

Progressions

SPRING 2009

Publication Agreement

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B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE



Raymond Zeng

As winner of the BC Piano Competition, Raymond Zeng will represent British Columbia at the CFMTA National Piano Competition in July 2009. He is also the BCRMTA Young Artist for 2009 and will be sponsored in performance in several different BC communities.

*Raymond will be giving a solo recital on
Sunday, April 19, 2009 at 3:00pm.
The location is the Michael J. Fox Theatre,
7373 MacPherson Ave, South Burnaby.*

The Young Artist's Tour 2009 is shaping up to be a tremendous opportunity for Raymond Zeng to showcase his talent in five communities. He will be performing in Chilliwack the evening of May 9, Nelson May 16 and Trail/Castlegar May 17. May 30 he'll give a concert in Campbell River and May 31 in Nanaimo. The branches hosting Raymond are anticipating exciting, well attended concerts.

Though only 15, Raymond gave a very poised, artistic performance at the BC Piano competition including one of his own compositions - music sure to appeal to young audiences (our students). 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.

Find Raymond Zeng's bio on page 18



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Karen Nakajima — Graduate
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Please send any changes of address to the registrar:
registrar@bcrmta.bc.ca

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the **President's** *message*

As I write my last President's Report, it is with great pride in BCRMTA and with a little personal nostalgia as well. It has been a rewarding experience to have served with such an amazing executive, all with so much ability and dedication. It has been the co-operation and enthusiasm of my fellow executive members that have made the past four years memorable.

BCRMTA is a truly professional organization, with many services for our members. Communication through our branch delegates, e-mails from the provincial secretary, our excellent website and our "Progressions" magazine is so important to the success of our programs. We have implemented a streamlined registration process through our provincial registrar. Our Standing committees, such as Canada Music Week, Young Artist, and Professional Development have a raised awareness and many members and branches are enjoying the benefits of participation. We have provincial conventions that are bringing together

members from every branch in the province, with super concerts, informative workshops, gala banquets and time to share with fellow teachers. We have programs that directly benefit our students. We have much to celebrate.

As we move forward as an organization, may we continue to grow in our quest to provide a resource for excellence in music education. May we continue to encourage communication and support for our branches and members. May we all be proud to be members of BCRMTA.

I have heard so many teachers express how lucky they feel to be doing something they "love to do". We can impart the love of music and a lifetime enjoyment of the arts to all of our students. Each day is a new chance to enrich their lives. May we continually strive to make a difference in these wildly changing times by supporting excellence, creativity and the enjoyment of making music.



From the Editor:

Hello Everyone,

Another issue finished and lots of information for all of our members. I hope you find something interesting in this issue and if you have any ideas about articles I should look into, please let me know.

Thanks,

Dina



CFMTA: The Past, Present and Future

by Peggy L'Hoir - CFMTA President



As the CFMTA is approaching its seventy-fifth anniversary in 2010, it is timely and interesting to look at the past, present and future of our association.

On August 24th 1935, the CFMTA was formed as a unifying, non-regulatory body with a commitment to strengthening the provincial associations, strengthening communication among the provinces and keeping their members informed about new developments on the national music scene, strengthening the profile of registered music teachers and the profile of music in Canada and providing music teachers across Canada with a national voice. Today, we see the CFMTA as that and much more, with an ever growing vision for the future.

The Past

1936 saw the first "Federation News", the first newsletter of the CFMTA. In 1937, it was renamed "The Canadian Music Teacher" and was a **magazine of texture and style*. The CMT underwent several challenges and years when it was not printed.

1936 also saw the first annual convention with a total of 114 teachers in attendance.

The Young Artist Series, inaugurated in 1945, as a two province event, prompted other provinces to participate with each passing decade.

In recognition of the 25th anniversary of CFMTA, committees were set up to celebrate what later became Canada Music Week, with the Music Writing Competition being introduced in 1971.

The CFMTA Bylaws were revised in 1978 and 1989, reflecting the changing face of the CFMTA.

Present

Presently our programs are going strong. Recent expansions have included:

- The Young Artist Series expanded to all 10 provinces.
- The National Piano Competition with a total of \$13,500 in awards.
- Canada Music Week being celebrated with posters, pencils and stickers across Canada. The CMW Music Writing Competitions expanded to include \$2000 in prize money. CMW also invites composers to participate in a Call for Compositions, providing its teachers with new material for their CMW celebrations.

The Canadian Music Teacher is published three times per year, including a wide array of articles, interviews, new music reviews, and information about workshops, competition and conventions.

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CFMTA: The Past, Present and Future - cont.

The CFMTA Bylaws were once again revised in 2008. There have been extensive improvements to CFMTA's Policies and Procedures Manual, reviewed annually, to reflect the growth and change within our association. Members of the CFMTA have the opportunity to participate in a \$5 million liability insurance program. The CFMTA has been an integral player in

maintaining the recognition of music as a school credit. A Public Relations and Marketing Chairperson position has been created to fulfil the need for a consistent face representing our members on the national and international music scene.

The profile of music teachers across Canada has been strengthened as a result of partnerships formed with the MTNA, the RCME, Conservatory Canada and the National Music Festival Association.

New programs/awards added this year for members include the Bill Andrews Canada Music Week Award and the Helen Dahlstrom Teacher Recognition Award.

Future

When the provincial delegates meet annually as the CFMTA Executive, they constantly and consistently strive to provide services and opportunities to strengthen the provinces. Visions include (but are not limited to):

- Expansions in the CMW program.
- Revision and expansion of the CFMTA website, with a focus on communication and promotion of membership through the provinces.
- Continued investigation of the possibility of music lessons as a tax credit.

- Increased use of the CFMTA logo by the provinces, validating the relationship between CFMTA and its membership.
- Investigation into a health/disability insurance plan.
- Investigating the possibility of a method of providing CFMTA with a consistently up to date membership list.
- Exploring the possibility of a Central Payment Procedure, allowing those members wishing to join or to renew membership in their provinces to do so in a one step process.
- Investigating the possibilities of more partnerships within Canada's cultural community.
- Requesting ideas from the provinces about possibilities to to celebrate the 75th Anniversary of CFMTA in 2010.

As stated in the original objectives for forming the CFMTA, we continue to:

- **strengthen the work of the Provincial Organizations*
- **be a vital part of the our Musical world with a larger consciousness*
- **are not content with small plans but have a vision to look forward to making big plans for the future.*

(*taken from the CFMTA in Retrospect – 1935 – 1985)

Wishing you all the best in 2009!



Are you moving?

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

Susan Olsen, 13088 Huntley Ave, Surrey BC V3V 6B8
email: registrar@bcrmta.bc.ca

Branch Reports

ABBOTSFORD

Currently our branch consists of 24 members and 8 student auxiliary members.

March – we had a garage sale – everyone brought music from their studios that they didn't need and we all were able to go home with a new "treasure".

April – we all met at Lesley Weiss's home and a general meeting took place with discussions on various issues and topics that needed attention. The festival took up most of our time as the dates were fast approaching. We also said a formal goodbye to Lesley as she and her family were moving overseas. Thank you for all the work you did Lesley to help make our Festival a success!

May – we hosted our annual luncheon. This was also a final wrap up for any last minute festival items to be looked after. Our festival took place from May 12-17 with our Honors Concert taking place May 24th. What a great success we were able to enjoy as teachers, students and parents in what was our 9th annual festival. So much hard work goes into this annual event and again a big thank you to Jean Ritter and her committee for making this the success that it was.

June – we hosted a workshop on the new R.C.M. syllabus. This was well attended by many teachers from our branch as well as from out of the area.

September – we started the fall with a lunch hosted by Jean Ritter. There was much discussion about festival issues and we also welcomed the Strings into our festival with the ground work being done by Calvin Dyck. Julie Toews became the string representative on the festival committee. We look forward to adding this venue to our Festival and trust it will be a success. The date for this festival is May 9/09. Our festival has also been renamed the "Abbotsford Music Festival". We also had a representation of teachers at the B.C.R.M.T.A. Convention held at Harrison Hot Springs.

October – A discussion was led by Diane Petkau on what makes a good piano teacher. Much discussion and dialogue took place and we all came home with some great ideas (I hope!)

November – a meeting and workshop led by Dina Pollock on practicing. This too provided all of us teachers with some fresh and new ideas. Thanks Dina! We also hosted our annual Canada Music Week recital

and gave out many awards to well deserving students with highest marks on their exams during the last year. We also had the privilege of having Raymond Zeng as a guest performer at our recital. Raymond was the winner of the B.C.R.M.T.A. Young Artist's Competition. What an inspiration for everyone to hear his performance.

December -we enjoyed our annual Christmas luncheon and this was hosted by Jean Ritter. It was a social time and teachers were indeed looking forward to some rest over the Christmas holidays. We have all been saddened by the loss of our dear friend and teacher, Debbie Klassen. Our branch made a \$100.00 contribution to a music scholarship in her name to the Columbia Bible College. She will be greatly missed by all of us.

