



VOLUME 15 - ISSUE 3
SPRING 2019



MANITOBA REGISTERED MUSIC TEACHERS' ASSOCIATION JOURNAL

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the President's Message

PD - it's all about the PD!

Hi and welcome to the last Take Note before our epic event: **A Century of Sound Connections** conference. Come to Winnipeg and get your PD on!

Professional Development: Professionals, like ourselves need to evolve, learn new skills, brush up old skills, and hear about new research and studies to stay on top of our game to continue to call ourselves professionals. Some professional associations demand proof of continued education from their members to keep their professional status. Did you know that CFMTA offers a certificate of Professional development? Check it out here: <http://www.cfmta.org/en/cfmta-certificate-of-certification/> What a great way to show your students, colleagues and parents that you care about this job and take it seriously by completing this certificate, and pursuing further education in your field.

Please note that there is no Wine Up this year as we will be busy putting the finishing touches on conference planning. For those of you that have signed up for conference or part of it, be ready to join in some excellent fun....you will be hearing from us! And if you are interested in volunteering, you can find information on contacting our volunteer coordinator Eleanor Lwiwski in this issue of Take Note.

I think you will all enjoy Nancy Nowosad's article about the committee that planned the conference in 1999 and how they became groupies for such events! You will also enjoy Evangeline's true confessions article! After attending MTNA's massive conference in Baltimore (2017), I will probably never miss another. Join me in this new healthy addiction to gathering with colleagues, because at these events, guess what everyone is talking about? Music education, and that is something that interests us all. Our spouses and friends may get tired of hearing about it, but to us it's fascinating, complex and beautiful.

I hope you have all read the carefully laid out information in your current issue of CMT that describes the conference schedule in detail. The trade show is open to the public so at the very least, why not head in to downtown Winnipeg and take in the buzz of a conference full of music keepers? Have a coffee in the trade show room and explore the teaching tools available as we teach kids that are exposed to a much different learning environment than most of us grew up with. And be sure to purchase MRMTA's centennial book by Dr. Muriel Smith- you can admire the beautiful cover with artwork by Shirley Elias in this very magazine!

I'm truly grateful for a team that doesn't stop. Thanks to our MRMTA executive and conference committee: Virginia Heinrichs, Tiffany Wilson, Evangeline Keeley, Gina Wedel, Dianne Norris, Lori Jede, Michele Leclerc, Betti Canning, Linda DePauw, Lee Houghton-Stewart, Annette Hay, Viktoriya Tuz, Muriel Smith, Laura Liu, Eleanor Epp, Wesley Hamm, Sister Josephine Chudzik, Christina Hutton, Eleanore McLeod, Dina Pollock, Glory St. Germain, Jane Duerksen, Norinne Danzinger-Dueck, Eleanor Lwiwski, and Bernadette Geras. You are all super people. And even though we may feel like we've already attended this conference 😊 we will be there to help enable delegates to have the best experience possible.

See you at Sound Connections!

All the best to you and yours!

Leanne Hiebert





Coming up Events

CALLING ALL VOLUNTEERS - WE WANT YOU!!!

The 2019 Conference "A Century of Sound Connections" is fast approaching.

In order for this to be a spectacular event, we need many volunteers to come forward and help out.

If you are interested, please let Eleanor Lwiwski know as soon as possible.

Eleanor can be contacted at 204-255-3403, 204-793-1993 or email, elwiwski@shaw.ca



100th Annual General Meeting

The 100th AGM for the Manitoba Registered Music Teachers' Association will take place on

Sunday September 22nd , 2019.

Stay tuned to your email and the Fall Take Note magazine for more details! It is going to be a great celebration and there will be entertainment from our National competitors.





MRMTA Executive 2018 - 2019

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	Evangeline Keeley	204.269.7549	



Get your copy of “A Century of Sound Connections”

By Dr. Muriel Smith

Available at:

Conference Registration Table:

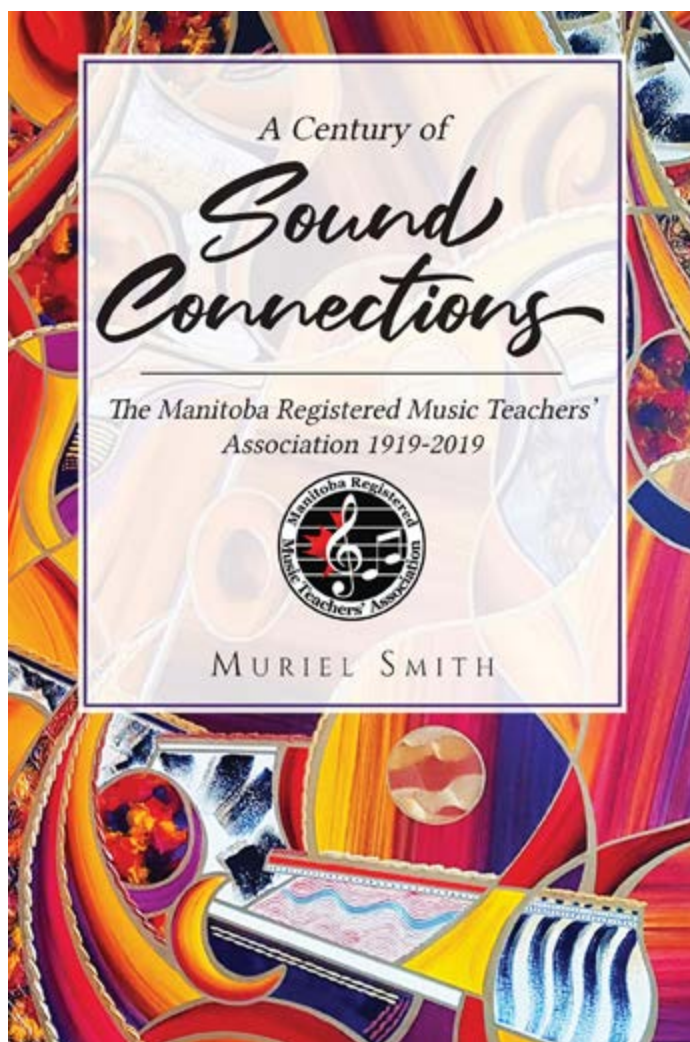
- Wednesday July 3rd 1 pm - 6 pm
- Thursday July 4th 8 am - 11 am
- Friday July 5th 8 am - 11 am
- Saturday July 6th 8 am - 9:30 am

Or at the

- Gala Concert
Wednesday July 3rd 7 pm
- Author and Artist Meet & Greet
Thursday July 4th 4:30 pm - 6:30 pm

Or order early on the MRMTA website

\$ 25



Offering a narrative of cultural advancement, this book examines the history of the Manitoba Registered Music Teachers' Association (1919–2019) and its profound impact on society in Manitoba, and more generally throughout Canada. Smith combines musicology, social history and cultural theory to investigate the individual and collective agency of the association. Through a series of case studies, the book traces how the MRMTA's programs have shaped music education in private and public forums. Smith demonstrates how connections between the association, its individual teachers, their students, and outside agencies have and continue to influence Manitoba's music cultures. *A Century of Sound Connections* is a centennial book with a difference.





CFMTA/FCAPM National Conference

July 3-6, 2019 - Winnipeg, MB
Fort Garry Hotel - 222 Broadway



Douglas Finch



Dr. Christine Vanderkooy



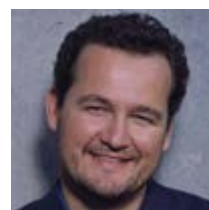
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John Greer



Adrienne Pieczonka



Russell Braun

Piano Jurors

Vocal Jurors



Keynote Speaker

Michelle Sawatzky-Koop
Olympic Athlete & Musician

- 100th Anniversary Gala Concert
- Masterclasses for Piano, Voice, & Strings
- Over 20 Workshops to choose from
- Trade Show Exhibition

Register now at CenturyOfSound2019.com

*Call 1-800-665-8088 and mention guest code **10Z3KB** for reduced room rate at the Fort Garry Hotel.*

From your Conference Co-Chairs . . .

