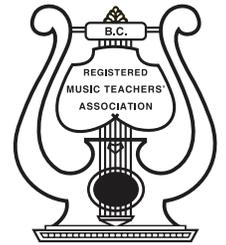


Progressions

WINTER 2009

Publication Agreement

Number 40016225



B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION
PROVINCIAL MAGAZINE



Thank you !
To the committee and
Chilliwack Branch for a
weekend to remember.



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Not one word of this newsletter may be reproduced without the written consent of the Editor. We are perfectly happy to co-operate, but we don't want quotations to appear out of context.

Please send any changes of address to the registrar:
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the **President's** *message*

What a way to begin the teaching term by attending Rejuvenate 2008.

The weekend began with an inspiring Friday evening concert of Schubert Sonatas performed by Stéphan Lemelin. From Terry Small's energetic workshop, which really woke everyone up, to the amazing banquet and the prestigious BC Piano Competition, it was a total success—a reflection of the careful planning and attention to details of the organizing committee of our Chilliwack Branch - our sincere thanks for all your hard work. I hope many of the attendees had a chance to enjoy the stroll down the beach to see the World Sandcastles Championship display and enjoy Harrison's gorgeous pools, as the weather really co-operated. A weekend to remember!!

I was so pleased that Helen Dahlstrom, BCRMTA's life member, CFMTA's Honorary National President and founder of Canada Music Week was able to attend Rejuvenate 2008. Canada Music Week is one of CFMTA's most important and long-standing programs. We are working to make it even better, with the addition of sponsors, such as Fairchild Radio, which now donates the monetary prizes for the Canada Music Week Writing Contest and the Bill Andrews Awards, for branches who have interesting and novel events in their communities. We are looking for an even higher profile and it is through community participation and you, our branches that Canada Music Week will continue to grow each year.

We are saddened to have received the resignation of our Past President Lynne Carmichael. Lynne has served BCRMTA for many years, with outstanding service at the branch and provincial level. She was a great asset to CFMTA, serving as bylaw chairman and on the finance committee. In 2007, at our 60th anniversary, Lynne became a BCRMTA Life Member. We wish her improved health and thank her for her many years of service to our organization.

It is so important to have a network of colleagues who can work together for inspiration in our profession. I am so pleased, as I look back over the twelve years I have served on the provincial executive, at how much more professional our organization is. We have a "dream team" executive, each one of whom performs their duties with competence and enthusiasm. We have well-informed delegates who are getting the information out to you, the membership. We have branch presidents and their executives who are working hard at the local level to promote music in their communities. We have branches, like Chilliwack, with just over 20 members, who can organize a major convention with such professionalism. We have many programs that benefit both teachers and students in our province.

I am so proud to be a member of BCRMTA.



From the Editor:

Hi Everyone,

Thank you to everyone who took the time to send me an e-mail with their kind words of approval of our new magazine name and logo.

THANK YOU!!

I would like to acknowledge two omissions that were published in the The Canadian Music Teachers' magazine - Volume 59 No.1 page 35, in regards to the article about our composer from B.C. Jean Ethridge.

1 - The interview was done by RuthAnne MacKnee from the Shuswap Branch.

2 - The photographer who did the photo was not recognized as she should have been.

"Photo by Diane C. Nicholson - Twin Heart Photo"

I am sorry for this omission, and hope it did not cause any problems.

Dina 

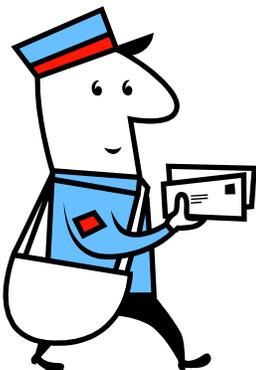
Annual Membership Fees

The BCRMTA Membership year runs from March 1 to March 1 each year and membership renewal fees are due on **February 1st** of each year. As a convenience to members, the Branch Treasurers collect the **total membership fee** (which includes the Federal fee, the Provincial fee and the Insurance Premium). The Treasurers then submit the required amounts to the Provincial Registrar before March 1st.

This year there will be a **\$7.00** increase in the Provincial portion of the fee, the first time the Provincial Council has raised this fee for over ten years.

Members are advised to be in touch with their Branch in order to confirm the exact amount of their renewal fee, as the total amount may vary according to the activity fee set by the individual Branches.

Your Branch Treasurer will appreciate your cooperation and assistance!



Are you moving?

To keep BOTH your Provincial and Federal Magazine coming, be sure to advise the Registrar of your new address.

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Branch Reports

ABBOTSFORD

Greetings from the Abbotsford Branch – We are a busy group and have had a successful year of activities. We held our annual festival in the month of May with many participants and this was highlighted by our Honours Concert with a record number of trophies and awards given to many well deserving students. Our branch is very blessed with many people that give much of their time and talents in making our festival such a success each year and without them and their dedication to our Festival, this event would not be possible. We are also very fortunate to have people in our group that have offered to give “mini workshops” on varying subjects. In September, after a much needed rest for everyone, we discussed the makings of a good piano teacher and this was met with much enthusiasm and interaction. In the month of October we discussed how to encourage and instill good practicing in our students. These were all great subjects to help us to get back on track for the year to come. In November we will sponsor our Canadian music week recital with guest soloist - Raymond Zeng, the winner of the Young Artist Competition award presented at the B.C.R.M.T.A. convention in September in Harrison B.C. In the month of December we will wrap up another year with a luncheon hosted by one of our teachers, at which time we are all inspired to get our homes ready for Christmas. All our best wishes to everyone for the Christmas season as well as for the New Year.

CARIBOO

Cariboo Branch had a workshop Oct. 23 and 25th with Lori Elder from Prince George. She gave a lecture on the romantic period, and a Masterclass. We will be having a Canada Music Week Recital Nov 17.

We support our local Music Festival In April and a few other recitals (costume recital Oct. 27th).

CHILLIWACK

Our “Rejuvenate 2008” convention in September was a smash success. Thanks to all who attended and to the hard working convention committee for organizing a great event. Enthusiastic participation by 20 of our 24 members contributed to wonderful camaraderie and renewed friendships. Highlights of the weekend were: Stephane Lemelin’s concert of Schubert’s sonatas, his lecture on Scubert’s music, his masterclass with students, Terry Small on “Engaging the Brain”, the banquet, the wonderful art work by Hilda Goertzen, the lovely venue. Even the weather co-operated. Congratulations to the winners of the young artist competition: Raymond Zeng of Vancouver, Clinton Denoni of Hope, and Nabil Fadaï of Chilliwack. We wish all the best for every success in their continued studies. Congratulations to Erica Gibson from Chilliwack who also competed.

The 34th Annual Christmas Craft Market will be held November 21 – 23 at Chilliwack Heritage Park. Several of our piano teachers and a number of students will be entertaining with all the great tunes of the season. Our Canada Music Week recital will be held on November 25. Bursaries for high marks in the 2008 exams will be awarded. Every performer will be given a Canada Music week pencil. Our December social will include spouses and partners.

On January 14, Catherine Bundt from the South Fraser branch will speak on performance anxiety and performance protocol.

The Chilliwack Lions Club 62nd Annual Music and Dance Festival will be held from January 30 to March 13, 2009. This is an open festival.

For more information:

www.chilliwacklionsclubmusicanddancefestival.com.

Closing date for entries is December 1, 2008.

COQUITLAM – MAPLE RIDGE

Greetings from Coquitlam – Maple Ridge!

Many of our members attended the Rejuvenate! 2008 Convention in Harrison Hot Springs, a big thank-you to the Chilliwack branch for a super weekend!

Branch Reports

COQUITLAM – MAPLE RIDGE - cont.

We held our first meeting on Wednesday, October 1st, which was followed a fabulous workshop by David Duke on the career and music of Jean Coulthard.

Upcoming is our Canada Music Week Recital which will be held at St. Paul's Lutheran Church on Sunday, November 16. Students will perform a variety of Canadian repertoire and many will receive awards for outstanding achievement on conservatory examinations.

Our annual North Fraser Music Festival is planned for April 20 – 25, 2009. Our adjudicators this year are Rudy Rozanski and Tracey Garvin.

EAST KOOTENAY

The East Kootenay Music Teachers' Association (EKMTA) has another eventful year planned for 2008-2009. We started our year in September with our annual "kick- start" meeting at which we worked on our Schedule of Events for the upcoming season and assigned event coordinators.

Our first event of the season took place October 18th and 19th with an Alexander Technique workshop conducted by Larissa Makila of Calgary. This two day intensive introductory workshop was a very enriching and positive experience for all involved. Teachers learned about the origin and history of the Technique and various concepts and procedures to apply to every day living with a special focus on the approach to musical instruments.

The first student recital of the year will be our "Canada Music Week" recital on November 24th at which we will also make our annual EKMTA scholarship presentations. We are all excited about the upcoming Symphony of the Kootenays "Christmas in the Kootenays" concert November 29th and 30th, which will feature two EKMTA senior students performing the first and second movement of Mozart's piano concerto in C major, KV 246. In February an all boy student cast will perform for residents of a local care home at our annual "All Boys" recital. On March 1st we will hold our fun "Fur, Feathers and Friends" animal

theme recital at which pet food donations will be made to the local SPCA. We are also presently planning two student scholarship fundraising events to take place in the Spring. The first event entitled "From Schubert to Saint-Saëns" will feature guest artists Angela Cavar-mezzo-soprano and Allen Reiser- pianist, as well as specially selected senior piano students. The second event will be a student music-marathon to take place in the local Mall. Our fourth annual "A Sonatina Sunday" is back by popular demand and will wrap up the year on May 31st.

KELOWNA

The Kelowna Branch RMT were thrilled to host a workshop on Canadian music given by renowned pianist, composer, and teacher Arne Sahlen on Sunday, Nov.2. It was an exciting and informative glimpse at Canadian composers with a focus on western composers such as Jean Coulthard, Joan Hansen, Stephen Brown, Dale Reubart, and many others. This was done in anticipation of Canada Music Week, for which we are holding a student recital on November 23. The winners of the 2008 exam awards will be announced at this recital as well. Our Annual Fall Meeting was held on November 7.

