

Red Leaf News

www.redleafpianoworks.com

Newsletter no.15 – April 2015



Red Leaf Pianoworks
a composers' collective

Martha Hill Duncan
Susan Griesdale
Beverly Porter
Rebekah Maxner
Janet Gieck
Joanne Bender
Teresa Richert
John Burge
Irene Voros
Peter Rudzik

Red Leaf Pianoworks in the New Conservatory Syllabi

Red Leaf Pianoworks repertoire features prominently in the new syllabi of the Royal Conservatory of Music and Conservatory Canada. Check out these syllabi at the links below:

Link to **Royal Conservatory (RCM) Syllabus:**

<https://examinations.rcmusic.ca/sites/default/files/files/RCM-Piano-Syllabus-2015.pdf>

Link to **Conservatory Canada Contemporary Syllabus Repertoire List:**

<http://www.conservatorycanada.ca/publications/piano>

(and scroll down and click on Contemporary Syllabus Repertoire List January 2016)

**John Burge's Piano Quartet
nominated for a 2016 Juno Award.**

(see page 3)



Red Leaf Pianoworks Welcomes Peter Rudzik



An Interview with Peter Rudzik

Tell us about your music studies.

I completed my Master of Music degree at the Academy of Music in Gdansk, Poland in 1987. After that I did two years of post graduate studies at the Royal Danish Conservatory of Music in Copenhagen.

Was there a particular moment when you realized that you wanted to choose piano as a career?

I think I was probably 15 or 16 at the time. My parents noticed that I was practicing every free moment I had and asked me why. At that particular moment I realized that was what I wanted to do for the rest of my life. It wasn't a well thought over decision at all, it was simply something that I loved doing and couldn't imagine myself doing anything else.

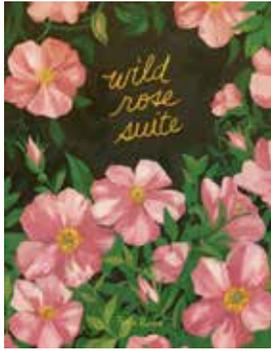
When did you start composing?

That was approximately two years ago. I was looking for something fairly specific, easy piano duet variations based on a well known theme. I didn't have much luck, couldn't find anything I liked so decided to write something myself. Almost immediately I realized that I loved the creative process of writing music. All that accumulated knowledge about piano music simply started overflowing and there is no sign of it ever stopping. (continued on page 4)

Interested in becoming a Red Leaf Pianoworks composer? See Frequently Asked Questions on page 7.



NEW from Red Leaf Pianoworks



Wild Rose Suite by Peter Rudzik

– Seven advanced pieces comprising a musical tribute to the composer’s adopted home, Alberta, Canada, whose official symbol is the wild rose.

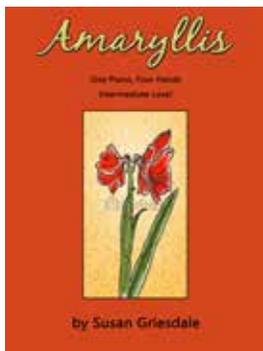
Twinkle Variations and Fur Elise Duet Variations by Peter Rudzik

- Two Early Intermediate Piano Duets for One Piano, Four Hands based on these famous pieces (Level 5/6).

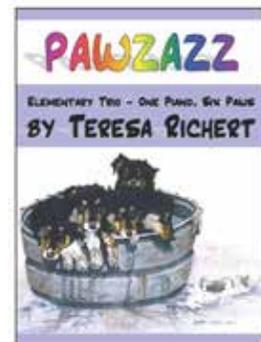


Carmen Paraphrase and La Campanella Paraphrase by Peter Rudzik

- Two Late Intermediate Piano Duets. A modern take on Bizet’s opera “Carmen” and Liszt’s etude “La Campanella”. Arranged for one piano, four hands (level 8).

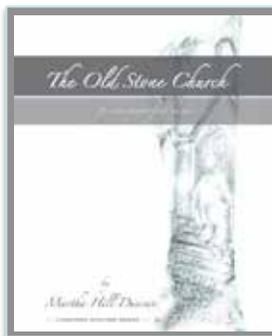


Amaryllis by Susan Griesdale - Duet for Intermediate level – Just like the beautiful Amaryllis flower, the music is gently flowing, lyrical, graceful, and warm - guaranteed to please those sensitive players in your studio.