I would like to thank you all for making our branch a success. We are a well organized and focused group and I look forward to another great year. A special thanks to my committee – Debbie Bonar, Irene Funk and Jeremy Childs. ▶

In Memoriam

Irene Baird-Fast

Member of the Victoria Branch since 2006



Eleanor Patch Harkness

Member of the Vancouver Branch since 1948



Debbie Klassen

Member of the Abbotsford Branch since 1999



David Walden

Member of the Victoria Branch since 2007



Branch Reports

CARIBOO

Cariboo Branch had a wonderful workshop with Lori Elder from Prince George in October. She gave a lecture on the Romantic Period and rubato, plus Masterclasses. Our thanks to the BCRMTA for their grant which allowed us to hold this workshop. To show you how important this grant can be to small centers, we made a one dollar profit instead of a deficit!!

We will have five Branch Recitals by June. One is the costume recital in October, one is the Canada Music Week Recital in November, just a general recital in February, a pre Festival Recital in March, and a pre-exam Recital in May.

Thats all folks!!

CHILLIWACK

Our Canada Music Week Recital in November featured 27 Piano and Violin Students performing works by Canadian composers. Bursaries were awarded to students who achieved the highest marks in their exams over the past year.

In December, several teachers and students performed background music on an antique grand piano for the Christmas Craft Market.

In January, we enjoyed a very informative workshop by Catherine Bundt (South Fraser Branch) on "Performance Anxiety."

The 62nd annual Lions Club Music and Dance Festival was held from January 30 to March 13. Disciplines included: Band, Brass, Choral, Dance, Guitar, Piano, String, Vocal, and Woodwind. A total of 1743 entries involving 4516 participants competed for certificates, medals, trophies and bursaries at five different venues. Thanks to the 14 adjudicators who worked so hard. Thanks to the 7 members of our branch who were involved with checking entries, helping with registration and acting as venue coordinators. Also - A big thanks to all the local businesses and individuals who support the festival year after year.

COQUITLAM – MAPLE RIDGE

Greetings from Coquitlam – Maple Ridge!

We're gearing up for Convention 2010 – **Be a Quay Player at the Quay in New Westminster, September 24 – 26, 2010.** Stay tuned for more details!

We held our winter meeting on February 11. The meeting was followed by a workshop with member Gabriole Sinclair and Richmond Branch member Peter Friesen on the Trinity Western School of Rock program.

We held our Canada Music Week Recital at St. Paul's Lutheran Church in Maple Ridge on Sunday, November 16. Vincent Lo, student of Henry Waack and a winner of the CFMTA Canada Music Week Writing Competition performed his *Five Intermezzi, Op. 28*. Many students received awards for premiere performances and achievements on conservatory exams. Our spring recital will take place at St. Lawrence Church in Coquitlam on May 24. Our annual North Fraser Music Festival is also approaching. It is scheduled for April 20 – 25, 2009 with adjudicators Dr. Rudy Rozanski and Tracey Garvin.

EAST KOOTENAY

The members of the East Kootenay Music Teachers' Association are excited to report that a new and very successful event was recently added to this year's busy calendar year. The EKMTA presented 'From Schubert to Saint-Saëns', a concert featuring Angela Cavar, mezzo soprano, and Allen Reiser, pianist, both from Calgary. This successful student scholarship fundraising event, held in early February, was open to the public and took place at the private home of our past president, Cara Webb. A portion of the programme also featured selected local senior piano students. Following the salon-style concert, a delicious variety of appetizers were served during the reception as audience members met with the guest performers. Special guests, Cranbrook Mayor Scott Manjak and his wife, Raeleen, also attended the event.

As well as this sold out event, the following annual concerts have provided opportunities for students to exhibit their talents:

The Canada Music Week Recital in November

Branch Reports

EAST KOOTENAY - cont.

provided an opportunity for students to perform pieces written for a variety of musical genres. As well, EKMTA members recognized those students who submitted their compositions to the 'Composers' Celebration', and EKMTA scholarships were awarded to those students who achieved the highest marks in Royal Conservatory of Music and Conservatory Canada practical and theory exams for the 2008 exam session.

At the end of November, two EKMTA students, Samara Kroeker and Kyle Booker, performed Mozart's Piano Concerto No. 8 in C major with the Symphony of the Kootenays. This concert was well attended and received a standing ovation from the audience. Our unique partnership with the Symphony regularly provides a celebrated concert event for our region.

In February, our 'All Boys Recital' featured a mix of popular and boogie style piano music that was enjoyed by the residents of a local senior care home. Well-known EKMTA member Arne Sahlen performed at

this event along with singer, Chantavouutt Hy.

In March, 'Fur, Feathers and Friends' replaced last year's 'Funtasia' concert. Students, along with their families and friends, brought donations for our local SPCA. The students also drew pictures of the friend in their pieces (as in fur, feather or animal friends) and these were presented on a PowerPoint as the students performed. This concert was such a lot of fun and the students participated with great enthusiasm.

For our professional development, the Association brought in a two-day Alexander Technique workshop in October with Larissa Makila from the Rocky Mountain Theatre Arts in Calgary.

We were very disappointed with the low attendance; however those who did attend were impressed by the well-presented and enjoyable workshop, which gave valuable information on correct body posture and spinal alignment.

Best wishes from the East Kootenays.

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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, 2008. 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 a student recital was held on November 23. The winners of the 2008 exam awards were announced at this recital. Congratulations to David Le, Dianne Coyle, Ilija Hristovski, Matthew Lum, Hannah Diemert, Jenica McKenzie, Adam Elwood, and Brendan Wright from the studios of Joe Berarducci, Lorna Paterson, Debbie Batycki and Dale Luck. We enjoyed a semi-annual social luncheon at the Bohemian Café on Jan 23. Since then, several students have had opportunities to perform at the Rotary Centre for the Arts Atrium. Our Annual General Meeting is planned for April 3, 2009.



Branch Reports

MID-ISLAND

Our last meeting was held along with a lovely pot luck dinner at the home of Carmen Falconer in January.

Plans were set in motion to hold a workshop for teachers & students, a student recital in May, and to have a booth set up in Woodgrove Mall on the September long week-end to promote and inform the public about our branch.

A workshop was conducted by RCM examiner Heather Laliberte during the January exam session.

MISSION

No report submitted

NELSON

Time marches on.

In December, there was an evening of music-making by adult students of RMT teachers at the home of Rita Deane; then, in January, there were master classes for RMT students given by pianist Raffi Besalyan who had been featured in the Overture Concert Series.

In the next few months, all the winter practicing by students will be revealed in several musical celebrations occurring both inside the teachers' studios and outside as well. Early April will herald the Kootenay Festival of the Arts (www.Kootenayfestivalofthearts.ca) held in Trail. This culminates in an honor's concert on April 18th. Festival Nelson, which is in its 20th year, will provide another positive educational experience for music students on May 8-9th (<http://festivalnelson.sd8.bc.ca>) filling the schools and churches and town with music. Then, on the following Saturday, May 16th, at 7pm at the Nelson United Church on Silica Street, the High School winner at the 2008 BC piano competitions, pianist Raymond Zeng, will share his dynamic musicianship in a concert.

NORTH ISLAND

The Campbell River Friends of Music (which includes many of the members of the North Island branch) just finished hosting an exciting event called: "Not Just Another Piano Recital"

Generally our recitals have been predominantly piano students or piano guest artists. This concert was planned specifically NOT to showcase piano solos. Instead the concert committee approached various musicians in our local community to perform in this benefit concert with the proceeds going to the Friends of Music Student Summer Bursary fund which helps send local students to summer music programs. The response was fantastic!

The Sunday afternoon concert included a wide variety of instruments and a diverse array of music genres. The "String Beans" opened the concert. They are a group of young violinists under the direction of teacher Christine Doknjas. It was interesting to note that the majority of violinists were boys. Soprano Amy Lelliott performed a beautiful arrangement of "Somewhere, Over the Rainbow", and concluded her performance with a jazz number.

Ten year old pianist Matthew Black followed in the jazz theme by playing "Sneaky" by Stephen Chatman.

The Neapolitan Trio with performers Cellist - Ron Edinger (former conductor of the Symphony of the Kootenay), Flautist Diane Brown (retired piano teacher originally from Calgary) and Pianist Cindy Taylor (NIRMTA) performed "The Prayer" – originally sung by Celine Dion and Andre Bocelli arranged for cello, flute and piano by Ron Edinger.

After a short intermission the audience was delighted with the cool jazz music of the "Wire Choir" with Grant McLellan on guitar, Grahame Edwards on stand up bass, and Dave Blinzinger Jr. on saxophone.

"Here Comes Treble" continued the concert with the sounds of their classical guitars. They are under the leadership of Helga Hagen (BCRMTA). These five guitar students are travelling to Austria this summer to perform.

For a complete change of musical style local singer songwriter Doug Folkins treated the toe tapping audience to some of his own East Coast compositions accompanying himself on guitar and harmonica with Jim Dick on the accordion.

For the grand finale local pianist Graeme Roset ripped up the keys with his own rendition of "The Flight of the Bumblebee".

Branch Reports

NORTH ISLAND - cont.