In Memoriam

Patricia Wilson

Member of the Vancouver Branch
from 1952 - 1983



Branch Reports

MID-ISLAND

No report submitted

MISSION

No report submitted

NELSON

Around Kootenay Lake, the hillsides slowly change in harmony adding new, golden hues to the evergreen. And our music teachers are busily preparing students for a variety of events. Canada Music Week will be celebrated on November 22nd with an all-day composition workshop given by Arne Sahlen and followed by a benefit concert featuring Canadian compositions. Alexis More and Jane Ballantyne will co-ordinate the activity.

In the evening of December 5th, Rita Deane will host a concert and reception in her home for adult students of RMT teachers.

Anne Macdonald, who has the Venning Memorial Library in her home, will be bringing the videos to the April meeting for branches on a first come first serve basis. Please check the new BCRMTA website for the list of videos and email Anne. Her email is acmacd@shaw.ca.

Dorothy Fraser was her alternate delegate at the Sept. meeting/convention and got a good glimpse at the extensive preparatory work done by the executive and delegates.

In January, pianist Raffi Besalyan will be giving a concert at the Capitol in Nelson and providing master classes to some students of RMT teachers.

We are looking forward to a concert by the winner of the BC Piano Competition, Raymond Zeng, in early May.

NORTH ISLAND

No report submitted

NORTH SHORE

The North Shore Branch has had an active and busy fall season. Our Executive committee for the 2008-2009 year includes Janette Keefe, President, Takuhi Sedefci, Vice President, Pat Holme Treasurer, Valerie Cook, Newsletter/Secretary, Lorraine Toljanich, Social Coordinator, Diana Marr, Festival Liaison, Diane Sanford, Membership, Carolyn Finlay, Canada Music Week, and Donna Symons and Raul Velasco, Private Recitals. We are grateful for all the efforts of our members and executive.

The months of September and October included our regular monthly student recitals at Gloria Dei Church, as well as a very informative RCM workshop to kick off the new year and the new syllabus! The entire branch has also been busily preparing for our upcoming Showcase Concert Series at Park Royal Shopping Centre. The Concerts will take place over two weekends in November/December. Students and Teachers from our branch are all preparing for performances which will include solo and ensemble music representing many different instruments and styles. This is a major collaboration of our musical community, and a chance to hear some wonderful performances! Look for us at Park Royal in the afternoon on the weekends of November 29th/30th and December 6th/7th. All of our thanks to our event coordinator, Diana Marr, for her countless hours of organizing!

This November, the NSRMTA is very proud to host Canada Music Week, 2008. Our featured composer is Michael Conway Baker. The events include workshops, master classes and performances by both students and teachers. We are proud to encourage our budding young composers as well as recognizing our nation's most prominent!

The recital is on November 16th at Gloria Dei church. We are very grateful to Carolyn Finlay. On behalf of the NSRMTA, Dr. Finlay applied for and won the first Bill Andrews Canada Music Week Award. This monetary award was sponsored by the CFMTA, and our branch was the first in Canada to receive it. Congratulations to all!



Branch Reports

NORTH SHORE - cont.

Upcoming events that we are very excited about here on the North Shore include the Lucille Little Memorial Awards Recital on January 18th, 2009. This special concert honours one of our former members while recognizing excellence among our students in their 2008 Conservatory Examinations. Also, we are looking forward to the 2009 North Shore Music Festival, which will begin in late February. All in all, we're gearing up for another busy year here on the North Shore!

PRINCE GEORGE

Prince George Branch began our year with a breakfast meeting at a local restaurant. Our first event will be a workshop with Anita Perry from Summerland. Anita will do four sessions of masterclasses on Saturday and Sunday, November 15 and 16. She will also present a lecture and workshop on Teaching Composition. This will be most useful tie-in with Canada Music Week.

Several members attended the excellent Convention at Harrison Hot Springs. Out thanks go to the many RMTs who volunteered countless hours to make this so successful and enjoyable.

Our branch has three recitals planned for November, February and May. These are always well attended with a wide variety of repertoire and grades presented.

Prince George and District Music Festival will be taking place starting in February with Jamie Syer adjudicating. Many RMTs will be entering students at various grade levels.

We will have workshops presented at our RMT meetings by several of our members. These will include:

- Lori Elder - Romantic Music for Intermediate Students
- Maureen Nielsen - TBA

Our June meeting will be at the home of one of our members with wonderful food to finish off our season.

RICHMOND

Since our last report, Richmond Branch continues to grow with an additional four new members. We now stand at 106.

We began 2008 with the following highlights:

- 1) In January, we hosted the 1st Class Honours Recital & Trophy Presentation for August 2007 RCM highest marks in all disciplines.
- 2) In February – a piano master-class with renowned Marcella Crudeli who inspired and encouraged the six students with great ideas, practising tips and an appreciation of their chosen pieces.
- 3) During March and April our Branch was exceptionally busy. Apart from our Monthly Recitals and presentation of our Scholarships and Trophies, we were invited by the Richmond Art Coalition to participate in their “Doors Open” 2008 event. This was designed to celebrate the great diversity of Art, Culture and Heritage of our City. This was a “first” for our Branch to be involved in such a project. A total of 56 students provided 4 hours of entertainment and the programme included music from Bach to Jazz; solos and duets; the Fraser Valley Fiddlers and violin solos.
- 4) Richmond Branch hosted a presentation by the R.C.M. on the Piano Syllabus 2008 Edition with clinician Peteris Zarins. This workshop was very well attended by Lower Mainland and out-of-town Teachers.

We continue to advertise by up-dating our Membership List in an eye-catching fire-engine red brochure, strategically placed in Libraries, Community Centres, and Music Stores. Our events are also published in the local English and Chinese media on a regular basis. Our local Library also boasts a B.C.R.M.T.A. Display Window containing music related information available to our Branch approx. 4 times a year.

We finalized our teaching year with yet another outstanding luncheon at the River Rock Resort & Casino. A good time was had by all who attended.



Branch Reports

SHUSWAP

The Shuswap branch has been off to a busy fall of planning, education and entertainment. We are busy planning our joint CMW recital. The theme will be "A Tribute to Jean Coulthard. Local students will play Jean's pieces and other Canadian repertoire.

On the morning of October 15, Arne Sahlén gave a talk to our Branch on "The Conservatory Story! Part 1 - Horror Part 2 Hope" - Preparing students for an accredited exam - and general use of exam-based materials - can stimulate the best efforts of teacher and student OR be a formidable obstacle to expressive, fulfilling musicianship. And it's not the system's fault! it's how we use it. His talk was very entertaining and inspiring. We gleaned many ideas for both exams and festivals. We went away feeling enthusiastic about preparing our students to be well-rounded musicians through exploring repertoire outside of the syllabus. Arne quoted Allen Reiser as saying that a student's repertoire should be like a pyramid, with many works at the bottom supporting the few at the top which are performed for exams or festivals. Students benefit from learning whole sonatas, for example, and not just one movement. The understanding of Sonata Form, harmony, etc. needs to be taught along with repertoire.

On Wednesday, October 15th we presented a piano/vocal recital by Arne Sahlen and Chanthavouth Hy at the Shuswap Art Gallery. "Vouth" Hy, 23, a promising young musician from Cambodia is well on his way to becoming internationally recognized. Their program was a tribute to Chopin, and to newer music of similar Romantic Spirit - also some fun surprises! Admission was by donation to the Cambodia Support Group. Funds will aid Vouth's studies in Canada plus women's, disabled-service, and youth support in Cambodia.

Finally, on Sunday, November 2, some of us had the good fortune to attend a piano master class given by Jon Kimura Parker in Kamloops. He was there to perform with the National Arts Orchestra that evening. The concert and master class were both spectacular.

SOUTH FRASER

The South Fraser branch began the fall with our first meeting and a recital/lecture with Dr. Carla Dodek on the French School of music. There was also a farewell luncheon to Darlene Brigidear, our beloved BCRMTA president and longtime South Fraser member, who has officially retired from teaching.

After our November meeting, we had a Sharing Session which provided an opportunity to bring favourite resources, books and music to share, to discuss different conservatory examinations, and a chance to ask questions to each other. Our first student recital of the school year was on Sunday November 23rd and it featured a section with Canadian composition. A variety of performances was enjoyed by all, including piano music with backing tracks and a flute performance.

There will be a Master Class for advanced piano performers in January, with Dr. Jamie Syer (head of the piano department of the Victoria Conservatory of Music and a faculty member at the University of Victoria).

The branch also plans to hold another Mall Showcase as these performance opportunities have proven very popular with students. Finally, in the spring our branch music festival will celebrate 50 years, an event we are all looking forward to!

SOUTH OKANAGAN

No report submitted

SUNSHINE COAST

No report submitted

TRAIL – CASTLEGAR

Greetings all! We will soon be enjoying a winter wonderland here in the Kootenays. To celebrate our Canada Music Week this year, we will be incorporating it with a fall mini-festival with Arne Sahlen as clinician. It will be held on November 15-16 with Jazz/Rag-time being the theme this year. Students will perform and

Branch Reports

TRAIL – CASTLEGAR - cont.

be adjudicated on the 15th and a select few, along with Arne will be performing Saturday night. It's sure to be a treat. On Sunday the teachers will be attending a workshop with Arne, which we are all looking forward too.

A few branch members were able to attend the BC conference and thoroughly enjoyed it. Many ideas were shared from the conference at subsequent branch meetings. All for now!

VANCOUVER

GREETINGS FROM THE VANCOUVER BRANCH!

As I write, the Student Performer's Guild Festival is in full swing. It will wrap up with an HONOUR CONCERT on November 30 at 1:00 and 3:00 at Tom Lee Music Recital Hall.

Future programs include: Christmas Luncheon, our AGM, a special workshop with Nadia Lasserson from the EPTA (see below), a presentation on Bach by Svetlana Ponomareva, & Dr. Gabor Mate speaking on "Stress and Stress-Related Problems Experienced by Musicians".

Our major presentation will be Sunday, February 15/09, at HYCROFT, at 2 p.m. NADIA LASSERSON FROM THE U.K., will speak on "PIANO NEEDN'T BE LONELY...IT'S FUN PLAYING WITH FRIENDS", and "THE PIANO TECHNIQUE DOCTOR". YOU ARE INVITED! Fee: \$10. Nadia's mother, Carola Grindea was the founder of the European Piano Teachers' Assoc. and Dame Myra Hess was her godmother! Email mstpianohouse@shaw.ca to register, or for more info.