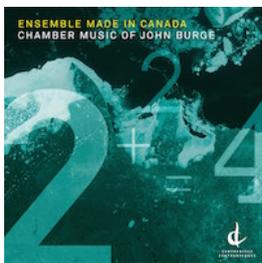
Pawzazz by Teresa Richert - Early Elementary Trio for Six Paws at One Piano – a “bucket of fun” for beginning pianists. Full score and parts included.

The Old Stone Church by Martha Hill Duncan – This duet for one piano, four hands is the newest addition to the Limestone Etchings Series.



Piano Reflections by John Burge – Eight Intermediate/Advanced compositions for solo piano including a virtuoso arrangement of “O Canada” and “Oscilations,” composed in tribute to Dr. Arthur McDonald’s Nobel Prize in Physics.





John Burge's *Piano Quartet* nominated for a 2016 Juno Award

John Burge's *Piano Quartet*, as recorded by the Ensemble Made in Canada on the Centrediscs label, was nominated for a 2016 JUNO Award in the Best Canadian Classical Composition of the Year category. The work was commissioned by the group in 2011 and premiered in 2012 during their tour of Alberta and BC. After numerous other performances they recorded the piece in 2014 at the Stockley Concert Hall in Parry Sound with Norbert Kraft providing wonderful support as the recording engineer. EMIC presented the work's American premiere in New York City in November 2015.

Events

Susan Griesdale adjudicated the Contemporary Showcase Festival in Toronto, November 2015. She is also adjudicating the British Columbia Music Writing Competition in April 2016.

Susan Griesdale's 'Sixty Fingers' (a Double Piano Trio, Two Pianos/12 Hands for advanced players commissioned by Margie Feduk of Port Colbourne Ontario) will have its premiere performance in May 2016 at the Port Colbourne Music Festival.

Janet Gieck adjudicated a music festival in Weyburn, Saskatchewan in March. In April, she will be going to Shaunavon and Assiniboia. She also has plans to attend APTA in September in Red Deer and doing a presentation there. She is also adjudicating APTA's creative music writing competition in the fall.

Janet Gieck is going to be a featured composer in Grace Lam's first piano circle of 2016 as part of her blog at artiden.com. This will be launched in the very near future.

Teresa Richert presented "Let's Compose – Getting Started" to the Vancouver BCRMTA Student Teacher Auxiliary group in January 2016.

Irene Voros and **Teresa Richert** presented Red Leaf works to the BCRMTA Richmond Branch on April 6, 2016 at the Richmond Community Church.

Red Leaf Pianoworks participated in the trade show for the Niagara Falls one day Pedagogy Conference in March 2016. The group will also be in attendance at the ORMTA Convention in Chatham in July 2016.

John Burge adjudicated the Canada Music Week Celebration in Kingston, ON, presented by Queen's Community Music and the ORMTA Kingston Branch on November 27 and 28, 2015 followed shortly thereafter by his adjudication of senior piano classes for the Contemporary Showcase Festival in Toronto on December 3 and 4, 2015, at the RCM building. This current year he will be adjudicating the senior piano classes at the Peel Music Festival in Mississauga from April 18-29, 2016.

Martha Hill Duncan adjudicated the Carbonear, Nfld. Kiwanis Music Festival in March and will be giving the presentation "When the Piano Sings!" at the July, 2016 ORMTA Conference in Chatham, ON. Where she'll explore the addition of vocal imagery to piano teaching, interpretation and performance. She also adjudicated the 2015 APTA Creative Music Writing Competition and CFMTA Student Composer Competition.

Joanne Bender adjudicated the Canadian National Conservatory of Music Canada Music Week festival held in Palmerston in November, 2015. Joanne also coordinated KW ORMTA's Canada Music Week master class and recital. The event was awarded the CFMTA William Andrews award.

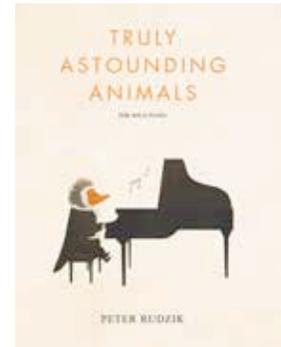
On March 5, 2016, **Rebekah Maxner** gave a two-hour masterclass to students at the Maritime Conservatory of the Atlantic in Halifax, NS



An Interview with Peter Rudzik (cont'd)

How do you start a collection?

