

Da Capo

Département de / Department of
Musique Music

Celebrating
Célébrons 35 years of musician making!
ans de formation musicale!

1969-2004

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RÉDACTION - EDITORIAL TEAM

| | |
|---------------------|------------------|
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| Lise Desjardins | Pascale Lafrance |
| Joëlle-Renée Éthier | Stéphane Lemelin |
| Ingemar Korjus | |

COLLABORATEURS - CONTRIBUTORS

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|---------------|---------------|
| Gilles Comeau | Tracy Lorimer |
| Murray Dineen | |

Mot de la directrice / Words from the Chair

C'est toujours un plaisir de repenser à la saison scolaire qui vient de s'écouler avant d'entrer dans la nouvelle. L'année 2003-2004 a été un grand succès à tous les points de vue. La double cohorte a fait grimper les inscriptions, et les nouveaux étudiants ont rapidement développé un sentiment d'appartenance ; ils ont même organisé une fête de fin d'année pour des cours de solfège et théorie! J'espère que vous appréciez les nombreuses photos de l'année tout au cours de votre lecture.

Development seems to be the word to describe what is happening in music at the University of Ottawa. We have been developing two new programs, one in orchestral studies, directed by David Currie, and one in piano pedagogy directed by Professor Gilles Comeau. We have also been developing our large ensemble concert series: the University Orchestra (directed by David Currie), the Wind Ensemble (Dan Gress), the Opera Workshop (Sandra Graham) and the Department of Music

Choirs (Laurence Ewashko) offered up thrilling performances, and we can anticipate great things to come for the 2004-05 season. As part of the Campaign for Canada's university, the Department of Music has developed fund-raising projects that will support our students, our instrumental resources, and our programs.

On the professorial front, we will see new faces in two sectors. The string sector offers fond retirement wishes to Professor John Gomez (violin), and welcomes Professor Paul Marley (cello). The vocal sector welcomes part-time professors Mary Enid Haines and Elizabeth Turnbull. And the wind sector is pleased to add the name of Christopher Millard to the teaching staff as he begins his post as principal bassoon of the National Arts Centre Orchestra.

Nos étudiants continuent de se démarquer autant dans les activités du Département que dans les compétitions externes. Le succès de nos diplômés est également remarquable : poste de musicien d'orchestre, poste d'enseignement, recrue d'écoles d'études supérieures et prestigieuses bourses d'études supérieures. Nos lecteurs seront enchantés d'apprendre dans les pages qui suivent comment s'accomplissent nos étudiants ainsi que nos anciens.

Please join us this year for some of our concerts, masterclasses, and lecture as we celebrate our 35th anniversary. We are anticipating a great year in all sectors.

- Lori Burns

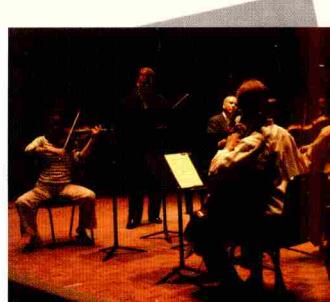
June 2, 2004 was a great day for Department of Music graduates. They witnessed two prominent musicians receive honorary doctorates during the University of Ottawa's spring convocation. Dear friend of the department Maestro Agnes Grossman accepted her honorary degree with an inspiring speech addressed to all graduates, but with special attention to the young female musicians. Diva Nathalie Choquette accepted her degree with a sensitive reflection on the challenges of performance, followed by a witty presentation of

one of her famous opera diva characters, an aged Carmen singing the Habanera. Madame Choquette surprised everyone at the ceremony when she drew the Rector himself into the dance.

