

# Da Capo

Département de / Department of  
Musique Music



uOttawa

L'Université canadienne  
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## RÉDACTION / EDITORIAL TEAM

Lori Burns	Ingemar Korjus
Paul-André David	Hali Krawchuk
Lise Desjardins	Pascale Lafrance
Joëlle-Renée Éthier	Stéphane Lemelin
Daniel Gress	

## COLLABORATEURS / CONTRIBUTORS

Shannon Cole	David Currie
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## Mot de la directrice Words from the Chair

2004-05 was the 35<sup>th</sup> anniversary year of the Department of Music, an anniversary that we acknowledged with many special events. The season began with a special post-concert reception for the opening concert in the University Orchestra Series, hosted by the Chancellor of the University. The Ottawa Symphony Orchestra concert in January featured a special partnership with the Department of Music in order to showcase the professor-student mentoring that is a feature of the orchestra. Freiman Hall was at full seating capacity for the launch of the Mitchell Sharp Piano Studio on February 11. The news that Evelyn Greenberg was to receive an honorary doctorate inspired our inaugural Alumni Breakfast in May, an event which was so successful we will have to repeat our efforts. The Convocation Ceremony on June 7 was memorably marked by Evelyn's inspiring address. To close the season, the Department of Music was graciously hosted by the British High Commission at Earncliffe, in an event to celebrate the newly developed Orchestral Studies Certificate. These were but a few of the incredible events that offered us the opportunity to join together with friends and graduates.

Le bon fonctionnement du Département de musique se fait en partie grâce au travail important de professeurs à temps partiel. Ce numéro de *Da Capo* fait une place spéciale à deux de nos professeurs à temps partiel les plus dévoués, Sandra Graham et Daniel Gress. De plus, nous soulignons le nombre remarquable de dons reçus cette année. M<sup>me</sup> Inge Kramer a fait le don de fonds en mémoire de sa fille, Angela Kramer, ceci nous permettant de faire l'acquisition de nouveaux instruments de percussion Yamaha. Yamaha Canada, ainsi que St. John's Music ont aussi apporté leur soutien à ce

projet. M<sup>me</sup> Ann Frederking a légué son magnifique alto Thomas Croen à la banque d'instruments du Département de musique. M<sup>me</sup> Nora Kelly nous a donné son piano, objet de son affection depuis de nombreuses années. M. John Firth a fait le don de trois violons qui seront pour nous de réels atouts, et M<sup>me</sup> Barbara Zuchowicz a légué une collection unique d'archets baroques. De plus, nous avons reçu des dons financiers d'Helen Firth Tweedie et d'un donateur anonyme, de la Fondation communautaire d'Ottawa.

L'année qui commence s'annonce des plus prometteuses. De nombreux concerts, récitals, collaborations, cours de maîtres, et colloques sont prévus et feront valoir les talents de nos étudiants et professeurs.

These will be my last "Words from the Chair" for *Da Capo* as I have accepted a new position as Associate Dean (Research) for the Faculty of Arts. I have enjoyed five very rewarding years as Director of the Department of Music, and while I am sad to say goodbye as Chair, I am very pleased to step into this new position at the University. My roots are still fairly deeply planted in the Department of Music, so you can expect to see me at many music events. And I leave this post with the confidence that the Department will be in excellent hands under the direction of the new chair, Stéphane Lemelin.

- Lori Burns



Lori Burns talking music with legendary jazz pianist Oscar Peterson after he received his award at the Distinguished Canadian Leadership Awards in October 2004 at the National Gallery of Canada



From left to right, President Gilles Patry, Stéphane Lemelin, Andrew Tunis, Jonathan Wade, David Currie, Ken Simpson and Lori Burns pose for a group photo at the reception after the Ottawa Symphony Orchestra concert celebrating the University of Ottawa on January 24, 2005 at the NAC's Southam Hall. Lemelin, Tunis, Wade and Simpson, all professors in the Department, were soloists in the Bartok Concerto for Two Pianos, Percussion and Orchestra in this concert which also featured works by alumnus Rob Rival and Professor of Composition Steven Gellman.