VERNON

No report submitted

VICTORIA

The new teaching year got off to a strong start with a presentation at our September meeting by Linda Gould, on the new pop and jazz syllabus of the Royal Conservatory of Music. Linda and her husband Dave

Paulson played a variety of pieces which introduced, among other concepts, diverse modes and scales, uneven meters, and improvisation.

Twenty-seven costumed performers appeared in "Costume Capers", the annual Hallowe'en recital. They played Hallowe'en-themed music and received Hallowe'en treats as their reward. \$130 was raised for the Greater Victoria Performing Arts Festival.

Rafael Oei has planned five more concerts for this year. The next will be the Canada Music Week recital, which this year welcomes Joan Hansen as featured composer. Canadian compositions will be the order of the day, and the winners of the Murray Adaskin Composition Competition will be announced. As well, a Community Musical Service Award will be presented. Joan Hansen will perform some of her works and will speak at the annual Canada Music Week breakfast meeting.

Victoria Branch is pleased to announce that Mr. John Gouge has presented \$15,000 in order to establish an award for advanced piano students in memory of his cousin, Miss Helen Gibson, who was a member of this Branch and a teacher in the Victoria area for many years. The first award will be available in the fall of 2009.

We are fortunate to have available to us fine performances by the Victoria Symphony, Pacific Opera Victoria, the Victoria Conservatory of Music, the University of Victoria, and the Victoria Operatic Society, among others. In addition, several of our members are involved in important performance projects. Nicholas Fairbank appears in the ensembles Hexaphone and Duo Delirio. The Sidney Classical Orchestra under Stephen Brown features Susan de Burgh as piano soloist in November. In October, Diane Berry presented, with her group, Two Flutes and a Violin, a slide show with musical accompaniment, "River", her second such composition. Dave Paulson has established "UJAM" to encourage performance by small jazz ensembles.

Winifred Scott Wood, Linda Low, and Jamie Syer are again involved in teaching courses in piano pedagogy at the Victoria Conservatory of Music.





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Events around the Province

Cap Choral Intensive - Capilano University
Saturday, January 24, 2009
9 am - 8:30pm
Registration \$60.00 (includes meals & snacks)

Students grades 10-12 are invited to join with Capilano U Singers under the direction of choral specialist Debra Cairns, from The University of Alberta, for a choral skills workshop. This event will bring to performance readiness four specially selected pieces and present them at an evening concert with Capilano U Singers and Canada's internationally acclaimed chamber choir musica intima. Teachers are welcome to register and participate.

Young Artist Tour

Raymond Zeng made a more than favourable impression in the B.C. Piano Competition. Next spring, he'll be amazing audiences in Nelson, on Vancouver Island and possibly two other branches with his polished exciting playing. These concerts will allow smaller centers to experience the thrill of live music making and prepare Raymond for the Young Artist competition in New Brunswick in July.

Hello Branches,

If you have any event or workshop that would benefit teachers or students, please forward the information to me to include in the magazine. Thanks Dina

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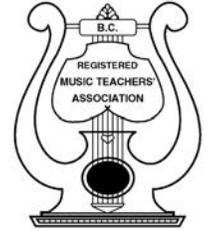
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B.C. Provincial and Canadian National Regulations

N.B.: The Electronic Music category is National only. Regulations and the entry form are in the CFMTA Canada Music Week Magazine; send entries directly to the National CMW Co-ordinator. Applications may also be found on the BCRMTA website bcrmta.bc.ca

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be *neat and legible* in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The entrant must be of stated age as of June 1, 2008 and be a student of a BCRMTA member in good standing.
3. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
4. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Co-ordinator in writing.
5. Entries must be received by April 1, 2009. A completed entry form and the correct provincial fee must accompany each piece entered. (Teachers with multiple student entries may contact 250-427-2159 or cmw@cyberlink.bc.ca regarding a streamlined entry system.) or Cindy Taylor 250-923-3731 dctaylor@oberon.ark.com
6. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in BCRMTA archives. BCRMTA will forward First Place-winning works to the National Finals and pay the entry fees.
7. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. **Award cheques must be cashed within thirty days of receipt.**
8. BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.



BCRMTA – CFMTA Music Writing Competition 2009



Entry Form

This form must be completed and signed. Make cheque to BCRMTA Music Writing Competition
Mail to: MWC c/o Sharlie McCreadie , Box 301, Christina Lake B.C. V0H 1E0

Name _____ E-mail address _____

Address _____

P. Code _____ Phone(____) _____

Fax(____) _____ Birth date _____

Teacher's name _____ E-mail address _____

Address _____

P. Code _____ Phone(____) _____

Fax(____) _____ RMT Branch _____

Preparatory: 8 years & under

Fee: \$10.00

- Pre.1 - An original work for solo instrument or any combination of instruments
- Pre.2 - An original work for voice with or without accompaniment

Awards:

In each category:
BC \$20, National \$50

Division A: 11 years & under

Fee: \$10.00

- A.1 - An original work for solo instrument or any combination of instruments
- A.2 - An original work for voice with or without accompaniment

In each category:
BC \$20, National \$250

Division B: 15 years & under

Fee: \$13.00

- B.1 - An original work for solo instrument or any combination of instruments
- B.2 - An original work for voice(s) with or without accompaniment

In each category:
BC \$30, National \$300

Division C: 19 years & under

Fee: \$15.00

- An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

BC \$40, National \$400

Division D: Open

Fee: \$20.00

- An original work for any instrument, voice, or combination of voices and instruments, with or without accompaniment.

BC \$50, National \$400

Second Place awards, for any category with six or more entries - Division A: \$15 B: \$20 C: \$30 D: \$40

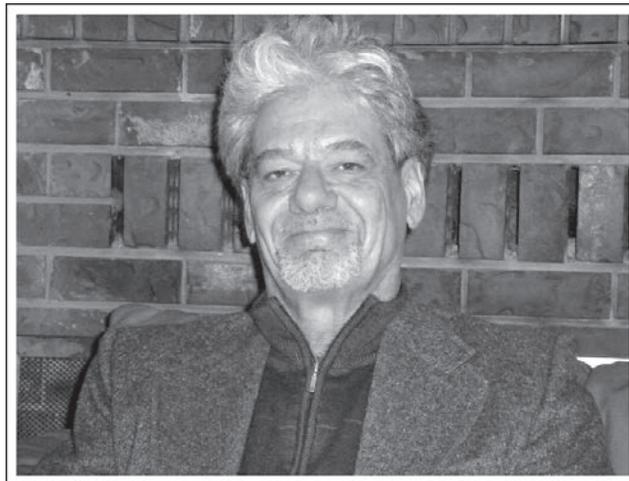
I certify that this composition is my own work. _____ (Entrant) Date _____

Parent or Guardian (if under 19) _____ Teacher _____

BCRMTA Music Writing Competition 2009 Adjudicator

Robert Benedict

(b.1947) was born in Toronto, Ontario. He taught classical guitar, keyboard improvisation, and was an examiner at the Royal Conservatory. His works are usually in a classical style with jazz-like, modern harmonies. His compositions include a concerto for soprano and classical guitar, guitar quartets and duos, brass quintets, melodic studies, and concert pieces; some have been recorded in the United States and Canada. Robert is the author of the *Waterloo Discovery Series* now with Mayfair Music, and as well the classical guitar series, *Sight for the Classical Guitar*, published with Alfred's Music in the U.S. Robert has some interesting hobbies, such as reconditioning old cars, pianos, and clocks! Now residing on Vancouver Island, he usually has a jazz group going and most importantly, Robert says enthusiastically "I love music!".



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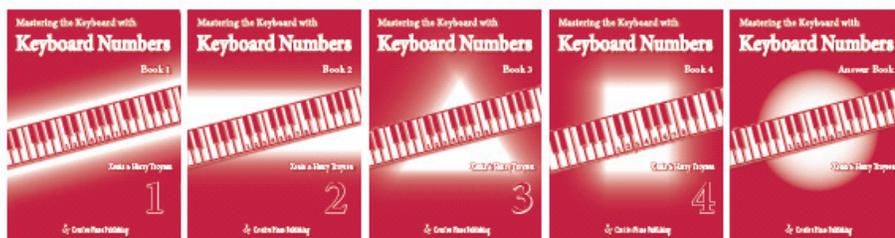


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Helen Dahlstrom

Pioneer of Music in Canada and B.C.'s Jewel

by T. Garvin and A. Turner

At the age of 91, Helen is still an active member of the BCRMTA. Over her lifetime she has been a pianist, organist, accompanist, music teacher, choir conductor, examiner, adjudicator and Past President of both the National and Provincial RMTA. Helen Arline Underbakke was born in Regina, Sask. of Norwegian-Canadian parents on June 5, 1917. She started her musical career at the age of 16 when she played the Schumann Concerto with the Regina Symphony Orchestra. Her early piano studies were under the tutelage of Cyril Hampshire of the Regina Conservatory of Music. She received her teacher's diploma in piano (ATCM) in 1930, her Solo Performers diploma (RCM) in 1932, both from the Toronto Conservatory of Music and her Licentiate of Music diploma (LMUS) from the University of Saskatchewan in 1934. Following this, she served a summer internship at the Cornish School in Seattle with Stephen Balogh. In 1940, she accompanied John Goss on a tour of Western Canada and was frequently heard as a soloist on radio station CJRM in Regina from 1940 to 1943. In 1944, she moved to Winnipeg and studied with Leonard Heaton until 1946. She was heard on CBC Radio from 1945 to 1947 and traveled to Calgary from 1946 to 1949 to study with recitalist and teacher

Boris Roubakine. In 1950, Helen moved to Rossland, B.C. with her husband Alton Dahlstrom and had two children, Carol (Boldt) and (Dr.) David Dahlstrom. She served as organist-choirmaster for St. Andrew's United Church until 1964, and then was conductor of the A Cappella Singers of the Rossland Trail Branch for almost 10 years. She accompanied many distinguished instrumentalists in recitals, including Elfreda Gleam (1965) and Reginald Kell (1969).

