

Red Leaf News

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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 Releases First Anthology

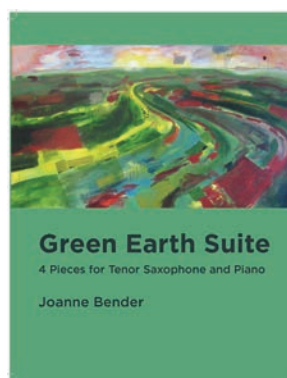
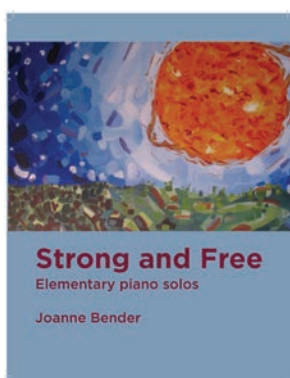
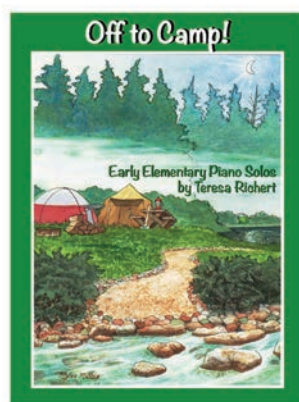
Red Leaf Pianoworks released the first anthology of composers' works at the CFMTA/MTNA conference in Baltimore in March. **Martha Hill Duncan** (right), joined by **Joanne Bender**, **Susan Griesdale** and **Teresa Richert**, announced the release and performed selections of their own works to an enthusiastic audience of teachers. Many were eager to purchase the *Sprouts* volume as well as titles from the individual composers throughout the conference. For mail orders of *Sprouts*, please contact info@redleafpianoworks.com.



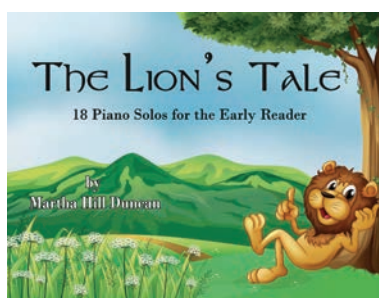
Samples of selected pieces are attached to this newsletter!

NEW Collections from Red Leaf

Off to Camp! by **Teresa Richert** is a collection of 14 nature-inspired solos for the beginning pianist, most with lyrics and many with teacher duets. Includes 2 composition exercises to inspire student creativity.



Strong and Free, **Joanne Bender's** Canada 150 project, contains fresh, attractive pieces for the elementary pianist. Joanne Bender also introduces **Green Earth Suite** containing 4 pieces for tenor saxophone and piano.



The Lion's Tale by **Martha Hill Duncan** – Designed for the early reader, these piano solos are intended to explore contemporary sounds and colours while maintaining ease and speed in learning. Some of the pieces provide more straightforward reading challenges while others will work better with a “read and rote” approach. The collection was inspired by Tenley Dyck and the Northern Lights Canadian National Conservatory of Music's Composers & Kids program.



CFMTA Call for Compositions 2017

Congratulations to **Joanne Bender** and **Susan Griesdale** whose compositions, *Remembering* and *The Road Goes On* have been selected for the CFMTA 2017 Call for Compositions. The artwork of Susan Griesdale was also selected. Joanne's composition student, Justin Lapierre, is also represented in this beautiful national collection. You can print the scores and download the book that contains both the art and the music at www.cfmta.org. You can also hear *The Road Goes On* at www.youtube.com/watch?v=8FfS-FHfKgg.



Upcoming Events

Bev Porter is adjudicating the student compositions for both **ORMTA** and **NBRMTA**.

When The Piano Sings! - May 27 Owen Sound, ON, June 7 – 10 Festival for Creative Pianists, Denver, Co., Sept 9 Niagara Falls, ON. **Martha Hill Duncan** will lead a detailed discussion and exploration into the benefits of the addition of vocal imagery into the piano lesson. Refined pedal techniques, dynamics, phrasing, articulation, balance and sound production will be discussed using this powerful, expressive and intuitive approach. This workshop will also include a mini-tour of Martha's own piano compositions that are used by students today and will detail her inspiration as well as some helpful teaching and interpretive tips. Martha is also adjudicating on May 27 in Owen Sound, ON and June 7 – 10 Festival for Creative Pianists, Denver, Co.

Red Leaf Pianoworks will be offering a review and performance of its new and most popular music collections in a joint presentation with Darlene Irwin of "The Student Music Organizer and other essential teaching aids." This presentation will be offered at the following locations over the next few months: **COSMO Music Store in Richmond Hill**, Ontario on June 28, **Remenyi Music Store in Toronto** on July 5, and at **Long & McQuade Music Store in London, Ontario** on September 8.