The entire concert was very well received and MC John Elson helped to make the whole event very entertaining. The concert concluded with a reception to meet the artists with food provided by the C.R. Friends of Music. All of the performers donated their time. Hugh Schmid donated his expertise and his sound equipment; and all of the posters and programs were donated by "Sure Copy" in Campbell River.

The concert was by donation and raised just over \$500.00 for the student summer bursary fund. It was heart-warming to see how generous people were. One concert goer brought a bag full of rolled coins for their contribution to the fund. This event was so successful that the C.R. Friends of Music are planning to make it an annual event.

NORTH SHORE

No report submitted

PRINCE GEORGE

No report submitted

RICHMOND

The executive started the school year with a meeting in late August in preparation for September's general meeting. One of the objectives was to foster a policy of proper dress code for all student public performances. A new form is now available to help facilitate this.

In October we had a First Class Honours Student Recital and Award Presentations for last June's Exam session. Our guest speaker of the month was Rena Sharon on "The Complex Art of Piano Collaboration". She also spoke about what solo pianists will miss when they do not participate in ensembles. Rena was joined by opera singer Lambroula Maria Pappas – performing Schubert's Gretchen at the Spinning Wheel. This was a most enjoyable high calibre treat for all of us.

In November, Barbara Siemens presented her updated piano workbook – on promoting study habits – titled "Learn the notes, Practice the piece, Perform the Music".

Our Richmond Branch hosted two recitals on Sunday Nov 16th to celebrate Canada Music Week. We presented piano and violin students performing

pieces by several different Canadian Composers. Once again Mrs Linda Niamath was our C.M.W. guest composer, and who also graciously awarded her 3 Piano Scholarships to students studying at the Grade 1 – 3 level.

We were proud to have two students, Kenneth Lee and Kenny Wong, featured in a local Richmond newspaper in a section '30 talented people under the age of 30'. Another article featured student 'Rong Pang' who achieved recognition for organizing a youth concert for cancer fund raising.

Towards the end of the year, we showcased numerous students in several public venues including the Richmond City Hall. In December, 35 members attended a year end luncheon at a Japanese restaurant. There were 45 donated prizes adding to a fun filled event.

SHUSWAP

Hello from the Shuswap!

We are just waiting out the snow wondering if spring will ever come! While we eagerly anticipate warmer weather we are all looking forward to a masterclass and concert on April 5th with Carey Chow of Vancouver, a full afternoon of education and evening of entertainment. Our branch has been working on our annual music festival which will take place the last 2 weeks of April and will finish with a grand "Night of Stars." This is always a fantastic recital with many awards and scholarships presented. Our adjudicators this year are Maureen Hollins of Surrey and Diana Weins of Edmonton (piano), Lorraine Reinhart of Vancouver (voice), Grant Donellan of Washington (strings), and Mike Angell of Langley (bands). We are so proud of our festival with approx. 700 enteries each year!

SOUTH FRASER

Since the last report our dedicated teachers have kept students busy and challenged. There have been three branch sponsored student recitals at Newton Fellowship Church, and there will be another before the school year ends. The November Canada Music Week recital featured various Canadian composers,





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Scene Class with Gary Glaze



Professor Glaze gives master classes and serves as a judge of vocal competitions throughout the US including the Metropolitan Opera National Council Auditions, Bel Canto Auditions, Hawke Competitions, Classical Singer Magazine and for NATS. Recently, in 2007, at the invitation of the Dean of Music at the Central University for Nationalities in Beijing, Glaze accepted a residency for vocal and opera master classes and coaching.

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Branch Reports

SOUTH FRASER - cont.

including music by several students and by member Kevin Thompson, our “in house” composer!

Another opportunity for our students is the upcoming ‘Mall Showcase Event’ to take place in May at a local mall. If the enrollment of our last event is any indication there will be upwards of 70 students having fun playing for many busy shoppers!

On January 31st 13 senior students performed for Dr. Jamie Syer at a Masterclass organized at the studio of Cathy Bundt. Over the course of the day, 30 teachers audited the class. The highlight, of course, was the practical and wise advice Dr. Syer so generously passed on to the students. The participants performed very well and were encouraged as they responded to the clinician.

Most recently the BIG event was the two week 50th annual South Fraser Music Festival, where approximately 1300 students performed on piano, strings, woodwinds, and flutes. Our Awards Recitals took place March 7th and 8th. (String Awards night was the prior weekend.) We were all very proud of the effort our students put into their fine performances.

Yvette Rowledge and her festival “dream team committee” went all out to make the 50th year so special. Yvette will be stepping down after five years at the helm. We all owe her the deepest thanks for her hard, hard work (always done with a smile!) in organizing the volunteers and so many other details. We owe thanks also to all others involved on the festival committee.

Our scholarship funds for the festival have been expanded due to the efforts that our member Cathy Bundt (pianist) and Sarah Pak (guest pianist) put into a well attended and profitable Benefit Recital November 22nd at Seaview Pentecostal Church. As a result, our festival scholarship fund was expanded by \$1500. And let’s not forget the beautiful performances the audience members were treated to!

Also, Cathy, as branch rep to the Surrey Arts Council, was able to present to us \$500 as a grant from the Council toward our festival scholarship fund.

Teachers have fun too; at luncheons in December (complete with carol guessing game) and after our final meeting in June. Those teachers who are able to attend

experience great food and fellowship.

Scheduled for Sunday April 26th is a Masterclass with Bruce Vogt where teachers will be playing for teachers. This masterclass is always very encouraging and inspiring! We wish you well during these last hectic months of the teaching year.

SOUTH OKANAGAN

Our branch now has 15 members. We are please to welcome Tracy Pratt-Stuchbery who has recently moved to Naramata from Squamish.

We continue to meet bi-monthly from September to May on the second Monday of the month at 9:30 AM in members’ homes on a rotation basis. Each meeting (if time permits) we try to finish with a Professional Development topic discussed in a roundtable format. This year we have discussed: 1) Our Practice Regime divided into different grade levels 2) Tips for inspiring Practice.

Four of our members were able to attend Rejuvenate 2008. They shared their experiences with the membership at our November meeting. They really enjoyed the workshops, master class, competition and best of all - the music! Thank you to all the organizers!

On October 16, 2008, we were pleased to have Arne Sahlen come and present a Continental Breakfast workshop with the topics - ‘The Conservatory Story’ and ‘Memorization’. After the workshop, Arne accompanied his Cambodian student Chanthavouth Hy as he entertained us with some wonderful vocal music.

On November 22, 2008 several of our teachers were present at the Okanagan Symphony’s Centennial Celebration Concert in honor of Penticton’s 100th Anniversary. Former Okanagan students were guest artists with the symphony - Steven Philcox, piano; Jenavieve Moore, soprano; John David Gaspar, baritone; Musaic, Tom Klassen, Director. Our very own BCRMTA lifetime member, Ernst Schneider was honored and recognized for his compositions “Celebration and Reflection” which he wrote specifically of the Okanagan Symphony in honor of the Centennial.

Branch Reports

SOUTH OKANAGAN - cont.

On November 23, 2008 we had our Canada Week Recital. Several selections this year were personal student compositions. The audience was truly impressed with the talent of these young composers. This is the most significant change in the repertoire that we have noticed in the past few years. Awards and scholarships were presented to all the students that received the highest marks on their conservatory exams this year.

Our first meeting of 2009, we had our New Year's lunch meeting at Theo's in Penticton. We discussed topics for workshops, dates for future recitals and resources available to help us in our teaching.

Our year will wrap up with a meeting followed by a Jazz Workshop and Potluck Lunch on May 22, 2009. Hugh Parsons will be giving a workshop called - Teachers with Classical Training Teaching Jazz. There will be an emphasis on improvisation, jazz chords progressions, fake book reading and the technical requirements in the Canada Conservatory Contemporary Idioms Syllabus.

SUNSHINE COAST

No report submitted

TRAIL – CASTLEGAR

When I initially sat down to write this report, I did not think that this past year was that busy, until I started thinking about all that we have done. Our Branch may not be large, but there is always something either going on, or coming up in the near future. It is obvious that our teachers care about their students and their musical endeavors.

The Trail / Castlegar Teachers' Branch currently has a membership of 10. This includes one life member, and one student teacher. We want to extend special congratulations to Deborah Detmold, for completing her ARCT requirements and moving from being a student teacher, to a registered member in our Branch.

Events from the past year included various recitals as well as preparing students for both the Royal Conservatory and Conservatory Canada examinations. Our Fall Mini-Festival this year was adjudicated by Arne Sahlén, and focused on "Jazz & Ragtime Music".

Arne adjudicated the Festival on the Saturday morning and afternoon, and then participated in the Honours Concert on Saturday evening. Another guest that performed that evening was Hy Chanthavouth, a tenor from Cambodia. We had an excellent turnout for the concert and the evening was enjoyed by all! Awards were handed out at the conclusion of the concert to students who received the highest marks in the practical and theoretical exam categories from last year. Students who received Medals of Excellence from Conservatory Canada were also recognized, along with those who earned Community Service Awards. We also enjoyed hearing the piece composed by local student, Lisa Leffelaar that received second place in the B.C. Composition Contest. Our weekend wrapped up with Arne Sahlén giving a workshop on Jazz & Ragtime Music on the Sunday afternoon.

