



The Quarter Note

www.nbrmta.com

Volume 40, Issue 2 - Spring 2010

President's Message

Inside this issue:

President's message	1
Branch Reports:	
Fredericton	2
Moncton	3
NBRMTA Competition	4 - 7
Atlantic Young Artists	7
2010 AGM Agenda	8
Hall of Fame	9 - 18
Dr. Mabel Doak	9
Life Memberships	10-12
CFMTA	13
Teachers	14 - 15
Students	16 - 18
Acoustic or Digital Piano - The Great Controversy	19 - 20
Robby's Story	21 - 22
Casting Notice	23
NBRMTA Council Directory	25

Articles and Announcements for the Quarter Note are welcome. Please send to editor, Barbara Long at waybar@xplornet.com
Deadline for next edition is June 15, 2010

It is hard to believe that we are already into April !!! Music festivals are just around the corner and music exams are only a couple of months away! The time since we first started planning the current year for our students seems to have flown by and we find ourselves reviewing the goals we set in the fall and assessing what has been accomplished by each of our students throughout the year. Some seem to have accomplished more than others. However, I believe that if each student has worked to the best of his or her ability, if he or she has enjoyed the study of music this year and taken away skills that can be used in the practise of life itself, if they have learned to love and understand music a little more, then the year has been successful! We so often measure success by accomplishment and forget that among our students there will be few concert artists, a few more music teachers , but many who will continue to play for their own enjoyment , attend concerts and recitals and provide encouragement for the future generation to engage in the study music. That is not to say that we should not continue to encourage the pursuit of excellence. We certainly should continue to do just thatBut we should never forget our influence on the average student who develops a passion for music that carries on throughout his/her life and beyond to the next generation! We have shared our gift with another human being.

I would like to encourage all of our members to consider attending our Annual Convention which is being held in Moncton in June. Not only will you find much camaraderie among members but also interesting and informative workshops , information about your Provincial Council business, great food and fellowship and much more! If you have never attended one of these one day Conventions, I would urge you to try this one since I am sure you would enjoy what has been carefully planned for you by the Moncton branch.

Have a wonderful summer Looking forward to seeing you in June in Moncton....

Kilby Hume
President, NBRMTA



News from Fredericton

On March 12th, the FMTA held a catered luncheon and an auction. It was well-attended and we raised \$350.00 for our general fund. Everyone had a great time socializing.

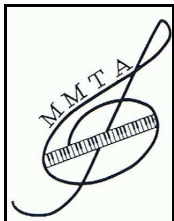
Margaret MacDonald
President, FMTA



Front (L.-R.): Roseanna Rudolph, Pauline Hodgson, Ron MacDonald, Jane Bowden, Wendy Beardall, Joy Broad, Julie Maston, Geraldine Mitchell, Yvonne Kershaw.

Back (L.-R.): Heather Dunham, Christine Freeman, Myriam Poitras, Margaret Stewart, Mabel Doak, Christian Bérubé, Linda Sprague, Catherine Hughes-Seto, Judy Lavigne.

Missing: Photographer - Margaret MacDonald



News from Moncton

The MMTA is busy making plans for the upcoming NBRMTA AGM and Conference. We are pleased to have workshop presenters from three disciplines – Margaret Wood for Violin, Monette Gould for Voice and Lynn Johnson for Piano. Information on their presentations is still coming in so an email, closer to the Conference date, will be sent to give you an idea of what to expect. Long & McQuade will have a display of products and would appreciate suggestions of things you would like to see. So, if you have a list of things that you would be interested in – please email it to Doris Sabean at dsabean@nb.aibn.com. We are looking forward to seeing all of you in Moncton on June 12th!

14th annual Baie des Chaleurs International Chamber Music Festival

Dalhousie, NB

July 8 through 11, 2010

Among other artists, the Alcan Quartet, and Les Violons du Roi will be featured. For more information visit the website www.fmcbbc.nb.ca or telephone (506) 6845825.



The New Brunswick Federation of Music Festivals

invites you to the 39th Provincial Finals
in Florenceville-Bristol, N.B. on June 3-5, 2010

Honorary Chair: Penny McCain

La Fédération des festivals de musique du N.-B.

vous invite au 39^e Concours provincial
à Florenceville-Bristol (N.-B.) du 3 au 5 juin 2010

Présidente honoraire: Penny McCain

For more information, please contact:
Pour plus de renseignements:

Barbara Long (506) 375-6752



NBRMTA Music Competition

The 2010 NBRMTA Music Competition was held on Saturday, February 20, 2010 at the Woodstock Baptist Church in Woodstock, New Brunswick. Nineteen students competed in four divisions; twelve of these were singers, and, the other seven pianists. This number is up from fourteen in the last competition in 2008. As before, teachers entering students served as adjudicators.