It's true confession time!



Neither of us has been to a CFMTA/FCAPM Conference before. There! We admitted it. We aren't alone. We have it on good authority that many CFMTA/FCAPM members have never attended a national conference. So what could we say to entice you to come to *A Century of Sound Connections*, July 3-6, 2019? What would be a big draw for you?

You will definitely want to attend the Gala Concert July 3rd, a multi-media experience celebrating the MRMTA's 100th Anniversary! Featured performers are the 6 competition jurors, with Manitoba's own O Koshetz Ukrainian Choir, Mme Diva et Micah, cellist Eric Wilson with Kerrine Wilson accompanying, a selection from *Strike! the Musical* and more to complete the program! The evening will also include the launch of Dr. Muriel Smith's book documenting our history.

What about workshops? Our studio needs are as varied as our students. Our interests diverge from the disciplines we teach to other specialty areas such as theory, history, early childhood music, advanced repertoire, or health and wellness. There are sessions on each of these areas!

National piano and vocal competitions are being held on July 4th and 5th with two rounds to determine the winners. Over \$20,000 will be awarded! Come, hear Canada's talented emerging artists and support our Manitoba competitors, Elena and FanEn!

We believe that whatever your musical interests, there is something at the conference for you. Visit the website – CenturyOfSound2019.com See all that ***A Century of Sound Connections*** has to offer. Then register to attend; full registration and day packages are still available.

See *you* at the Fort Garry Hotel, July 3rd to 6th. Come and get hooked on Conferences!

Annette Hay and Evangeline Keeley Conference Co-chairs





"Music - The Next Millenium"

Memories of the 1999 CFMTA Conference

Have you registered yet for the 2019 Conference, 'A Century of Sound Connections'? If you often attend the CFMTA Conferences, you've probably registered early in anticipation of the workshops, concerts, and connecting with RMT friends from all over Canada. If you have never attended a Conference, this is your chance to do it without incurring major travel costs to another province. Whether you register for the full conference or individual workshops and concerts is up to you. Just remember that the next CFMTA Conference held in Manitoba will probably be another 20 years from now!

Yes, it's been 20 years since we last hosted a CFMTA Conference here: Winnipeg, July 1999, in conjunction with the 80th Anniversary of MRMTA (which we officially celebrated with cake and champagne!). At the time, the approach of the new millennium, Y2K, had created a lot of hype over the possibility of the world's computers crashing at the turn of the new century. Imagine that all over Facebook and Twitter! Actually all we could do was imagine it, because social media wasn't readily available yet – now can you imagine *that*??!

Some of us on the 1999 planning committee had never been to a CFMTA Conference before, so we headed to the Montreal Conference in 1997 to check it out. We learned so much there, not just about planning our Conference but also about the wonderful professional development opportunities that these Conferences provide. We were 'hooked' and vowed to continue to attend these biennial events in the future, to learn from some of the very best musicians from our own country and beyond, and to network and share our knowledge and experiences with our colleagues from across Canada (and more recently the United States as CFMTA and MTNA continue to work more closely together). We also remember supporting and cheering on our MB competitor in the Piano Competition, 16 year old Darryl Friesen, who we all know now as the very accomplished pianist and teacher *Dr. Darryl Friesen*.

By the spring of 1999, we had been working for almost 3 years on the details of our 5 plus day Conference. We were very excited to have well known pianist Jon Kimura Parker coming to perform and judge the Piano Competition (with Dr. Karin Redekopp Edwards and Dr. Lorne Watson); violinist and MCO Concertmaster David Stewart who would be performing and judging the String competition (with WSO's Arkadiusz Tesarczyk); and internationally renowned vocalist Henriette Schellenberg who would conduct a Vocal masterclass and perform in recital. There would also be performances by local saxophone quartet Saxology and the Winnipeg Youth Orchestra, and a variety of workshops on such topics as Piano Pedagogy (Redekopp Edwards), Choral and Operatic Techniques (Mel Braun), Performance Anxiety (Roseanne Keyes), Senior Theory (Fran Sanderson), Music and Computers (Kelly Demoline), Getting Kids Involved (Carlisle Wilson), and Early Childhood Education (Lyndon James), along with a presentation on New Music by Glenn Buhr and a demonstration/lecture on the Harp by WSO's Richard Turner. I'm sure you recognize a few names there! We felt there was 'something for everyone'.

Of course, planning a conference usually doesn't happen without a glitch or two. Renovations at our venue The Fort Garry Hotel left us with uncertainty as to whether we would be able to use certain areas of the hotel; fortunately everything did work out. However, our String Competition Coordinator Julie Banton had to step down because of a sudden illness, leaving Piano Competition Coordinator Eleanor Lwiwski to handle both competitions. (Sadly Julie passed away in August of that year).

Running two competitions was a major undertaking, let alone having one person in charge of both. Securing billets for competitors was challenging enough, ensuring grand pianos were available for those in the Piano Competition, and transportation was available to take String competitors to rehearsals and all performers to the competitions. Eleanor herself had 2 people billeted at





her house, so she wasn't able to stay at the hotel during the Conference as most other committee members did. She remembers that "those days were a blur", dealing with the "crazy commute" between her home and the hotel. She was also putting together all the programs for the competitions, and had purchased her first laptop computer to make the process easier. Or so she thought – instead it created "all kinds of grief"!

Manitoba's competitors in the Piano and String Competitions have both gone on to successful careers in music and you will recognize their names as well. Donna Laube plays for the RWB and the WSO, and is always in demand as a collaborative pianist. Violist Greg Hay also plays in the WSO and operates a busy teaching studio.

The winner of the Piano Competition was Thomas Yu from Saskatchewan, who also won the prizes for the Best Performance of a Canadian Composition and of a Chopin Composition. He is now Calgary periodontist and pianist Dr. Thomas Yu. He has performed all over the world since his 'debut' at the 1999 CFMTA Conference and won numerous amateur competitions, making him one of the most recognized amateur musicians in the world. I wonder if he still puts himself into performance mode by listening to rock music through his earbuds as he did in 1999! The String Competition was won by Katherine Wong from BC.

Jon Kimura Parker's recital was definitely a highlight of the Conference. The setup of the room created a rather intimate atmosphere akin to a 19th century salon recital, and we were treated to works by composers such as Mozart and Chopin, Gershwin and Alexina Louie - followed by his own dazzling arrangement of "The Simpsons Theme" as an encore! Jon chose to stay at his friend David Moroz's house where he would have access to a piano to practise on. I'm not sure either one of them bargained on Jon breaking a string on it during one of his practice sessions!



Piano Competition Thomas Yu in the middle with his teacher Bonnie Nicholson on his left side



"Music - The Next Millenium"

Memories of the 1999 CFMTA Conference



Manitoba's Piano Competitor Donna Laube



Jon Kimura Parker with 3rd place Piano Competition winner Danette Dickenson from Newfoundland

My best memory of being on the planning committee for the 1999 Conference is working with the other dedicated members of the group: Gloria Meadows and Virginia Heinrichs (Co-chairs), Cathy Wach-Dueck (Registrar), Helen LaRue (Trade Show – she remembers ‘having fun!’), Faith Reimer, Lois Finch, Kerrine Wilson, Lisa Hunchak, Morna-June Morrow, and Eleanor and Julie who were previously mentioned. There was a wonderful camaraderie within the group, and many great friendships were made. I can still picture the meetings held around Gloria’s dining room table, always accompanied by bottomless cups of coffee and tea, delicious baking, and lots of laughter! Gloria, Faith and Lois have also passed away since then, but when it comes to MRMTA they are always with us in spirit. Lois’s son Douglas will be a presenter and Piano Juror at the upcoming Conference.

Fast-forward to this year’s Conference – the same city, the same venue, and now the 100th Anniversary of MRMTA (*will there be cake and champagne again??*). Several former and current Manitoba artists/teachers will be taking part in the Conference as performers and/or workshop clinicians. The schedule is full and there will definitely be ‘something for everyone’. As well, MRMTA’s Tiffany Wilson will complete her term as CFMTA President and present the gavel to Laureen Kells from Saskatchewan.

