certificat et un crayon souvenir à l'effigie de la «Semaine de la musique canadienne». Claude Deltell, juge invité pour l'année 2019, a pris plaisir à auditionner tous ces jeunes et a fait une sélection de ses plus grands coups de cœur. Les élèves qui ont été sélectionnés se sont produits à nouveau lors du gala qui a toujours lieu le samedi qui couronne cet événement. Ce magnifique concert fut un grand succès. La salle était remplie à pleine capacité ! Ce fut un moment mémorable ! Après le concert, les jeunes et parfois très jeunes musiciens ont tous reçu un prix en argent donné par la Fondation québécoise pour l'éducation musicale.

43 compositeurs canadiens ont été entendus en une seule journée ! Ce sont les pianistes Arta Desliu et Louise Pelletier qui ont accompagnés les violonistes et les chanteurs. Nous sommes toujours très heureux de rencontrer certains de nos collègues professeurs qui sont aussi compositeurs tel que, pour n'en nommer que quelques uns, Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Danielle Fournier, Mona Lebrun et Cristina Mondiru.

Nous avons eu la joie d'entendre les œuvres de deux invitées tout à fait spéciales, «gagnantes du concours de composition 2019» pour la classe des 11 ans et moins : Zofia Yan et pour la classe de 15 ans et moins Romane Lefebvre.

La tradition veut qu'un petit goûter soit servi après la remise



des bourses ce qui donne naissance à plusieurs échanges enrichissants entre élèves, parents, amis, professeurs et compositeurs !

Je remercie sincèrement tous nos bénévoles, qui ont fait de cet événement une réussite et tout particulièrement Christiane Claude, qui fut elle-même coordonnatrice pendant plus de 30 ans, et qui prend encore aujourd'hui, une grande place dans l'organisation de cet événement.

Longue vie à la Semaine de la musique canadienne<sup>md</sup> !

*Solange Bellemare, Coordonnatrice*



The Music Teachers' Association celebrated, as it does every year, Canada Music Week® by inviting all its teachers to register their students for a series of four recitals held at Cegep Saint-laurent on Sunday, November 17<sup>th</sup>, 2019.

During these recitals, students had to perform a piece by a Canadian composer. Each of the students who played at one of the recitals received a certificate and a souvenir pencil bearing the effigy of Canada Music Week®. Claude Deltell, the guest judge for the year 2019, took pleasure in auditioning all these young people and made a selection of his greatest favorites. The students who were selected performed again at the gala that still takes place on the Saturday that crowns this week. This magnificent concert was a great success. The concert hall was full to capacity. It was a memorable moment.

After the concert, the young and sometimes very young musicians all received a cash prize given by the Quebec Musical Education Foundation. Forty-three Canadian composers were heard in a single day. The pianists Arta Desliu and Louise Pelletier accompanied the violinists and singers. We are always happy to meet during these two days some of our fellow professors who are also composers such as Judith Altman, Valérie Carreau, Mélina Claude, Alexandra Delgado, Danielle Fournier, Mona Lebrun and Cristina Mondirou to name a few.

We were delighted to hear the works of two very special guests, "winners of the 2019 Student Composer Competition" for the 11 and under class: Zofia Yan and for the 15 and under class Romane Lefebvre.

Traditionally, a small snack is served after the scholarships have been awarded, which gives rise to several enriching exchanges between students, parents friends teachers and composers. I sincerely thank all our volunteers who made this event a success and especially Christiane Claude, as coodinator for more tha 30 years and who is a key part of the organization of this event.

Long Live Canada Music Week® !

*submitted by Solange Bellemare*





Saskatchewan  
Registered  
Music  
Teachers'  
Association



#### Swift Current

The 2019 CMW Recital was held Sunday, November 17<sup>th</sup>, 2019 at the Art Gallery of Swift Current. This is a beautiful venue where the teachers have access to the community 9' grand piano. This year a plaque was placed on the piano giving credit to the Swift Current Branch for initiating the fundraising for the purchase of this superb instrument. Kim Houghtaling, Gallery Curator, and Colin King, one of the original members of the Grand Piano Committee, spoke of this accomplishment at the beginning of the recital.

Our program, with special emphasis on ensembles, consisted of an 8 member choir, a 9 member string group, 14 piano duets, 1 vocal solo, 1 piano-trombone duet, 1 Guitar duet, 1 Violin duet, 1 Vocal/Guitar/Rhythm Quartet and 2 piano solos for a grand total of 46 participants. The performers, ranging in age from 5 to 65, presented an amazing variety of levels and musical styles for an appreciative audience of approximately 135 people. A reception, with goodies supplied by the teachers and coffee courtesy of the Art Gallery, was enjoyed after the recital.

*submitted by Karen MacCallum*

#### West Central

West Central branch celebrated CMW in several ways. On November 19<sup>th</sup>, Biggar presented an all-Canadian all-age variety show, from Paul Suchan's choral piece *Wake the Grain* to Stompin Tom's *Good ole Hockey Song*, to Raffi's *The more we get together* by the group Kids Jam (3-5 yr olds). In Kindersley, Helen Barclay's studio did several mini-recitals of Canadian piano pieces. Collectively, the WC gang organized another Contemporary Showcase festival on November 23<sup>rd</sup>, with 47 performers on piano, cello and voice.

Dr. Katherine Dowling adjudicated the event and also presented workshops for the teachers on the previous day. Session one focused on directed heightened listening. Session 2 described body-mapping (and our misconceptions!) and the inherent healthier movement of the body for playing an instrument. She then performed a lovely recital which included a Canadian number. And of course we celebrated with nummy hors d'oeuvres, pizza and homemade cookies throughout the weekend!!