## Mot du nouveau directeur

C'est avec joie, enthousiasme, et une certaine trépidation que je vous adresse ces quelques lignes pour la première fois en tant que Directeur du Département de musique. Avec joie, parce que vous, anciens et amis du département, constituez une communauté qui nous est chère et précieuse : une communauté d'ambassadeurs et de conseillers, sur laquelle nous comptons beaucoup. Votre présence et la chaleureuse atmosphère du déjeuner des anciens tenu à l'université en mai dernier témoignent des liens cordiaux qui nous rattachent. Enthousiasme, parce que nous pouvons être fiers du Département de musique alors qu'il aborde sa trente-sixième année. Notre population étudiante est plus abondante que jamais et le talent et le travail de nos étudiants ont été souvent couronnés de succès prestigieux au cours des dernières années, que ce soit par des prix dans d'importants concours, des postes d'orchestre, ou des bourses d'admission dans des programmes de doctorat de tout premier plan. Notre corps professoral connaît une période de renouveau sans pareil et est constitué d'interprètes actifs sur la scène nationale et internationale, ainsi que de chercheurs qui sont à la pointe de leur domaine. Enfin, si j'éprouve une certaine trépidation, elle provient de mon appréciation pour le travail immense qu'a fait Lori Burns au cours des cinq dernières années, et ma volonté de le poursuivre avec autant d'énergie, de dévouement et d'ouverture d'esprit. Je suis convaincu que le Département de musique est appelé à un brillant futur et je me réjouis d'avoir la chance de participer à son développement au cours des trois prochaines années.

## Words from the Incoming Chair

It is with joy, enthusiasm, and a certain trepidation that I greet you for the first time as Chair of the Department of Music. With joy, because you, our alumni and friends, are part of a community which is important and precious to us, a community of ambassadors and advisors. Your presence in great number and the warm atmosphere which characterized our Alumni Breakfast last May are a testimony to the close ties that unite us. Enthusiasm, because we can be proud of the Department of Music as it begins its 36<sup>th</sup> year. Our student population is larger than ever and their talent and



## QUOI DE NEUF / PÉREZ NEWS

### Laboratoire de recherche en pédagogie du piano / Piano Pedagogy Research Laboratory

Lancement: Après une année de planification et plusieurs mois de construction, le Laboratoire de recherche en pédagogie du piano ouvrira officiellement ses portes le vendredi 14 octobre 2005.

It happened last summer: Four students in music and in computer engineering were hired to help with setting up the lab. Their assignments ranged from coordinating the audio-visual network to setting up the resource centre, developing an extensive research data base, planning public relations, and completing the website ([www.piano.uottawa.ca](http://www.piano.uottawa.ca)). The lab was finally fully operational by the end of the summer.

**Research activities:** In partnership with the VIVA lab and the Discovery lab at SITE, the Sensorimotor Neuroscience Laboratory at the School of Human Kinetics and the School of Psychology, as well as the Institute for Information and Technology at the National Research Council, twelve researchers were involved in projects throughout the summer, with the help of eight student employees. The projects included investigating the application of modern machine vision technologies; the characterization of human gestures involved in piano playing; developing a prototype for a peripheral visual feedback and monitoring system to assist piano teachers; validating a Motivation Assessment Scale for young piano students; indexing videos of piano lessons with VideoMidiSync and vision-based annotation; using infrared imaging thermography to measure the evolution of the surface temperature of pianists' arm muscles; and studying the timing in repetitive movements of piano performers.

