

Red Leaf News

www.redleafpianoworks.com Newsletter no.7 - February 2012



Red Leaf Pianoworks
a composers' collective

Martha Hill Duncan
Susan Griesdale
Beverly Porter
Rebekah Maxner
Janet Gieck
Joanne Bender
Teresa Richert

Come and say hello...

You can find us at these events:

- March 24 – 26 MTNA in Manhattan, New York
- April 11 – 13 tour of Long & McQuade stores in BC
Victoria - Wednesday, April 11
Port Coquitlam - Thursday, April 12
Vancouver - Friday, April 13
- Summer Sizzle in Mount Forest, Ontario July 15 – 17
- ORMTA Convention in Burlington, Ontario July 21 – 24

Where is *Arctic Voices* by Susan Griesdale?

A number of people have been asking for *Arctic Voices* – the composition that won the CFMTA Call for Compositions competition, piano solo grade 3/4 level. It will be part of a collection called *Little Arctic Suite* that is scheduled to be published by the summer. Look for it on the Red Leaf website or Susan's Composition Page at <http://www.susangriesdale.com/collections/>.



Teresa at the Met in NYC,
2010

An Interview with **Teresa Richert**

Tell us about your background and how you started composing.

I grew up on the west coast. When I started playing simple tunes by ear at the piano, my parents decided to enroll me in lessons. I'm so glad they did! I started piano lessons at age four with Beatrice Chapman. At school, I had some instruction in voice, guitar, and percussion instruments, and was very active in musical theatre. I completed my senior-level piano and theory studies with Edward Parker, Ellen Tso and Keiko Parker earning an ARCT Piano Performer diploma at age sixteen. I began teaching piano and theory in the early 1980s.

I attended Simon Fraser University from 1982 to 1987 graduating in Management and Systems Science and Computer Engineering. My career brought me to Regina where I met my husband Keith in 1992. In 1994, we moved back to the coast and settled in Maple Ridge. In 1997, after more than a decade in the computer industry, I left to pursue what I was really passionate about – music. It was a tough start, but within a few years, I established a busy teaching studio in Maple Ridge and also began teaching at Place des Arts in Coquitlam.

In the early 2000s, I began studies in theory and composition with Stephen Brown at the Victoria Conservatory of Music and completed the ARCT in Composition and Theory in 2008. My original intent was to better prepare myself for teaching advanced theory (I'd only taught rudiments at that point) but I discovered I loved composing.
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What's New

♦ Visit **Rebekah Maxner's** new blog, *Titanic Piano*, to read all about music on board the ship Titanic, 1912-2012, at <http://titanicpiano.blogspot.com/>. Rebekah has arranged music that was performed on Titanic in two books: Beginner/Elementary and Intermediate. To read Clavier Companion's article titled "The story of music on board the RMS TITANIC" go to goo.gl/yKpax Rebekah is adjudicating Junior Piano at the Truro Music Festival in April. The following music festivals have chosen her works as required repertoire: Halifax Kiwanis Music Festival, Piano Solo 10 years and under (any selection from *The Color Collection*); Truro Music Festival, Piano Duet 8 years and under, *The Titanic Song* from *TITANIC A Voyage in Piano Music*; Annapolis Valley Music Festival, Piano Solo 14 years and under (*White Drift* from *Color Collection*) and 10 years and under (any selection from *TITANIC A Voyage in Piano Music*).

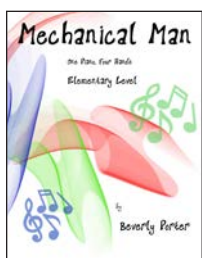
♦ **Susan Griesdale** is adjudicating the BC Music Writing Competition in May. One of her pieces – *Antique Lace* – has been chosen as a required repertoire piece for the Nova Scotia Kiwanis Music Festival. A selection of her piano pieces from *Little Arctic Suite* will be premiered in March at the Artists in Concert event, held at the Music Gallery, Toronto.

♦ **Janet Gieck** is producing a concert of new music in Saskatoon on March 11th. Four of her works for chamber groups will be included - *The Royal Family*, *Politeness*, *Independence*, and *On Promising My Youngest Daughter I'd Write Her a Poem at St. Peter's Abbey*.

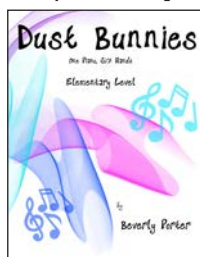
♦ **Martha Hill Duncan** is the featured composer and piano adjudicator at the North York Music Festival on April 20th. Two of her compositions will be premiered in May: *Songs of Saskatchewan* for Mezzo Bonnie Cutsforth-Huber in Altoona, PA (May 3rd) and *The War Memorial* for Piano & Mezzo in Stratford, ON (May 12th). On May 19th she will be conducting a masterclass and workshop in Kincardine, ON.