In *Truly Astounding Animals* single pieces came first. After writing two or three of them, and giving them animal titles, it dawned on me that I started the whole collection. Even figuring out the titles was a fun process, it usually happened halfway through writing them. I wanted something original, memorable and slightly outrageous. That's why a kangaroo is "boastful" or fly "annoying". A similar thing happened with the *Wild Rose Suite*. I knew I had to separate the children pieces from the advanced ones, that's why I created a different book for them. Last year was my 25th anniversary of settling in Alberta, hence the title *Wild Rose Suite*.



As reflected in Truly Astounding Animals, are you particularly interested in contemporary idioms?

I love the freedom that contemporary music gives you; there are no rules, right or wrong notes. But most of all I write pieces that I personally like to play, listen to or teach. I read somewhere that "good composers borrow, great composers steal", and there's lots of truth to it; not in a sense what makes some composers "good" or some "great" but that all composers take something from the ones before them. All composers are influenced by what other composers wrote.

As pianist, teacher and composer, what are a couple of your memorable moments?

Pianist: mid-eighties, Chopin Society national competition in Poland. One of those rare times when everything in my performance went just right, and I really enjoyed it myself as well. I was one of the finalists, received a substantial scholarship and a TV special.

Teacher: too many to count. Maybe it's the first gold (or silver, back then) medal; a friend actually had to explain it to me what it meant. Maybe it's discovering a new way to convey an idea to students that works every time. Or a lesson that was so much fun that ran half hour late without anybody noticing. Or that perfect student recital. Maybe receiving a thank you card or letter and realizing that all those lessons were a huge part of the student's life and I had no idea about it.

Composer: being "in the zone", or as psychologists call it "in a state of flow", losing track of time while writing a new piece. Losing yourself in an activity that you really enjoy is also one of the definitions of happiness. Another one would be validation. I have been getting lots of positive feedback from prominent teachers, music departments and students. A very satisfying thing about being published in a magazine like *International Piano* is knowing that there are pianists out there learning and performing my pieces.

What value do you think music (especially classical music) holds in our society nowadays?

I do believe that art is what makes life worth living. I think we all play a very important role in making sure that classical music stays alive, because the only way to pass on this torch is through educating the young generation.

Classical music has always been elitist, it was the music of the clergy, aristocracy, bourgeois and nowadays culturally educated. There has always been a parallel stream of simple - or pop - music for the masses. If it was up to me I'd call them "sophisticated" and "simple" music, just for clarification purposes. By the way, there is nothing wrong with being "simple". In democratic societies the majority rules, that's why pop music dominates. These two parallel streams of music coexist peacefully and feed off each other, there are countless examples of that. On top of that they constantly evolve: look what happened to jazz. It started with simple rag times in bawdy houses and with time it became very sublime and, yes, sophisticated. I wouldn't be surprised if, given enough time, the same happened to pop music.

Why did you join Red Leaf?

I love the idea of being in a community of like-minded people who share their experiences, help each other and promote each other's music. When I was offered that opportunity I didn't hesitate for a moment.

Peter Rudzik's *Mountain Creek* from the *Wild Rose Suite* follows.



Mountain Creek

Peter Rudzik

Moderato

5
4
1

1

p

3

2
1

5
3
1

4
2
1

4
2
1

5

mp

7

9

11

Musical score for measures 11 and 12. The piece is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 11 features a treble clef with a melodic line of quarter notes and eighth notes, and a bass clef with a steady eighth-note accompaniment. Measure 12 continues the melodic line with some chromaticism and includes a fermata over the final chord.

13

mf

Musical score for measures 13 and 14. Measure 13 starts with a dynamic marking of *mf* (mezzo-forte). The treble clef continues the melodic line, while the bass clef maintains the eighth-note accompaniment. Measure 14 shows further chromatic movement in the melody and a fermata at the end.

15

Musical score for measures 15 and 16. Measure 15 features a change in the treble clef melody, with a repeat sign at the end of the measure. Measure 16 continues the melody and accompaniment, ending with a fermata.

17

molto rit.