Round One began in the morning. We were treated to students in Division 1 (grades 3, 4 and 5), Division 2 (grades 6, 7 and 8) and Division 3 (grades 9 and 10). The afternoon session began with Division 4 (ARTC level). Students receiving a mark of 85 or higher went on to the second, and final, round of competition. Fourteen of the entrants achieved this mark and competed in the second round. The resulting winners in each category are:

Division 1:	1 st place	Hannah Sharpe	(student of Jennifer Muir)
	2 nd place	Marie-Ève Dufour	(student of Irma Mullherin)
Division 2:	1 st place	Jaime Hunter	(student of Jennifer Muir)
	2 nd place	Brittany Antworth	(student of Jennifer Muir)
Division 3:	1 st place	Laura Gallivan	(student of Jennifer Muir)
	1 st place	Julianne Bischoff	(student of Stephen Runge)
	2 nd place	Olivia Flewelling	(student of Jennifer Muir)
	3 rd place	Amelia Flewelling	(student of Jennifer Muir)
Division 4:	1 st place	Emily Logan	(student of Lynn Johnson)
	2 nd place	Michael MacMillan	(student of Stephen Runge)
	2 nd place	MacKenzie Stone	(student of Jennifer Muir)
	3 rd place	Megan Matthews	(student of Lynn Johnson)

All entry fees were used as prize money and split among the entrants who placed in the final round. As in the previous competition in 2008, the day was a positive experience for all students involved. We look forward to the next NBRMTA Music Competition in 2012.

The total amount of money received from entry fees is \$635. There is a charge of \$100 for the Woodstock Church. As this would significantly diminish what we can award back to the winning students, I would like to propose that NBRMTA cover the rental fees for the facility. If participation continues to increase, we should be in a position to cover modest rental fees in the future.

I would like to thank Jennifer Muir for contacting various performance venues in Woodstock and arranging for the use of the Woodstock Baptist Church.

As before, the public is cordially invited to attend all performances.

Respectfully submitted,

Lynn Johnson

2010 NBRMTA Competition continued:



Division 1 Participants
Irma Mulherin (teacher), Joanie Godbout, Marie-Ève Dufour, Laura Sharpe, Jennifer Muir (teacher), Hannah Sharpe



Division 2 Participants
Irma Mulherin (teacher), Marie-Ève Dufour, Alison McLaughlin, Victoria Bell, Brittany Antworth, Jennifer Muir (teacher), Jaime Hunter

2010 NBRMTA Competition continued:



Division 3 Participants

Julianne Bischoff, Laura Gallivan, Amelia Flewelling, Olivia Flewelling, Jennifer Muir (teacher)



Division 4 Participants

Lynn Johnson (teacher), Megan Matthews, Michael MacMillan, Thomas Nicholson, Emily Logan, Jennifer Muir (teacher), MacKenzie Stone

2010 NBRMTA Competition continued:



Winners:

Back: Brittany Antworth, Amelia Flewelling, Olivia Flewelling, Megan Matthews, Laura Gallivan, Jaime Hunter, Michael MacMillan, Julianne Bischoff, Marie-Ève Dufour

Front: Emily Logan, Joanie Godbout, Hannah Sharpe, MacKenzie Stone, Laura Sharpe

Atlantic Young Artist Competition

The Atlantic Young Artist Competition will take place Saturday, May 15th, 2010, in the Marjorie Young Bell Conservatory of Music on the campus of Mount Allison University in Sackville, New Brunswick. We are very grateful to Mount Allison Department of Music for making their fabulous facilities available to us again for this competition.

The Atlantic Young Artist Competition and Tour are projects of the Canadian Federation of Music Teachers' Association and its provincial counterparts. In the past this has included New Brunswick, Newfoundland, Nova Scotia and Prince Edward Island. This year we were informed by the Nova Scotia Music Teachers' Association that Nova Scotia was opting out of the Atlantic component of AYA. They intend to hold their own provincial Young Artist Competition. Therefore, we are proceeding with a group of three provinces – New Brunswick, Prince Edward Island and Newfoundland & Labrador.

There will be six competitors at this year's competition: five pianists and one instrumentalist. The competition is scheduled to begin at 11 a.m. and conclude around 5 p.m. The competition is open to the public and there is no admission fee. This will be a great opportunity to hear some of the highly talented young performers in the Atlantic region.

Submitted by Lynn Johnson
AYA Co-coordinator

NBRMTA Annual General Meeting and Conference

June 12, 2010

Mount Royal United Church

106 Mount Royal Blvd, Moncton, NB

- 8:30 Registration
- 9:00 Workshop with Margaret Wood (Violin)
- 10:00 Break – Product display by Long and McQuade
- 10:30 Workshop with Monette Gould (Voice)
- 11:30 Entertainment – Children’s Choir presenting “New York Vacation”
- 12:00 Lunch and Reports
- 1:00 AGM
- 2:00 Break
- 2:15 Workshop with Lynn Johnson (Piano)
- 3:15 Door Prizes

Provincial dues may be paid during registration on June 12, 2010

To pre-register, please detach and mail the following form to:

Doreen Wood
23 Kimberly St.
Riverview, NB,
E1B 3T5

.....

NBRMTA AGM and Conference Pre-Registration Form

Name: _____

Registration fee: Member \$30_____ Non-member \$40_____

(Please make cheques payable to NBRMTA)

NBRTMA Hall of Fame

Dr. Mabel Doak

The following was written and read by Douglas Vipond at St. Thomas University, July 15, 2009

Mr. Vice-Chancellor, it is an honour to present to Convocation Mabel Doak.

Mabel Doak is a teacher—a teacher of singing: the most personal and courageous of all types of music-making.

A young woman I'll call Lauren (because that's her name), who is now in a Master's program in voice, describes how, as a 14-year-old, she was participating in the Vocal Techniques Weekend, an event held every summer in St. Andrew's. Fourteen-year-old Lauren was inexperienced and very nervous about performing in front of older girls. She shakily made it through her piece, was about to burst into tears and rush from the room when Mabel looked at her kindly and said, "Good for you, Lauren—you did it! Now we have to be able to hear you." So instead of running from the room, Lauren stayed, sang again, and at the final concert she sang at a level and with a confidence she wouldn't have imagined possible.