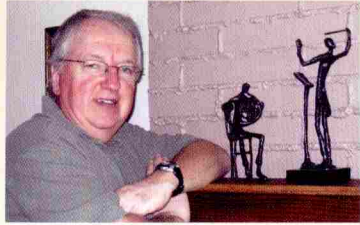
**Programmes d'étude:** En 2004-2005, Ann Babin (*Music Conservatories in Canada and the piano examination system for the preparatory student: A historical survey and comparative analysis*) et Line Morais (*L'analogie comme stratégie d'enseignement en pédagogie du piano*) ont complété un MA en pédagogie du piano. En 2005-2006, trois étudiants seront inscrits au MA et cinq étudiants au Certificat d'études supérieures en recherche sur la pédagogie du piano. À compter de septembre, le nouveau Certificat de premier cycle en pédagogie du piano accueillera ses premiers étudiants.

work have often been rewarded with prestigious distinctions over the past few years, through competition prizes, orchestra positions, and admission scholarships to top-ranking doctoral programs. Our faculty is in a period of unprecedented renewal and is constituted of active performers on the national and international scene and scholars at the top of their fields. Finally, if I feel trepidation, it is because I am keenly aware of the tremendous work accomplished by Lori Burns over the past five years, and because of my will to pursue it with as much energy, dedication and sensitivity. I am convinced the Department of Music is called to a bright future and I am honoured to work towards its realization over the next three years.



- Stéphane Lemelin

### DANIEL GRESS: A MUSICAL MAN FOR ALL SEASONS



Daniel Gress is a musical "Man for all Seasons." As a young boy growing up in the Midwest of the United States, Dan had the goal of becoming a High School Music Teacher. He pursued this dream by attending the University of Evansville in Indiana, graduating in 1970. His career path was turned however when after graduation he fulfilled his military obligation by joining the United States Air Force to play across North America in the NORAD Band. It was only a few months before he became the First Horn of this famous ensemble. However, Dan's great love of military discipline led him to retire from the Force after only four years. By this time it was clear that Dan wished to have a career as a performer, and he sought out the legendary Horn player Philip Farkas at Indiana University where he enrolled in graduate school. It was during his second semester of this program that his talents drew the attention of the National Arts Centre Orchestra (NACO) in Ottawa where he was offered the position of Principal Horn.

From the time that Dan was drawn to Ottawa in 1976 he has performed and recorded orchestral, chamber and solo repertoire to great acclaim. As a teacher at the University of Ottawa since 1977, Dan has taught individual lessons, Orchestral Repertoire and Chamber Music courses. With such diverse talents and abilities it was no surprise when three years ago he took up the baton to take charge of the Wind Ensemble at the Department of Music and continue the skyrocketing growth of that group begun by his predecessors.

Outside the university walls, Dan has continued to develop a reputation as a skilled clinician and adjudicator for Bands and Music Festivals in the local region. Add to this mix Dan's experience as a representative of the NACO player's committee for many years, his current administrative duties as Orchestra Manager and Contractor of the Ottawa Symphony Orchestra (OSO) and Brass Sector Head at the Department of Music, and it becomes apparent that he has a wealth of experience and expertise in all areas of the music business.

In recognition of his ever expanding role at the Department of Music, this fall Dan's title becomes Visiting Professor of Music at the University. While this won't impact his current busy teaching duties (Horn studio, Orchestral Repertoire for Winds and Brass, Chamber Music, Wind Ensemble, Coordinator of Instrumental classes) it will allow him more time to dedicate to developing the Brass Sector.

In 2001 Dan retired as Principal Horn of NACO to fully pursue his original dream of becoming a music teacher. In so doing he continues to increase his responsibilities and time commitment to the University yet he still finds time to maintain an active professional career. By performing locally in chamber music concerts (often broadcast by the CBC or Radio Canada) and as Associate Principal and Third Horn of the OSO, Dan's horn "chops" stay in shape thus allowing students to experience his mastery of the instrument and the rich beautiful sound that his colleagues have come to expect and appreciate over the years.

- David Currie