The success of any CFMTA Conference is largely dependant on attendance, especially from the host province. In 1999 we were disappointed in the small number of registrants from Manitoba, something many of us still remember after all these years. The 2019 Conference will be a shorter event, making it more accessible in many ways - including taking less time out of your summer vacation at the lake in order to attend! The planning committee for this Conference has been working very hard to put this event together, and they’re doing it for *us*, so let’s support their efforts with our attendance. I hope you will take the time to check out the schedule of events on the website or in the newsletters, and plan to attend some or all of them. I’m looking forward to the 2019 Conference and I hope I will see you there!

Nancy Nowosad Publicity Convenor,
1999 CFMTA Conference



CONFERENCE REGISTRATION FORM

Name _____

Address _____

City _____ Province/State _____

Postal Code/Zip Code _____ Country _____

Email _____ Telephone _____

**PLEASE MAKE CHEQUES PAYABLE TO
MRMTA.**

MAIL TO: Gina Wedel, Registrar
410 Niagara St.
Winnipeg, MB R3N 0V5

To register online go to:
CenturyofSound2019.com

Would you like to be sent Conference
updates by email? Yes No

All Full Conference packages include – Opening Night Gala, Piano and Vocal Competitions, Workshops, Master Classes, Trade Show.
Not Included – CFMTA/FCAPM Lunch (Thursday) and Final Luncheon (Saturday). Tickets must be purchased **by June 15, 2019** – see below.

Registration Type: (please circle below)

FULL PACKAGES	CFMTA/MTNA Members	Non Member	Students (ID will be required)
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Registration Fees	\$495	\$550	\$160
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CFMTA/FCAPM Lunch (Thursday)	\$30	_____ x \$30
Final Luncheon with keynote speaker (Saturday)	\$50	_____ x \$50
MRMTA Centennial Book	\$25	_____ x \$25

Food Allergies – Yes/No If Yes – please detail _____

DAY PACKAGES

Thursday only	\$200	Piano/Vocal competition (semi-finals), Workshops, Trade Show
Friday only	\$225	Piano/Vocal competition (Finals), Masterclasses, Workshops, Trade Show
Saturday only	\$85	Workshops, Trade show

SINGLE TICKETS (includes pass to Tradeshow)

Opening Night Gala	\$35	_____ x \$35	Student rate	\$25	_____ x \$25
Piano Competition (semi-finals)	\$25	_____ x \$25			
Vocal Competition (semi-finals)	\$25	_____ x \$25			
Piano Competition (Finals)	\$25	_____ x \$25			
Vocal Competition (Finals)	\$25	_____ x \$25			
Masterclass (Friday 10am – Vocal)	\$25	_____ x \$25			
Masterclass (Friday 1pm – Piano)	\$25	_____ x \$25			
			TOTAL ENCLOSED	_____	

TERMS of SALE – Please initial each box (if not initialed – registration cannot be processed)



Please note that in the event of your cancellation, there will be a non-refundable fee of \$75. No refunds will be issued after May 31st, 2019.



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A big "Thank you!" to all the generous supporters of A Century of Sound Connections.

Grant received from: The Winnipeg Foundation

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Music Studio of Tiffany A. Wilson

\$250 - \$499

Florence DePauw
Dr. Philip Poon & Lori DePauw
Don and Rita Leyden

Up to \$249

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Stephen Haiko-Pena
Annette Hay
Leanne Hiebert
Edith Hodkin
Studio of Evangeline Keeley
Nancy Nowosad
William Pope
(in honour of Thelma Wilson on her 100th birthday)
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MRMTA Scholarships 2019

Submitted by Norinne Danzinger-Dueck

Scholarships were held beginning January 28th and through to January 30th.

The following were the adjudicators for this event:

Jenny Regehr – piano

Andrea Lett – Vocal

Barbara Hamilton – Instrumental

We were privileged to have many talented performers in the various levels making adjudicating and choosing a winner difficult. The winners of each category are as follows:

Vocal:

Junior: none

Intermediate: Rowan Swachuk (Tiffany Wilson)

Runner up: none

Senior: Anton Sokolski (Tracy Dahl)

Runners up: Rose Saunders (Tracy Dahl)

Selena Sharpe (Tracy Dahl)

Advanced: Elena Howard-Scott (Tracy Dahl)

Runner Up: Christina Thansch-Smith (Monica Huinsman)

Instrumental:

Junior: Polina Bogomol (Karin Erhardt)

Runner up – Bella-Sophia Rogers (Laurel Howard)

Intermediate: Mason Dueck (Andrea Bell)

Runner up – Sophie Reimer-Epp (Laurel Howard)

Senior: Joel Ulrich (Lori Jede)

Runner up - Paolo Camus (Laurel Howard)

Advanced: none

Piano:

Junior: Victoria Lee (Jacqueline Ryz)

Runner up – William Pang (Jane Petroni)

Intermediate: Raymond Ding (Jane Petroni)

Runner up – Anna-Lucia Mena Shevchenko
(Yaroslava Shevchenko)

Senior: Seanne Jacob Buenafe (Jacqueline Ryz)

Runner up – Lauren McIlory (Jacqueline Ryz)

Advanced: Fan-En Chiang (Caron Whitlaw-Hiebert)

Runner up – Albert Chen (David Moroz)



Junior and Intermediate Scholarship Winners
Victoria, Polina, Raymond, Mason, Rowan.



Senior Scholarship Winners
Seanne, Joel, Anton

Number of participants:

Piano: 34

Vocal: 6

Instrumental: 15

Total: 55 students (up from 42 in 2018)

Fan-En Chiang and Elena Howard-Scott will represent Manitoba at the National competition in July 2019 at the Century of Sound Conference.

On February 3rd the Gala Concert featured all the scholarship winners. It was a wonderful evening indeed and I encourage all our members to attend next year's Gala. We are truly blessed to have an array of very talented students in Manitoba; something to be very proud of.

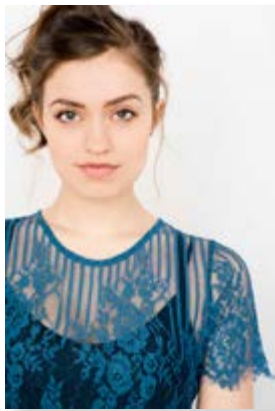
Thank you to the following volunteers for their time during the scholarship: Leanne Regehr Lee, Tracey Regier-Sawatzky, Jane Petroni, Andrea Bell, Ken Adams, Helen La Rue, Laura Liu, Wes Hamm, Gail Singer, Stephen Haiko-Pena, Rachel Anderson, Kyla McKee, Tatyana Rodionova, Laurel Howard and Margot Harding.

Meet Elena Howard-Scott and Fan-En Chiang

Representing Manitoba at the National Competition in July 2019 at the Century of Sound Conference



Elena Howard-Scott (voice) and Fan-En Chiang (piano), **Advanced winners** who will be competing nationally in July here in Winnipeg!



Having recently completed her B.Mus in Vocal Performance at the University of Manitoba, **Elena Howard-Scott** a sought-after crossover artist living in Winnipeg. Studying under appraised coloratura soprano Tracy Dahl, Elena has been working regularly in Winnipeg's musical theatre scene, while honing her classical skills. 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 in the Regional competition in Minneapolis. A frequent competitor in Winnipeg competitions, Elena was a finalist in the Winnipeg Music Festival's Rose Bowl Trophy in 2018, winner of the Tudor Bowl in 2016, University of Manitoba's Zita Bernstein Lieder Competition winner in 2018, one of two winners of the Lawrence Genser prize at the University of Manitoba in 2018, and the MRMTA Advanced Level winner in 2019. Elena looks forward to representing Winnipeg in the 2019 MRMTA National Vocal Competition in July. 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), *Evil Dead the Musical* (Wasteland Productions), *CASH: Ring of Fire* (Rainbow Stage), *The Hollow* (RMTC Master Playwright's Festival), *The Stock* (ArtLaunch Productions), *Ruddigore* (Gilbert & Sullivan Society), *The Magic Flute* (MB Underground Opera). She also recently sang her first lead opera role as Pamina in *The Magic Flute* (Opera NUOVA). Elena thanks everyone in her life who have offered her constant support over the years.



