

Da Capo

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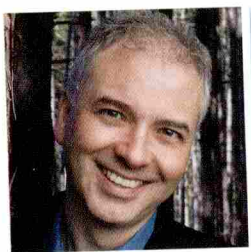
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Mot du directeur / Words from the Chair



Alors que j'écris ces lignes, une autre année scolaire s'achève. Comme toujours, elle a été remplie d'activités de toutes sortes et nos murs retentissent encore des échos des centaines de leçons, des milliers d'heures de répétitions

et de tous les récitals et jurys qui y ont eu lieu. Cette année nous avons accueilli plus de 300 étudiants en musique, dont 54 à la maîtrise. Ceux d'entre vous dont le dernier passage au Département remonte à quelques années seront étonnés du changement qui s'y est opéré : nous ne sommes plus un « petit » département, mais bel et bien une école de musique en plein essor.

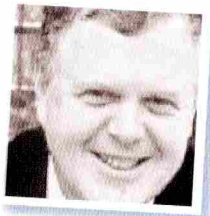
Nous nous sommes réjouis cette année d'accueillir un nouveau collègue, Christopher Moore, musicologue, qu'un article dans ce numéro de *Da Capo* vous fera connaître. Notre collègue de longue date Dan Gress, professeur de cor et coordonnateur du secteur des cuivres s'est également joint au corps professoral à temps plein en septembre 2007. En 2008, nous célébrons le 60^e anniversaire de Steven Gellman; nulle meilleure façon de le faire qu'en jouant ses œuvres. Vous trouverez plus de détails dans l'article de Roxane Prevost. Nous avons continué de bénéficier de la présence de professeurs invités, dont Anton Kuerti, qui a donné une série de six master classes et un magistral concert consacré aux Variations Diabelli de Beethoven, et Rennie Regehr, qui a enseigné l'alto, la musique de chambre et a collaboré à la direction de l'orchestre. Le remarquable jeune pianiste

canadien David Jalbert m'a remplacé pendant mon congé sabbatique de septembre à décembre 2007, et le violoniste Matthew Kim a veillé sur la classe de David Stewart pendant la sabbatique de ce dernier de janvier à mai.

Since January and for the next three years, I have been occupying the Chair's office. We have been through a period of transition in leadership over the last two years. We owe an immense debt of gratitude to David Staines, distinguished scholar of English literature and former Dean of Arts, for his willingness to assist us as Interim Chair since January 2006. His wisdom, generosity, dedication and good humour have been invaluable gifts to us. I am excited by the challenge that lies ahead. We have some fantastic assets upon which to build. I have told my colleagues how aware I am of our good fortune as faculty members in this department: we do work that we love, surrounded by gifted and inspiring colleagues, and most of all, by talented students in whose lives we have the opportunity to play a transformational role. I am also happy to announce the appointment of Louis Trépanier as Assistant Director, a new function created in the administrative structure of the Department to assist me in my work.

Please stay in touch with us. If you live in Ottawa, we offer a rich series of concerts, lectures, and master classes that are open to the public. Don't hesitate to drop by and renew acquaintance. Regardless of where you are, we would like to hear from you. Please let us know what you are doing by emailing us at music@uottawa.ca. We'd love to publish your news in our next issue of *Da Capo*!

- Stéphane Lemelin



Warm welcomes...

The Department of Music is pleased to introduce new faculty this fall: Christopher Moore, Assistant Professor in Musicology and Visiting Professor David Jalbert who filled in for Stéphane Lemelin while he was on sabbatical.