She has served on numerous provincial, national and international boards for the promotion of the arts. She was president of the BCRMTA from 1970 – 1972; the CFMTA from 1971 – 1975 and founder and chair of Canada Music Week and editor of their newsletter until the mid 1990's. She also served on the Canada Council, BC Arts Board, and Board of Governors of the Canadian Conference of the Arts. Internationally, she was a member of the European Piano Teachers Association, and International Society of Music Educators. Throughout her career, she has adjudicated at festivals, competitions and examinations across North America, including the Royal Conservatory of Music in Toronto, and the Universities of Saskatchewan, Alberta and Manitoba, Mount Royal College in Calgary and piano competitions in Michigan and California. In 1989 she received the Home of Champions Award in recognition of her contributions to the Arts in Trail, B.C. She compiled and edited "Canada Music Week Silver Anniversary Collection (1985)" and the "Canadian Composers: Mini Biographies (1989)", a list of composers whose music is currently part of the RCM, CC and VCM syllabi.

Helen has continued to teach into her 90's and still travels extensively. Her trip to Norway last year to celebrate her 90th birthday was a highlight as well as attending the International RMT Conference in Toronto. Her dedicated, energized spirit laced with curiosity of a child, who was up daily at 4:30am to begin her musical studies, shines on!

References: The Canadian Encyclopedia - UBC library



Photo by Dorothy Fraser

B.C. Young Composers Win Awards at Nationals

by Cynthia Taylor – B.C. Canada Music Week Coordinator

The Canada Music Week Committee is extremely proud of all of our composers who enter the Provincial Music Writing Competition. Each year the winning compositions from our Province are sent to the CFMTA Canada Music Week Competition. This year three of our Provincial winners took top prizes at the National level.

Congratulations to:

- Carmyn Slater First in Category A
11 years and under
Graham Roebuck First in Category C
19 years and under
Vincent Lo First in Category D
Open Category.

A special congratulation goes to Graham Roebuck who was the very first recipient of the Helen Dahlstrom Award. How very exciting that the presentation of this award went to a B.C. composer.

Last July I had the opportunity to attend the Victoria Piano Summer School “Composer Day Recital”. When I looked at the program I was thrilled to see that two of our Provincial Writing Competition winners were on the program playing their own compositions. I had seen the manuscripts when they sent them in to the competition so I was anticipating hearing Carmyn Slater and Graham Roebuck’s compositions in the concert.

I sat in awe and surprise when Carmyn Slater walked up to the piano to play her “Ballet Reverence”. In all of the years that I have been on the Canada Music week committee and the Provincial Coordinator I had never heard any of the compositions in a “live” performance. It had not really registered in my mind the actual age of the students in each category. I had just looked at category A, B, C and D. When Carmyn Slater, a tiny little girl, walked up to the piano and announced her composition with confidence and proceeded to play it with enthusiasm and pride I really was stunned. Carmyn is only 9 years old. She may have only been 8 years old when I heard her play in July.

Graham’s piece “A Night in the Forest” is written for Bassoon, Violin, and Double Bass. The manuscript shows the music written in three sections, the first been “The Fading Dusk – The Emergence of the Bats and Owls”; followed by “Midnight Revelry – The Dance of the Scurrying Mammals”; and ending with “Slowly Dawn Approaches – Of Parting Farewells and Hiding from the Light”. Graham presented a recording of his composition for the Composer Day performance. The audience was able to close their eyes and let their imagination take flight.

The whole experience of hearing our B.C. winning compositions in a “live” performance is something I will never forget.



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YOUNG COMPOSERS’ COMPETITION
Entry deadline: February 27, 2009

Young composers aged 8-22 have the opportunity to compose for Canada’s premiere choir, have their compositions performed in the choir concert series, and receive cash awards!

The competition is open to young composers from any country. Entries will be judged in three age categories with special awards for the best submissions by BC residents. Entries will be assessed on originality, craftsmanship of the music and, where appropriate, the words. Finalist compositions will be performed at the Vancouver Chamber Choir concert Youth & Music on Friday, May 1, 2009 at Ryerson United Church in Vancouver, BC.

For more information about these and other education programs, please email info@vancouverchamberchoir.com, visit www.vancouverchamberchoir.com or phone **604.738.6822**

CLASS C - First Place Winner and the recipient of the Helen Dahlstrom Award Graham Roebuck “A Night in the Forest”



Graham started piano lessons with Pamela Smirl at age 4, and began composing right away. It was also around this time that he appeared onstage in his first Musical Theatre production with Four Seasons Musical Theatre. Since then, he has been an active composer, performer, instrumentalist and vocalist.

He entered his first composition festival in 1994 at the age of 5. Over the next several years, he consistently won first and second place awards for composition including the Adjudicator's Discretion award for his piece *Camel Ride* in 2001.

This year, he won 1st place in the BC Registered Music Teachers' Association Music Writing Competition, the Jean Coulthard Composing Competition, and the Greater Victoria Performing Arts Festival.

For the last three years Graham has participated in the vsNEW composing workshop with the Victoria Symphony Orchestra. This provided him with great opportunities to speak with professional musicians and write music that explores the potential of their instruments, and helped him to grow as a composer. He has also participated in valuable composing workshops with Arne Sahlen and PJ Music Studios.

Graham has appeared in lead and chorus roles in over 30 theatrical productions, the majority of which were musicals, and has performed in countless recitals and performances on piano, trombone, mandolin, native american flute, and as a vocalist. He continues to study Theatre, Writing, and Music at the University of Victoria, and sang with the University Chorus last year. He is also studying Royal Conservatory Grade 8 piano with Pamela Smirl of PJ Music Studios. Graham is proud to receive the Helen Dahlstrom Award and 1st place in Category C of the Canadian Federation of Music Teachers' Association Music Writing Competition, and he would like to thank the many people who have supported him throughout his musical career.

The image shows a musical score for three instruments: Bsn. (Bassoon), Vln. (Violin), and D.B. (Double Bass). The score is in 4/4 time and features dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The Bsn. part starts at measure 48 with a series of eighth notes. The Vln. part also starts at measure 48 and includes a crescendo from *mp* to *f*. The D.B. part follows a similar pattern with *mp* and *f* markings.

CLASS A - First Place Winner - Carmyn Slater “Ballet Reverence”



Carmyn Slater, a nine-year-old resident of Sooke, is showing promise as a young composer.

From an early age Carmyn liked to improvise melodies through singing and humming. When she began piano lessons at age four with Pamela Smirl of PJ Music Studios she quickly gained enough skill to perform her improvised melodies on the piano. Smirl would notate those earliest compositions with computer software and print them out. This greatly impressed Carmyn. Her songs could be read and played by someone else! She soon had a growing collection of original compositions.

Carmyn continues to produce and perform her own pieces with positive encouragement from her teacher. She has received first and second place recognition in her age category in both the Murray Adaskin and Jean Coulthard Composing Competitions since 2005/06. She has also won first place in her age category and two Adjudicator's Discretion awards in the Greater Victoria

Performing Arts Festival. This year, her piece titled *Ballet Reverence* won first place in the 11-and-under category of the BCRMTA Provincial Composition Competition and in the 2008 Canada Music Week National Composition Competition sponsored by the CFMTA. Carmyn has performed her works at the GVPFAF Honours Concert in Victoria, the Victoria Piano Summer School at the University of Victoria, Bear Mountain Resort, and the Sooke Fine Arts Show. She is currently working on her Grade 5 RCM level with Ms. Smirl and is participating in the third annual vsNEW Program for Young Composers sponsored by the Victoria Symphony.

Carmyn finds inspiration for her compositions in a variety of ways. Through her music teacher, she has been introduced to influential composers and performers who encourage her to continue composing. She is an open-minded, analytical listener who is influenced by different periods and styles of music that she hears in film, television, recordings and live performances. Most often she begins with a melody, but at other times a rhythmic chord progression comes first. Now that she is older she prefers to improvise and compose on the electric keyboard where she experiments with different instrument timbres and their effect on the mood of her work. She is beginning to expand her composing skills to include other instruments. One recent piece, titled *Playing Together*, features flute and piano. In the vsNEW project, she is learning to write for oboe, viola, and cello.

When she is not composing or performing this fourth grade french immersion student enjoys playing with friends, reading, writing, drawing, using the computer, attending concerts, and learning everything she can about history.



Ballet Reverence

Carmyn Slater
(1999 -)

Andante (♩ = 80 - 100)

Expressively

Piano

p legato

CLASS D - First Place Winner - Vincent Lo
"Five Intermezzi Op. 28"



Vincent Lo was born in Vancouver in 1987 and started piano at the age of six and has been composing since that age. He has studied piano and theory with Henry Waack for eight years and currently holds an ARCT diploma with first-class honours in Piano Performance.

As a regular participant in the Coquitlam District Music Festival (CDMF), Vincent has won the Carrillon Music Award twice and the Rudy Rozanski shield for five consecutive years. Vincent also has received various awards from the Coquitlam/Maple Ridge Branch of the BCRMTA in recognition for achieving highest marks in Harmony, Counterpoint, and Analysis exams. In 2008, Vincent's piano composition, *Five Intermezzi*, won first place in the British Columbia provincial and national judging of the CFMTA CMW Music Writing Competition.

Vincent's latest works include the *Five Intermezzi* (Op. 28); *Variations on a Theme by Sam Liu* (Op. 20), a piece for solo violin with piano accompaniment, based on the theme of a symphonic poem; and *Fantasia* (Op. 29), a Contemporary piece for flute, clarinet, and piano. Composers that have influenced his style include Bach, Chopin, Rachmaninoff, Balakirev, and Ravel. Vincent's music has often been described as reminiscent of Russian Romanticism. Aside from his enthusiasm for performance art music, Vincent is also an avid composer of incidental music, particularly of that which is in the style intended for console role-playing games.

The Vancouver Chopin Society 2008-2009 concert season

The Vancouver Chopin Society continues its tradition of bringing excellent pianists and interesting programs while maintaining affordable ticket prices, with the goal of attracting new audiences and young audiences.

We will continue our tradition of holding a reception following the concert, to which the whole audience is invited. It is a great opportunity to meet the artist.



Concert 3 – Antti Siirala, Saturday, February 21, 2009 8 PM (Magee)

Antti Siirala has won four competitions at Dublin, Leeds, London and Vienna.

"By the end of the first line of the first movement of the Mozart Sonata, K533, I think the whole jury had decided that this was the first prize winner", says John O'Connor, who chaired the Dublin jury.