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 8 and has continued with her to the

present. Fan-En has 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) piano performance through Conservatory Canada. Other accolades include winning the Junior Musical Club trophy in 2013, as well receiving Manitoba Registered Music Teachers Association and Royal Conservatory of Music Alumni Association scholarships in 2016. He is now pursuing a major degree in music composition at the Desautels Faculty of Music at the University of Manitoba.





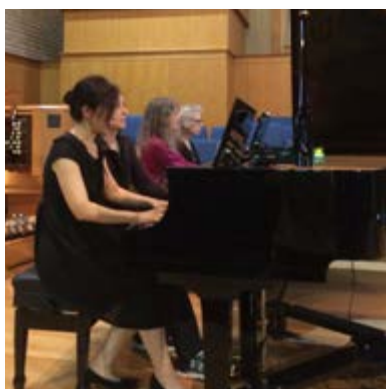
Truly an Evening of Delights

The 4th annual "Serata: An Evening of Musical Delights", took place Sunday evening May 5th and was hosted by member and columnist Holly Harris. This concert has brought in over \$8000 over its 4 years, and thanks to planner Tiffany Wilson, our wonderful teachers, performers, and volunteers, our conference team is feeling pretty good about the fundraising efforts that have taken place for July's conference. Sponsors and donors are listed in this magazine so please thank them if you frequent any of these businesses! Viktoriya Tuz organized the gift baskets for the silent auction at Serata, of which there were 23! Thanks to: Laura Liu, Virtuosi Concerts, Kenaston Wine Market, Rainbow Stage, Shirley Elias, Elena Shilkina, Royal Winnipeg Ballet, Brandon/Westman RMT, 374 Woodworks, Joanne Diplock, Diamond Gallery, Rockwood Grill Restaurant, Evangeline Keeley, Alexander Tselyakov/ Alla Turbanova, Classic 107FM, Manitoba Opera Association, Fort Garry Industries and the Winnipeg Goldeyes Baseball Club.

Hardworking volunteers make these events happen and that includes our performers and the kitchen crew headed up by Linda DePauw that chopped veggies and served wine. With this hardworking group we may just have to continue these fundraising concerts after the conference is over. Please be sure to come next year as a participant, or audience member. We'd love to see you there. The variety of musical groups keeps expanding.... Even the birdies played this year. Who knows what we are in for in 2020.....



We were grateful to have Holly Harris as our host



A rousing waltz started off the concert (from Faust by Gounod)



Evangeline played a piece by MB composer Ronald Gibson, a former MRMTA President



Dale, Stephen and Joanne relaxing before the concert



Eleanor Epp and Viktoriya Tuz ran the silent auction. There were 23 happy winners



L-R Back: Stephen Haiko-Pena, Scott Miller, Liz Miller, Dianne Norris, Elizabeth Rotoff, Deborah Judith, Holly Harris, Eleanor McLeod.
Middle: Dale Rogalsky, Marlene Pauls Laucht, Joanne Diplock, Gina Wedel, Lori Jede, Leanne Hiebert, Lisa Penner, Lee Houghton-Stewart.
Front: Helen LaRue, Tianhao Wang, Laura Liu, Tetyana Novytska, Naoum Gomom, Evangeline Keeley, Annette Hay.
Missing: Rachel Dueck.

Programme

WELCOME: MRMTA "A CENTURY OF SOUND CONNECTIONS"
 Conference Co-Chairs, Evangeline Keeley & Annette Hay

HOST: Holly Harris - *Classical Music Critic & Columnist (WFP), R.M.T.*

Waltz from Faust by Charles Gounod
 arr. by Renaud de Vilback for 2 Pianos, 8 Hands
 Laura Liu, Gina Wedel, Deborah Judith, Dale Rogalsky

Scherzo from *Midsummer Night's Dream* by Felix Mendelssohn,
 transcribed by Louis Moyse.
 Flute Duet - Lori Jede and Dianne Norris

Andante con espressione by Fanny Mendelssohn Hensel
 Deborah Judith, piano

Dolly Suite, op.56 by Gabriel Faure for Piano, 4 Hands
 I Berceuse
 VI Le Pas Espagnol
 Rachel Dueck and Eleanor McLeod.

"Adieu forêt" by P. I. Tchaikovsky from the Opera *Jeanne d'Arc*
 Elizabeth Rotoff, mezzo soprano and Lee Houghton Stewart, piano

Country Gardens "English Morris Dance Tune" by Percy A. Grainger
 2 Pianos 4 Hands- Helen La Rue and Marlene E Pauls Laucht

Nocturne by M. Krein
 Tetyana Novytska, piano and Naoum Gomom, Clarinet

Toccata on Picardy by Ronald Gibson
 Evangeline Keeley, Organ

MRMTA Scholarship Presentations: President, Leanne Hiebert
Silent Auction Draw: Viktoriya Tuz

España Cani by Pascual Marquina arr. William Gillock
 2 Piano 4 Hands - Joanne Diplock and Dale Rogalsky

Fountain in the Rain by William Gillock
 Joanne Diplock, piano

Suite for English Horn and Bassoon by Alan Hovhaness
 1. Adagio Espressivo 2. Allegro Grazioso 3. Andante Espressivo
 Liz Miller, English Horn and Scott Miller, Bassoon

Die Krähe by Franz Schubert
 Stephen Haiko-Pena, voice and Dale Rogalsky, piano

"10 Caprices for solo violin, No. 8 'Elegie'" by S.C. Eckhardt-Gramatte
 Tianhao Wang, violin

Rondo by Friedrich Smetana 2 Piano 8 Hands
 Lee Houghton Stewart, Leanne Hiebert, Lisa Penner, Tianhao Wang

Intermission

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 Wine & Cheese Reception in the Lounge*

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 Alexandr Tseljakov, Alla Turkanova
 Helena & Johann Neufeld
 Evangeline Keeley, RMT - Get Growing
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 Kenaston Wine Market
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Winners of Paper Scholarship Awards 2019

Respectfully Submitted Eleanor Lwiwski

There was a total of 13 applicants for the 5 awards this year.

It was a bit disappointing that there were no applicants for the Edith Motley Vocal Award, Judith Ritchie Memorial Music Scholarship, and the new Marian Nelson Pedagogy Award. Hopefully there will be applicants in the coming years.

Congratulations to the following students and their teachers.

Madeleine Gauvin Scholarship

Polina Bogomol (*Cello*) student of Karen Erhardt

Nita Eamer Memorial Scholarship Award

Ray Guerard (*Piano*) student of Jacqueline Ryz

Lauren McIlroy (*Piano*) Student of Jacqueline Ryz

Harry Reginald Rowlin Memorial Strings Award

Mason Dueck (*Cello*) student of Andrea Bell

Dorothy Lothar Scholsrship

Evan Chan (*Piano*) student of Jane Petroni

Grace Rich-Bastin Keyboard/Instrumental Award

Nika Martinussen (*Piano*) student of Jacqueline Ryz

Phyllis & Dorothy Scholarship

Anica Warkentine student of Darryl Friesen

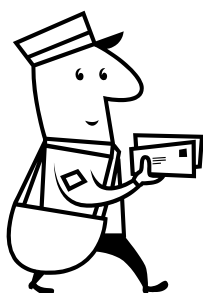
Angela Suet Kee Ng student of David Moroz



Award winners
Nika, Ray and Lauren



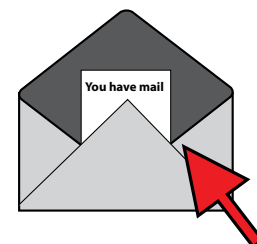
Scholarship winners
L-R: Nika, Polina, Ray, Lauren, Anika, Angela



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Thank you!