Another highlight this past year was sponsoring five students to attend the Valhalla Summer School of Music, last August. These students were recipients of the Dora Tweeddale Summer School Scholarship, and they wrote us wonderful reports of their experiences that they had at music camp. What a blessing it is for us to have this scholarship to share and enrich the lives of our students!

Last June concluded with a wonderful year-end dinner at the home of Nicole Zimmer. Great fun was had by all and we shared a lot of laughs as we unwound from our teaching year. It was nice to have our spouses along for the evening as well.

Once again, I want to thank all of you for your continued dedication and hard work. You have made my years as President both enjoyable and rewarding. At this time, I am excited to turn over the reigns as President to Dawna Kavanagh, and I know that she will do a fantastic job! I look forward to working with her, and seeing what her vision will be for our Branch. I wish every one of you continued success in your lives and your studios!

VANCOUVER

We have had a very exciting and enlightening year beginning in September with a performance and discussion of Canadian Music from the RCM Syllabus.



Branch Reports

A presentation was made by Colin Miles (CMC) and there was a display of Canadian Music by Long and McQuade.

October saw one of our own members, Carla Dodek complete her series on Debussy's Preludes, Book II – she had presented Book I earlier in the year.

November presented our annual Student Performers' Guild Festival and a lecture on Romantic Music by Bruce Vogt.

In December we held our Holiday Lunch at the Flamingo Restaurant.

Our annual general meeting was held at the end of January with a few 'Humour and Horror' stories from our studios. (We should write a book).

February was a special month for our branch as we brought in Nadia Lasserson from London, England to make a presentation on her theory of teaching in groups and her book "Piano Needn't be Lonely" – that students can have so much fun when they play together with friends, whether it be two, three, four on two pianos, or piano and other instruments. Those in attendance had much fun playing on three keyboards together. She also gave a wonderful masterclass the next morning at Long and McQuade, who were present at both segments with appropriate music for the occasion.

Plans for the rest of the term include Svetlana Ponomareva, Gabor Mate and Mary Tickner and Marilyn Glazer discussing exam preparation.

VERNON

Hello from the Vernon branch!
We have just had a wonderful time with our annual music teachers' festival. We were privileged to have as adjudicators, Bernie Duerkson for piano and Corinne Smith for voice. The Gala Concert featuring the top students will be held on March 15. Another event many in our branch were able to attend, included a recent workshop with Arne Sahlen. We look ahead now to an all boys' recital on April 5 and the work of preparing our students for RCM examinations in June.

VICTORIA

President Lynda Simms McCliggott presided at six executive meetings and six general meetings during the year. Membership grew by one, to a total of 153: 137 registered music teachers, eight associates, two student teachers, and six Friends.

At the May meeting, member Susan de Burgh, a Senior RCM examiner, introduced new piano literature in the current RCM syllabus, from Introductory to Grade 10. At the September meeting, Linda Gould, assisted by Dave Paulson, introduced the new RCM "pop" syllabus.

The annual Gala Luncheon on May 30 again featured Rosemary Beland on the harp. She, May Ling Kwok, and Garth Williams were presented with 25-year pins, and four outstanding students performed the pieces which had brought them prizes in the Greater Victoria Performing Arts Festival and the Murray Adaskin Composition Competition.

Canada Music Week was celebrated on St. Cecilia's Day, November 22, when featured composer Joan Hansen was speaker at the traditional breakfast meeting. She played a number of her piano compositions of junior and intermediate levels. At the Canada Music Week recital every one of the 65 performers played a Canadian composition, the majority by Ms Hansen. Local professionals performed several of her advanced chamber works for various combinations of flute, 'cello, and piano. Prizes were presented for the winning compositions in the ▶



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Branch Reports

VICTORIA - cont.

Murray Adaskin Composition Competition in the junior and senior categories. (No intermediate entries were received this year.) The Junior winner, Carmyn Slater, went on to win first place in Class A in the National Competition.

A workshop sponsored by the Royal Conservatory of Music was held at Tom Lee Music in September, and member Kelly Charlton conducted a successful master class for junior pianists, up to Grade 6 level, in December.

Rafael Oei again capably organized six student concerts during the year, all held in Gordon Head United Church, including an innovative adjudicated recital, with Dr. Jamie Syer. The annual Costume Capers, held near Hallowe'en, were great fun and the evening raised money which was donated to the Greater Victoria Performing Arts Festival. Performers are given a handsome Certificate of Participation following their third appearance in the student concerts, and this year fifteen of these Certificates were presented, along with one Community Musical Service Award.

Our substantial endowment funds were augmented this year by a donation of \$15,000 from Mr. John Gouge in memory of his cousin, Miss Helen Gibson,

who taught music in Victoria for many years and was a member of this Branch. The proceeds of this fund will finance an annual \$600 award to a student working towards an ARCT, and the first one is to be given in November, 2009. Various awards given at the GVPF in 2008 totalled \$1,100, and again five bursaries for music summer schools totalled \$1,000. The Mary Adamson Young Artist, Sylvia Yee, competed in the provincial piano competition at Harrison Hot Springs in September. As no student teacher applied for the Madeleine Till student teacher award, the winner of the Madeleine Till Open Performance competition, Kevin Ngo, won a prize of \$500. Four prizes of \$75 each were given in memory of Hilda King for highest marks in Harmony and History 3 and 4 examinations. A Charles Palmer Organ Award of \$200 was presented, and RCM Alumni awards of \$250 for Grade 8 and \$250 for Grade 10 were presented.

Charlotte Hale has designed an attractive and colourful new format for our Newsletter, and a new website for the Branch which is now set up ready to go.

Our three delegates and several members attended the provincial conference in Harrison Hot Springs in September.



Raymond Zeng's bio

A native of Canada, Raymond Zeng was born in 1993 and began his piano studies with Carla Read at the age of six. Four years later, under the tutelage of Edward Parker, he was awarded the Royal Conservatory of Music Silver Medal for Grade 10. In the same year, he performed the Prokofiev Piano Concerto No. 3 with the Vancouver Symphony Orchestra as prizewinner in the Burnaby Clef Society Concerto Competition. He currently studies with Edward Parker and has consultation lessons with Canadian pianist, Ian Parker.

Raymond is an avid composer. His works include *Vancouver Rhapsodies*, *Moonlight on the Fraser River*, *Spring in the Rockies* and *Dragon Boat Race*. Raymond has composed and recorded three piano concertos which will be privately released on DVD this year.

In February 2005, Raymond performed his composition *Coquitlam Song* with the Panorama Heights Choir and was honored by the Coquitlam Mayor and Council as the youngest recipient of the title "Ambassador of Coquitlam".

Raymond is the recipient of many prizes including the PNE Talent Competition, CIBC Youth Piano Competition, Vancouver RMT Student Performers Guild and the BC Piano Competition.

Raymond is also very interested in mathematics and was awarded the highest mark in the Canadian Gauss Competition in 2007 and the Challengers Competition for Grade 9 in 2008. His interest in mathematics has led him to devise mathematical games for young students to practice their skills. In his spare time, Raymond likes to play ping pong.





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B.C. Canada Music Week Events 2008

Compiled and Written by Cynthia Taylor – BC CMW Coordinator

Exciting Canada Music Week events were held throughout the Province of B.C. this year. Students and audience members were introduced to a wide variety of Canadian Composers and their Compositions at many recitals held in November; some branches of the BCRMTA chose Nov. 22nd for their events to commemorate Saint Cecilia, the patron Saint of Music.

Many of the BCRMTA branches annually celebrate CMW and have been doing so for well over 10 years. The Cariboo branch held a student recital with piano students and 9 vocal students.

Composer Anita Perry was the guest clinician in Prince George for their Canada Music Week afternoon event. She presented a workshop called “Teaching Composition” to 40 participants with an audience of 60 people! The workshop began with a one hour lecture on how to help students get started, motifs, form etc. and focused on individual creativity and originality. The Prince George CMW events concluded with an evening concert of piano, vocal and string students.

A recital of Canadian Compositions was also held in the South Okanagan. This concert included a variety of instruments: Recorder, Accordion, Violin, Guitar, a Piano Duet and Piano Solos. How wonderful to hear compositions by Canadian composers for such a variety of instruments!

Also in the Okanagan area, Arne Sahlen gave a wonderful workshop in Kelowna for teachers on Canadian Music for grades 5 – 9. The workshop was followed by a recital of Canadian works given by students of the Kelowna BCRMTA branch.

Arne Sahlen was a busy man during Canada Music Week! He was the guest clinician at the Trail/Castlegar event. They hosted (in the afternoon) - “A Celebration of Jazz and Ragtime Music” adjudicated by Arne. There were thirty – six participants from pre-grade one to the ARCT level. This was their 9th annual Fall Festival. Selected students from the festival were asked to play in the Honours Concert in the evening. Highlights of the concert were: 17 of the students from the festival,

some duets performed by adjudicator Arne Sahlen and Tammy Francis, a performance by Chantavouth the Cambodia tenor, and Lisa Leffelaar who played her own composition “Tranquil Song” which won second place in the BCRMTA’s CMW Writing Competition in 2008. Awards and scholarships were presented at this concert for top marks in RCM exams, five students were also mentioned for winning medals of excellence from Conservatory Canada, students who earned BCRMTA Community Service Awards were acknowledged, and an award was presented to Deborah Detmold who completed her ARCT Teachers requirements. To complete the Canada Music Week celebrations the Trail/Castlegar branch had a workshop the following day presented by Arne Sahlen on Jazz and Ragtime music. Great event!