L-R: STU President Dr. Michael Higgins, Dr. Mabel Doak, Dianne Wilkins (Mabel's daughter who placed the doctoral hood on her mother), Larry Batt, STU Registrar

Young Lauren may not have realized it, but Mabel has been performing these kinds of small miracles for nearly six decades. Having studied voice with Hilda Shorten, Robin Bayley, Rosalie Belyea, and Agnes Simpson, by age 19 Mabel was directing choirs and coaching individual singers herself. In fact she maintains an active studio to this day. Two of her students have even gone on to professional careers—Wendy Nielsen and Measha Bruegggosman.

As a teacher, Mabel is known to have a great set of ears. And what she listens for above all is sound—**tone**—the very essence of music. She is a self-confessed *tone freak*. She can hear subtleties that others can't and moreover she is willing to say what her ears tell her.

Indeed Mabel has something of a reputation for telling it like it is. Although it would often be more convenient, more comfortable to go along with the crowd, Mabel doesn't. She may have ruffled a feather or two over the years, but the wonderful flip side is that when Mabel pays you a compliment, you know with certainty she means it.

There is no doubt that Mabel helps her students become better singers. But in a way the voice is the least of it. More important than vocal training is all-round musicianship, and more important still is **personal** development. Or, as one of her adult students says, "Mabel is my Life Coach." With a musical instrument as personal as the voice, it is impossible to separate the singer from the song: who you are is how you sing. Mabel helps her students become not just more skillful singers, but more *human* beings.

Mr. Vice-Chancellor, I ask that you confer upon Mabel Doak the degree of Doctor of Letters, *honoris causa*.

Submitted by Jane Bowden

NBRTMA Hall of Fame

NBRTMA Life Memberships

The NBRMTA Council was delighted to award three life memberships at the 2009 CFMTA Convention Annual General Meeting, held July 2009 in Sackville, NB. The recipients were Elizabeth Armour, Patricia Elliot and Pauline Harborne.

Elizabeth Armour - Life Membership



Doris Sabeau presented to Elizabeth Armour

Elizabeth Anne (Moore) Armour attended Mount Allison Conservatory (Class of '57) and earned her Associate Music Diploma – majoring in Voice – Performance and Teaching. Her teachers included Lois Kempe, Madame Celia Bizony and Dorothy Allen. She went on to teach private voice lessons for 50 years, retiring in 2007. During this time, she was President of the Moncton Music Teachers Association for 2 terms, President of the NBRMTA for 2 terms, President of the Moncton Symphony Foundation for 3 terms, Vice President of NBRMTA and CFMTA delegate for 10 years and in charge of procuring Adjudicators for the Moncton Music Festival for 30 plus years. She was, and still is, a very active member of her church choir. In 1990, she was awarded an Honorary Life Membership from the Moncton Music Teachers Association and also received an award from the City of Moncton – during their 100 Year Celebration - for her contribution in music and the arts. In 2009, she received an Honorary Life Membership from NBRMTA.

Submitted by Doris Sabeau; Photo by Lynn Johnson

NBRTMA Hall of Fame

Patricia Grant Lewis Elliott - Life Membership



Danise Ferguson presented to Patricia Elliot

Patricia Elliott was born in Regina, and, at the age of six began piano lessons with Martha Sommerville Allen. In 1957 she was appointed to the staff at Mount Allison University and has maintained a busy piano studio for the remainder of her teaching career. She retired from Mount Allison in 1993. Her teaching emphasized an awareness of the physical approach to the instrument and of the sound produced. Her aim was to develop the individuality of each student, to help open doors for them into the music, and to help them to project these ideas to the audience.

She has been a member of the Sackville Branch of NBRMTA for many years. She actively supported the work of the provincial body, serving as a Council member and two terms as President. She has also served as NB delegate to CFMTA. She worked particularly vigourously on the NBRMTA proposal regarding NB High School students receiving credit for private music study.

NBRMTA is very appreciative of all the energy and expertise Patricia has extended to our Provincial organization. We are proud to honour her with a lifetime membership.

Submission and photo by Lynn Johnson

NBRMTA Hall of Fame

Pauline Harborne - Life Membership



Jasper Wood presented to Pauline Harborne

Pauline Harborne was born in Upper Sackville. She began her music career with piano lessons at age 9. Because she loved the singing voice and felt that the violin approximated the singing voice better than any other instrument, she switched to violin at age 14. She received a Licentiate of Music from Mount Allison Ladies College in 1937. Her performance activities have included solo and chamber work recitals. She also performed in the Mount Allison Orchestra.

Pauline has been a private music teacher for over 50 years. She was the first teacher of many well-known musicians and music educators, including violinists Jasper Wood and Ann Elliott-Goldschmid. Pauline believes that the role of the teacher is to recognize and nurture each student's individual potential. She maintains that chamber music is the highest form of musical expression and has always encouraged her students to take part in small ensemble work. She continues to be an active member of the Sackville branch of NBRMTA.

She has served on NBRMTA Council, held the office of Vice-President, worked as co-editor of the NBRMTA newsletter and has also acted as Provincial archivist. In 1986 she was the first convenor of the Maritime Young Artist Series when Nova Scotia and New Brunswick joined forces for a bi-provincial tour.

