

Red Leaf News



www.redleafpianoworks.com

Newsletter no.18 – January 2018

Red Leaf Pianoworks
a composers' collective

Red Leaf Pianoworks Welcomes June Armstrong

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

Red Leaf Pianoworks welcomes **June Armstrong** of Belfast, Ireland. She is Red Leaf's first international composer!

June is active as both a teacher and composer and has written more than a dozen collections of piano music ranging from the beginner to advanced level. Read an interview with June and learn about some of her collections on page 3. *Sea Anemone* from her collection **Puffin Island**, is attached to this newsletter.



*Congratulations to **Rebekah Maxner** and **June Armstrong** for having their music selected for the London College of Music 2018 Syllabus!*

NEW Website!!!

Red Leaf Pianoworks has revamped its entire website making it much easier to navigate, browse repertoire and place orders. Many composers have added the ability to download PDFs from their websites so you will now be able to see the PDF downloads that are available from each composer. Take a look! www.redleafpianoworks.com.

What Else Has Been Happening at Red Leaf?



It's been several months since the release of our last newsletter. Here's an update on what we've been doing:

Martha Hill Duncan, Susan Griesdale and **Joanne Bender** held several presentations of Red Leaf Pianoworks' music over the summer months. These included *Cosmo* in Richmond Hill, *Remenyi's* in Toronto and *Long and McQuade* in London.

Left: The composers at the presentation in London.

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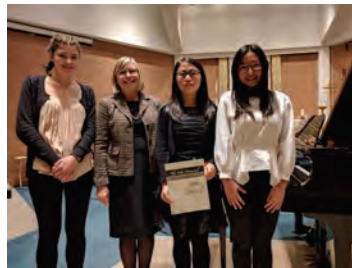
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Joanne Bender adjudicated the CFMTA national composition competition over the summer.

John Burge's most recent piano composition is a 12-minute piece titled PIANANTHROPOMORPHIA. The work is actually for piano and video and was commissioned by pianist Megumi Masaki, a professor of piano at Brandon University, who has made it a specialty of performing music with a video component. Megumi presented the first performance at the Isabel Bader Centre for the Performing Arts, Kingston, ON, on Nov. 16, 2017. Gary Kibbins, a colleague of John's at Queen's University, created the video and came up with the work's title.

Joanne Bender adjudicated the Canadian Music Showcase in Brantford, Ontario, on November 18. Joanne also organized the Canada Music Week Master Class and Recital for her KW ORMTA branch on November 25. Clinician **Martha Hill Duncan** encouraged and inspired about 40 young KW students, many of whom performed Martha's music.

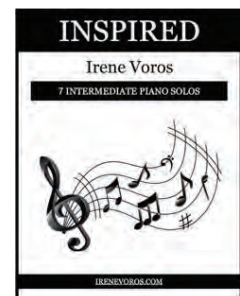
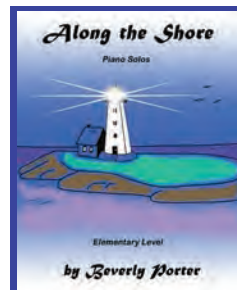
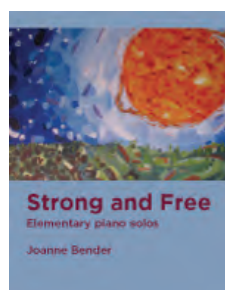
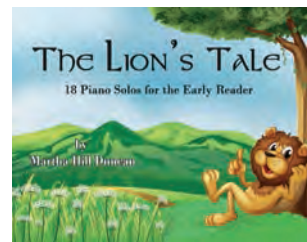
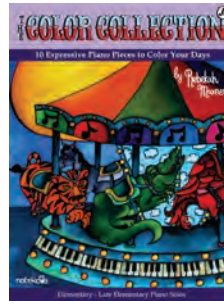
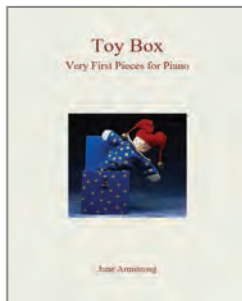


Left: **Martha Hill Duncan** with KW students

In 2018 **Rebekah Maxner** is adjudicating for several festivals and organizations: The Mary Gardiner Award of Performance Excellence (ACNMP), a national contest announced on January 15th, and in April she will adjudicate twice in New Brunswick, for the Carleton County Music Festival in Woodstock, as well as the Sackville Music Festival.