On Northern Vancouver Island the North Island Branch celebrated CMW with a concert of Canadian Compositions preceded with the singing of O Canada. Nowhere else in Canada will you find our National Anthem sung with such enthusiasm than in a room full of Musicians! Short biographies were read about each composer and a map of Canada was on display where “post – its” of composers were placed in the Province of their birth or the Province where they reside. Some audience members were very interested in the map because they were becoming Canadian Citizens a few days after the recital. A special presentation of her own composition was performed by student Liana Kelly, called “A Quiet Conversation of the Mind”. A performance of “Shallows” by composer Robert Benedict was presented by Megan Nuttall. Robert Benedict is the adjudicator for the B.C. CMW Writing Competition in April 2009. Students performed pieces by 17 different Canadian Composers (Actually 16 – Clifford Poole and Charles Peerson are the same person). It is important to note that 8 of these composers’ are B.C. Composers.

Over on the Sunshine Coast Canada Music Week was celebrated with a concert of Chamber music, Folk music, Blues, Canadian Classical music and Original works. Promotion by the media was excellent with

B.C. Canada Music Week Events 2008 - cont.

a two page article prior to the event. There were 33 participants in the concert and **100** audience members. Well done Sunshine Coast!

Another branch that had an audience of 100 people was the Chilliwack branch. They organised a student recital of Canadian works for their CMW event. There were presentations of awards given out at the recital for students who achieved top marks in RCM practical exams and theory. This is the 10th annual CMW event that this branch has sponsored.

The Coquitlam/ Maple Ridge branch of the BCRMTA held a recital and was very proud to include a performance of "Five Intermezzi" composed by student Vincent Lo who received First Place in the "D" Class of the CFMTA Canada Music Week Writing Competition 2008. Vincent is a student of composer Henry Wack who is a member of the Coquitlam/ Maple Ridge branch. Music by branch member Teresa Richert was also performed. At the Recital "Premiere Performance" Certificates were awarded for original works.

An Afternoon Celebrating Canadian Music was held in Richmond with two concerts. The recitals presented piano and violin students who prepared pieces by several different Canadian Composers. Linda Niamath (resident composer) was the special guest at the recital and generously donated 3 piano scholarships to students studying at the Grade 1 – 3 levels. For the scholarships students prepared DVD's of their performances of 3 contrasting pieces by 3 different Canadian Composers. Linda Niamath viewed the DVD's and chose the recipients for the scholarships. The names were kept top secret until the end of the recital. The winners each received a personal letter from Linda Niamath and a signed copy of her composition "Masquerade". Each participating student was given a certificate which had the CMW seal on it. All students who participated in the recital received a small gift bag containing Canadian pins, flags, bracelets and tattoos from the local M.P.'s Office. What a wonderful way to celebrate Canada and its Music!



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CONSERVATORY CANADA

B.C. Canada Music Week Events 2008 - cont.

On Southern Vancouver Island in Victoria the celebrations continued with a Breakfast meeting for the Victoria RMTA. Their featured composer this year was Joan Hansen who gave a presentation and performed some of her own compositions. She explained the background and what inspires her to compose. She also talked of her influences and the modes she uses in her compositions.

The Annual Murray Adaskin Composition Competition was held and a recital of Canadian works was celebrated. The performance space was decorated with posters of Canadian Composers and a Canadian Flag. Music of Joan Hansen, the featured composer was also on display. After the singing of O Canada, the Murray Adaskin Composition Competition was introduced and the winners were announced. The Winners were then invited to perform their pieces. Joan Hansen introduced her own compositions that were performed by students. Guest performers this year were Martin Bonham and Robert Holliston who performed "Storm Warning"; Evelyn Deschene Godbold and Charlotte Ridgeway – "Interlude"; and Susan de Burgh and Larry Skaggs (cellist) – "The Curfew Tolls" all composed by Joan Hansen.

The North Shore BCRMTA commissioned well known JUNO, Genie, and Actra award winning composer Michael Conway Baker to write a composition for their branch Canada Music Week celebrations this year. Mr. Baker's response to the invitation was unique and exciting. He wrote "Piano Variations op 146" which consisted of an 8 bar theme followed by 5 variations of increasing difficulty culminating in a finale – like variation for piano and clarinet. Six young performers ranging from Preliminary to Advanced levels of accomplishment participated in the premiere of this new work at the CMW recital. The CMW recital also featured the performances of a wide variety of Canadian compositions. Twenty-two students performed works by 13 different Canadian Composers. Prior to the recital Mr. Baker held three workshops for students interested in composition. Six of these young composers performed their works at the CMW recital. The highlight of the afternoon was a performance of "Canticle for an Angel op 104" by Michael Conway

Baker arranged for piano and cello with the composer himself at the piano. The North Shore branch wishes to thank Michael Conway Baker whose contributions as a composer, clinician, speaker, performer and mentor inspired everyone at their CMW celebrations. **The North Shore Branch was the proud recipient of the Bill Andrews Canada Music Week Award 2008 in its inaugural year. The North Shore RMTA wishes to thank both Mr. Bill Andrew for his vision and generosity and the CFMTA for its leadership and support of this initiative to encourage Canada Music Week Events.**

Nestled in the mountains of Southern B.C. Canada Music Week celebrations were held in Nelson. A concert of Canadian music was performed by students and \$400.00 was raised for the "Cambodia Support Group" A composition workshop was held throughout the day for approximately thirty students. Following the composition workshops a concert was held featuring Canadian compositions including several that were composed by the students. One student performed her own composition honouring her former teacher Muriel Tyler who moved to another Province. Pianist Arne Sahlen taught students at the composition workshop and also participated in the recital performing selections by Canadian composers plus some of his own compositions. Arne Sahlen described the Nelson branch recital as "The Full Meal Deal". "We hope the program will do a great selling – job for Canada's Musical Mastery. Our Composers offer all of the food groups. – Rich and Romantic, Lively Jazz and Ragtime, the Great Folk Song Traditions, Spicy Modern Sounds, and More".

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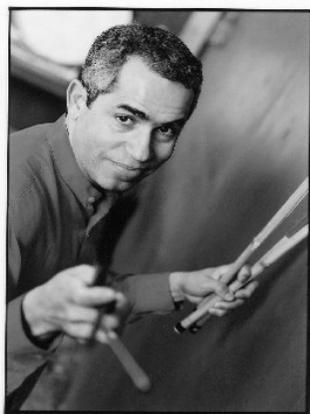


Kinza Tyrrell

Victoria native Kinza Tyrrell has a Doctorate in piano and vocal coaching. Her musical education began at age four and has been extensive, including study at the Hochschule für Musik und darstellende Kunst in Graz, Austria, the International Mozarteum Summer Academy in Salzburg and the Merola Opera Program in San Francisco. In June 2003, Kinza competed in the Opera Coaching division of the International Belvedere Opera Competition in Vienna, winning the Bösendorfer Prize. She recently completed a three year term on the esteemed music faculty at the Canadian Opera Company where Wagner's *Ring Cycle* was launched at the new Four Seasons Centre. She is in her second season with Vancouver Opera since winning the positions of Principle Repetiteur of VOA and Music Director of VOIS last fall. In June, she will return to Italy to join the highly acclaimed mentors and teachers at the COSI opera program in Sulmona. Kinza is always in great demand as a vocal/language coach and recitalist, having had the pleasure of working with great Canadian voices such as Isabel Bayrakdarian, John Fanning, Benjamin Butterfield, Laura Whalen, Marc Hervieux, and Daniel Taylor. Dr. Tyrrell also freelances as a solo performer, most recently playing the Grieg Concerto with the Prince George Symphony and the Shostakovich no. 2 with the Calgary and Edmonton Symphonies last spring. This November, she is looking forward to her solo debut with the Vancouver Symphony where she will be performing Rachmaninoff's Rhapsody on a Theme of Paganini.



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Salvador Ferreras

Percussionist first and foremost but also a dedicated music educator and producer, Salvador Ferreras has collaborated in almost every musical genre on the Canadian music scene. Over the last few years his touring engagements have taken him to the Czech Republic, Germany, Portugal, Taiwan, China, Australia and the United States.