Musical score for measures 17 and 18. Measure 17 continues the melodic and accompanimental patterns. Measure 18 begins with a dynamic marking of *molto rit.* (molto ritardando), indicating a significant slowing down of the music. The bass clef accompaniment becomes more active with sixteenth notes.

19

pp

Musical score for measures 19, 20, and 21. Measure 19 continues the piece. Measure 20 features a dynamic marking of *pp* (pianissimo) and a change in the bass clef accompaniment. Measure 21 concludes the section with a final chord in the treble clef and a fermata.

Frequently Asked Questions About Joining Red Leaf Pianoworks

Some of these questions and answers apply specifically to Canadian participants but we are open to including composers of other nationalities.

What is Red Leaf Pianoworks?

Red Leaf is a collective of self-published composers. We collaborate to promote all of our members' works through:

- the Red Leaf website (www.redleafpianoworks.com)
- advertising in trade magazines, music festival programs, etc.
- trade show participation and workshops/presentations at conferences and conventions
- workshops/presentations at book stores and for teacher groups such as the Registered Music Teachers' Association

When was Red Leaf established?

Red Leaf was established in 2007 by founding members Martha Hill Duncan, Beverly Porter and Susan Griesdale.

I don't have a publisher. Can Red Leaf do this for me?

We do not publish other composers' works. Each Red Leaf composer is responsible for his/her own publications which are prepared using products like Sibelius or Finale and then compiled into collections with artwork, performance notes, etc. (If you are also a teacher, you can get great discounts on these notation packages.)

What is self-publishing?

We create our own collections of piano pieces from start to finish. As stated above, we notate our own music using Finale (the most popular) or Sibelius, design (or hire an artist to design) our book covers, write our own performance notes, acquire ISBN/ISMN numbers, produce the final layout of the books and use local printing companies to finally print them. Composers are responsible for the design and production of their own books but other composers in the group are happy to provide advice or assistance if needed.

How many pieces should be in a collection?

The packaging of your music is completely up to you. We recommend exploring Red Leaf books that are already published. A collection can have anywhere from 4 to upwards of 15 pieces. More difficult repertoire is sometimes sold as a single title. Composers generally set the price on their books based on the number of pages and level of difficulty. This is standard in the industry and Red Leaf has established its own pricing structure within this standard to streamline its administrative activities.

How do I copyright my work?

You do not need to do anything special to copyright your works except to include "Copyright, Year, Your Name" on the score. Red Leaf composers retain copyrights on all of their self-published works.

How do I get an ISBN/ISMN number for a book?

You simply request one from Library and Archives Canada via e-mail and it will be provided promptly, often the same day. It is free but you are required to send them a copy of your book for Legal Deposit once it is published (see www.bac-lac.gc.ca).

Most printing companies can produce the bar code from the ISBN/ISBM to include on your cover. There are also free ISBN/ISMN generators on the web.

Would joining Red Leaf prevent me from publishing through another organization such as Frederick Harris or Hal Leonard?

Absolutely not. More recognition and exposure is beneficial for you and the group.

How does the Red Leaf website work?

At our website, www.redleafpianoworks.com, visitors can view and listen to all of our self-published piano works. Purchasers are directed to the individual composers' websites to buy music using PayPal. Group orders are managed separately.

We also post our e-newsletters (sent approximately twice yearly to subscribers) on the website. These highlight the various activities of the Red Leaf composers. Activities can include the release of a new book, receipt of an award, participation in past and upcoming events such as workshops, presentations or conference trade shows. Teresa Richert produces the newsletter.

What's involved in participating in a conference/convention trade show?

Composers have the option to have their works displayed and made available for sale at selected conference/convention trade shows. Usually, at least two composers have to commit to attending and working the booth for participation to be feasible. The cost of booth space, tables, and supplies is split amongst the participating composers. For example, participation in the CFMTA 2015 conference trade show in Richmond, B.C. was \$375 and Summer Sizzle 2015 in Mount Forest, Ontario was \$150. In 2015, these costs were split between 9 composers so they were very affordable. Travel expenses, if any, are the responsibility of the attending composers.

Earnings from conference sales vary widely from one event to the next. Composers sold an average of \$400 worth in books at the CFMTA conference trade show in Richmond in 2015. This was one of our more profitable events. Composers typically sell more if they are in attendance at the event.