NBRMTA is honoured to have her as a valuable member of our organization and a lifetime member.

Submission and photo by Lynn Johnson

NBRTMA Hall of Fame

CFMTA's Hugheen Ferguson Award Recipient

The Hugheen Ferguson Distinguished Teacher Award was created in 2009 by CFMTA. This award is designed as a tribute to passion, talent and commitment in the teaching field. The council members of NBRMTA thought this was an ideal award to recognize the leadership and teaching qualities of Barbara Long.



Barbara Long

From the small community of Sommerville in rural New Brunswick, Barbara Long has established herself as an influential and motivating person in our musical scene on the local, provincial and national levels. Earning an ARCT in Piano Pedagogy from the Royal Conservatory of Music, she maintains an active and vibrant piano studio. She has been a registered music teacher since 1997. She is sought after as an adjudicator in various provinces across Canada. Until 2008 she was the Executive Director of the Carleton County Music Festival.

In 2002 she became Executive Director of the New Brunswick Federation of Music Festivals. Under her leadership, in 2008 the organization was awarded the TD Canada Trust Award for Arts Organization of the Year. Barbara has also served on the executive of the National Festival of Music. In 2007 the National Music Festival was hosted in New Brunswick with Barb as Chairperson for this event. We were very excited when Barbara agreed to accept the position of Chair for the 2009 CFMTA National Convention in Sackville, New Brunswick. Under her leadership this convention was a huge success.

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

Submission and photo by Lynn Johnson

NBRTMA Hall of Fame

NBRTMA Teachers



In July 2009, Fredericton composer and piano teacher **Christian Bérubé** won a SOCAN Foundation Young Composers Award. His large-scale work "Goats on the Left", for narrator, mixed chorus, and organ, was awarded Third Prize (\$750) in the Godfrey Ridout category.

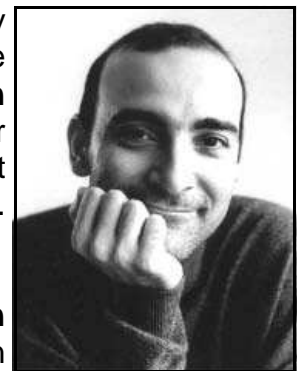


Monette Gould was appointed to the position of voice professor at U de Moncton. She also teaches part-time at Mount Allison University. Her choir *Voce dell'Anima* won 2nd place in the Barbara Clarke choral class at the 2009 National Music Festival.



In 2009 the **Canadian Music Centre** celebrated its 50th Anniversary. In appreciation of this historic event, the CMC recognized 50 outstanding Canadian performers and conductors who have played exceptional roles in shaping the Canadian music scene and raising the profile of Canadian music. On October 22, 2009 the CMC honoured these individuals, who came from all across Canada to attend the special 50th Anniversary concert and celebration, at the NAC in Ottawa. NBRTMA piano teacher and concert pianist, **Dr. Janet Elizabeth Hammock**, was chosen as one of the **50 Ambassadors** and received this prestigious honour during the National Arts Centre celebration.

On March 5, 2010, the Schubert London Players, conducted by Alfredo Corral, presented Richard Gibson's "Neo Baroque Suite" (in its European Premiere) together with **Martin Kutnowski's** "Clarinet Concerto" (World Premiere) and "En la mar hay una torre" (European Premiere), both with Spanish clarinetist Venancio Rius as a soloist, at Simon Bolivar Hall, London, UK. The event was supported, in part, by Arts New Brunswick.



"Music is My Father's Last Link to the World," an essay by **Martin Kutnowski**, was published in the "Facts and Arguments" section of The Globe and Mail on January 6, 2010.

NBRTMA Hall of Fame

NBRTMA Teachers continued



In January 2009, **Irma Mulherin** received the Young Entrepreneur of the Year Award from the Madawaska Victoria South's CBDC in recognition of her music studio Broadway Productions. In July 2009 Irma also received an honorary mention for the New Brunswick CBDC's Woman Entrepreneur of the Year.

NBRMTA teacher **Stephen Runge**, Assistant Professor of Music at Mount Allison University, was awarded a Paul Paré Excellence Award for 2009-10. These awards are presented to Mount Allison faculty members in recognition of outstanding research, scholarship, and creative activities. Stephen has also been named a Marjorie Young Bell Faculty Fellow. He is currently undertaking a large-scale recording project of the solo piano music of Robert Schumann.



NBRTMA Hall of Fame

Our Students

In November of 2009, **Melody Dobson's student, Lauren Barnes**, won first prize in both the high school and the musical theatre categories of the National Association of Teachers of Singing Student Competition for the Atlantic provinces. Lauren had previously won first prize in the Intermediate Voice category of the June 2009 Provincial Music Festival. In February, 2010, Lauren was selected to perform in the *Jeunesses Musicales* Gala concert showcasing outstanding young musicians from the Moncton region.

Another one of **Melody Dobson's students, Justin Guignard**, won first prize in the Junior Voice category of the 2009 Provincial Music Festival, then went on to place second in both the Maritime Idol and the Christmas Daddies singing contests (summer, 2009). In December, Justin was a featured performer on CTV's Christmas Daddies Telethon.



Edana Higham of Sackville NB, a senior piano student of NBRMTA piano teacher **Dr. Janet Hammock**, was recently awarded a \$700 scholarship for piano study at the Tuckamore Festival at Memorial University, St. John's, Newfoundland, to be held in August, 2010. Edana, who is a Baccalaureate grade 11 student at Ecole Mathieu-Martin in Moncton, is a Grade Ten level pianist. In addition to the piano Edana studies violin which she frequently performs in duos with her father, classical guitarist Peter Higham. Edana plays in the first violin section of the NBYO.