The Tabaret Ensemble performing at the Distinguished Canadian Leadership Awards Ceremony at the National Gallery of Canada on October 28



Concert de bienvenue du 10 septembre 2003 à la Salle Freiman : nos professeurs David Stewart, violon, Stéphane Lemelin, piano, et le Quatuor Rideau avec Améline Chauvette Groulx, Maria Barton, Scott Chancey et Sylvain Gauthier, interprétant le Concerto op. 21 de Ernest Chausson



Gary Slater (newly appointed Dean of the faculty of Graduate Studies and Research), honoree Nathalie Choquette and Lori Burns at the Convocation Ceremony



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Le corps enseignant à l'oeuvre Faculty Highlights

In May, **David Stewart**, with pianist **Valerie Dueck** (MMus 2003), toured China performing a series of violin-piano recitals in Tsing Dao, Beijing, Baoding, Qin Huang Dao, Shijiazhuang, Nanjing, and other centres. Audiences numbered from 800 to 1,200 people. Professor Stewart also enjoyed giving masterclasses at the Nanjing Institute of Art while touring. He has been invited back next May to give concerts and to teach again.



Murray Dineen has just completed a three-year program of research on Schoenberg and harmony with a research grant of \$65,000 from the Social Sciences and Humanities Research Council of Canada. Results of this research will be published in the spring of 2005 in *Music Theory Spectrum*, the journal of the Society for Music Theory. Professor Dineen is also working on two book projects, one devoted to the music criticism of Theodor Adorno, the other to the practices of expert music making, orchestral conducting in particular. Among papers to be published this year are articles on musicology, fugue, gesture, and on genre, which were read initially at conferences in Japan, Canada, and the United Kingdom.

Au cours de l'année 2003-2004, **Gilles Comeau** a obtenu une subvention du Conseil de recherche en sciences humaines pour le projet *Objet d'étude de la pédagogie du piano et deux subventions du Fonds de développement d'initiatives interdisciplinaires et du Comité sénatorial pour l'enseignement pour le projet Information Technology and Innovative Curriculum Development in Piano Pedagogy*. Professeur Comeau a publié un article dans le *McGill Journal of Education* et présenté des communications orales aux plusieurs colloques.

Lori Burns has continued her research on vocal expression in popular music, recently presenting conference papers at the Society for Music Theory and the International Association for the Study of Popular Music (Canada). Her publications appearing in 2004 include articles in the journals *Music Theory Online* and *Studies in Music* from the University of Western Ontario, a chapter in *Engaging Music: Essays in Musical Analysis* (Oxford University Press), and a review for *Notes*.

In April, **Robert Cram** was honoured with a Juno Award in the category of "Classical Album of the Year: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment." He appeared on the recording as flute soloist with the CBC Radio Orchestra and Mario Bernardi, conductor, and other soloists André Laplante, piano, Christopher Millard, bassoon, and Joaquin Valdepenas, clarinet. The recording features the concertos of innovative Canadian composer Jacques Hétu.

Roxane Prevost had an article accepted for publication in the latest edition of the Canadian University Music Review. The title of the article: Metrical Ambiguities in Ursula Mamlok's *Panta Rhei*, IV (1981).

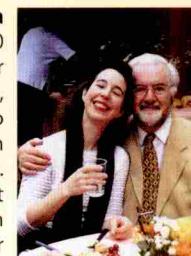


Dillon Parmer presented two lectures at the prestigious Trinity College Dublin on Brahms's *Werther Quartet* and on deconstructing musical meaning. Both lectures were well received and he has been invited back in 2005 for the Mendelssohn conference. Two other papers - one on Wagner's *Ring of the Nibelungen*, the other on technologies of voice analysis - were accepted for presentation at conferences in the coming months. In addition to his teaching and administrative duties (of which the highlight was his seminar on the Aesthetics of Lied Composition, Analysis, and Performance),

professor Parmer also played Tamino for the Opera Workshop production of Mozart's *Magic Flute*, and he appeared as guest soloist with the Canadian Centennial Choir.

