

piano, cello and violin. He is also collaborating with four string players at the University of Ottawa on the completion of his first string quartet for quartet and audio soundscape. One of the highlights of the past year has been the premier performance of Martin's Piano Concerto #1, III/Op. 5 by the Kanata Symphony Orchestra under the baton of Yves Lacoursière with piano soloist **Maximilien Arseneault** (BMus 2004). One of his compositions was performed during the 2005 Ottawa International Chamber Music Festival in August.



From left to right, composer Luc Martin poses with Yves Lacoursière and Maximilien Arseneault after the Kanata Symphony Orchestra concert on Saturday, November 13, 2004 at Glen Cairn United Church

Composer **Robert Rival** (BA hon. Music 1996; MMus 1998) also had a work featured in this Made in Canada concert of the Ottawa International Chamber Music Festival — a Piano Trio featuring performances by Denise Djokic, Renée-Paule Gauthier and Peter Longworth. His Overture for Orchestra (1997) was performed in January by the Ottawa Symphony Orchestra alongside the Universe Symphony (1985) by **Steven Gellman**, his composition professor while in undergraduate studies at the University of Ottawa.

(Both Rival and Gellman are pictured at the post-concert reception, between President of the University, Gilles Patry, and Department of Music Chair Lori Burns.) Robert is now pursuing his doctorate in composition at the University of Toronto on a full fellowship, studying with Chan Ka Nin, Christos Hatzis and Gary Kulesha.

Gabriel Major-Marothy (BMus 2004) has recently won another composition competition. The competition run by the University of Regina was for a concert band piece, and his Variations op 23 was the winner. The panel was Dr. Alain Perron, Dr. Tom Schudel, Elizabeth Raum and David McIntyre. The piece will be performed by the University of Regina concert band this fall and our own Department of Music Wind Ensemble under the baton of **Daniel Gress** later this year.

In December 2004, **Brian K. S. Barker** (BMus 2001) took up his new position as solo timpanist with the Staatskapelle Schwerin, an orchestra in the state of Mecklenburg in northeastern Germany. Since the fall of 2002 Brian has been studying with Rainer Seegers, timpanist of the Berlin Philharmonic. Brian spent three summers (2001-2003) at the prestigious Schleswig-Holstein Music Festival, and in 2003 he was also invited to the Pacific Music Festival in Japan, where he studied with Roland Altmann of the Vienna Philharmonic. Since the fall of 2003 Brian has been playing in the orchestra of Theater des Westens in Berlin.

The year after graduating from the University of Ottawa, **Susan E. Ogletree** (BA hon. Music 1994) continued her education at the University of Ontario for her B.Ed. Degree and her Ontario Teachers certificate. In September 1995, she started teaching Music at the International Community School in Abidjan in Cote d'Ivoire, West Africa. She was there for three years before moving to teach music at the Associação Escola Graduada de Sao Paulo, Brazil (an American International School) for two years. In 2001, she moved to Columbia, to teach in Bogota at the American International School. In 2002, she achieved her Masters degree in Education from the University of New Jersey. In 2004, she moved to Mumbai, India and is now teaching Music at the America School of Bombay.

A final congratulatory note to proud new parents **Katarina Jovic (Jovanovic)** (MMus 2002) and her husband Ivan on the birth of their daughter Sonja on July 21.

* Pimms and Music in the Garden — what better way to spend a summer solstice evening! On June 21, a celebration launching the postgraduate mentorship program in orchestral studies was held at Earncliffe, graciously hosted by the British High Commissioner David Reddaway and his wife Roshan. The British High Commissioner is pictured in the middle below with **David Currie** on the left, and President of the University Gilles Patry on the right. Guests were treated to the quintessentially British cocktail of Pimms, soda and fruit, as well as to chamber music performed by a string ensemble of talented string students (l. to r. **Alexa Wilks, Samuel Bisson, Caroline Brassard**). They were joined later on by their professor David Currie for a special performance. This new graduate certificate program will provide students with practical training paired with professional experience and also includes a mentorship component featuring Ottawa Symphony Orchestra musicians.