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a century of
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Fort Garry Hotel Grand Ballroom**

Featuring performances by
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**Russell Braun
Douglas Finch
John Greer
The Meeks Duo
Adrienne Pieczonka
Dr. Christine Vanderkooy**

With:

**O. Koshetz Ukrainian choir | Harrington/Loewen Duo
Vioarneisti: Percussion/Clarinet Duo
Madame Diva et Micah | Eric & Kerrine Wilson
Selection from STRIKE: THE MUSICAL! by Danny Schur
and
Launch of MRMTA Book Commemorating 100 years!**

Students \$25 Tickets \$35 Adults

Available at the door and CenturyOfSound2019.com

Artwork by:
Shirley Elias, visual artist
www.shirleyelias.com



Interview with Irma Konrad

Michele Leclerc and Betti Canning

The following is an interview of Irma Konrad (91), retired MRMTA piano teacher. This interview was conducted by MRMTA members Michele Leclerc and Betti Canning.



What was your inspiration to become a pianist/teacher?

I was brought up in a conservatory of music environment and became an assistant to my piano teacher Mary Bornoﬀ. Four years later, at the age of 17 I became a full-time teacher. My whole environment was focused on music. The first person who inspired me was Anton Rubinstein. I was also inspired by Glen Gould's playing of J.S. Bach's music.

How did you deal with beginners who were nervous?

I made them practice a lot and had them play for each other at mini practice recitals.

What was the most rewarding part of your 75 years of teaching?

I enjoyed seeing the enthusiasm of the students.

What was your favorite part of your work?

Teaching. I retired at age 90 and have taught piano to over 2500 students.

What was your least favorite part of your work?

To see the lack of enthusiasm in some students.

What changes have you seen over the past 75 years?

Technology has taken over and music has suffered. Students spend too much time on their devices and less time practicing. And they are very busy in other activities.

What are your fondest musical memories?

I enjoyed performing in my younger years. I enjoyed accompanying at the conservatory and at church. I fondly remember playing duets with some students.

How did you balance your time?

My mother helped out a lot with my children while I taught. She would help early in the morning or late in the evening, six days a week.

If you didn't become a piano teacher, what would you have been?

I would have been a fashion consultant/buyer for Eaton's Dept. Store.

What advice would you have for someone who wanted to follow in your footsteps?

My advice would be to get your degree and teach in school so you could get a pension.

Who is your favorite composer and why?

My favorite composer is Chopin because his music is technically so important to study.

If you could have your students remember one thing about you, what would it be?

I would like my students to remember my enthusiasm for teaching and my passion for music.



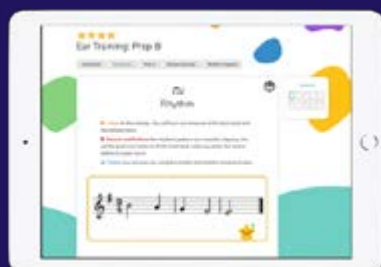
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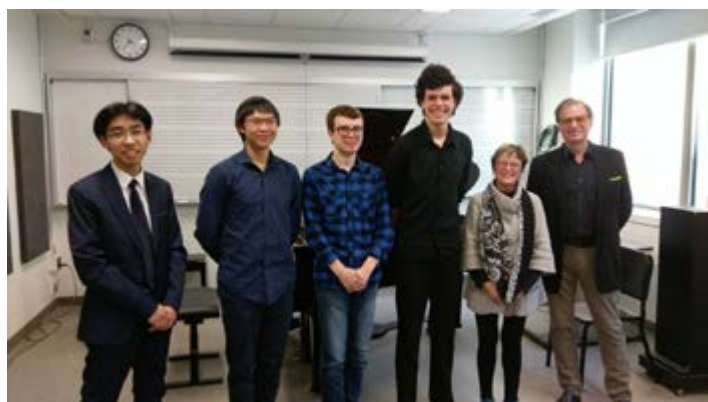


Pre-Diploma - Sunday January 20, 2019

Strings/Piano/Vocal Workshops at the University of Manitoba

There was something for everyone to learn at MRMTA Pre-Diploma's Three Workshop event! Three masterclasses ran concurrently, followed by some sharing of both pizza and music to end a wonderful afternoon. The new dean of the Desautels faculty of music, Dr. Jurkowski, was on hand to meet everyone, and much was learned from the University's professors as they worked so generously with MRMTA students.

The piano class, taught by Dr. David Moroz and Dr. Judy Kehler Siebert, was inspiring and full of great information. Dr. David Moroz highlighted the importance of understanding the bigger picture and knowing the background of each piece of music as well as other works by each composer. He eloquently delved into this background during his time with Anthony (*Ballade op. 118 no.3* by J. Brahms) and Kevin (*Sonata in F minor op. 2 no.1, 4th mvt* by Beethoven). Dr. Judy Kehler Siebert brought us fresh reminders on how to make the music sing during her time with Matthias (*Liebestraum, Nocturne no. 3* by F. Liszt) and Dexter (*La Fille aux Cheveux de Lin* by C. Debussy). It was wonderful to see these University of Manitoba professors in action during this workshop. The performances were lovely, and the room was packed! Thank you to each of the students who performed as well as to Dr. Moroz and Dr. Kehler Siebert for generously and expertly teaching this class.



Piano masterclass participants
with David Moroz and Judy Kehler Siebert

The strings workshop was also a delight. Three young cellists performed and then worked with Dr. Minna Rose Chung on their repertoire and skills.

First Mason Dueck performed the *Bourree* by Squire. Dr. Chung addressed the topics of: stage presence, bow speed, utilizing vibrato more, and exaggerating the ritardando. Great suggestions for multi-note pizzicatos in this piece were, clamping heavily with finger weight on the strings and even flattening the fingers. This led to the explanation of the "tear your strings off bet" that Dr. Chung has with her students.

The second performer was Olivia Wurch performing the *Allemande from Suite IV* by J.S. Bach. Suggestions on the performance were to "dance" with the bow and add trills and ornaments on the repeats. The *Allemande* is in a key that hardly has any open strings, so it is hard to achieve resonance. This led to a description of the four cello strings and how they are like vehicles traveling at different speeds - with the A (thin string) being the small sports car/ Tesla and the C (thickest low string) being the Mack truck. Manipulation of the bow weight and speed create the sound we get. Suggestions were made to use a heavy vs light bow weight on the duples to create contrast.



Three happy cello students after the wonderful master class
with Minna Chung



Our third performer was Cadence Penner playing the *Prelude and Allemande* from J. S. Bach's Suite 1. Comments were made to use the "U" shape rocking motion to lighten the bow and always be careful not to rush repeated notes. Bring out the pedal tones, letting them resonate by playing into the string, then jump back from tip to frog. Think the SATB of vocal voices (with sopranos being the A string) to get the layered sound. Use the trampoline idea to anticipate the string crossings. We should all use fantasy in our playing.

Dr. Chung's cello demonstrations for all three students really brought new ideas and sounds to life. Her words were absolutely true "you have to hear it, to be able to do it!"

Thanks students for playing your repertoire and Dr. Chung for your inspiration! This was a truly enjoyable afternoon.

Dr. Laura Loewen and Prof. Mel Braun were inspiring as they shared their knowledge with the **4 vocalists participating in the masterclass**. After the initial nerves were calmed, the students responded enthusiastically to their constructive criticism and engaged in working through difficult passages in a new and/or innovative way. Dr. Loewen was quick to jump onto the keyboard to demonstrate a new way to phrase while Braun pointed the students towards word emphasis and meaning in a foreign language. Most exciting was going back to the teachers' private studios for some one-on-one tutoring and as one enthusiastic student said, "I never thought of the phrasing that way; this was an amazing masterclass!"

Thanks to the U of M and all of the teachers, volunteers and students that came out to support this wonderful event!



Ally having fun working with Dr. Loewen one on one after the masterclass



Mel Braun and Laura Loewen working with Stephan Paches



Judy Kehler Siebert working with Dexter



Pre-Diploma - April 27, 2019

Masterclass with Gabriela Montero

MRMTA Pre-diploma Group was once again honored to host another Masterclass in partnership with Virtuosi Concerts. Originally the Masterclass was planned with Janina Fialkowska but unfortunately, she had to cancel. However we were so very privileged and grateful for another great Masterclass opportunity, as Gabriela Montero agreed to teach the class during her time in Winnipeg. It was exciting to see visitors from Ontario, Saskatchewan and even Detroit, Michigan in attendance at this Masterclass as they were making it a weekend to catch all Ms. Montero's appearances in Winnipeg!