Mr. Siirala's engagements include appearances with the Detroit Symphony, BBC Symphony, New Jersey Symphony, Sinfonia Varsovia, Wiener Symphoniker and St. Petersburg Symphony, among others. He has also appeared in recital at London's Wigmore Hall, the festivals of Bolzano, Bath and Kilkenny, Hannover, Detroit and the Metropolitan Museum of Art in New York. Mr. Siirala's debut recording of Schubert transcriptions for Naxos in 2003 received outstanding reviews. The following year, his recording of works by Brahms for Ondine received Gramophone Magazine's "Editor's Choice" award, and the highest rating in the category of interpretation from Piano News.

PROGRAMME

Bach - Partita No. 1 B flat major
BWV 825

Brahms - Rhapsody in B minor
Op. 79 No. 1
Variations in D major
Op. 21/1

Chopin - Three Mazurkas Op. 50
Sonata in b minor Op. 58



Concert 4 – Nelson Freire, Thursday, April 23, 2009 8 PM (Centennial Theatre)

Nelson Freire, *"one of the most exciting pianists to emerge in the Rubinstein succession... This is one of the biggest natural talents for the keyboard that I have ever heard",* raves The Boston Globe. Mr. Freire appears regularly with leading orchestras and in recital throughout Europe, North America, Australia as well as his native South America. Now exclusive with Decca, a CD of Freire's most coveted performances is included on Philips' acclaimed series, "Great Pianists of the 20th Century", released in 1999.

In 1999, Nelson Freire marked the 150th anniversary of Chopin's death with a triumphant performance of the composer's Concerto No. 2 in Warsaw.

His Chopin recording received the most prestigious prizes in 2002: Diapason d'Or, Grand Prix de l'Académie Charles Cros, Choc du Monde de la Musique.

Mr. Freire's two most recent releases on Decca received Grammy nominations:

Chopin: Études, Op. 10, Barcarolle, Op. 60, Son. No. 2, released in 2005, and in 2006, Brahms.

PROGRAMME

Mendelssohn - Variations sérieuses
in D Minor, Op. 54

Schumann - Sonata in F-sharp minor,
Op. 11

Debussy - Images, Book 2

Chopin - Ballade No. 4 in F minor
Nocturne in F major,
Op. 15, No. 1
2 Mazurkas
Scherzo No. 4 in E major,
Op. 54

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VENUES

Concert 3: Magee Theatre, 6360 Maple Street (at W 49th Ave), Vancouver

Concert 4: The Centennial Theatre, 2300 Lonsdale Avenue, North Vancouver



Young Talent Series

Guzik Foundation Award Winner Concert

Sunday, March 1, 2009, 7:30 pm

The Vancouver Academy of Music

Daniil Trifonov – piano

Daniil Trifonov, born in Nizhny Novgorod in 1991, has been studying music from the age of five. Currently he studies at the Moscow Gnesins Special Middle Music School, in the class of Tatiana Abramovna Zelikman.

Daniil was Prize Winner of several competitions including Fifth International Chopin Competition for Young Pianists (Beijing) and Scriabin International Piano Competition in Moscow in 2008. Recently he won the 3rd International Piano Competition in San Marino and he was the youngest of the 59 soloists participating in the competition.

The Guzik Foundation Scholarship Program is unique in the world and is funded in the US by the philanthropist Nahum Guzik. Every year, music schools throughout Russia groom their finest students to compete for scholarships granted by the Guzik Foundation. A handful of these, the best of the best, are chosen to be Guzik Foundation Award Winners.

Canada Music Week Music Writing Competition 2008 National Winners

CLASS D - First Place Winner - Vincent Lo - "Five Intermezzi Op. 28" - cont.

Since 2006, Vincent has been a member of the Solaris Piano Trio with violinist George Chung and cellist Jerry Yon. In addition to having performed at many weddings and banquets, the trio have also started a string ensemble at Simon Fraser University,

where Vincent currently studies Computing Science and Multimedia. Since September 2008, the string ensemble has expanded into a chamber orchestra (SFUCO) and will be having its premiere performance on November 29, 2008.

The image displays a musical score for a piano piece. It consists of two systems of staves. The first system starts at measure 30 and ends at measure 32. The second system starts at measure 33 and ends at measure 36. The music is written in treble and bass clefs. There are various musical notations including notes, rests, and dynamic markings such as *mp subito* and *mf*. The key signature has one sharp (F#) and the time signature is 3/4. The score includes a treble clef and a bass clef, with a grand staff bracket. There are also some performance instructions like *mp subito* and *mf*.



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The co-chairs of the Convention
 Irmie Teichrob and April Gibson



Amy Strickland being presented with a door prize

Rejuvenate ! 2008 Stéphane Lemelin

by Katherine Hume - North Shore Branch BCRMTA

Our featured clinician for the Harrison Hot Springs Resort and Spa Rejuvenate! 2008 convention was Canadian pianist Stéphane Lemelin, now currently serving as Chair of the Department of Music at the University of Ottawa. The recital opened up the convention on Friday night in the elegant Forum Ballroom. The beautiful setting at this historical resort was a tribute to an earlier age and made it easy to conjure up an image of Schubert himself performing at one of his Schubertiade musical soirées.



Mr. Lemelin treated us to the three last piano sonatas by Schubert: Sonata in C minor, D. 958, Sonata in A major, D. 959 and the epic Sonata in Bb major, D. 960. Speaking to the audience during the first of two intermissions, Stéphane Lemelin

spoke of his decision to program these three sonatas together. They were written in September 1828, 3 months before Schubert's premature death. The three sonatas each have their own unique character, perhaps aspects of Schubert's personality or thoughts at the time. The first sonata, he explained, was dark and tragic, while the second sonata described order and nature with a luminous quality. The third, Stéphane Lemelin suggested, was the most human, a vulnerable piece examining the fragility and strength of human existence.

Lemelin's understated and sober approach to these pieces offered a considered and reflective interpretation, appropriate to the theme of mortality. For example, he chose a more modest tempo for the second sonata and brought out the "death knell" low trill at the beginning of the third sonata. Schubert was best known for his lieder and his beautifully crafted melodies can be heard throughout the instrumental repertoire. I particularly enjoyed how Stéphane Lemelin not only brought out these melodies but drew careful attention to the contrapuntal elements in the sonatas, further establishing the link between Schubert's last three sonatas and those of Beethoven.

This masterfully played and thought-provoking recital was followed by a "Meet the Artist" reception for convention delegates and guests courtesy of Tom Lee Music.



Rejuvenate ! 2008 Engaging the Brain - Terry Small

by Eileen Deros - Abbotsford Branch BCRMTA

Did you know that:

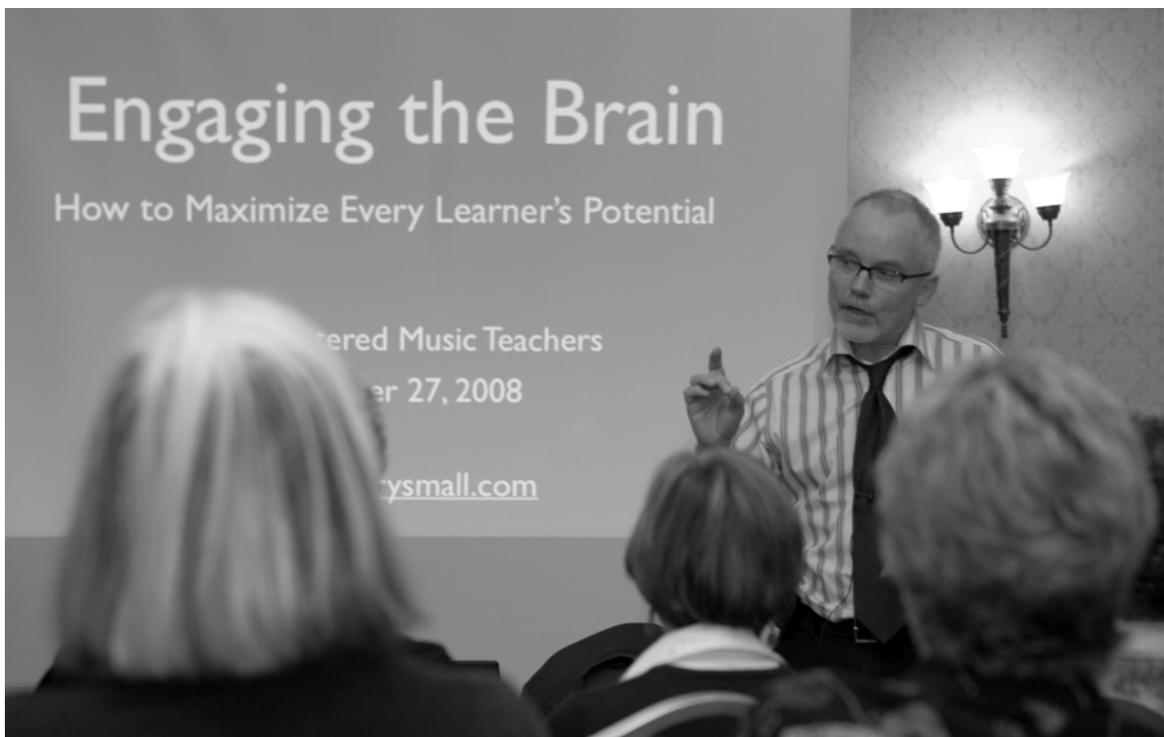
- A reaction to humour causes 37 different chemical reactions in your brain, which can be accompanied by a massive acceleration of learning.
- People with a sense of humour increase their life expectancy by 7 years
- An uncomfortable brain is able to reset itself to its comfort zone with laughter.
- The brain thinks with pictures, not words. There is an 800% increase in retention when using pictures instead of words.
- You can gain 10% more retention if you study standing up, as the brain gets more oxygen from the increase in blood flow.
- It takes 19 repetitions before the brain retains information at a permanent level.
- There has been more learned about the brain through research in the last two years than ever before.
- Listening to Baroque music while studying increases retention.
- Learning is connecting new information to something you already know.

- Our brains are receptive to what we tell them; if we are willing to change our brain state, is in within our power to do so.

These are some of the interesting facts that were learned during Terry Small's informative and extremely entertaining lecture on "Engaging the Brain".