Coming Soon!

Two new elementary-level ensemble pieces by **Beverly**

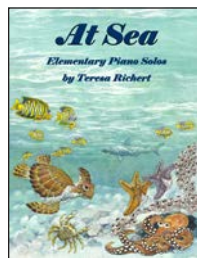


Porter will be available in March: *Mechanical Man* is for one piano, four hands; and *Dust Bunnies* is for one piano, six hands.



(continued from page 1)

During my studies, I wrote a few collections of piano pieces (*Seascape*, *Seasons*, *The Puppy Inventions*, *Northern*



Menagerie, and *Just Kidding!*), a string quartet (*Voyage*), a piano sonata (*Night at the Carnival*) and an orchestral work (*The Enchanted Forest*). Since then, I have written four more piano collections (*Petals for Piano*, *eleven miniatures* (formerly *Bugs*), *Imagination*, and *At Sea*), a voice collection (*Life Songs*), and several ensemble pieces and

have been fortunate to have many of these works performed by professional musicians. In Spring 2011, selections from *Petals for Piano*, and *eleven miniatures* were performed by Rachel Kiyo Iwaasa at Vancouver Pro Musica's annual Sonic Boom festival and at the Britannia Mine Museum as part of a "New Music in New Places" presentation by Astrolabe Musik Theatre.



It has been very exciting to have several of my piano pieces published in the BC Conservatory of Music's *Horizons* books and Canadian National Conservatory of Music's *Northern Lights* books. I'm also very pleased to be a member of Red Leaf Pianoworks. It is so nice to be part of a group that shares your passion for music and composing!

How do you compose and what are your sources of inspiration?

I almost always compose at the piano even if I'm writing for other instruments. Much of my music is inspired by nature. I do a lot of walking near my home in rural Maple Ridge and there are countless things to write about – a constellation on a clear night, a forest, snow-covered mountains, a deer grazing in my back yard, insects, flowers or a giant maple tree.

Tell us about your piece that is included in this newsletter.

Squirrels is the first piece in *Northern Menagerie*, a collection of intermediate piano pieces I published in Spring 2011. Several of the pieces in this collection (including *Squirrels*) were written in my early composition studies when I was experimenting with a variety of styles and forms. This contemporary-style piece depicts playful squirrels scurrying up, down and around a tree (something I've been fortunate to witness in my own yard).

What do you enjoy doing when you're not composing or teaching?

I'm very fond of animals and I enjoy hiking and exploring new places. I also love to cook. Cooking is a lot like composing – you creatively combine ingredients to come up with something that you hope will be delicious. ♦

You can find more of Teresa Richert's music at www.redleafpianoworks.com.

Squirrels

Teresa Richert

Playfully ♩ = 88 - 100

Musical notation for measures 1-7. The piece is in 2/4 time. The right hand (RH) starts with a melody of eighth notes, featuring slurs and fingerings (2, 1, 3, 1, 3, 1, 3, 1, 3, 2, 1, 3). The left hand (LH) provides a bass line with chords and single notes, including fingerings (1, 5, 1, 1, 3, 2, 1, 3, 1, 2, 3, 1, 3, 1, 2). The dynamic marking *mf* is present. The instruction "LH over RH" is written below the first few measures.

Musical notation for measures 8-14. The right hand continues the melody with slurs and fingerings (1, 3, 1, 3, 2, 1, 3, 1). The left hand features a bass line with slurs and fingerings (3, 1, 5, 1, 1, 1, 1, 1, 1, 2, 3, 1, 3, 1, 2, 3). The dynamic marking *p* is present, followed by a *cresc.* (crescendo) marking.

Musical notation for measures 15-19. The right hand has a melody with slurs and fingerings (3, 2, 1, 3, 1, 3, 1, 3, 1, 2, 1, 2). The left hand has a bass line with slurs and fingerings (1, 3, 1, 3, 1, 2, 1, 3, 2, 1, 3, 2). The dynamic markings *sfz*, *mf*, and *mp* are present.

Musical notation for measures 20-24. The right hand has a melody with slurs and fingerings (3, 1, 1, 1, 5, 2, 1). The left hand has a bass line with slurs and fingerings (1, 3, 3, 3, 5). The dynamic markings *dim.* and *pp* are present.