What's Upcoming?

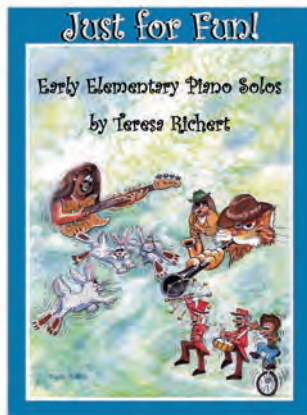
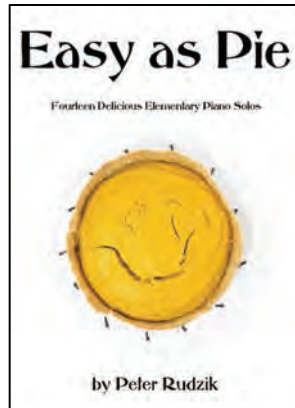
Red Leaf composers, **Martha Hill Duncan**, **Rebekah Maxner** and **Teresa Richert**, will be attending the MTNA convention in Orlando Florida from March 17 to 20. They will be presenting a sampling of Red Leaf elementary to intermediate level repertoire at their showcase on Sunday March 17 from 8 AM to 9 AM.



NEW and Revamped Collections from Red Leaf

Easy as Pie by Peter Rudzik is a collection of 14 solos for the elementary level pianist.

Peter Rudzik has also released **Pop! Goes the Weasel Duet Variations** and **The Muffin Man Duet Variations** for elementary level students at one piano.

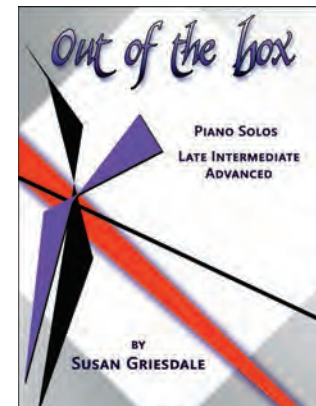


Just for Fun! by **Teresa Richert** is a collection of 14 amusing solos for the early elementary level piano student. Includes a composition activity to encourage student creativity.

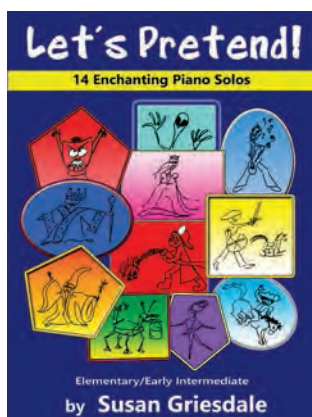


Coming Soon! Rebekah Maxner's Rock That Train is a piano collection for elementary to late elementary (Preparatory to Grade 2) students. 10 pieces inspired by popular styles, perfect for recitals, festival performances or just for fun.

Out of the Box by **Susan Griesdale** – this music collection, for Late Intermediate to Advanced level, has been reissued with a brand new look and some new music. “Cheery and Quirky! These pieces are perfect for encores. All a little different, all slightly 'out of the box'! The music offers playful harmonies as well as biting dissonances taking the player beyond traditional harmonic language. Have fun with them!”



You can check out Susan's YouTube channel to see the music performed by the very talented Charissa Vandikas of the Glen Gould school



Let's Pretend by **Susan Griesdale** – This collection has also been reissued with a new look and new music. Grades 1 - 4, with many pieces listed on the Contemporary Showcase Syllabus. Your students will enthusiastically 'pretend to be' with each enchanting tale. Every piece includes words to help tell the story! Let your student choose to be a Scary Monster, a Robot, a Fireman, a Soldier, a Cowboy, an Alien, a Wizard, an Astronaut, a King, a Beautiful Princess, or a Ballerina. You can even Fly or be Invisible. For those adventurous types, you can also be a Rock Star and rap while you play! Lot's of fun for everyone!