What is the cost of advertising and how is it divided?

The cost of advertising depends on the publication, the size of the ad, and whether or not the ad is in colour. We have unanimously agreed to advertise in every issue of The Canadian Music Teacher magazine as it reaches approximately 3500 teachers across Canada. Three consecutive quarter page colour ads in The Canadian Music Teacher cost \$577. It would cost the same to run this ad only once in Clavier Companion magazine. Provincial RMT publication costs run much lower. (e.g. a quarter page single black and white ad in the BC Progressions RMT publication is only \$35.)

Composers choose the number of covers they would like to include and share in the costs. They can also opt not to be included. The cost of the ad is typically divided between the number of covers displayed.

How much time do the composers typically put towards the operation of Red Leaf?

The amount of time depends on the level of participation in activities throughout the year. Certain Red Leaf composers have volunteered to take on some specific responsibilities (accounting, advertising, newsletter, etc.) Participating in an ad involves no time commitment but working a trade show can be a time commitment of a few days. There is an expectation that Red Leaf composers will promote the group through some level of participation in ads, trade shows, conference presentations, or performances of Red Leaf composers' works at workshops or master classes.

Is there a time commitment to remain a member once a composer has joined Red Leaf?

We have no time commitment and there are no contracts to sign so composers are free to leave when they choose. However, once a composer has paid the joining fee and taken on the expense, commitment and effort to print collections, link up websites, incur ad expenses and become known as a Red Leaf Composer, it wouldn't make much sense to leave before reaping some benefits. It takes time to gain exposure, become known and begin seeing monetary return.

What are the initial and ongoing costs of joining Red Leaf?

Each composer is responsible for the expense of building a personal website and the expense of publishing their own works. The cost can vary depending on type of website, printing, costs., etc.) The payment of the non-refundable joining fee of \$200 shows us that you are committed.

The annual costs would depend on your level of participation in ads and trade shows and whether or not you choose to travel to promote your music with Red Leaf. In 2015, the expenses were between \$200 and \$400 per composer plus any travel expenses for those who chose to travel.

Am I required to travel if I join Red Leaf?

There are no requirements to travel. There are numerous opportunities to support Red Leaf without ever traveling.

Are Red Leaf works featured in any conservatory or festival syllabi?

Red Leaf composers' works are featured in the books and syllabi of conservatories across the country. Our works are represented in the curriculum of the Royal Conservatory of Music, the Canadian National Conservatory of Music, Conservatory Canada, Contemporary Showcase, and the BC Conservatory of Music. Self-published pieces that are included in conservatory books are generally "used by permission of the composer" so the composer retains copyright and negotiates his/her own publishing contract with the conservatory's publishing division.

Are Red Leaf books available in music stores?

Red Leaf's books are available in many music stores across Canada (e.g., Long and McQuade.) The composers often conduct workshops/presentations at local music stores. This is a volunteer opportunity to perform and promote the works of all of the Red Leaf composers.

Orders from vendors are managed separately from individual purchases. Martha Hill Duncan manages all of the vendor orders. Vendors typically receive a 40% discount off retail on books.

What does Red Leaf need to consider me for membership?

Inquiries to join Red Leaf can be made at any time by contacting Martha Hill Duncan (info@redleafpianoworks.com). Formal applications require:

- a recent bio which highlights your educational background, your musical experiences, lists all of your piano works and approximate levels, awards and any other recognition received.
- PDFs (required) and recordings (if available) of your piano works (preferably collections). The recordings need not be professionally produced.

Our decisions for inviting a composer to join are based on their unique writing style and distinctive voice, compositional ability, productivity, body of work, professional presentation of music and the ability/desire to work together for individual and group success. Decisions are made collectively by the current roster of Red Leaf composers.

Timing is also a factor. Once we invite a new composer, we want to make sure they have a window in which they have a chance to be publicized as the "Newest Member" and to not saturate the market all at once. This is especially true if the new composer already has a number of publications ready to hit the press when they are invited.

Once invited to be a Red Leaf composer, what would be the next steps?

- Self-publish at least one professional quality collection of piano works.
- Create a website which supports PayPal or add PayPal to your existing website.
- Prepare score and sound samples of your piano works.
- Submit the joining fee of \$200.
- Load your score and sound samples and link your website to the Red Leaf website. (This is an easy process.)