*submitted by Clayton Braybrook*

#### Saskatoon

This past November we hosted our annual Canada Music Week® celebrations. This included our Contemporary Showcase on November 15<sup>th</sup> and 16<sup>th</sup> at Redeemer Lutheran Church. We were very pleased to have David McIntyre from Regina as our adjudicator this year. Our Canada Music Week® Recital was held on Sunday, November 17<sup>th</sup> at Emmanuel Anglican Church. It highlighted performances from the Contemporary Showcase. In addition to performances of music by David McIntyre, it featured other Saskatchewan composers such as Janet Gieck, Sarah Konescni, David Dahlgren, and Lynette Sawatsky. Thank you to Michelle Aalders, Adrienne Bank, Shirley England, Lynn Ewing, Hannah Marple, Bonnie Nicholson, and Kathleen Solose for helping their students to perform and gain a greater appreciation of the music being written today by composers in our communities!

*submitted by Chris Kelly*







#### Yorkton

For Canada Music Week®, Yorkton hosted Saskatoon composer and teacher Wes Froese on November 22<sup>nd</sup> & 23<sup>rd</sup>. Seventy-six students are taking part.

Wes began each session with a short talk about his life and music and then performed a couple of his own pieces. He gave a short masterclass working individually and as a group with the students.

We loved his enthusiasm for our students and the experience it gave them.

*submitted by Laurel Techroeb*

#### Regina

In this particular week, a number of our branch members were involved in the 2019 Contemporary Showcase held here in Regina. Piano teachers, voice teachers and the choir teacher supported the Showcase as: secretary of the adjudicator, door monitor and sending their students to perform Canadian music at different levels. This Showcase took place on November 15<sup>th</sup> and 16<sup>th</sup>, held at U of R Conservatory of Performing Arts. This is a great time of a year for celebrating the best of Canadian music, cultures and creativity. Looking forward to next year.

*submitted by Rachel Xiao*





From the Yukon

The YRMTA celebrated Canada Music Week® this year with a student recital containing more than twenty performers playing piano, violin, guitar, and singing a variety of compositions. Besides hearing a beautiful student composition, we also heard works from Gordon Stobbe, Joan Last, and Mira and Michael Coghlan. This year, the concert was book ended with two versions of *O Canada* arranged by John Burge and Martha Hill Duncan that member Joyce Klassen obtained at the CFMTA Conference this past summer. We are grateful for the access that we have to Canadian music, and the way that students can acknowledge and strive to be Canadian composers.

*submitted by Annie Avery*



## OUTGOING

<b>PRESIDENT</b>	Tiffany Wilson (MB)
<b>VICE PRESIDENT</b>	Laureen Kells (SK)
<b>PAST PRESIDENT</b>	Cynthia Taylor (BC)
<b>SECRETARY</b>	Anita Perry (BC)
<b>TREASURER</b>	Lois Kerr (BC)

## INCOMING

<b>PRESIDENT</b>	Laureen Kells (SK)
<b>VICE PRESIDENT</b>	Paula Rockwell (NS)
<b>PAST PRESIDENT</b>	Tiffany Wilson (MB)
<b>SECRETARY</b>	Anita Perry (BC)
<b>TREASURER</b>	Lois Kerr (BC)

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## DÉLÉGUÉS ET AGENTS PROVINCIAUX ET TERRITORIAUX

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<b>2<sup>nd</sup> Delegate <i>President</i></b>	Kimerica Parr
<b>Provincial Administrator</b>	Vicki Martin
<b>Editor - <i>Tempo</i></b>	Lisa Ng

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<b>Treasurer</b>	Matthew Chan
<b>Registrar</b>	Joyce Janzen
<b>Editor - <i>Progressions</i></b>	Dina Pollock

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<b>Treasurer, Registrar</b>	Christopher Lane

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<b>Treasurer, Registrar</b>	Catherine Cornick

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<b>Secretary</b>	Daryl Chaddock
<b>Treasurer / Registra</b>	Julie Post

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<b>Awards &amp; Competitions</b>	Sue Jones
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<b>Canada Music Week®</b>	Po Yeh
<b>Canadian Music Teacher Magazine</b>	Dina Pollock
<b>E-Festival</b>	Dr. Lorna Wanzel
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<b>Video Resources</b>	Dina Pollock
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CANADA MUSIC WEEK®  
SEMAINE DE LA MUSIQUE DU CANADA®

<b>Alberta</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Margaret King Christine Rogers	<b>Ontario</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Lynne Oliver Susan Hamblin-Dennis
<b>British Columbia</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Sonia Hauser Sonia Hauser	<b>Prince Edward Island</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Stephanie Cole Valerie MacKenzie
<b>Manitoba</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Lee Houghton-Stewart Jane Duerksen	<b>Quebec</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	David Côté Solange Bellemare
<b>New Brunswick</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Barbara Long Ross Simonds	<b>Saskatchewan</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Sharon Gerspacher Lisa Frederick
<b>Newfoundland</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Tiffany Smith Barbara Clarke	<b>Yukon</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Annie Avery Andrea McColeman
<b>Nova Scotia</b> <i>Canada Music Week®</i> <i>Student Composer Competition</i>	Diana Torbert Skippy Mardon		

YOUNG ARTIST  
JEUNE ARTISTE

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<b>Alberta Tour</b>	Louisa Lu
<b>British Columbia Tour</b>	Susan Schleppe
<b>Western Tour</b>	Muriel Smith
<b>Ontario Tour</b>	Shiela Vandikas
<b>Quebec Tour</b>	TBA
<b>Atlantic Tour</b>	Lynn Johnson





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