Christopher Moore was born in Corner Brook, Newfoundland. It was as a student of Jean-Paul Sevilla that he received his Bachelor of Music in 1994 from the University of Ottawa. He went on to study piano in France, where he attended

the Conservatoire National de Versailles and from which he was awarded two *médailles d'or* in piano and chamber music as well as a *prix de perfectionnement*. He has given recitals in France, Canada, Germany, and Malaysia. In 1999 Christopher Moore graduated with a *Maîtrise en musique* from L'Université de Paris IV (La Sorbonne) and completed a *Diplôme d'études approfondies* in musicology the following year. He began his PhD in musicology at McGill University in 2000. His dissertation, which deals with the influence of left-wing ideology on French composers during the late 1930s, was supported by doctoral fellowships from the Social Sciences and Humanities Research Council of Canada (SSHRC), the Observatoire international de la création musicale (OICM) and the Montreal-based Institute for European Studies. Dr. Moore has presented his research in Canada, the United States and Belgium and his writings have appeared in the *Canadian University Music Review*, *The Journal of Musicological Research*, *The Canadian Encyclopaedia of Music* and in a collection of essays entitled *Musique et modernisme en France 1900-1945*. In 2006-2007 Christopher Moore was Visiting Assistant Professor at the Eastman School of Music of the University of Rochester. This past summer he was one of twelve participants invited by

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Calvin Sieb – In Memoriam

The Department of Music and international music community said goodbye to our colleague Calvin Sieb who passed away at his home in Quebec City on May 21, 2007.

Mr. Sieb was the concertmaster of the Montréal Symphony Orchestra for 20 years and concertmaster of the Orchestre National du Capitole de Toulouse for almost a decade.

Calvin was also a noted pedagogue, and it is in this role that those of us at the music department had the most recent memory of him and of his dedicated work. We were fortunate enough to have him as our colleague from 1989 until his retirement in 2002.

Calvin was totally dedicated to music, to performance, to pedagogy and to his students. He once told me that he wanted to be teaching violin until his dying day. I believe he was good to his word. Calvin would never have retired from the University of Ottawa if he was not caught by the mandatory retirement age law. He came to my office when he realized that he could not beat mandatory retirement; his mood was very dark. "John, I need to teach." In a moment of inspiration I said: "Calvin, you started teaching at the Quebec Conservatoire in Chicoutimi, let me call the conservatoire director in Gatineau and let him know that you are available." By the time he left my office, the contact was made and Calvin was off to teach once more.

Some of my warmest memories of Calvin as my colleague are of the work we did on establishing the expected course of study for both non-performance and performance violin students. The program was clear, it was demanding and the results were immediate. The standard shot up. Calvin, however, having spent so much of his career performing, knew how difficult it was to succeed in a live performance. While he pushed his students to their limit, he also had a deep and abiding compassion for their genuine efforts.

I always found his door open when it came to discussing the infinite subtleties of violin pedagogy. Once he showed me his fingering pattern for scales. I liked it so much that I started using it for myself and for my students. One day during a jury he asked one of my students to play a scale, and that student did. Calvin's eyebrows shot up, and he leaned over to me and said in an overloud whisper, "that's the same fingering that I use!"

Well, Calvin, we could go talking about you for a long time and we undoubtedly will, during those wonderful "remember when" chat sessions that musicians indulge in.

– John Gomez



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Associations and the Royal Conservatory of Music. Dr. Comeau delivered a comprehensive presentation on the Piano Pedagogy Research Laboratory, outlining its main research concerns. After the conference, the Piano Lab received many positive comments. One conference participant said, "The presentation was particularly inspiring. I suspect that in the future we will be hearing a great deal from this project... This is exciting stuff, long overdue in my opinion!"

Dr. Comeau was the keynote speaker for the 7^e Journées francophones de recherche en éducation musicale. This international conference brought together researchers in music education from many countries around the world. He was a guest lecturer at the Indiana University Internet 2 Music Symposium participating, by videoconference, in a session called *Canadian Initiatives in Music Performance, Research and Teaching*. Dr. Comeau was also invited to present papers at McGill University, Université Laval and at Université de Paris-Sorbonne (via videoconference). In addition, he organised a round table at the Canadian Music University Society conference in Montreal on *Challenging 300 years of piano teaching practices with 21st century research*.