He is Artistic Director of the very successful Literary Cabaret at the Vancouver International Writer's Festival. On the academic front, he is Dean of the Vancouver Community College School of Music and earned a PhD in Ethnomusicology from the University of British Columbia in 2005. He was a member of the British Columbia Arts Council from 2002 to 2008 and is a regular advisor on cultural policy with various organizations in Canada. In November 2003 he was inducted into the British Columbia Entertainment Hall of Fame. In May 2005, Sal was awarded the Willan Prize, for outstanding contributions to choral music in British Columbia. Sal is the former Principal Percussionist of the CBC Radio Orchestra, and tours with his Persian based trio Safa, and the Latin American trio The Southern Cross. His solo and collaborative work is heard regularly on national radio as performer, host and commentator on contemporary classical, traditional, and Latin American music. He has performed on a variety of highly acclaimed recordings ranging from rock to classical music with such artists at the CBC Radio Orchestra, Viveza, Chicago, k.d.lang, Veda Hille, Michael Blake, Hedley, Robbie Robertson and Raffi. He has released three solo recordings: To Drive in L.A. (1986), Invisible Minority (1994), Woodcuts (2001) and a well received trio recording with Safa (2002) (See more info on Recordings).

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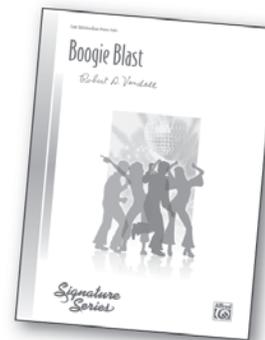


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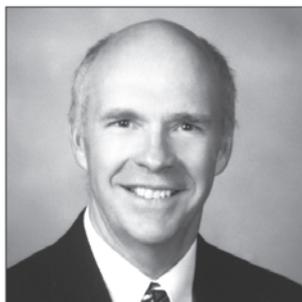
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South Fraser Music Festival Celebrates 50 Years!

by Yvette Rowledge and Doreen Kwee

Back in 1958, sensing a need for a place for the Surrey students to perform and to hear others perform, Surrey music teacher Miss Ray Watson began planning for this Festival. First known as Surrey Auditions, the Festival was held in the Flamingo Hotel in Whalley in 1959. The Festival grew from 13 students on one day with one adjudicator in its first year to 650 entries over two weeks with two adjudicators in its 25th year.

2009 marks the South Fraser Music Festival's 50th anniversary. It will be held over a two-week period, from February 16th to 28th, in two locations, adjudicated by six nationally acclaimed music professionals. 64 teachers submitted 1,087 entries, solo and ensembles, in piano, strings, woodwind, and brass categories: 584 students in total.

Students who give exceptional performances in their classes are awarded Gold certificates at the Festival. Piano Gold recipients compete again at one of the nine gala Awards Recitals on March 7th & 8th. Generously donated by our music teachers, memorial funds and corporate sponsors, trophies or scholarships are awarded to the top three students of each grade.

Through learning to play music and perform in public, students develop diligence, discipline and time-management all of which promote success in their studies and careers. Many students have gone on to become music teachers, musicians, and professionals in other fields contributing to our society and the next generation.



CW from 1:00 - Bruce Yogt, Ruth Moir, Michelle Barsalou Bumpus, Kevin Thompson, Yvette Rowledge, Ada Brown, Marlene Hagan, Maureen Hollins, Jennifer Condie, Rita Attrot, Catherine Bundt

For 50 years, music teachers dedicated to what a Festival provides have organized this event. Without the commitment of these volunteers, this Festival would not have existed and continued. Here's to all the volunteers who kept Miss Ray Watson's vision alive.



Trophy Winners 1972

L-R: Bonnie Peet, Julie Paskitt, L.A. Haave, Heather Hammond, Henry Waack, Cindy Coll, Jeannie Job(Tiede), Laura Elmore



Back Row L-R: Carla Birston, Michelle Barsalou Bumpus, Doreen Kwee, Carol Fyffe, Kevin Thompson

Front Row L-R: Yvette Rowledge, Saya Leigh, Ada Brown, Carmen Roberts



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LCMS' Suzuki Summer Workshop also takes place July 20-23, and it is geared towards students and teachers who want to expand their experiences within the Suzuki programme and in a broader musical and artistic sense. The school is one of the only locations in western Canada to offer teacher training courses. Violin and piano teachers are invited to further their musical training in a nurturing environment. This year LCMS is offering Violin Book 3 and Piano Practicum.

New this year, is the Creative Music Education Seminar given by Marcel Bergmann and Francois Houle. Gain a fresh approach to teaching at this two day course open to elementary and high school music teachers, private studio teachers and all those interested in music education.

The Young Composers Competition gives aspiring young composers the opportunity to work with Pulse faculty during an afternoon workshop on July 30. Their pieces are performed and critiqued by the ensemble and jury. Winning compositions will be premiered during the festival.

For more information about LCMS and their summer camps visit www.langleymusic.com
or contact the school at 604.534.2848.



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Victoria Conservatory of Music Recital

Carolyn Tsao

Carolyn Tsao, age 15 performed with the Victoria Symphony Orchestra on two occasions in 2007 with the Victoria Symphony Orchestra including Symphony Splash, Canada's largest outdoor orchestral event to an audience of 40,000. She performed Mozart Piano Concerto No.20 in D minor, K.466 with the Sooke Philharmonic Orchestra and is invited back to perform the complete Tchaikovsky Piano Concerto No.1 in June 2009.

She also performed Concerto in F major K.242 for 3 pianos, Part 2, with the Mozart @250 Festival Orchestra and a Mozart piano concerto No. 20 with the Cathedral Festival Orchestra in 2005.

In 2007, Carolyn was the youngest recipient to receive the Greater Victoria Performing Arts Festival City of Victoria Silver Medallion for most distinguished pianist in the Open level.

Carolyn performed at "Connecting hands from Across the World" 2007, a celebration for the Creative Peace Mural Society in the presence of His Honour, The Honourable Steven L. Point, OBC Lieutenant Governor of British Columbia and the Uruguayan Ambassador to Canada including other representatives

of the Governments Canada, Switzerland and the United Kingdom.

In July 2008, she participated in the prestigious International Music Bridge summer program in Calgary receiving instruction from many world renowned concert pianists, including Anton Kuerti, and Zhang Jin, the teacher of Lang Lang. The invitation was a result of her 2007 ARCT Performer's Diploma exam mark of 96%.

She performs frequently within the community, including a recital hosted by Schubert Recital Society at Government House. Recently she received a special invitation from the His Honour, The Honourable Steven L. Point, OBC Lieutenant Governor of British Columbia to perform at a function for the Members of the Legislative Assembly at Government House.

Carolyn has very graciously offered her talents to perform a special recital on Sunday, May 17, 2009 with proceeds to benefit the Conservatory

Carolyn has been studying piano with Ingrid L. Henderson at the Victoria Conservatory of Music since 2004.



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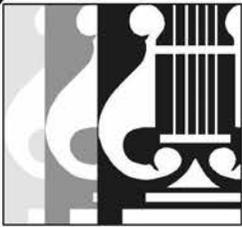
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Compose Yourself! Freshen up your repeats

by Arne Sahlén

Unity and variety are two great needs in composing - the Composer's U-V Index, as we said before. A small change may have big effect when a section returns. Brahms is a master at it; his Intermezzo Op. 117 #2 has some thrilling twists and turns in the returning bits. For a more modern take, "Mama Mia" by the supergroup ABBA has one note, inserted and later sustained as choruses return, layering in something extra.

These are cases of technique - composing technique - used for artistic results. You can do it too! Adding change to repeated sections is one way to keep the listener involved and the music alive.

Here are ten possible ways:

- 1) Play with modes, shifting between minor and major.
- 2) Use different ranges of your instrument. Some Clementi sonatinas switch octaves when sections return - giving a nice feel of the evolving musical story line.
- 3) Change some rhythms or intervals enough to add freshness - even just one note added, removed, shrunk or stretched. You may need a temporary time-signature shift, but that too can add a spark of interest.
- 4) A surprise rest of not too great a length (say, one or two beats) may have strong effect too - like a dramatic pause in plays or speeches. Anything to make people take notice! Again, change the time signature for that bar if needed.
- 5) Invert part or all of your theme; make up-intervals go down and vice-versa.
- 5) Experiment with phrase lengths. We seem to use 2, 4, or 8-bar phrases most of the time. Adding or removing part of a repeated phrase may attract a lot of attention. Mozart would sometimes take 'scenic detours' by playing with, repeating or extending a fragment from the end of a phrase.
- 6) Try bringing the theme back lower in the texture, perhaps in bass with harmonies above it, or in the middle with harmonies washing above and below it.
- 7) If a main theme returns often, can you use a different key each time? It may be a challenge to insert in the texture, but a real excitement-builder if done well. Both the Schubert song Erlkonig (The Elf King) and an amazing group song - midway in the recent Dreamgirls movie (where one group member gets kicked out) bring in some entries a step higher each time, for fantastic effect in each case.
- 8) Add MORE or LESS (thicker or thinner) texture in repeats. Switch between solid and broken chords, for instance - or you can change triads to seventh chords or vice versa. Be extra brave! Try presenting just the melody, then adding textures bit by bit! Or do the opposite as in Haydn's Farewell Symphony, where the instruments drop out one by one in last movement (a hint to the musicians' employer that they needed a holiday! Clever Haydn.)
- 10) Vary the dynamics! They're easiest of all to switch, but make sure you have a 'game plan' reason for doing so.

Try this grab-bag of ideas; see if you can come up with some of your own.