On July 17 & 18, **Red Leaf Pianoworks** will have a trade table at the **CNCM Summer Sizzle** conference in Mount Forest, Ontario.

John Burge will be presenting two, 90-minute sessions at the **Royal Conservatory of Music's Summer-Summit** in Calgary on the weekend of August 26-27. In the first session he will discuss ways to find inspiration through creativity in music, in his talk, "10 Approaches to Creativity: A Canadian Composer Works with a Snowdrift." The second session will be a lecture/performance of the entire set of Burge's "Twenty-four Prelude," for solo piano, with the composer at the keyboard. In addition, the RCM will have many sessions ranging from pedagogy to performance practices to advice for RCM Examination preparation. More information can be found on the web.

On September 9th – **Keyed Up Conference in Niagara Falls** will have a trade table and **Martha Hill Duncan** will be a featured Presenter at the conference.

Peter Rudzik was commissioned by ARMTA to write an intermediate piano piece for students in celebration of Canada 150 and ARMTA 85. It will be published by Palliser Music Publishing and performed at the **Music Conference Alberta 2017**. The result is *The Gypsy Daisy* based on a Canadian Folk song.

SuperScore! A new venture for Red Leaf



A new Music App for Mac and iPad - *available for free download*: SuperScore features an exciting new technology using the revolutionary Liquid Music Display™ providing an interactive display of music for students and performers. You can create virtually unlimited notation sizes by simply using the standard pinch and spread gestures to find the size and layout that is right for you. You will gain access to an ever growing library of music scores, which now includes Red Leaf Pianoworks. Our first scores offered are **Susan Griesdale's Piano Poems** and **Martha Hill Duncan's Angular Measures**. You can purchase the complete collection or individual pieces. Look for more Red Leaf scores to be added in the future.



Recent Events

Performances

Susan Griesdale recently presented a workshop entitled “**Don’t be Afraid to Teach Composition to your Students**” to both the ORMTA Newmarket branch (March 31st) and the Central Toronto branch (May 26th). Available as part of the ORMTA’s Clinician’s list of Workshops and Presenters.

Sixty Fingers by **Susan Griesdale** – a sextet for two pianos, 12 hands – was performed in Toronto as a special recital held at Robert Lowrey’s Piano Experts Piano store. Performed by Les Six piano ensemble – all students of Toronto teacher Susan Hamblin Dennis.

We are Canadians by **Susan Griesdale** – in honour of Canada’s 150th birthday! This children’s anthem was performed in April 19th by the Alliston Union Public School at the South Simcoe Music Festival in Alliston Ontario and will also be performed on June 19th by the school children’s choir, directed by Jennifer Wilson in Uxbridge Ontario.

In April, **Janet Gieck** had performances of her **Alleluia: Paramount Jesus** for SATB choir by Resound in Vanguard, SK. There was also a premier of her new string quartet piece called **Lament** at Millar College of the Bible in Pambrun, SK. Janet led a masterclass in Bentley, AB where students also presented a recital of her compositions.

John Burge was in Saskatoon on May 13, 2017 to hear the premiere performance of **Four Seasons of the Canadian Flag**, for full orchestra. This work is joint commission by the National Youth Orchestra of Canada, the Saskatoon Symphony Orchestra and The Kingston Symphony Orchestra in tribute of Canada’s 150th anniversary of Confederation with funding provided by the Ontario Arts Council. This music is based on the four paintings having the same titled that were created by artist Max Newhouse artist in honour of the 10th anniversary of the Canadian flag in 1975. The original renderings of the flags are each 8 feet wide and 5 feet high and Max holds the patent on the collective image. Max was kind enough to endorse Burge’s musical interpretation of the paintings in four concise movements and Max even painted for John Burge a small single canvas of the four flags as shown in the photo. The representation of Summer, Fall, Winter and Spring with the appropriate physical condition of the maple leaf is simultaneously simple and profound and can be quickly appreciated by any Canadian who has enjoyed, endured and sometimes just survived, the changing seasons. With exact dates and cities still to be announced, the National Youth Orchestra of Canada will play this work at least six times in locations across Canada this summer. The Kingston Symphony will perform the piece later in October.



The very first Isabel Overton-Bader Canadian Violin Competition at Queen’s University’s Isabel Bader Centre for the Performing Arts commissioned **John Burge** to compose the required test piece for all semi-finalists to perform. John titled the resultant solo violin work, **Twitter Etudes No. 1**—a six-minute work consisting of six short etudes with each etude containing 140 notes. Performers of the work are given the option of playing the six etudes in any order and it was remarkable how the semi-finalists’ interpretations differed. The semi-finalists’ performances can be found on YouTube.

Adjudicating

Susan Griesdale adjudicated at the Sunderland Lions Club Music Festival, Grey County Kiwanis Music Festival and Newmarket Lions Club Music Festival.