An Interview with June Armstrong

How and when did you start composing?

Whilst I had studied composition at university, it wasn't until the age of 58 that I actually started composing for the piano. It was always at the back of my mind that I would like to try it, and my first composition Still Light on the Lough was a direct response to a stunning view over Strangford Lough.

How would you characterise your music?

Generally atmospheric and some of it with a strong Celtic flavour. Much of my music is very programmatic in nature and I love 'painting' with notation.

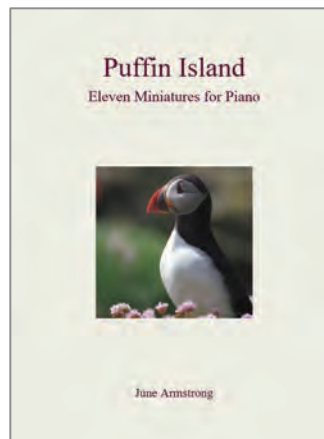
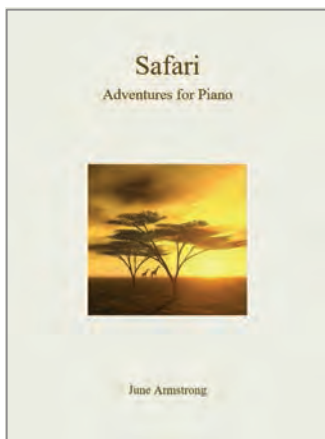
What inspires you?

So many things! I generally have an 'idea' and that then takes over. It can be anything from Winnie-the-Pooh to Irish folklore – it doesn't really matter, as long as I feel totally inspired and possessed by it.

What projects are you working on now?

Lots! I don't like to talk about them until they are finished, but there are lots more atmospheric elementary pieces, advanced Irish pieces and another advanced project about something spectacular in France! I have two new books coming out in January – Six Little Preludes and Fugues and an Irish Folksong Collection.

You have written several collections of piano music. Tell us about a few of them.



Safari

A collection of 23 atmospheric elementary pieces taking you on an adventure through a day in Africa which begins with dawn and ends under a starlit sky. On the way we encounter the landscape of the savannah and many of the animals that live there.

Puffin Island

Early intermediate atmospheric pieces exploring the remote and beautiful landscape and the wildlife of Rathlin Island off the north coast of Ireland.

The Girona Suite

Eight evocations for advanced players exploring the events of the shipwreck of the Spanish Armada galleass Girona which sank off the north coast of Ireland in a storm in 1588 with the loss of 1300 lives. It is a rich mixture of period dances of the day, Spanish resonance and emotional intensity.

Sea Anemone from **Puffin Island** follows.



Sea Anemone

Drifting gently with the tide, *molto rubato* ♩ = c.84

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'molto rubato' with a quarter note equal to approximately 84 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and 'p' (piano). The notation features a 3/2 fingering in the right hand for the first two measures, with asterisks indicating specific notes. The bass line consists of sustained chords.

Musical notation for measures 5-8. The notation continues with a 3/2 fingering in the right hand. The bass line remains sustained. The dynamics are consistent with the previous section.

9 Slower ♩ = c.60

Musical notation for measures 9-10. The tempo is marked 'Slower' with a quarter note equal to approximately 60 beats per minute. The dynamics are marked 'p' (piano). The notation features a 2 3 fingering in the right hand for the first measure and a 3 fingering for the second measure. The bass line continues with sustained chords.

11 *poco rit.* - - - - -

Musical notation for measures 11-14. The tempo is marked 'poco rit.' (poco ritardando). The notation features a 5 fingering in the right hand for all measures. The bass line continues with sustained chords.

* You can play the second of these two top notes with the L.H. (or both of them), if you prefer to.

13 *tempo primo*

mp

16 *poco rit.* Slower ♩ = c.60

mp

18

mp

19 *molto rit.* *a tempo* *molto rit.* *a tempo* *poco rit.*

p