Ms. Montero was warm and gracious with students and audience alike. Throughout the morning she continuously emphasized how composers are REAL people. She wanted the audience and performers to tap into the Composer – who they were, their struggles and what they were living in. She encouraged us to make the music come alive from the perspective of a human being. She stated, *"These people were not made of glass. They were human beings. Look beyond the score!"*



Angela Suet Kee Ng performed *Sonata in F Major op. 10 no. 1st movement* (Beethoven). Ms. Montero was quick to tap into what she perceived as Beethoven's "grumpy, scratchy" humor and the ongoing question of "WHAT'S

GOING TO HAPPEN?" which leaves the audience curious again and again and again. She emphasized how each section of the sonata has personality and how the written music acts only as a road map for us. She reminded us that where we take it is what matters, and she brought this alive with the imagery of trees, rivers, mountains etc. that are to be experienced along the way. We may not always perform perfectly but each section must have character.



After **Kevin Wu** performed Chopin's *Nocturne in E minor op posth 72 no. 1*, Ms. Montero highlighted Chopin's struggles with health and the resulting tones of pain, loss, despair and fragility that is expressed in his music.

She spoke briefly of her own experience with these very same feelings due to the unrest in her home country of Venezuela. She challenged us with the question, "How do you honor the composers and their story?" As she worked with Kevin, she asked him what makes him angry and encouraged him to use this to draw out more passion in his playing – the result was astounding!



Ray Guerard's energetic and skilled navigation of two preludes by Nikolai Kapustin (no VI and no XIII) clearly resonated with her as she broke out in a short improvisation to draw our attention to the intent of the music. Fingering also was something she took a lot of interest in as this proceeded to become the center of much of her focus in her time with both Ray as well as with **Martina Ma** (who followed with a performance of *Glowing Red Morningstar Lilies* by Jianzhong Wang).





She reiterated, *“Fingering changes your relationship with the piece. It’s about removing obstacles.”* She took the time to give (and herself mark in pencil!) specific suggestions for alternate fingerings as she communicated that less changes and options [for fingering] were easier for the brain. Referring to the popular Marie Kondo’s tidying method, she exclaimed, *“Kondo the fingering!”* In other words, SIMPLIFY!

Finally, she generously extended her time with us with a Q&A session in which she provided more insights into the development of her own skill and passion for improvisation.

Thank you first and foremost to Gabriela Montero for making this time with us possible. Bravo to each of the students who performed so wonderfully! Thank you to the volunteers (Laura and Viktoriya) who were eager to help. A BIG thank you to Pre-diploma President Michele Leclerc and MRMTA President Leanne Hiebert for organizing this Masterclass. Finally, thank you to Virtuosi Concerts for partnering with us once again. We are already looking forward to next year’s Masterclass!

Submitted by Christina Hutton



Gabriela Montero, Kevin Wu, Martina Ma, Angela Suet Kee Ng and Ray Guerard.

Pre-Diploma - April 28, 2019

Mock Exam Workshop with Jacqueline Ryz

As we are approaching the June session of piano exams at the Royal Conservatory of Music, MRMTA organized a Mock Exam Workshop with **Jacqueline Ryz**

to help students and teachers to prepare for these examinations. Jacqueline is a Senior Examiner at RCM for over 20 years, and she has more than 30 years of experience in

piano teaching. She has produced many successful pianists, among them 20 gold medallists from RCM. We were really honoured to invite her to present this workshop.

Four students have played for Jacqueline: **Yzabelle Juawang**, Grade 2 student, and **Philippe Juawang**, Grade 4 student, both studying with Virginia Heinrichs. Then we have heard **Angela Li**, Grade 6 student, studying with **Laura Liu**, and finally, **Keziah Bartel**, Grade 8 student, studying with Christina Hutton. We would like to say a big thank you to these 4 students who accepted to play the game for us. They were very well prepared and did a great job working with Jacqueline, in a mini-masterclass after the performance of their exam pieces. Thank you to the 3 teachers who accepted as well to play the game, preparing their students as if it was the day of the exam!

We all learned a lot from Jacqueline's expertise. For a long time, many teachers

believed that there was a sort of chart of marking, with a percentage allowed to different points in the performance of a piece: a few marks for the tempo, a few marks for the dynamics, and so on. But Jacqueline explained that the mark is global, including all the aspects of the performance. There is no percentage allowed to specific points. Someone from the audience asked: what does it take to fail an exam? It takes a lot, replied Jacqueline. Basically, everything must be wrong: tempo uneven, poor articulation, no phrasing, no expression, lack of memory...but if you have prepared carefully your exam, all this will be in place and you will succeed. Providing many tips to the teachers and students, Jacqueline mentioned that the most important in a performance is that the piece must be felt. It has a strong resonance with the speech of Gabriela Montero, who was presenting a masterclass for MRMTA just the day before: you must go beyond the score, and play with your heart, feel the music!

After such an inspiring workshop, we all go back to our studios with more energy, new ideas, and the motivation to prepare our students for successful exams! On behalf of MRMTA, I would like to thank you, Jacqueline, for sharing your expertise with us, and for generously hosting the event at your house, for an audience of over 20 people. It was greatly appreciated!

*Submitted by Michele Leclerc,
President of Pre-Diploma Group of
MRMTA*



Jacqueline and Philippe Juawang



Jacqueline with Yzabelle
Juawang



Jacqueline with Angela Li



Jacqueline and Keziah Bartel





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Musicthon Results

Submitted by Eleanore McLeod

What a great time we had at Grant Park Shopping Centre! We heard many performances from students from various parts of the city. The teachers were well represented and pitched in to help with the event. Our goal was to raise funds for specialized music programs in inner city daycares and we reached \$4300 (less a dime)! We appreciate the support of St. Johns Music for providing a fine acoustic piano for us to play.

We did have a number of empty time slots and that presented a challenge in keeping the music going. Since most of the funds raised come from students' sponsor sheets, we would like to encourage teachers to send even more students to this event. Soon Christina and I will meet to brainstorm for more ideas to enhance our next Musicthon. We would love to hear your ideas as well.



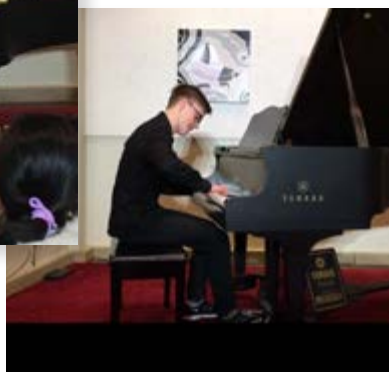
MRMTA Out and About this Winter.... Musicians in the Making and 107 Live!

This past February, 10 more students (from the studios of Stephen Haiko Pena, Laura Liu, Eleanore McLeod, Leanne Hiebert, Jacqueline Ryz, Karin Erhardt, Bernadette Geras and Nadia Orlov) had the wonderful opportunity to perform prior to a Winnipeg Symphony concert at Musicians in the Making. Gina Wedel organized 2 such opportunities for us this year and we are happy to have Stephen Haiko Pena take on this role for the 2019/2020 year. We hope to get 2 spots again and will keep you all posted as things get finalized. Of course, many teachers book a Musicians in the Making spot for their own studio so if you are interested, please check it out at <https://wso.ca/musicians-in-the-making/>.

Another wonderful experience for students of MRMTA teachers was going to a radio station and getting interviewed! Classic 107 FM spoke with 6 winners from our scholarship competition. The kids behaved like professionals, performing live and doing interviews like real pros! I was very proud of them and the teaching that is happening in this province. Tiffany and myself were also interviewed earlier in January regarding MRMTA programs and our scholarship competition. Just before Serata, Tian Hao Wang was interviewed and performed live to promote our annual fundraiser. Thanks Classic 107 for doing such a great job supporting the arts community in Manitoba.