In April 2009 **Maithe Lavoie, student of Irma Mulherin**, was awarded Junior Star of the Victoria County Music Festival for her strong performance in both piano and vocal categories.



Laura McLean, student of Monette Gould is studying for her masters degree at New England Conservatory in Boston, MA. She sang the role of Donna Anna in the main-stage production of *Don Giovanni* in March 2010. In June she will be studying at the Operaworks program in California.

NBRTMA Hall of Fame



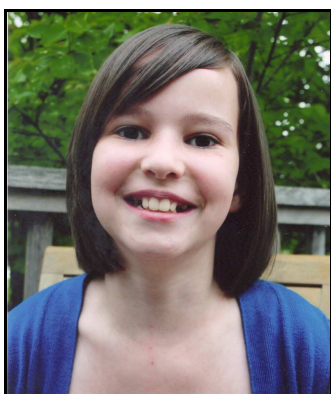
In June 2009 students of **Irma Mulherin** travelled to Mount Allison University where they received first place standing for voice examinations in New Brunswick. **Joelle Kavanaugh**, grade 1 voice, **Chloe Rioux**, grade 2 voice, **Maithe Lavoie** and **Jesse Beaulieu**, grade 3 voice and **Marie-Eve Dufour**, grade 4 voice.

Wesley Ferreira's student, **Saxophonist Evan Mounce** has been chosen as the 2010/11 Nova Scotia Youth Orchestra Concerto Competition winner. He was the unanimous choice against heavy competition.

Wesley Ferreira's students, 3rd year saxophonist **Shawn Oliver** and 2nd year saxophonist **Maris Hughes** have been chosen to participate in the National Concert Band of Canada this summer in Ottawa.

Jane Bowden's clarinet student, **James Park**, won the intermediate level woodwind class at the 2009 Provincial Music Festival.

Sally Wright's student **Helen Yoon** received the silver medal for the highest mark given for the RCM grade 4 flute examination in 2009. **Kara van Essen** was awarded the silver medal for the highest mark given for the grade 8 RCM examination in the previous year.



Linda Hazen's student, **Anneke van der Laan**, received a mark of 93 in her Grade 4 Mount Allison Piano Examination (June 09) and performed in the Celebration concert as the top mark in Grade 4 exams. She is the daughter of Jake and Eileen van der Laan.

At the NB Competitive Festival of Music in April 2009, **Sarah van der Laan**, competed in grade 8 classes and earned the opportunity to play in the Intermediate section of the Founder's Night Concert. She received an Early Music (Baroque) Award which included cash, the chance to play at the June concert of the Early Music players and record a CD of her piano pieces. Her Grade 8 Mount Allison exam was completed in June 2009 with distinction. She participated in the Masterclass led by clinician Boyanna Toyich at the 2009 CFMTA Convention in Sackville. She studies piano with **Linda Hazen**.



NBRTMA Hall of Fame

Megan Buffet is a 4th year voice student of **Monette Gould** at Mount Allison University. She has completed her 4th year recital. Next year she will be in the Masters program at Memorial University for vocal pedagogy/performance. She played partial role of Euridice this year in Gluck's *Orfeo ed Euridice* and played Belinda in Purcell's *Dido and Aeneas* last year. She was also the vocal director for Garnet and Gold's production of "Thoroughly Modern Millie" this year. In 2009 Megan was appointed as composer in residence for St. Andrew's Presbyterian Church, Sackville, NB and received the May T. Walshman Scholarship for Showing Promise for a Professional Career in Singing.

Press Release for Mezzo-Soprano, **Cassandra Warner, student of Monette Gould:** This summer, Cassandra has been invited to all three of Joan Dornemann's International Vocal Arts Institute Programs in Virginia, Montreal and Tel Aviv. Miss Warner will also appear in Toronto as soloist with the New Music Ensemble and will perform the role of Joas in Handel's *Athalia* with the Orpheus Choir. Cassandra has toured China, performed on CBC television & radio, Toronto's Classical 96.3FM, Chinese television and radio. Cassandra won the 2010/11 Lily Kertes Rolin International Prize in Vocal Studies and is a recent finalist of this year's Royal Conservatory of Music Concerto Competition.

Following the NBRMTA Music Competition on February 20, 2010, **Emily Logan (student of Lynn Johnson)** was awarded 1st place in the Division 4 level of competition. She has also been accepted to study at the prestigious Aspen Music Festival and School this coming summer. On March 31, she presented a full solo piano recital at Mount Allison University where she is completing her third year of study.



Laura Sharpe, student of Jennifer Muir received the RCM Silver Medal for Grade 4 Voice. Lorna Wanzel, President of NSRMTA and Vice-President of CFMTA presented the silver medals at the November 28, 2009 ceremony in Halifax, NS.

Katie Taylor, a piano and theory student of **Barbara Long** earned a mark of 96 on the Royal Conservatory of Music's Advanced Theory Exam, January 2010.

Acoustic or Digital Piano - The Great Controversy

This article by Dimiter Terzie first appeared in the BCRMTA's newsletter, Fall 2008. Used with permission.