He encouraged us as teachers to realize that how our students feel about music and what they believe about their potential determines how they learn. If we consider that we can change our students' beliefs about their own potential, our job as teachers takes on another dimension of challenge and responsibility. Mr. Small encouraged us to read at least one book on the brain this year. He had lots of recommendations; two of these being "The Brain That Changes Itself" by Norman Doidge and "This Is Your Brain On Music" by Daniel Levitin. He also has a DVD available, and a wealth of information on his website at:

www.terrysmall.com



Rejuvenate ! 2008 'Thoughts on Schubert' Stéphane Lemelin

by Dr. Betty Suderman - Abbotsford Branch BCRMTA



As Stéphane Lemelin began his lecture entitled “Thoughts on Schubert”, I wondered idly where his thoughts would take us. Would he talk about the magical Schubertian melodies or his mercurial mood-swings? Maybe he would remind of us Schumann’s comment about the “heavenly lengths” of Schubert’s sonatas. Surely, he would tell us about Schubert’s innovative use of harmony and his daring modulations. As I listened, I soon realized that his thoughts were going in a completely different direction. “Schubert”, he said, “was a genius on a human scale”. His music is about searching for love; it is about joy and sorrow, success and failure. Schubert writes compassionate music which allows us to connect with his music on a human, emotional level.

Mr. Lemelin presented six basic identities which characterize Schubert, the man. Many insights into composer’s work can be found by studying the music they wrote which includes text. Because the German Lied was such an integral and significant part of Schubert’s work, Mr. Lemelin chose to include examples from both the piano and Lied literature.

First, he introduced us to *Schubert, the child*, as

seen in the playfulness and innocence of his sonatas’ Scherzi, as well as the charming, light-hearted “Der Musensohn”. Secondly, Schubert was a *lover of nature*. Humans experience nature both as comfort and as threat. In the first of the “Moment Musicaux”, we hear yodelling, cuckoos, babbling brooks and hunting calls. Stormy weather can be heard in the thundering broken octaves of the “Erlkönig”. *Schubert, the hymn-writer* can be seen in the opening chords of the Impromptu Op.142 #2 and in the famous homage to music “An die Musik”. Vienna was the city in which Schubert spent most of his life. It’s charm and “gemütlichkeit” is reflected by *Schubert, the Viennese*. We see this, perhaps most clearly, in his use of the waltz. The characteristic accent on beat two often appears in the graceful, refined elements of his music. An example of this is found in the Trio of Op.142 #2. *Schubert, the lover*, pervades much of his music. A survey of his songs reveals texts speaking of unrequited love, ecstatic love, and lost love. For Schubert, pain and love were often intertwined. “Im Frühling” tells the story of someone who has gone back to a place from his past. Everything is just as it was, except for one important thing – his lover is not there.

Rejuvenate ! 2008 'Thoughts on Schubert' Stéphane Lemelin - cont

Lastly, we were introduced to *Schubert, the wanderer*. This part of his identity is filled with conflicting emotion. Sometimes there is the excitement of discovery - the thrill of being "on the move". Yet there is the alienation and marginalization of being a stranger. There is a yearning for that which is no longer there. Schubert is brilliant in his use of repeated rhythmic figures to represent motion. The piano part of "Die Winterreise" (A winter's journey) portrays various aspects of walking. In some pieces we hear confident walking, while subsequent pieces depict tired walking and stumbling.

Of course, few of Schubert's compositions will feature only one of these identities. "Der Hirt auf dem Felsen", written days before his death, exhibits three of his characters. In the first section we see Schubert, the naturalist; in the second, Schubert, the pained lover; and the final section, Schubert the optimistic wanderer.

So why does all this information matter? Will familiarity with these identities actually make a difference to the way we play the music? One of the greatest challenges for both performer and teacher is to understand the meaning or character of the music.

In our search to understand the composer's intent, we find that music with text often provides more specific clues than absolute music. For that reason, it is useful to study a composer's choices and uses of poetry. Studying textual literature which is similar to instrumental music is especially useful. Seeing how a composer colours text will inform us as to how we might perform correlating passages in instrumental music. Applying the identities of the composer to different passages in an instrumental piece will heighten our imagination and make the music come alive.

One of the performers in the evening's competition played the Impromptu Op.90 #1. In the opening solemn chords I could hear Schubert, the hymn-writer; and before long, I met Schubert, the lover. Later, the repeated left hand triplet figures introduced me to Schubert, the wanderer, and then fleetingly, I met Schubert the naturalist. As the music came to an end, I felt like I had spent some magical moments with Schubert, the man, and that his music had moved me in a profoundly new way. Stéphane Lemelin's thoughts on Schubert had caused me to listen with new ears, and to think in new ways about Schubert and his music.



Wesley Hawkins



Amy Lau



Allan Meldrum



Garrett Zuest



Rachell Maljaars & Shane Hanson



Scott McDermid

Rejuvenate ! 2008 Masterclass

by Joyce Janzen – Abbotsford Branch BCRMTA



Back row L to R: Wesley Hawkins, Garrett Zuest, Allan Meldrum, Stéphane Lemelin. Scott McDermid
Front row L to R: Amy Lau, Shane Hanson, Rachell Maljaars.

After hearing the masterfully artistic performance of Stéphane Lamelin in recital on Friday night, and the insights which he brought to his lecture “Thoughts on Schubert”, one both envied and empathized with the seven students who were performing in the masterclass Saturday afternoon. Empathized -because they were playing for a master of technique, sensitivity and rhythm - and envied, because of the personal input they would receive from Mr. Lemelin’s skill and knowledge. Fortunately, those of us there to observe were also able to listen, learn and benefit from the experience.

The six scheduled students and one substitute were well prepared and played a variety of pieces ranging from Scarlatti through Beethoven and Schubert to Debussy and Rachmaninoff. Five pieces were piano solos; the sixth was a Schubert lied – a duet for piano and voice, very apropos with the emphasis on Schubert in the recital and lecture.

Mr. Lemelin used abstract concepts, imagery, practical ideas – both general and specific, praise, encouragement and humor to relate to the

students and to take them to the next level in their performances. Those who were there will not soon forget the anecdote shared about not playing faster than one could ‘solfege’ the notes – and then the astounding demonstration of just how fast this could be done!

Hands-on advice, such as beating rhythms, addressing fingering and body movement as well as pedal guidance, balance of the hand and personal demonstration were paired well with more abstract comments on rhythm (most primal of musical elements, felt in the ‘gut’, a physical response apart from intellect), instrumentation (playing the piano like a flute, no attack) dynamics (‘crescendo’ marking means the softest part which then builds) and performance in general (music demands a lot, gives back much more).

Observers and participants alike were left with a greater understanding of the music played as well as a deeper insight into many elements of music which could be transferred to other learning experiences.



Rejuvenate ! 2008 Banquet

by Peggy L'Hoir - CFMTA President

What a banquet! It was the culmination of one and a half days of fine comradery, great music and inspiring clinicians!



The sound of laughter and excited conversation was accompanied by marvelous music from the West Coast String Quartet. Superb British Columbia hospitality was exemplified in the welcoming friendly faces.

It was my pleasure during the meal to be seated between your esteemed President (and CFMTA's Vice President) Darlene Brigidear and the celebrated Stéphane Lemelin. The great conversation was equaled by the delicious supper, served expediently and with charm.

The addresses from your provincial president and your convention chair truly reflected the phenomenal teamwork that goes on in British Columbia, at the local and provincial levels. I found the enthusiastic response by the guests to all of the speakers was very moving.



This enthusiasm crescendoed throughout the evening and culminated in the impromptu address by CFMTA's Honorary President, Helen Dahlstrom. She reflected on the necessity of events such as Rejuvenate 2008 and how, we as members, receive so much from these gatherings and from our association. This moment was truly inspiring and memorable.

I congratulate the committee and your membership on a most successful event and wish you all continued success!



BC Piano Competition

by Susan Olsen

The BC Piano Competition was held on September 27, 2008 as one of the events of the *Rejuvenate! 2008* Convention. This event took place in the beautiful Forum Ballroom of the Harrison Hot Springs Resort with an appreciative audience filling all the places available. Stéphane Lemelin, our inspiring guest pianist, was the judge for an evening of extraordinary performances.

Eight branches were represented at the competition. The first half of the program featured the wonderful playing of Clinton Denoni (Mission), Maya Nesbit (Coquitlam/Maple Ridge), Sylvia Yee (Victoria) and Erica Gibson (Chilliwack). After a short intermission, we were treated to exceptional performances by Kenneth Lee (Richmond), Leslie Chen (South Fraser), Raymond Zeng (Vancouver) and Nabil Fadai (Abbotsford). Every student gave a heartfelt and brilliant performance for which the audience was most enthusiastic.

As coordinator for this event, I was privileged to get to know all of the students and I was most impressed with their professionalism and excellent preparation for this event. Congratulations to all the teachers who assisted so much in making this event a fitting conclusion to our inspiring and entertaining convention.

As often happens, there were a few dramatic moments. The beautiful Steinway piano suffered a broken bass string less than one hour before the performance was to begin; just as Bob Bjerke, our talented technician, was putting the finishing touches on the tuning. As we all relaxed at our sumptuous banquet down the hall, Bob was frantically working to remove and replace the string in time for the performance. As it turned out, we started only 23 minutes behind schedule -- with apologies to the amazing scheduling ability of the Convention Committee who kept every other event running exactly on time.

Stéphane Lemelin announced our award winners:

- 1st prize to **Raymond Zeng**
- 2nd prize to **Clinton Denoni**
- 3rd prize to **Nabil Fadai**

We are sure that Raymond will be a wonderful representative for British Columbia at the National Piano Competition in Sackville, New Brunswick next July. He will also be the first BC Young Artist to be featured in our rejuvenated Young Artist project, most enthusiastically coordinated by Susan Schleppe of the Mid-Island Branch.



Stéphane Lemelin, Raymond Zeng



Stéphane Lemelin, Clinton Denoni,
Raymond Zeng, Nabil Fadai

BC Piano Competition - cont.



From L to R - Sylvia Yee (Victoria), Leslie Chen (South Fraser), Erica Gibson (Chilliwack), Kenneth Lee (Richmond), Maya Nesbit (Coquitlam/Maple Ridge), Stéphane Lemelin, Clinton Denoni (Mission), Raymond Zeng (Vancouver), and Nabil Fadai (Abbotsford).