Un des moments mémorables de la saison 2003-2004 pour le pianiste **Stéphane Lemelin** aura été l'occasion de collaborer avec le légendaire ténor allemand Peter Schreier dans le *Winterreise* de Schubert à Chicago. Pendant la saison estivale, il sera l'invité de nombreux festivals, dont ceux de Lanaudière et d'Ottawa. La fin septembre 2004 verra la première édition du Prince Edward County Music Festival, dont Stéphane Lemelin est le directeur artistique. Surveillez l'horaire des concerts diffusés à Radio-Canada pour entendre un des concerts de cette saison inaugurale qui met à l'honneur les œuvres du compositeur Jacques Hétu, et à laquelle participe également le flûtiste **Robert Cram**. En 2004-2005, on entendra Stéphane Lemelin en récital en Colombie-Britannique, au Manitoba, en Ontario et au Québec. Avec le Trio Hochelaga, il présentera une série de concerts à Montréal, Québec et à Gatineau. Aussi, le Trio prévoit une tournée en Asie pour l'automne 2004. À Ottawa, on l'entendra avec le violoniste **David Stewart** dans l'intégrale des sonates pour piano et violon de Beethoven, ainsi que dans le Concerto pour deux pianos et percussion de Bartók avec l'Orchestre symphonique d'Ottawa, **Andrew Tunis, Kenneth Simpson, Jonathan Wade et David Currie**. De plus, Stéphane Lemelin continue son exploration du répertoire français méconnu : avec le Trio Hochelaga, il a enregistré les Trios de Fauré et de Pierné (Atma; sortie automne 2004) et prépare un autre disque solo, dédié à Jean Roger-Ducasse.

This past March, Professor Emeritus **Jean-Paul Sevilla** celebrated his 70th birthday at his home in France. Over 60 guests were present for the occasion including his former pupil from his teaching days at the University of Ottawa, Angela Hewitt (see photo insert), who flew in from London to be in attendance. Several of the guests put on a concert in Jean-Paul's honour which ran well over two hours long. Performers included Hewitt herself and French violinist Gaetane Prouvost who, with Jean-Paul, will be in Ottawa on March 13, 2005 at Tabaret Hall to perform a concert in our Guest Series, to be recorded by Radio-Canada.



Laboratoire en pédagogie du piano et nouveaux programmes

Dès septembre 2004, le nouveau Certificat d'études supérieures en recherche sur la pédagogie du piano accueillera cinq nouveaux étudiants, dont une étudiante de Jordanie. Aussi, dans la prochaine année, trois étudiantes termineront une maîtrise en musique (M.Mus.) avec thèse en pédagogie du piano. Nous prévoyons également offrir d'ici quelques mois, un nouveau Certificat de premier cycle en pédagogie du piano. Nos programmes en pédagogie du piano se distinguent par l'attention qu'ils portent à la recherche et à ses répercussions sur la pratique éducative.

Grâce à une subvention de la Fondation canadienne pour l'innovation (FCI) et le Ontario Innovation Trust, l'Université d'Ottawa aura bientôt le premier laboratoire de recherche spécialisé en pédagogie du piano. En octobre, Bibliothèque et Archives Canada soulignera cet événement important par une exposition consacrée à l'enseignement du piano contenant du matériel pédagogique, pour le pluspart canadien, du 18e siècle jusqu'à nos jours.



Gilles Comeau, concepteur du laboratoire, enseignant à Elizabeth Hardy Challenging 30 Years of Teaching Practices with 21st Century Technology

The Piano Pedagogy Research Laboratory will open this coming fall. This research facility, conceived by Professor Gilles Comeau, was made possible by a \$1.2 million grant from the Canada Foundation for Innovation (CFI), the Ontario Innovation Trust (OIT), the University of Ottawa, the Faculty of Arts and various partners from the private sector. The laboratory combines a piano studio with state-of-the-art multimedia equipment facilities. Its specialized infrastructure will focus on all aspects of piano teaching and learning as they apply to novice students. Professor Comeau has already established many partnerships with researchers from the National Research Council of Canada (NRC), the Communications Research Centre of Canada (CRC), the School of Psychology (University of Ottawa), the Module de psychologie at the Université du Québec en Outaouais (UQO), the School of Information Technology and Engineering (University of Ottawa), Systems and Computer Engineering (Carleton University), the music division at Carleton University, the International Centre of Chamber Music (Finland), and Pirkanmaa Polytechnic (Finland). All see this research laboratory as a great opportunity to apply their specific research skills to the specialised field of piano pedagogy. Several research projects are already under way.