Eva playing Hide and Seek



Graham performing theme from
Star Wars



Mason and Victoria with 107
interviewer Michael Wolch



Polina gets interviewed





Art Song on the Prairies

By Mel Braun

with input by Laura Loewen and Sarah Boumphrey, providing yet another example of Prairie collaboration!

INNOVATION BORN OF ISOLATION:

When you grow up in a small Prairie farming town, you quickly learn a few essential things. The sky is vast and the wheat fields are beautiful. When the Red River floods, everything slows to a standstill, and you're stuck at home. If you want to earn some money to visit the local candy store or to add to your modest record collection, you have to weed beets, mow lawns, or, if you're lucky like I was, get paid to read news at the local radio station, which just happens to play classical music. And, perhaps most importantly, every area of your life is filled with music – at school, in church, at home, and at the many social functions that small towns organize to knit the community together.

Singing, playing, and working together is more than a way of life here. It's how you live. Prairie history is filled with stories of surviving against the elements by collaborating imaginatively with those around us to create something new: Innovation born of isolation.

The history of art song on the Prairies is not unlike my experience growing up here. The last seven decades have seen a succession of wonderful teachers and performers leading the way in Manitoba and Saskatchewan, many trained in larger centres and bringing the fruits of their musical education to the Plains. In addition to bringing Beethoven, Schubert, Brahms, Quilter, Vaughan Williams, and Finzi to the Prairies, these musical pioneers also provided their mentees with the foundations needed to try new things. It hasn't been so much about preserving the past as it has been about building on the past and encouraging new work and new ways of working.

SHORT HISTORY:

After a renowned national performing career, Frances James Adaskin brought her passion for performing art song, opera, and new Canadian music to Saskatchewan in the 1950s during her tenure as voice teacher at the University of Saskatchewan. Her husband, Murray Adaskin, was head of the university's music faculty and composer-in-residence until 1972. Together, they influenced a generation of performers and teachers, who in turn passed on their passion for art song old and new. Dorothy Howard succeeded Frances James Adaskin as teacher of voice at U of S, and continued to champion Canadian composers.

In Winnipeg, tenor Orville Derragh and pianist/composer Chester Duncan became a formidable duo, whether performing the French art song to which Orville was so dedicated, or premiering Chester's new songs. Voice teachers such as Gladys Whitehead, Irish-born baritone Robert Irwin, Dorothy Lawson, and Herb Belyea helped to create a vibrant musical culture. Herb Belyea, W.H. Anderson, and Professor Robert Turner were also busy art song composers in their own right.

In the '80s and '90s, tenor John Martens, soprano Henriette Schellenberg, and pianist Irmgard Baerg kept the Lieder tradition alive in Winnipeg, as did soprano Barbara Montalbetti in Saskatoon, newly returned from the Hochschule in Vienna. Meanwhile, Karen Jensen, a former student of Dorothy Howard, brought a passion for new music performance and lute song to the Faculty of Music at the University of Manitoba.

Building on these deep roots, there are countless performers and teachers spread throughout Manitoba and Saskatchewan who are carrying forward the "art song old and new" banner. Their work is buoyed by the new art songs being composed by Saskatchewanians Elizabeth Raum, Thomas Schudel, Robert Urgan, David L. McIntyre, Danika Loren, and Paul Suchan and Manitobans Randolph Peters, Michael Matthews, David Scott, John Greer, Remi Bouchard, and Jocelyn Morlock. Right behind them, in both provinces, the next generation of young composers is already emerging to move in new directions.





Art Song on the Prairies

BUILDING BLOCKS:

Traditional art song has remained vital on the Prairies, supported by recital series such as the Arts and Letters Club and the Lyell Gustin Recital Series in Saskatoon, and the Women's Musical Club and Prairie Performances in Winnipeg.

Festivals and competitions in both provinces have encouraged the performance of art song. In Manitoba, these include the Winnipeg Festival, the Women's Musical Club Scholarships, the Eckhardt-Gramatté National Music Competition at Brandon University, the Manitoba Registered Music Teachers' Association (MRMTA) Scholarships, and the Zita Bernstein Lieder Competition at the University of Manitoba's Desautels Faculty of Music. The latter competition is one of very few lieder competitions in North American universities, and has remained robust due to the ongoing support of the Bernstein family. A strong relationship with the Schubert Institute in Baden bei Wien has also contributed to the Desautels Faculty's lieder culture.

In Saskatchewan, the music festivals in Regina and Saskatoon have become a fertile testing ground for new compositions by Robert Ursan and David L. McIntyre. Ursan has composed a new Festival duet each year for a pair of Regina sisters who love to sing together. McIntyre, who has written countless songs, including the delightful "Creek Bistro" songs for soprano Lynn Channing, finds that the pieces sung by students at the Saskatchewan music festivals are being introduced across the country as these singers move on to University vocal studies.


LIVING IN THE PRESENT:

The future of art song on the Prairies is here and now, and this is where the real excitement lies. Artists in both provinces have undertaken numerous experiments reinventing the presentation of art song. As Prairie composers have expanded their vision of art songs, the traditional pairing of voice and piano has also expanded to include new combinations of voices, instruments, and electronics.

Desautels Faculty of Music professors Mel Braun and Laura Loewen are committed to commissioning new works. Along with collaborators and fellow Winnipeggers David Klassen and Rosemarie van der Hooft, they have created innovative concerts, often in unusual settings. Some highlights from recent years include a Schubert/Lightfoot concert in Neuberghthal, Manitoba, the commissioning and performing of Randolph Peters' "Violinmaker's Lament" (John Weier) for poet, mezzo, baritone, and Piano trio, and the commissioning and performing of John Greer's "A Prairie Boy's Life" (William Kurelek) for the Desautels Vocal Ensemble and piano 4-hands.

Flipside Opera, led by Desautels graduates Lisa Rumpel, Judith Oatway, and Dqwn Bruch has specialized in staged art song, with programs like #nofilter, featuring Gabriel Kahane's "Craigslist Lieder" and Richard Pearson Thomas's "Hair Emergency".

Living Room Live, led by collaborative pianist Nicola Davies, has created a series of House Concert Tours for Classical artists. Currently, Living Room Live has touring circuits in Manitoba, Saskatchewan, and British Columbia, with hopes to expand into Ontario in the coming year. Contemporary music specialists Sarah Jo Kirsch and Maddy Hildebrand will be presenting a 12-recital circuit in BC next spring. Kirsch recently premiered a new work for Soprano and Live Electronics, "A Ghazal", by Desautels professor Orjan Sandred in Sweden before bringing it back to Winnipeg as part of the Groundswell New Music Series.



Art Song on the Prairies

For many Manitoba art song makers, innovative pairings have become a new and inspiring way to collaborate. These collaborations have extended into the Choral community where Indigenous artists Andrew Balfour and Jeremy Dutcher have brought new songs to Camerata Nova, a local choir that specializes in Indigenous-themed work. Collaboration at the university level has also been fruitful, with the Contemporary Opera Lab at the Desautels Faculty of Music workshoping and presenting new works by student composers.

In Saskatchewan, University of Regina professor Helen Pridmore is focusing on the solo human voice, creating performance through improvisation. A recent work titled “The Silence” is based on the writings of Sor Juana Ines de la Cruz, a Mexican nun and visionary from the 17th C. This 40-minute work explores all the colours of the embodied voice. This improvisatory exploration has helped students discover new vocal possibilities in both old and new art song. Pridmore’s voice and electronics collaborations with her composer husband WL Altman are another area of exploration.

Saskatoon’s Strata New Music Festival paired composers with filmmakers, initially having composers score a finished film. However, the organizers then reversed the process so that filmmakers will create a film that responds to a finished score.

Saskatoon Opera continues to innovate, bringing in new art song explorations such as Danika Loren’s group Collectif. Artistic Director Barbara Montalbetti has a long history of art song exploration, and was the first on the Prairies to present a staged touring version of Wolf’s “Italienisches Liederbuch” performed by herself, baritone Mel Braun, and pianist Shannon Hiebert back in the ‘90s.