ACTIVITÉS DES PROFESSEURS FACULTY HIGHLIGHTS

While on tour with National Arts Centre Orchestra to British Columbia in November, **Douglas Burden** presented a trombone masterclass at the University of British Columbia and, on the same tour, travelled to Kispiox and Smithers, B.C. along with eleven other brass and wind players to conduct masterclasses and give concerts. Their visit to the First Nations community of Kispiox was featured in a short documentary on CBC's The National. He performed as one of the soloists in the February concert of Capital BrassWorks and in April was the guest soloist in two concerts with the Divertimento Orchestra performing the Eric Ewazen Concerto for Bass Trombone and Orchestra. Capital BrassWorks has recently released their latest CD on the CBC SM5000 series, From Russia with Brass, which received excellent reviews. Doug Burden also performed in the 2005 Ottawa International Chamber Music Festival.

Lori Burns was awarded the Pauline Alderman Prize for 2005 for an outstanding book-length monograph about women and music from the International Alliance for Women in Music, for Disruptive Divas: Feminism, Identity, and Popular Music, co-authored by Mélisse Lafrance (B.Sc. Soc. 1998). Her most recent article on jazz vocal expression will appear in the electronic journal Music Theory Online this fall. In addition to her University administrative duties, she has begun a term as Chair of the Committee on the Status of Women for the Society for Music Theory.

Au cours de l'année 2004-2005, **Gilles Comeau** a obtenu 148 397 \$ de la Fondation canadienne pour l'innovation comme fonds d'opération du nouveau Laboratoire de recherche en pédagogie du piano, ainsi que plusieurs subventions



Gilles Comeau shown working with a student in the new Piano Pedagogy Research Studio; photo copyright credit: Photographie Provencher 'Mélanie'

de recherche, dont 40 000 \$ du fonds d'Initiatives internationales de recherche créatrice et 21 600 \$ du fonds de Développement d'initiatives interdisciplinaires, pour les projets «Trans-Atlantic Piano Teaching: The Alliance of Technology and Pedagogy», «Development of New Technologies Based on Computer Vision for Monitoring and Analysis of Complex Physical Movements Involved in Piano Playing» et «Information Technology and Innovative Curriculum Development in Piano Pedagogy Research». Professeur Comeau a également présenté plusieurs communications dont «Modern Pedagogy and Professional Disease-Prevention Sensing Technologies for Piano» au Research Showcase: Advanced Technologies for Better Health, et «Challenging 300 years of Piano Teaching Practices with 21st Century Technology: Piano Playing-Related Health Problems», à la Conférence of the Canadian Medical and Biological Engineering Society, en plus d'organiser deux tables rondes, «Eutony and Multidisciplinary Research» à l'Université d'Ottawa et «New Teaching and Research Tools in Piano Pedagogy» à la Société de musique des universités canadiennes.

Murray Dineen is completing the writing of a book on the controversial philosopher and music critic Theodor Adorno, a German Jewish Marxist who left Central Europe prior to World War II and while in North America gave some of the most insightful readings of modern culture, principally its music. An article on Arnold Schoenberg's theories of tonal harmony will appear in the periodical Music Theory Spectrum this summer.

John Geggie was very busy with his own projects as well as being highly in-demand for outside projects during the past number of months. His critically acclaimed series of concerts (Five Shades of Geggie/Cinq Reflets de Geggie) at the NAC Fourth Stage continued for a fourth season and plans are underway for next year as well. Amongst John's featured guests were renowned avant-garde jazz pianist, Myra Melford (University of California at Berkeley). He also played in a trio context with ground-breaking New York-based saxophonist, Donny McCaslin. CBC recorded the trio for national broadcast. John Geggie also played a concert of solos and duets with double-bass virtuoso, Mark Dresser (University of California in San Diego), also giving masterclasses, workshops and concerts together in Montreal and Potsdam. In January 2005, he performed by the Vaar by English composer, Gavin Bryars, with the 13 Strings Chamber ensemble. This concert was recorded by CBC for future broadcast. Mr. Geggie also released a new CD



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). 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