It is hard to find a piano/keyboard teacher who hasn't been asked about his/her preference regarding acoustic or digital pianos. This article is an attempt to outline the arguments of both the "pro-digital" and "pro-acoustic" camps. Products of rather different philosophies and expectations, these instruments have clearly established their own artistic niches in the mysterious planet of music.

Let me start with the most common arguments of the "pro-digital" camp:

1. **Acoustic pianos are simply "archaic technologies"**. They are doomed to be replaced by digital pianos and synthesizers the same way typewriters were replaced by computers.
2. **Acoustic pianos will always be "nothing but pianos"**. Digital pianos can produce hundreds of different sounds, and they can provide automatic rhythmic and instrumental accompaniment in a huge variety of styles.
3. **Higher quality digital pianos can easily record without the need of microphones and studios.** The tempo of the recorded pieces can also be changed at will, and the pieces can later be edited in any imaginable way through a computer programme.
4. **Higher quality digital pianos become better and better in mimicking the touch and sound of a grand piano.**
5. **Digital pianos can be used with headphones;** they are more neighbor-friendly.
6. **Digital pianos are cheaper to purchase;** they don't need tuning and regulation, and are hardly ever affected by temperature and humidity changes.
7. **Digital pianos are lighter, easier and cheaper to transport.**

The arguments of the pro-digital camp are, as a rule, simple, well organized, and easy to understand; in contrast, the arguments of the pro-acoustic camp tend to be emotional, philosophical, and – sadly – often incomprehensible for the general public.

1. **The sound of acoustic pianos is more beautiful.** The sheer physical joy of a "real" acoustic sound with its vibration and overtones can not be produced by digital means. True, the sound of a good digital piano is taken from the sound of a real grand; however, we tend to forget that it comes to us via speakers having quite small vibrating area. Its equivalent, the sound board of an acoustic piano, is incomparably larger, thus creating much more spatial sound. Imagine yourself in a concert hall listening to a symphony orchestra playing *pianissimo*; then imagine yourself in the FOYER listening to the same orchestra playing *mezzo forte*. In the later case you hear the sound through an open door leading to the hall. Will both experiences be the same? Of course not.

2. **Regardless of the advancement of technology the touch of an acoustic piano is superior.** True, a touch-sensitive digital piano will react to differences in key velocity, but it will respond with **stepped, pre-programmed variations**. Higher quality digital pianos contain more possible variations by using more memory to store the digital data, but always in predetermined steps of volume and tone color, and always with a **limit of possible responses**. Performance of classical music and jazz is based on great dynamic contrasts, as well as an incredible variety of nuances and shades. Clearly, these are weaker points of the digital instruments.

3. Acoustic pianos represent our need for devices hardly affected by change of time and technologies. Have you ever purchased a digital piano to discover that the exactly same model is selling for half price a year later? Needless to say, acoustic pianos have much lower level of depreciation than digital; in some rare cases their value could even increase. Also, the acoustic pianos are usually much more beautiful as pieces of furniture. Created by craftsman, NOT factory workers, acoustic pianos represent both our link to the great tradition of the past and our innate desire to possess a valuable artistic object; an object we are happy to leave to our children and grandchildren.

Lastly, I am tempted to quote the great Keith Jarrett who probably sums up the feelings of the majority of the pro-acoustic camp in his introduction to Larry Fine's *The Piano Book* :

"I personally feel the piano to be far in advance of any of the more recent keyboard instruments in that it still demands that you use your whole body and all your muscles, whereas everything since has been denying that need. Artificially adding piano-like touch control to a synthesizer is about as much of an improvement as electrifying a pepper mill. So what? [. . .] The piano answered the artists' need to be more involved *not* to get more done with less effort. The "artistic need" that has generated instruments since the piano, on the other hand, is the need to find something that can be successfully played [. . .] by typists on a lunch break. [This is a product of] desire to be creative in one's "spare time." To me, leisure and creativity are as far apart as the *Reader's Digest* and the *Well Tempered Clavier*."

To sum up, the digital and the acoustic piano are products of very different human needs. Even though both are related to the art of music performance the former fulfills our need for modernity, practicality, and entertainment, while the later relates to our longing for permanence, unchanging values, and deeper level of artistic involvement.

¹ Scott E. Thile, "Traditional Acoustic Versus Digital Pianos: Which one is right for you?" http://campus.murraystate.edu/staff/scott.thile/digital_vs_real.html

² Keith Jarrett, "Forward" in *The Piano Book* by Larry Fine (Boston: Brookside Press, 2005), vi

About the author:

Dimiter Terziev was born in Sofia, Bulgaria, where he graduated from the National Academy of Music. He later moved to Canada where he also earned a Diploma of Advanced Music Performance Studies from Concordia University in Montreal and a Master's in piano performance from the University of Alberta in Edmonton.

Dimiter and his wife have been living in Kamloops, British Columbia since 2002; Aside from teaching piano, Dimiter is also a registered piano dealer and a representative of **Bohemia**, **August Foerster**, **Bluethner**, and **Irmiler** pianos.

Terziev has performed numerous piano and chamber recitals in Canada, USA, Bulgaria, Germany, and the Netherlands. He has also performed with several Bulgarian orchestras and the Kamloops Symphony. Dimiter was also awarded third prize at the Chopin National Competition in Bulgaria in 1989.