Cambodia - World-spanning RMT influence

by Arne Sahlen

Chanthavouth (“Chan-ta-voot”) Hy, the young Cambodian tenor, is awash in RMT welcomes. He arrived in September 2007, and the next day attended the BCRMTA Fall Convention as a guest. His latest triumph came at a Jazz and Ragtime Celebration, held by Trail-Castlegar RMT Branch in November. He and the Cambodia Support Group (CSG) are planning an active welcome for the University of Victoria Prima/Chamber Singers Choir in its May 2009 Cambodia tour. We invite RMT members to join us, seeing below the ‘tourist veneer’ in a thrilling culture and arts scene!

Chanthavouth exemplifies both operatic ideals and the joy of entertaining. His school and musical presence spurs opera interest in young people, and he earns many standing ovations. In turn, Registered teachers offer ideals of expertise, caring, and co-operation. Among his dearest Canadian friends, in fact, are RMT members Jocelyn Pritchard of Vancouver and Anne Macdonald of Nelson, who met him during their Cambodia visits in 2005.

The CSG, which sponsored Chanthavouth, is indebted to the many RMT members who encourage and support him. He will be here for awhile yet, and we hope more of you will meet and hear him. For details about him or about the Choir trip, please contact: csg@cyberlink.bc.ca, 250-427-2159, or 135 Thompson Street, Kimberley BC V1A 1T9.



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Compose Yourself!! Any theme will do....

Here's a tip to reduce pressure and spur your creative thinking: don't get stuck searching for the perfect theme! Bach inventions, Mozart sonatas, and Brahms waltzes often use basic triad or scale bits. How about G-G-G-Eb!? No big deal -- until you hear Beethoven's great Fifth Symphony.

Bland or brilliant, themes are characters in your musical story. Study and develop their 'personality features': steps/skips, intervals, shape, and rhythm. Then, like a good mystery writer, add plot twists - key change, shifting register (high/low), surprise dynamics, etc. Story characters change and grow through life experience. So too, your themes can change and develop, stretch or shrink, and be used in fragments. Change the contour to smooth or angular. Even just one interval, changed or repeated, can have impact. So can adding or dropping a beat, or inserting surprise rests in a flowing texture.

The composer's U-V Index is Unity-Variety. Unity gives an overall sense of wholeness, being in

the same piece; variety keeps it alive and interesting. For instance, few stories have just one character. Supporting ones are important enough that Oscars are given for them – and they do provide that needed variety at times.

Good story-writers and composers plan a balance between settling and rising excitement. Does your piece draw the listener on to climax points? Try high or low pitch climaxes, sped-up harmonic changes, or a lively rhythmic focus. Mozart and Liszt do it! So can you.

Authors often create characters, set up a situation, and then see what happens as the characters live on the page. Once you have created your theme-characters, you may find them doing the same. Love the themes you're with, exercise your storytelling creativity – and see what happens.

This article is from the book, Compose Yourself!

by Arne Sahlén

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Twenty articles including:

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- . Composing goes to the movies
- . I Write the Songs: setting words
- . Volcano or continental drift?
- . Any theme will do
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Review of Publications



Lillian Chan - Piano
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Jean Ritter - Piano, Theory
Abbotsford Branch
RMT member since 2006

PIANO

ALFRED PUBLISHING CO., LTD.



Hilarious Hits Book 1 Late Elementary to Early Intermediate arranged by Dan Coates

11 hilarious hits make up this 1st book of 2. Be My Little Baby Bumblebee and Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini are two of the titles. The music includes swing rhythm, waltz rhythm, pop beat, and steady beat. The time signatures include cut time. There are great fingering guides and the pedal marks are clearly indicated. The key signatures don't exceed 1 flat or sharp and many accidentals are included. The music fits nicely under a student's hand. This is a great fun book to add color to the student's study program.

JR

FJH MUSIC COMPANY INC.



My Kind of Music Book 2 Elementary to Late Elementary by Kevin Olson

Nine original solos make up this book to capture the imagination and interest of the young beginner. The descriptive titles such as A Sudden Storm, Midnight Mist, and Under Starry Skies are certain to conjure up images in the student's mind to help develop the ability to translate that into the music that is written so well to create the mood. Kevin Olson provides a short explanation under each title. He includes accents, various articulations, accidentals, melody moving between the hands, and legato pedaling. The student definitely must count with elements like syncopation, polymeter, and ties. A nice supplemental book with pieces well suited to a recital.

JR

Review of Publications



In the Key of Jazz, Book 1 Early Intermediate Kevin Olson and Edwin McLean

Ten pieces make up this book in the Jazz in Focus series. The jazz idiom may encompass a wide variety of styles: blues, bossa nova, bop, or ballads. These are played “in the key of jazz”. Jazz music contains freedom and energy and encourages self-expression and discovery. These original solos include swing, lyrical, 5/4 time, bop, and driving beat. There are good fingering suggestions and the pedaling is clearly marked as the music moves through the registers. I found the music energizing and stimulating. Young people are drawn to the sounds and what a great way to get our students to count! I’m looking forward to presenting this book to my students!

JR



Gumshoes 10 Piano Pieces for Jazz Detectives Intermediate by Jason Sifford

Songs range in key signatures from 1 sharp to 3 flats.

All with swing style, ranging from light to bright. Pedal is used in some of the songs.

Interesting points: On the Beat = I really feel the 1st beat (maybe it’s a low sound). The Low Down = Under the middle C the whole piece. Behind Bars = use of syncopation.

As the students & teachers explore more of the jazz songs, they will eventually have their own style of playing (fast or slow depends on the mood) and might try to create his/her own melodies.

Great supplementary material for students. Great for concerts and festivals.

LC



In Recital with Jazz, Blues, & Rags Book 3 - Late Elementary by Helen Marlais

This book contains 9 solo piano works, 2 solos with teacher duet parts, and 2 compositions that are equal-part duets.

At the front and back of the book you find pages of notes about the pieces and composers. To bring further explanation, there are 2 pages of notes about the arrangers. The enclosed CD serves to motivate as well as instruct. Concepts reinforced are eighth notes and rests, comprehension of tonic and dominant notes and basic chord progressions, blocked and broken chords and intervals, and various dynamic markings. Students learn to play with a swing beat and syncopation and in a variety of keys. Many different articulations are employed.

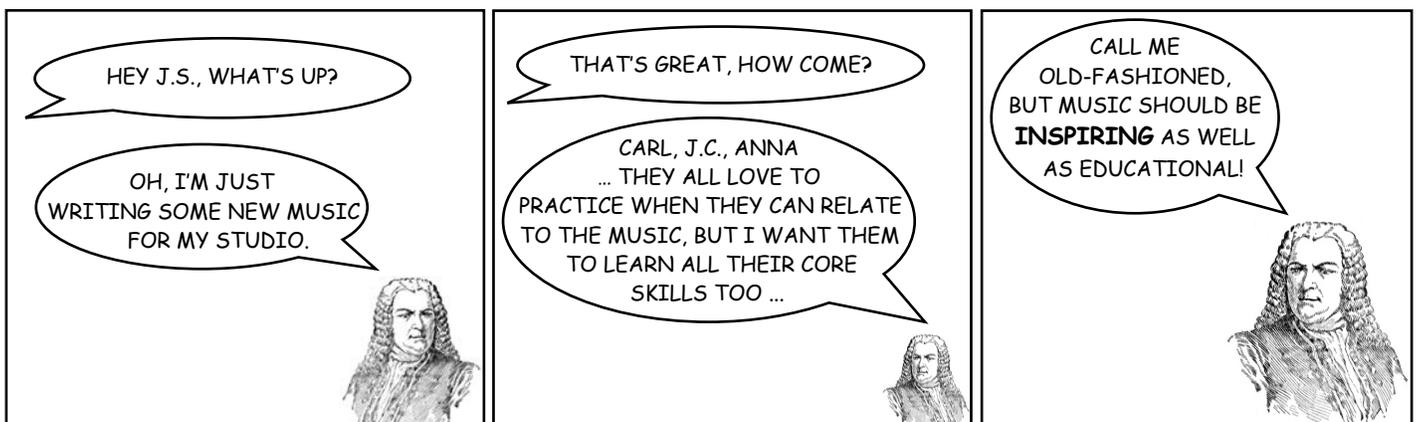
All students will want to play The Entertainer and Take Me Out to the Ball Game. The other pieces are equally attractive! This book compliments any method of study and would definitely be a hit with your students!

JR

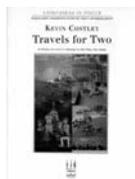


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Review of Publications



Travels for Two by Kevin Costley

Five Intermediate duets for one piano, four hands, ranging in length from 39 to 59 bars. Primo and Secondo parts are printed on opposite pages. The score is well laid out and easy to read. Easy rhythms and appealing melodies make this collection a winner. My favourite was "Holotafun Rag." Grades 6 – 7.
NP



Toe-Tappin. Twins Intermediate duet One piano, four hands by Claudette Hudelson

A catchy tune and simple repetitive rhythms make this a good choice for students just starting to enjoy "dueting." 60 bars in length. Grade 3 – 4.
NP



Soaring Intermediate/Late Intermediate duet One piano, four hands by Mary Leaf

The flowing opening section contrasts with a strong and rhythmic middle section in the relative minor. Simultaneous use of $\frac{3}{4}$ and $\frac{6}{8}$ rhythm, syncopated chords and rolled chords are the challenges in this lovely piece. 111 Bars. Grade 7 – 8.
NP

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Contemporary Piano Repertoire - Level 2

17 popular piano pieces of different styles: rock, swing, blues, ballads, etc are introduced. Some of them can be found in the Disney, musical, Latin and popular books. Good things about this book – big notes with chord symbols on top and lyrics are included. Songs are of difficulty up to 2 flats & sharps (simple rhythm, accidentals & use of pedal). Mostly simple time, only 1 compound time. Note: Use of irregular group (duplet), melody (LH), dotted rhythm (LH), key changes in the music. Motivating supplementary music for any piano method.

Great for concerts or self enjoyment.

Familiar tunes - (They Long to Be) Close to You, Don't Know Why, Jailhouse Rock.

Interesting middle section - Colours of the Wind.

Latin music - La Bamba.

This book can be used for the Level 2 Contemporary Idioms Examination of Conservatory Canada. For the exam criteria, please visit the website www.conservatorycanada.ca.

