Patricia Shand

A Decade of Canadian Music Columns

In the December 1991 edition of the CMEA Newsletter, I introduced "a new column which will highlight various resources to assist educators wanting to teach Canadian music." That column, describing the work of the Canadian Music Centre (CMC), was the first of a series of reports on Canadian music in education which have appeared in every edition of the Newsletter for the past ten years. Columns have dealt with a wide range of Canadian music projects and organizations, and have described a variety of resource materials for teachers.

Many of the columns have focused on Canadian music written for student performers. Some interesting projects undertaken by organizations across Canada have been highlighted. For example, Stefanie J. Stefanson (December 1992) described a Saskatchewan Music Educators' Association project involving the commissioning of composers to write music for young performers, and, in alternate years, a competition for compositions suitable for student performers, with the commissioned works and winning compositions premiered at the annual SMEA convention. Mary Legge (Spring 1997) reported on her work with the Earl Haig Secondary School chamber choir, preparing for and presenting the premiere performance of Ruth Watson Henderson's *When Music Sounds*, commissioned by the Alliance for Canadian New Music Projects. Francine Morin (Fall 1998) reported on a composition competition sponsored by the Manitoba Orff Chapter. The 3 winning compositions were presented by student performers as "Prairie Landscapes" at the 1998 national conference of Carl Orff Canada. I reported (Winter 1999) on the commissioning work undertaken by the John Adaskin Project, beginning in the early 1960s. Other columns have featured first-hand reports by teachers who had initiated
commissioning projects for their own students. For example, Joanne Martin (December 1992) described a commissioning project for which Michael Matthews wrote "Three Echoes" for the University of Manitoba Suzuki chamber orchestra. Sharon Fitzsimmins (April 1993) reported on "A Barrie North Celebration" written by André Jutras for the Barrie North Collegiate concert band. Cathy Lynn Yorke-Slader (Spring 1994) described commissioning Jim Duff to write "A Suite of Irish" for the Arnprior District High School concert band. In a Spring 1999 column, I presented suggestions for teachers wanting to commission a composer to write for student performers.

Many other projects related to Canadian music in education have been highlighted in columns over the past ten years. Donald Coakley (Winter 1997) reported on his work as a composer-in-residence at North Toronto Collegiate. Andrea Stanberg (Fall 1997) compared the Creating Music in the Classroom project sponsored by the CMC Ontario regional office with the Toronto Symphony Orchestra Adopt a Player project. The Winter 2000 column described the 1999-2000 CMEA Student Composition Competition, and in the Spring 2000 column, David Parsons discussed the New Music for Young Musicians project through which 50 to 60 composers will be commissioned to write pedagogical works. He also described CMC's plans to expand its classroom residency programs for composers in Ontario, in partnership with the Music Canada Musique 2000 Festival and Composers in Electronic Residence program. Columns in Fall 1995 and Winter 1998 focused on aspects of the John Adaskin Project, jointly sponsored by CMEA and CMC.

Canadian music resource materials for teachers have been described in a number of columns. For example, Mireille Gagné (April 1992) discussed Sons d'aujourd'hui, books and accompanying tapes developed by the Quebec regional office of CMC for Canadian music listening programs. The September 1992 column dealt with the CMC Ontario region's Composter Project, through which a booklet, tapes, and a directory of Canadian
composers were made available to support Canadian music listening programs. Other columns have described Canadian music reference books: Hilary Apfelstadt's *Canadian Music for Women's Voices* (September 1993 column); Patricia Shand's *A Guide to Published Canadian Violin Music Suitable for Student Performers* (Fall 1994 column); Cameron Walter's *A Guide to Unpublished Canadian Jazz Ensemble Music Suitable for Student Performers* (Winter 1995 column); and Kathryn Cernauskas' *Guidelist of Unaccompanied Flute Music by Canadian Composers* (Spring 1996 column). Stephen Chenette (Fall 1996) described *Dreaming on the 2238*, a Canadian music recording project undertaken by the University of Toronto Wind Symphony. Eleanor Stubley (Spring 1998) discussed *The Eternal Earth: A Space for Self-Discovery*, a video about the work of composer Alexina Louie.

Other columns have focused on various areas of Canadian music research. For example, Charles E. Charles (Fall 1999) described his work on the Canadian Band Library; Lori Kernohan (Summer 1994) discussed her research on Canadian clarinet music for student performers; and Rodger Beatty (Winter 1996) reported on his research on unison Canadian choral music.

I am very grateful to the many people who have contributed *Canadian Music in Education* columns over the past decade, and I would welcome submissions or suggestions for future columns. If you have ideas which you would be willing to share, please contact me by mail at the Canadian Music Centre, 20 St. Joseph St., Toronto, Ontario M4Y 1J9, or by email (pshand@chass.utoronto.ca).