Dimiter's debut CD *Colours of Bulgaria: Piano Pieces* by Pantcho Vladigerov was awarded Four Stars both by the CBC's *Sound Advice* and *La scena musicale* magazine. His other successful recordings are *Nocturnal World* (an anthology of nocturnes by various composers), and *The Beginning and End of Classicism* (a history of Classicism in music from J.C. Bach to the late Beethoven).

Dimiter is a member of the British Columbia Registered Teachers' Association. Aside from music, he enjoys hiking, reading, and watching movies.

Dimiter will be happy to help you find the best piano for your need and budget. For more info please visit www.kamloopspiano.weebly.com or email Dimiter at kamloopspiano@gmail.com

Robby's Night

Many of you have probably read this story as it has circulated on the internet. I have no idea if it is true or not, but it certainly is inspiring and thought provoking.

At the prodding of my friends, I am writing this story. My name is Mildred Hondorf. I am a former elementary school music teacher from Des Moines , Iowa . I've always supplemented my income by teaching piano lessons-something I've done for over 30 years. Over the years I found that children have many levels of musical ability. I've never had the pleasure of having a prodigy though I have taught some talented students.

However, I've also had my share of what I call 'musically challenged' pupils. One such student was Robby. Robby was 11 years old when his mother (a single Mom) dropped him off for his first piano lesson. I prefer that students (especially boys!) begin at an earlier age, which I explained to Robby.

But Robby said that it had always been his mother's dream to hear him play the piano. So I took him as a student. Well, Robby began with his piano lessons and from the beginning I thought it was a hopeless endeavor. As much as Robby tried, he lacked the sense of tone and basic rhythm needed to excel but he dutifully reviewed his scales and some elementary pieces that I require all my students to learn.

Over the months he tried and tried while I listened and cringed and tried to encourage him. At the end of each weekly lesson he'd always say, 'My mom's going to hear me play someday.' But it seemed hopeless. He just did not have any inborn ability. I only knew his mother from a distance as she dropped Robby off or waited in her aged car to pick him up. She always waved and smiled but never stopped in.

Then one day Robby stopped coming to our lessons.

I thought about calling him but assumed, because of his lack of ability, that he had decided to pursue something else. I also was glad that he stopped coming. He was a bad advertisement for my teaching!

Several weeks later I mailed to the student's homes a flyer on the upcoming recital. To my surprise Robby (who received a flyer) asked me if he could be in the recital. I told him that the recital was for current pupils and because he had dropped out he really did not qualify. He said that his mother had been sick and unable to take him to piano lessons but he was still practicing. 'Miss Hondorf, I've just got to play!' he insisted.

I don't know what led me to allow him to play in the recital. Maybe it was his persistence or maybe it was something inside of me saying that it would be all right. The night for the recital came. The high school gymnasium was packed with parents, friends and relatives. I put Robby up last in the program before I was to come up and thank all the students and play a finishing piece. I thought that any damage he would do would come at the end of the program and I could always salvage his poor performance through my 'curtain closer.'

Well, the recital went off without a hitch. The students had been practicing and it showed. Then Robby came up on stage. His clothes were wrinkled and his hair looked like he'd run an eggbeater through it. 'Why didn't he dress up like the other students?' I thought. 'Why didn't his mother at least make him comb his hair for this special night?'

Robby pulled out the piano bench and he began. I was surprised when he announced that he had chosen Mozart's Concerto #2120 in C Major. I was not prepared for what I heard next. His fingers were light on the keys, they even danced nimbly on the ivories. He went from pianissimo to fortissimo. From allegro to virtuoso. His suspended chords that Mozart demands were magnificent! Never had I heard Mozart played so well by people his age. After six and a half minutes he ended in a grand crescendo and everyone was on their feet in wild applause.

Overcome and in tears I ran up on stage and put my arms around Robby in joy. 'I've never heard you play like that Robby! How'd you do it?'

Through the microphone Robby explained: 'Well, Miss Hondorf, remember I told you my Mom was sick? Well, actually she had cancer and passed away this morning and well...she was born deaf so tonight was the first time she ever heard me play. I wanted to make it special.'

There wasn't a dry eye in the house that evening. As the people from Social Services led Robby from the stage to be placed into foster care, I noticed that even their eyes were red and puffy and I thought to myself how much richer my life had been for taking Robby as my pupil.

No, I've never had a prodigy but that night I became a prodigy...of Robby's. He was the teacher and I was the pupil for it is he that taught me the meaning of perseverance and love and believing in yourself and maybe even taking a chance in someone and you don't know why.

And now, a footnote to the story: Robby was killed in the senseless bombing of the Alfred P. Murrah Federal Building in Oklahoma City in April of 1995.

So many seemingly trivial interactions between two people present us with a choice: do we act with compassion or do we pass up that opportunity and leave the world a bit colder in the process?

Casting Notice for “Heavenly Gifts”

A short film production, entitled "Heavenly Gifts", will be sending out a Call for Auditions for Actors, Singers and Dancers in a few weeks, with auditions to follow soon after. Though we will attempt to get the actual Call out through many avenues this notice is to give you a 'heads up' now and the opportunity to email the Casting team if you want to be assured of receiving an email of the Call.

A short synopsis of the story:

Heavenly Gifts is an experimental film that combines three classic elements; the mythical Greek tale of Pygmalion, the charm of silent era cinema and the musical films from the 1930's to the 1950's. This film takes these ideas and blends them into a modern pastiche...digging deep into the consciousness of an artist whose obsession with conventional beauty threatens to destroy him. The modern back-drop for part of this story takes place at an online dating site run by the Goddess Venus and her assistants.