The proceedings of the conference held at the Piano Pedagogy Research Laboratory at the time of its official opening have been published in a special volume by *Revue de recherche en éducation musicale* and are available on line at http://www.mus.ulaval.ca/reem/sommaire_courant.htm. The on-going research in the Piano Lab has also been featured in 12 papers published in various academic journals. Over the last year, media coverage has included two television documentaries and four interviews for magazines and newspapers.

Another highlight for the Piano Lab is the newly established partnership with Routledge, the prestigious international academic publisher. Dr. Comeau recently signed a contract to publish *Piano Pedagogy: A Research and Information Guide*, which is slated to become an indispensable tool for any researcher in the field of piano pedagogy. The partnership is particularly interesting since several graduate students from the Piano Lab are contributing to the guide.

Creating a Difference

The Piano Pedagogy Research Laboratory has received donations from generous benefactors who are helping to further advance the Lab and its activities. Canadian composer Ann Southam provided the Lab's first major gift of \$50,000 to establish the Ann Southam Music Reading Research Fund in support of research exploring how piano students learn to read and express musical notation through well-controlled gestures at the keyboard. In addition, Donald Himes, formerly of the Royal Conservatory of Music, helped to establish a workshop series exploring the subject of healthier approaches to playing the piano.

The Social Sciences and Humanities Research Council of Canada has recently provided \$118,890 for a research initiative that will examine the development of music reading skills in young piano students. Three specific aspects will be studied: mastery of musical symbols, eye-hand coordination and control over movements at the keyboard while expressing the musical codes.

Gilles Comeau will be the principal researcher on this project, collaborating with co-researchers Alain Desrochers, School of Psychology and Ramesh Balsubramaniam, School of Human Kinetics.



Des étudiants à l'honneur

Les étudiantes et les étudiants du Laboratoire de recherche en pédagogie musicale se sont démarqués par la qualité de leurs projets de recherche. **Nisreen Jardaneh** a présenté *The development of a scale to measure young piano students' degree of motivation* au symposium des étudiants diplômés de la University of Western Ontario, puis *Motivation: The challenge of young piano students* à la Société de musique des universités canadiennes. **Mélina Dalaire** a présenté *Ethnographic research design: Piano lessons and VC technology* à la Société de musique des universités canadiennes et *Étude ethnographique de cours de piano transatlantique* par vidéoconférence aux Journées francophones de recherche en éducation musicale. **Catherine Lemay** a participé à la conférence de la Société de musique des universités canadiennes avec *Music reading skills of young piano students: Taxonomy of the musical codes*.

Au cours de la dernière année, plusieurs étudiantes et étudiants du laboratoire ont complété leur programme d'étude. **Julia Brook** et **Nisreen Jardaneh** ont terminé la Maîtrise ès arts, **Yifei Liu** et **Jason Ray**, Maîtrise en musique et **Mélina Dalaire**, **Leana Azerral**, **Hoadan Brown**, et **Erin Parkes** ont reçu le Certificat d'études supérieures en recherche sur la pédagogie du piano. Félicitations à tous nos diplômés de 2006-2007.

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

Le Laboratoire de piano, le premier du genre au Canada, est une installation de recherche fascinante et il a reçu des commentaires élogieux depuis son ouverture en 2005.

2006-2007 Highlights

On February 15, the University of Ottawa welcomed internationally acclaimed pianist Jon Kimura Parker and Mrs. Aline Chrétien, wife of the former Canadian Prime Minister (pictured with **Gilles Comeau** below). As honorary co-chairs of the Friends of the Piano Pedagogy Research Laboratory campaign, they visited the Lab to learn about its latest activities. "Piano pedagogy hasn't really changed

in a long time," remarked Mr. Parker. "Here at the Piano Pedagogy Research Laboratory they're actually finding new information, bringing new data to teachers and pianists and teaching us new techniques. This is extraordinary."



Gilles Comeau, director of the Piano Lab, was invited to participate in the 2007 Collaborative Conference in Toronto, the first joint conference of the Music Teachers National Association, the Canadian Federation of Music Teachers'