U of S voice professor Gary Gable’s work as a recitalist has extended in recent years to performances in China, where he is adjunct faculty at conservatories in Wuhan and Tianjin. Together with pianist Kathy Gable, he assembles varied programs in multiple languages and styles that use song as a tool to bridge cultures. Adept as a crossover

artist, he has incorporated pop, folk, and Broadway idioms into these recitals. At the U of S, he also continues to engage in innovative projects with his Musical Theatre Ensemble.

Robert Ursan, who scores theatre productions and composes musicals and art songs, is currently at work on a new staged song cycle about PTSD. Two cycles by David L. McIntyre, “Edibles” (Ogden Nash) and “Psalms” (Joanne Gerber) will be presented at Gustin House in the coming weeks, with soprano Adria McCulloch, and McIntyre at the piano. For both McIntyre and Ursan, living on the Prairies is a marvelous adventure as an artist. You never know what will inspire you. Perhaps it’s a poet, perhaps it’s a singer, perhaps it’s a commission, perhaps it’s an unusual opportunity, perhaps it’s just the itch to write something. These two performer/composers embody what so many song-making artists on the Prairies find to be their experience.

The influence of different cultures on Prairie art song is profound. Instead of preserving the purity of one’s individual culture and identity, newcomers happily share their culture with their neighbours, and incorporate their own stories into the ever-growing Prairie songbook. Like a quilting circle, each culture brings with it its own fabrics, quilt blocks, and threads. The result is a quilt in which all of the patches are different, but are stitched together in such a way that they form a beautiful blanket that keeps Prairie inhabitants warm in an environment that is often harsh. In a place where isolation is a big factor, to say nothing of weather and mosquitos, collaborating is how we get by and the big sky under which we live presents us with the endless inspiration and the creative freedom to act on these impulses. Long live art song on the Prairies!



A New dawn for Art Song Performance

Dr. Laura Loewen, Coordinator

Thursday, July 4th 3:30 – 5:30 pm Gateway-Tache Room

Canada's 150th anniversary as a country brought with it celebrations that spanned the nation. Montreal composer **Ana Sokolovic's** composition *dawn always begins in the bones*, was commissioned to help celebrate Canada's rich, cultural heritage. She chose to do so by taking 13 Canadian poems written over the past 100 years, setting each to distinct music, and inspiring a microcosm of sound and atmosphere.

In a truly Canadian spirit of collaboration, the music faculties of the University of Manitoba and University of Toronto are working together for the first time in order to

bring Sokolovic's composition to life. A blended artistic team of music students and faculty from both institutions will gather together to discuss, research, rehearse, workshop, and, finally, perform the Manitoba premiere of *dawn always begins in the bones* at this conference.

Canadians are united in building a greater world, and the aim of these musicians is to show you how beautiful the harmonies between different groups can be. This unique work epitomizes what music in 21st Century Canada can and should be.



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Author and Artist Meet and Greet

Thursday, July 4th 4:30 pm – 6:30 pm North Mezzanine

Come to the North Mezzanine to meet Muriel Smith, author of the MRMTA's commemorative book, ***A Century of Sound Connections***, and Shirley Elias, visual artist, whose work graces its cover. In this casual setting you can chat with them, purchase a book or a limited edition print, and learn more about their work.



Shirley Elias first made her artistic mark as a concert pianist, with performances across Canada, CBC's Radio Two broadcasts, CD recordings and 9 piano concerto premieres with the Winnipeg Symphony Orchestra. Shirley has held leadership and administrative roles in key arts organizations, in both performance and education.

Her shift to the visual arts has resulted in over 500 paintings now hanging in 8 countries across the globe, and representation in Canadian galleries coast to coast.
www.shirleyelias.com



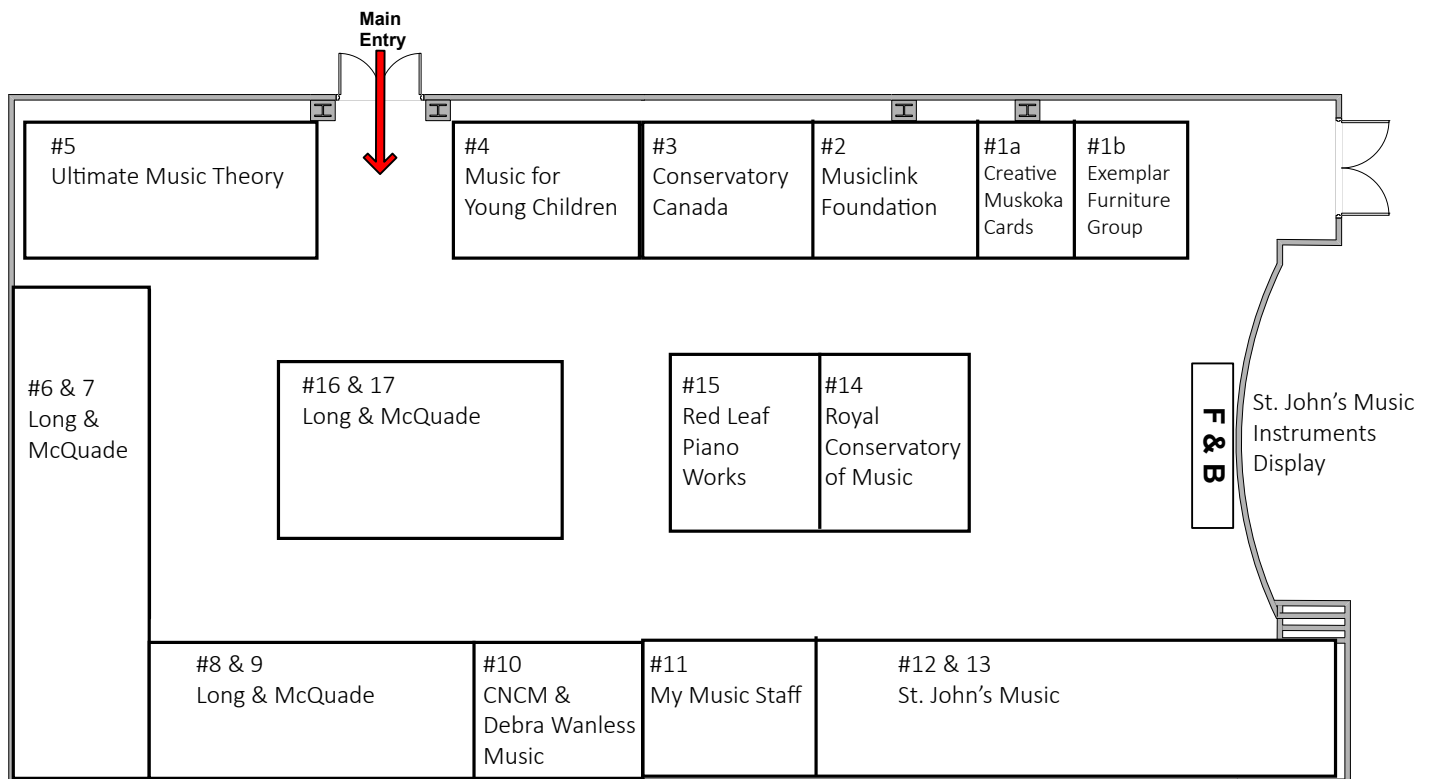
The portfolio career of **Muriel Smith**, PhD as a musician, educator, adjudicator, and cultural musicologist has been shaped by her nomadic life. Moving to Manitoba in 2007, she was intrigued by the wealth of music cultures alive across the province. For her research on Winnipeg choral communities she was awarded the 2015 SOCAN Foundation/MusCan

Award for Writings on Canadian Music. In collaboration with arts associations, Muriel's cultural narratives have aided several successful fundraising projects.



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Hello from the Editor

Hello Everyone,

I am looking forward to coming to *A Century of Sound Connections* next summer - the venue looks amazing - all that history. Enjoy this edition, I am impressed with all your projects and opportunities you give your students.

Thanks,
Dina