Specific information will accompany the actual Call for Auditions however, below is a list of roles for which we are seeking performers. Singing and dancing are definite assets for the Principals but are not absolute requirements.

3 Principal roles: Horace (male), Goddess Venus (female), Eliza (female)

2 Supporting roles: Cupid (male, with physical comedy abilities) , Galatea (female)

3 secondary roles: 3 women with small singing parts

Multiple background Dancers (male and female)

Dates, times and locations for Auditions will be determined and sent out with the Call. We are definitely holding auditions in Fredericton and Saint John. If enough interest is forthcoming, we will try to hold an audition session in Moncton or Sackville as well.

Please send us an email if you wish to receive the Call for Auditions directly. If you want to send us your performance resume with your reply that is certainly acceptable. Providing head shots before or during auditions is not a requirement but appreciated if you have one.

Sincerely,

Jon Collicott, Director and Roberta Nixon, Production Manager

"Heavenly Gifts"

Casting email: heavenlygifts@rogers.com

Join us in Moncton Saturday, June 12 ...



for a day of professional development,
networking with colleagues
and NBRMTA's Annual General Meeting

See page 8 for details

ANNOUNCEMENT OF ANNUAL GENERAL MEETING 2010

**TAKE NOTICE THAT THE ANNUAL GENERAL MEETING OF THE MEMBERS OF THE
NEW BRUNSWICK REGISTERED MUSIC TEACHERS' ASSOCIATION
WILL BE HELD
SATURDAY, JUNE 12, 2010 FOLLOWING LUNCH
MOUNT ROYAL UNITED CHURCH
106 MOUNT ROYAL BLVD., MONCTON, NB**

Business to be conducted includes:

- Receive and consider the Financial Statements of the period ending.
- Receive and relate the Branch Reports.
- Transact such other business as may properly come before the meeting.

Call for Archival Material

Local RMT Branches

Agendas
Minutes of meetings
Lists of executive/board members
Committees
Correspondence
Treasure's reports,
Media clippings re recitals, programmes, special
events (Please be sure to include name and
date of publication)

Individual RMT members

Recital programmes
Photographs
CDs
Media clippings about RMT's or RMT events or
students' exam results (Please be sure to include
name and date of publication)

Materials may be sent to the Council Member from your area:

Carleton-Victoria County - Jennifer Muir
Fredericton - Jane Bowden
Sackville - Peter Groom
Moncton - Doris Sabean
Northern New Brunswick - Gail Carleton
Saint John - Jeanann Artiss

NEW BRUNSWICK REGISTERED MUSIC TEACHERS' ASSOCIATION

PROVINCIAL EXECUTIVE AND COUNCIL 2009-2010

PAST PRESIDENT, FIRST DELEGATE TO CMFTA AND AYA CO-CONVENOR - Lynn Johnson, PO Box 25164, Moncton, NB E1C 9M9 506.756.2140 ljlw@nbnet.nb.ca

PRESIDENT AND SECOND DELEGATE TO CFMTA - Kilby Hume, 4 Wendy Court, Rothesay, NB E2E 3J3 506.847.3277 kilbyhume@bellaliant.net

VICE PRESIDENT - Gail Carleton, PO Box 5272 Dalhousie, NB E8C 3B9 506.684.2532 Fax 506.684.4751

REGISTRAR - Mabel Doak, 672 Scully St. Fredericton, NB E3B 1V2 506.454.2056 adoak@nbnet.nb.ca

SECRETARY - Doris Sabeau, 34 Llangollen Rd. Moncton, NB E1E 3W5 506.852.4980 dsabeau@nb.aibn.com

TREASURER - Jane Bowden, 63 Shore St. Fredericton, NB E3B 1R3 506.454.1188 bowden@nb.sympatico.ca

ARCHIVIST - Peter Groom, 245 Main St., Sackville, NB E4L 3A7 506.939.2185 groom@eastlink.ca

QUARTER NOTE MAGAZINE EDITOR - Barbara Long, 11119 Route 130, Somerville, NB E7P 2S4 506.375.6752, waybar@xplornet.com

WEBMASTER - Greg Marks, 40 Coburg St., Suite 103, Saint John, NB E2L 3J5 506.693.9279 lessons@cultureofone.com

Jeanann Artiss - 1 McMackin Lane Rothesay, NB E2E 5R9 506.847.2703 artissw@nbnet.nb.ca

Jennifer Muir, 1-2381 Rte 103 Victoria Corner, NB E7P 3K1 506.375.2336 cjlydia@aernet.ca

Carol Irma Mulherin, Broadway Productions, 46 Rue St. Onge, Grand Sault, NB E3Z 1G2 506.473.6119 broadwayproductions@rogers.com

Xavier Robichaud, 204 Bessborough Ave. Moncton, NB E1E 1R2 506.854.4750 xavier@mmsm.ca

Megan Woodworth, 100 Charing Crescent, Fredericton, NB E3B 4R3 506.472.8707 meganwoodworth@gmail.com

NON-COUNCIL CONVENORS

AYA CO-CONVENOR - Stephen Runge, Dept. Of Music, Mt. Allison U. 134 Main St., Sackville, NB E4L 1A6 506.364.2173 (work) srunge@mta.ca

CANADA MUSIC WEEK CONVENOR - Heather Dunham, 104 Timothy Drive, New Maryland, NB E3C 1G1 506.455.6069 heather@dunhammusicstudio.com