More will be coming in the next Compose Yourself! Article.



This is an excerpt from a welcome address given to parents of incoming students at The Boston Conservatory on September 1, 2004, by Dr. Karl Paulnack, Director of the Music Division

One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school-she said, "you're wasting your SAT scores!" On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they loved music: they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to do with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

One of the first cultures to articulate how music really works were the ancient Greeks. And this is going to fascinate you: the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940 and imprisoned in a prisoner-of-war camp.

He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose, and fortunate to have musician colleagues in the camp, a cellist, a violinist, and a clarinetist. Messiaen wrote his quartet with these specific players in mind. It was

performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the Nazi camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture-why would anyone bother with music? And yet-even from the concentration camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art. Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

In September of 2001 I was a resident of Manhattan. On the morning of September 12, 2001 I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 AM to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant? Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.



This is an excerpt from a welcome address - cont.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, on the very evening of September 11th, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome". Lots of people sang America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic. The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heart wrenchingly beautiful piece Adagio for Strings. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie Platoon, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

Very few of you have ever been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but with few exceptions there is some music. And something very predictable happens at weddings-people get all pent up with all kinds of emotions, and then there's some musical moment

where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding cry a couple of moments after the music starts. Why? The Greeks. Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in ET so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way. The Greeks. Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in a small Midwestern town a few years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert hall began to weep. This man, whom I later met, was clearly a soldier-even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military.

This is an excerpt from a welcome address - cont.

I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. The concert in the nursing home was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

"If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine

that some night at two AM someone is going to waltz into your emergency room and you're going to have to save their life. Well, my friends, someday at 8 PM someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used cars. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

Karl Paulnack, Director
Music Division
The Boston Conservatory
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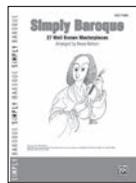
American Idol - Sheet Music Hits - Seasons 1 – 7 Big Note Piano

Carol Matz has arranged the 14 songs that make up this collection of sheet music hits. The Table of Contents lists the American Idol performer of each of the selections.

Numbers included are: Breakaway, I Got Rhythm, My Funny Valentine, A Whole New World, and Inside Your Heaven. The level of difficulty varies, so this could be appropriate for a good late elementary student up to an intermediate level student. Ms. Matz does an excellent job of making the music fit under the hand comfortably. One song is in A+ but the rest don't exceed 1 flat or sharp. Guitar chords are included as well.

It is good that music that is familiar to our students is so easily accessible at a manageable level of difficulty!

JR



Simply Baroque - 27 Well Known Masterpieces Easy Piano

arr. by Bruce Nelson

Simplified version of baroque pieces from arias, choral works, concerto themes, dances, keyboard & string masterpieces. Suitable for students of all ages (easy piano) with lots of familiar songs (some of them may be heard on TV). Big note – makes the score easy to read. The pieces are of difficulty up to three sharps & three flats in simple time. Great supplementary material for students. Great for concerts / festivals.

Students & teachers should explore other books in this series. With the help of the teacher, students can decide whether to play detached in some of the songs, add some more dynamic markings, rit, ways to play trill, etc. If there was a footnote on how to play ornaments plus metronome marking, that would have been helpful.

LC



Simply Classical - 23 Well Known Masterpieces Easy Piano

Arr. by Mary K. Sallee

This compilation includes simplified pieces by Beethoven, Clementi, Haydn, and Mozart. The pieces include arias, rondos, sonatina movements, string quartet movements, symphonic themes, and other famous works from the Classical period of music history. The arrangements truly are easy and could be mastered by a 2nd or 3rd year piano student. The large print is easy to read, and the volume is thin enough that the book falls open properly on the music stand. I recommend it.

CH

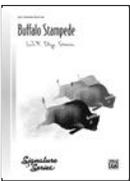
Review of Publications



Essential Pop Hits - Big Note Piano
Late Elementary to Early Intermediate
 This book contains 15 timeless selections of popular music from various genres. The arrangements have been well graded, edited, and contain helpful fingering for use in lessons. Selections include: James Bond Theme, Meet the Flintstones, Over the Rainbow, The Pink Panther, and Star Wars to name a few. The key signatures do not exceed 1 flat or sharp. Pedaling is required in some pieces. Swing rhythm and syncopation add flavor to some of the arrangements. The music is easy to read and the arrangements are by popular arrangers Melody Bober, Carol Matz, Dan Coates, and Kathryn Lounsbury. Many pedagogical principles are represented here.

If you are looking for supplementary material, this could compliment any method and would provide great pleasure to the student. Both boys and girls alike would be drawn to the music.

JR



Buffalo Stampede - Signature Series
Early Intermediate Piano Solo
 by W.T. Skye Garcia

This piece of sheet music moves at a quick pace. The LH is in a 5 finger position that moves to different keys. The rhythm is straight forward with the shortest note value being eighth notes. Fingering is provided as necessary. A musical late elementary student would be able to handle this with ease. Not bad!

JR



More Favorite Classics - Solo & Acc. Bk 1
Selected & Edited by
E.L. Lancaster & K.D. Renfrow

It was a pleasure to play through these books which are comprised of 20 favorite pieces for Early Intermediate through Intermediate Students from the 4 stylistic periods of piano repertoire. The selections vary in difficulty so they can span a longer period of study for the student. A suggested order of study is included to guide the teacher and student through these books successfully. The variety of selections is delightful and is designed to develop musicality in the style periods. There are 5 Baroque pieces, 7 Classical, 5 Romantic, and 3 Contemporary works. Due to copyright restrictions, music from the contemporary period is more difficult to include. Composers' works include J.S. Bach's Prelude in C+, Mozart's Allegro in Bb+, K.3, Handel's Sarabande from Suite #4 in d-, and Tchaikovsky's Italian Song Op.39, #15.

A companion volume, an accompaniment book, is arranged in 2 piano score format. This book has been composed to be used on a second keyboard or an electronic instrument and may be recorded or sequenced to enhance practice, learning and performance. The second part has been composed for a teacher, parent, or more advanced student. It was my pleasure to be able to play through all the music with a senior student. This accompaniment book is superb and can be used to help fill out the music for an exam or festival to help the student rise to another level musically! The pieces in each collection have page by page cross references. The measures are numbered for ease of use.

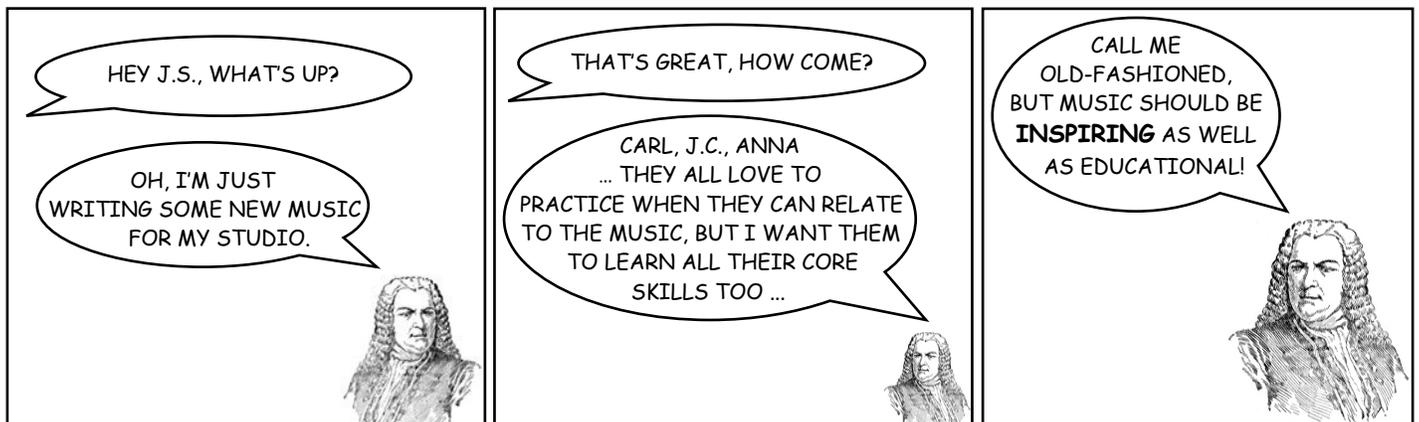
I really like this concept and am looking forward to using these books with students!

JR



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Review of Publications



Classical Jazz, Rags & Blues - Book 3 Intermediate / Late Intermediate by Martha Mier

Ms. Mier has once again added her flair to ten familiar classical melodies and given them different and exciting settings. The music is arranged in jazz styles, including swing, ragtime and blues. My favorite: Rachmaninoff's Rhapsody on a Theme of Paganini has been adapted and renamed Blue Rhapsody. Grieg's In the Hall of the Mountain King has been appropriately renamed Jazzy Mountain King! Besides using these jazz styles, students must play various articulations. Some pieces are slow and others fast. The topography of the keyboard is definitely explored! This fun book will bring much pleasure while developing many technical skills.