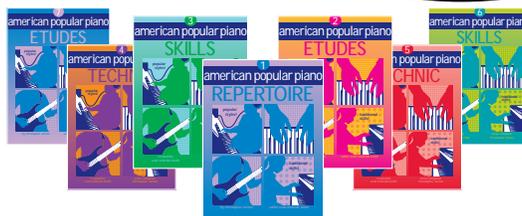
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Review of Publications

CHRISTMAS

ALFRED PUBLISHING CO., LTD.



A Contemporary Christmas Early Advanced Piano arranged by Melody Bober

I am simply engaged in the arrangements of Ms. Bober! Her writing style is absolutely therapeutic and allows for total absorption in the melodies. It lends itself to lyrical playing and musicianship! In this collection, 9 contemporary Christian and classic favorites help celebrate the birth of Jesus. She employs elements such as modulation, polymeter, chromatic links, register changes, and octave passages. Melodies move between the hands and require the ability to do proper voicing. Each Christmas I look for another book arranged by Melody Bober. If you have not played her arrangements, I recommend that you do and I guarantee you will not be disappointed!

JR



Dances for Christmas Book 1 Early Intermediate to Intermediate by Catherine Rollin

What a clever idea to combine the two international languages of music and dance! Ms. Rollin has taken 6 familiar pieces of Christmas music and arranged them in dance styles. These dances include tango, waltz, polka, cha-cha-cha, Scottish Reel, and rock and roll. To make these dances even more interesting, several of the pieces have optional percussion parts for more rhythmic fun. The pedaling is clearly marked to compliment the dance type. All of the pieces are written in C+, F+, and G+ so the keys are very manageable for the intermediate student. Although the student must count to have the rhythm, the time signatures are all simple time with one exception of 6/8 time.

Quite a lovely change of pace!

JR



Simply Christmas Easy Piano arranged by Dan Coates

As I played through this book, a collection of 30 favorite Christmas songs and carols,

I almost felt transported back in time to the Romantic era when someone played the piano and a group of people stood around the piano singing and having a splendid time of it! This book lends itself very well to that activity because the arrangements are written to accommodate singing. Lyrics are provided and the harmonies are familiar and uncomplicated. One of the complaints I have heard in the past is that people would just like to be able to have the Christmas music "as it used to be". Many of the pieces could be played by grade 4 students.

Personally, I think this book would be an excellent back up to have on your music shelf at Christmas time!
JR



Premier Piano Course Christmas 1A Christmas 2A, Christmas 2B by D. Alexander, G. Kowalchuk, E.L. Lancaster, V. McArthur, M. Mier

As a teacher of pedagogy strongly supporting this method, I was thrilled to see Alfred's bring out Christmas music to compliment an already amazing series with excellent components for success. The Christmas pieces are not correlated page-by-page as with the lesson books, but are rather used to reinforce concepts included in that level. Duet accompaniments, in some of the arrangements in Level 1A and 2A, create full sound and help the student with rhythmic security. The music is arranged in progressively more difficult order. Placed at the top of the page next to the title is an extra feature: a brief explanation about the origin of the piece. Each book contains a mixture of traditional and contemporary carols and many include the lyrics.

All students enjoy playing familiar Christmas music and this is a fabulous opportunity to capitalize on extra practice that reinforces recently learned new concepts



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RCM EXAMINATIONS

News

What's New in the *Piano Syllabus, 2008 Edition?*

Revised Technical Requirements

For the first time in over 20 years the Technical Requirements of the *Piano Syllabus, 2008 Edition* have been completely revised. Starting at the Preparatory grades, examination candidates will benefit from a solid technical foundation which progresses smoothly and more logically to the Advanced grades. Please refer to the four part series of articles published in *Music Matters* (March/April, July/August, November/December 2007, and March/April 2008) written by Christopher Kowal, Chief Examiner Emeritus. Mr. Kowal walks through the changes grade by grade then finishes with an in depth look at the additional 'choice' exercises for Grade 10 and Part 1 of the Advanced Piano Pedagogy Requirements.

Preparatory A & B

Two levels have been added pre Grade 1 that replace the Introductory Level. There is a broad choice of Repertoire for both Preparatory A & B levels. Candidates will also be evaluated on Technical Requirements, Ear Training, and Sight Reading.

Teacher's Choice

Teachers can substitute one study / etude from Grades 1 to 8 with a selection of their own choice. This selection may be chosen from a Festival Syllabus or from a publication that is appropriate for the grade. See page 130 in the *Piano Syllabus, 2008 Edition* for more information.

Charts

Charts are published in the 'Quick Reference' section which summarize certificate requirements, theoretical requirements, co- and prerequisites, and technical tests. Charts are also published at the beginning of each grade in the 'Grade-by-Grade' section that summarize the components for the grade, and the marks given. The Technical Requirements are also summarized in chart form at each grade. In the 'Examination Regulations' section is the 'Substitutions' chart which indexes grade by grade policies for Repertoire and Study / Etude substitutions.

The Lists

Teachers will find the repertoire lists to have a generous mix of old and new repertoire selections all clearly divided by historical era. There is more choice of 20th -21st Century repertoire. Studies / Etudes are now listed by titles and composers in the same format as the Repertoire.

Additionally ...

For the very first time the *Piano Syllabus, 2008 Edition* is published jointly with RCM Examinations (Canada) and The National Music Certificate Examinations (USA) to provide ease of use for cross boarder transfer students. Also, teachers new to the system will find the 'Getting Started' section helpful, while teachers who are more familiar with the system, will find the *Syllabus* to be a useful reference for online registration information, list of publisher abbreviations, resources, and policies.

Please refer to the series of articles in *Music Matters* written by Thomas Green, Chief Examiner Practical Subjects, for details.

Change to *Piano Syllabus, 2008 Edition* Crossover Period Policy

Teachers and candidates should note the following amendment to the *Piano Syllabus* crossover period of September 2008 to August 2009:

- During the crossover year candidates preparing technical tests and studies / etudes from the *Piano Syllabus, 2001 Edition* for their examination will be permitted to play repertoire from the *Piano Syllabus, 2008 Edition*.
- Candidates playing technical requirements from the *Piano Syllabus, 2001 Edition* must play studies from the *Piano Syllabus, 2001 Edition*. Likewise, candidates playing technical requirements from the *Piano Syllabus, 2008 Edition* must play studies from the *Piano Syllabus, 2008 Edition*.

This reflects a change in policy, resulting from the enthusiasm displayed by candidates and teachers wishing to explore the new piano series *Celebration Series Perspectives*®.

Review of Publications

and rhythm! These books will provide hours of enjoyment and would make an excellent supplement to any beginning piano method!

JR



Celebrated Christmas Duets arranged by Robert C. Vandall

5 Christmas Favorites Arranged for Early Intermediate to Intermediate Piano

Primo and Secondo are of equal difficulty and interest. Melodies are shared or

passed between performers. Introductions and codas round out each well known tune. Great for Christmas recitals.

NP

FJH MUSIC COMPANY INC.



Christmas Treasures Volume 1 Beginning - The FJH Adult Piano Curriculum

by Helen Marlais

What a delightful collection of Christmas music for the beginning adult or older

beginner! There are 16 pieces with arrangements by favorite arrangers such as Melody Bober, Kevin Costley, Kevin Olson, and Timothy Brown, to name a few. Many of the solos have teacher accompaniment duets to compliment them. The degree of difficulty increases as the student progresses through the book and are presented to ensure success. Only a few numbers don't have lyrics. The pieces include traditional carols and contemporary works.

A good find!

JR

Classical Treasures Volume 1

Beginning - The FJH Adult Piano Curriculum by Helen Marlais

Here too, Ms. Marlais has addressed the issue of providing ageless classical music for the adult piano student. There are solos and duet arrangements of classical themes drawn from symphonies, operas, chamber music, choral music, and advanced piano concertos. Again she utilizes arrangers including Mary Leaf and Edwin McLean. The selections are pedagogically sound and carefully leveled. Pieces include Eine Kleine Nachtmusik, Theme from Swan Lake, and The Royal March of the Lion from Carnival of the Animals. This would make a fabulous supplemental book for the older beginner as well.

Excellent presented!

JR



In Recital with Popular Christmas Music Book 4

Late Intermediate
by Helen Marlais

One equal-part duet compliments the other 11 solos that make up this book of timeless Christmas pieces appropriately leveled to ensure success. There are sing along favorites as well as recital-style arrangements and 2 new Christmas works by the composers Edwin McLean and Kevin Olson who are also the arrangers of this music. The music requires students to play pieces with common time signatures as well as compound meters, use intricate finger crossovers, modulate, and play with swing and syncopation. There are numerous tempo and articulation changes and frequent use of pedal. As with the other books in the Recital Series, there are a number of pages of information about the pieces and composers. A bonus feature is a listening activity page to use with the enclosed CD.

This book could assist you in Christmas Recital preparations! Well done!

JR



Letters to the Editor:

Dear Members,

If you have any comments about any articles please send them to me. I would like to include your ideas and experiences. It is thru discussion that we can explore new ways of looking at things.

Hello Dina,

Regarding Acoustic and Electric Pianos: published in the Progressions Fall 2008 issue, I found the article on the electric vs acoustic instruments interesting and thought I would share my two bits.

I have had four families that I took as students for various reasons, who had not yet purchased an acoustic instrument. The parents did not completely understand the need for the very reasons outlined in the article; the concept of tone, the teaching of arm weight, the subtleties of pedalling and the sensation of the finger/ key/ hammer relationship.

In all cases, after lessons had begun, the students themselves began to realize the difference between the instrument at home and the instrument in the studio, and how the technique of playing was not the same. They couldn't always describe why they were frustrated and annoyed with the electric keyboard but they were, and playing with headphones or different settings didn't make up

for it. I'm happy to say that at this point, these families are all studying on acoustic instruments. They won't ever be virtuosos but they are enjoying themselves more and progressing faster on the real thing. Electric pianos are not the same as acoustic ones but there is nothing wrong with them per se, they have a place and they are certainly better than nothing. I used one myself to complete my ARCT Teacher's when I couldn't afford the money or the space for a piano in my tiny basement suite. Even Angela Hewitt, our BCRMTA Penticton Convention clinician, mentioned that she used one (judiciously) to prepare for her WTC recordings at odd hours in her flat in London.

They can certainly be useful but they are not a substitute, no matter how sophisticated the technology. From my own experience, I know that nothing makes you appreciate the rich tone and harmonies of an unplugged instrument better than the lack of one.

Barbara Siemens - Vancouver Branch



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