Janet Gieck adjudicated piano in Carnduff, SK in March.

Rebekah Maxner adjudicated Junior Piano at the Halifax Kiwanis music festival from March 30 – April 3.

Martha Hill Duncan adjudicated March 28-April 1 at the Peel Music Festival and April 24-29 at the Calgary Performing Arts Festival.

John Burge was a piano and composition adjudicator for both the Edmonton Kiwanis Music Festival and the Newmarket Lions Club Festival this past spring.

Joanne Bender enjoyed adjudicating for the Canada Music Week festival in Brantford, Ontario.



SPROUTS – 20 Elementary Piano Solos
Red Leaf Pianoworks Anthology, Volume 1 – A Sampler [Page 1 of 2]

Wonky-Tonk

Allegro ♩ = 60 - 66

Joanne Bender

Musical score for 'Wonky-Tonk' in 3/4 time. The piece is marked Allegro with a tempo of 60-66 beats per minute. It consists of four measures. The first two measures are in 3/4 time, and the last two are in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. Fingerings are indicated with numbers 1 and 2. Dynamics include *mp* and *mf*.

Tiddlywinks

Playfully ♩ = c. 90

Susan Greisdale

Musical score for 'Tiddlywinks' in 6/8 time. The piece is marked Playfully with a tempo of approximately 90 beats per minute. It consists of four measures. The first two measures are in 6/8 time, and the last two are in 2/4 time. The melody is in the right hand, and the bass line is in the left hand. Fingerings are indicated with numbers 1, 2, 3, and 5. Dynamics include *mp*, *mf*, and *pp*.

Beside the Brook

Flowing ♩ = c. 108

Beverly Porter

Musical score for 'Beside the Brook' in 3/4 time. The piece is marked Flowing with a tempo of approximately 108 beats per minute. It consists of four measures. The melody is in the right hand, and the bass line is in the left hand. Fingerings are indicated with numbers 1, 2, 4, and 5. Dynamics include *mf* and *legato*.

(Pedal is optional.)

Winter Sun

Moderato ♩ = 100

Janet Gieck

Musical score for 'Winter Sun' in 4/4 time. The piece is marked Moderato with a tempo of 100 beats per minute. It consists of four measures. The melody is in the right hand, and the bass line is in the left hand. Fingerings are indicated with numbers 2 and 3. Dynamics include *mp*.

Slumber Song

Tranquillo ♩ = 100

Irene Voros

Musical score for 'Slumber Song' in 4/4 time. The piece is marked Tranquillo with a tempo of 100 beats per minute. It consists of four measures. The melody is in the right hand, and the bass line is in the left hand. Fingerings are indicated with numbers 1 and 5. Dynamics include *p*.

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Twirling

Lilting $\text{♩} = 70$ Martha Hill Duncan

p

The score for 'Twirling' is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Lilting' with a quarter note equal to 70. The piece is composed of two staves. The right hand features a melody of eighth notes with a 'p' dynamic marking. The left hand provides a simple accompaniment of eighth notes.

Chimpanzee

Playfully $\text{♩} = 120 - 132$ Teresa Richert

mp

The score for 'Chimpanzee' is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Playfully' with a quarter note equal to 120-132. The piece is composed of two staves. The right hand has a melody of eighth notes with a '1' fingering above the final measure. The left hand has a bass line with a '2' fingering below the first measure and a '4 3 2' fingering below the final measure. The dynamic is marked 'mp'.

Mischievous Imp

Moderately fast Peter Rudzik

mp *cresc.*

The score for 'Mischievous Imp' is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderately fast'. The piece is composed of two staves. The right hand has a melody with a '1 2 1 3 5' fingering above the first measure and a 'cresc.' marking. The left hand has a bass line with a '5 2 2 1 4 5' fingering below the first measure.

The Sad Clown Waltzes Alone

Waltz tempo $\text{♩} = 48$ Rebekah Maxner

mf

The score for 'The Sad Clown Waltzes Alone' is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Waltz tempo' with a quarter note equal to 48. The piece is composed of two staves. The right hand has a melody of quarter notes with a '3 1' fingering above the first measure. The left hand has a bass line of quarter notes with a '2' fingering below the first measure. The dynamic is marked 'mf'.

Icy Reflections

Easily $\text{♩} = 56$ [Everything in this piece is mirrored or reflected around Middle C.] John Burge

p *mp*

The score for 'Icy Reflections' is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Easily' with a quarter note equal to 56. The piece is composed of two staves. The right hand has a melody of quarter notes with a '1' fingering above the first measure. The left hand has a bass line of quarter notes with a '1' fingering below the first measure. The dynamic is marked 'p' in the first measure and 'mp' in the second measure.