JR



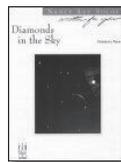
Jazz-A-Little, Jazz-a-Lot Intermediate / Late intermediate by Catherine Rollin

This book contains eight original jazz pieces in easy keys, that would appeal to students looking for something different. I enjoyed playing through them, and found most of them to be quite pleasant. Catchy titles such as "Blues Jam", "Jazz-a-Little Latin", "Kool Kat", and "Rockin' Jazz" might be just the thing to get your students motivated to practice them. Some of them would make great recital pieces.

This book is worth the money.

CH

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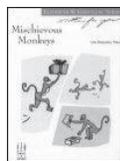


Diamonds in the Sky - Elem. Piano Solo Nancy Lau Solos

This piece of sheet music is written to be played in the high registers creating the shimmering effect of sparkling diamonds. It is marked to be elementary level, but requiring a legato pedal throughout would dictate that the student would be either an older elementary student or one that was in the second year of study. The music for both hands is simply written and stays primarily in a 5 finger position as it moves through the registers.

A cute piece!

JR



Mischievous Monkeys - Late Elem. Piano Elizabeth W. Greenleaf Solos

The music definitely creates the image of the title! The LH over staccato notes help one see the monkeys swinging and playing around! Accidentals add color and variety of sound. The piece includes long phrases, staccato, and 2 note slurs. The hands share the task of carrying the melody. The music travels over several registers as the monkeys' adventure across the page!

Students will enjoy this piece of sheet music.

JR

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Review of Publications



FJH Solo Standouts - Book 2 Late Elementary/ Early Intermediate

What a great collection of 10 solo compositions written by six outstanding composers!

Making Mischief by Mary Leaf is a spirited and energetic work that would be attractive to the majority of students. The music is descriptively written. Interval Suite has three movements titled: Dreamy Thirds, Indian Sunset in Fourths, and Dancing Fifths. I personally love the Zigzag Rag by Kevin Costley, but I'm partial to rags! My First Sonatina is based on folk melodies. The 1st and 3rd movements have the alberti bass, the 2nd is slower, in triple meter and employs legato pedal. Fiesta Mexicana by Martin Cuellar has syncopation. Melody Bober's prehistoric Processional takes you back in time with its chords in fifths and strongly accented rhythm. My favorite in this collection is Kevin Olson's Monday Mornin' Blues. With its swing rhythm and syncopation on Monday morning blues should evaporate.

This is a super supplemental book that could also serve to provide great recital music!

JR



Contemporary Collage Music of the 21st Century - Vol. 1 Book 2 Late Elementary through Intermediate Compiled and edited by Helen Marlais

A collection of 17 solos and 4 piano duets from six contemporary American composers. The pieces use ideas such as: depressing keys silently, cluster chords, pedal effects, knocking on the keyboard, modern harmonies, jazz idioms, bitonality, modes, mixed and changing meters and 12-tone techniques. A great introduction to music of our time.

NP

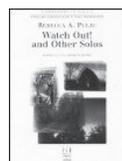


Winter Portraits - Composers in Focus by Kevin Costley

Here are eight original artistic intermediate level piano compositions written for today's developing pianist. The music is evidence that the composer was captivated by winter

and all the beauty of falling snow, snowdrifts, and the general magical atmosphere created. Some of the titles include: Winter Shadows, Dancing in the Snow, and Whispering Snowdrifts. My favorite composition is "Winterborn". Each piece includes use of the damper pedal. Many tools are applied such as moving around the registers, alternating hands, music written using the same clefs for both hands, polymeter, various articulations, and the use of many accidentals. This music in this collection is very descriptively written. Many of the works would be excellent at a Christmas or January recital!

JR



Watch Out! And Other Solos An Artistic Intermediate Collection for Solo Piano by Rebecca A. Pulju

Eight songs are of difficulty up to five sharps and three flats in simple & compound time.

Rompin' Stompin' Barn Dance – very uplifting song, LH staccato notes & fast tempo make you want to jump out of your chair & start dancing. From Dusk to Dawn – use of slow tempo and calm mood, you can imagine the scenery in your mind. Student can easily feel the dusk & dawn in the piece.

Watch Out! - full of mystery & suspense. Students have to use lots of imagination. Suitable for Halloween time. Of Untold Tales – it's not that spooky as compared to the other one. But it's still mysterious. With the help of the teacher, maybe the student can figure out what's the untold stories are. The Carnival – very uplifting song. Use of syncopation + swing style. Evening Breeze – gentle & peaceful. Use of cross hand in some part. Bumpin' Down the Dusty Road – very uplifting song and fun to play. Change of key signature in the middle section. The most difficult thing is in B+ key (1st & last section) – too many sharps. Reminisce – introduction sounds like those Japanese pop songs. Use of rubato. Very sentimental.

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

LC



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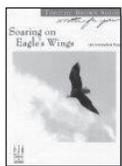
Review of Publications



In Style! Book 3 - Late Intermediate by Timothy Brown

This book contains eight original Danzas Gitanas -- Spanish Gypsy Dances. The level would correspond approximately to RCM Grade 4. It begins with two pages of interesting and helpful information about Spanish music at the piano, and the music of Spain in general. The composer has done his homework. As a lover of all things Spanish, I really enjoyed playing through these pieces, and concur with the composer's hope that these works will inspire piano students to explore the rich tradition of Spanish keyboard music.

CH



Soaring on Eagle's Wings Late Intermediate Piano

by Timothy Brown

This 5 pages long piano solo is of difficulty up to one sharp (no accidentals, with pedal). 1st section - solid chords used. 2nd section – melody in single note, in thirds, then sixths. Last section – similar to the 1st one, but little bit slower tempo (so more broad). Change of tempo in each section illustrates different mood. Use of syncopation & irregular groups (Sextuplet) in the piece. With the help of the teacher, students can make up his or her own story. While playing this song, I can feel that the eagle is flying freely in the sky. Great for concerts or recitals.

LC



In Recital for the Advancing Pianist POPULAR Book 1

Early Advanced

by Helen Marlais

Kevin Olson and Nancy Lau have written wonderful arrangements of these 12 popular works for the pianist at the early advanced level. The lyrics for these pieces are located at the end of the book followed by a brief biography of both of these arrangers.

“Fly Me to the Moon” by Bart Howard has been written to fall under the hands very comfortably and is in a laid back swing style. The music for “Bless the Broken Road” helps develop better pivoting of the left

hand to enhance the musicality. In “My Wild Irish Rose: Mr. Olson has hidden the melody in the inner voices. Stephen Foster’s “Beautiful Dreamer” arranged by Nancy Lau, includes modulations as well as meter changes. The lovely work, “Time to Say Goodbye” is exquisite in this arrangement by Kevin Olson.

This is another great book by Helen Marlais!
JR



In Recital for the Advancing Pianist Original Solos Book 1

Early Advanced

Editor Helen Marlais

Contained in this book are 13 original piano solos, most of them so breathtakingly beautiful that I could not stop playing them! The genres include etudes, preludes, nocturnes, polonaises, tangos, ballads, fantasies, jazz, and impressionistic pieces. I estimate the level to be about Grade Six RCM. There are biographies about each of the ten composers at the back. I highly recommend this book!

CH

PIANO DUETS

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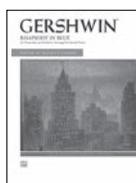
15 Classical Masterpieces with added Second Piano Parts

Intermediate to Early Advanced

Second Piano Parts by Sylvia Rabinof
Although it is doubtful that the great masterworks need “improving” by adding a Second part, these arrangements by a world class improviser and former student of Paderewski sound surprisingly fresh and fun. Great novelty pieces for recitals and impromptu duet fun. The original compositions range in difficulty from easy (Bach’s Minuet in G) to advanced (Mozart’s Rondo Alla Turca.)

NP

Review of Publications



Rhapsody in Blue for Piano and Orchestra

by George Gershwin

Edited by Maurice Hinson

Gershwin originally composed “Rhapsody” for two pianos. It was orchestrated by F. Grofe for the first performance in 1923 and was a smash success. This edition is based on the original two-piano version published in 1924. All editorial markings are in parenthesis eg: pedal indications and fingerings. Spread over 47 pages as opposed to 42 pages in Warner’s edition, makes it easier to read.
NP

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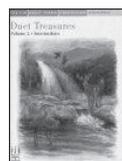
Duet Treasures - Volume 1 Beginning

by Helen Marlais
This book is comprised of 11 duets, 5 of which are originals by Kevin Olson, Edwin McLean, and Timothy Brown.

The remaining 6 duets are carefully arranged

famous pieces such as Ode to Joy and When Irish Eyes are Smiling. This book compliments other FJH publications. The music is strong artistically and written to be an appropriate beginner adult level. This book could also be used to supplement other method books and would make good recital music. It is good to see different genres explored.

JR



Duet Treasures - Volume 2 Intermediate

by Helen Marlais
From the “Adult Piano Curriculum”, a collection of five transcriptions of famous pieces and four original compositions commissioned for this

volume: old favourites such as “Two Guitars” and interesting new duets such as “Rags to Riches” by Kevin Olson.

I especially enjoyed “Swing Low Sweet Chariot” (written in 12/8 time rather than 4/4). Primo and Secondo are of equal difficulty.

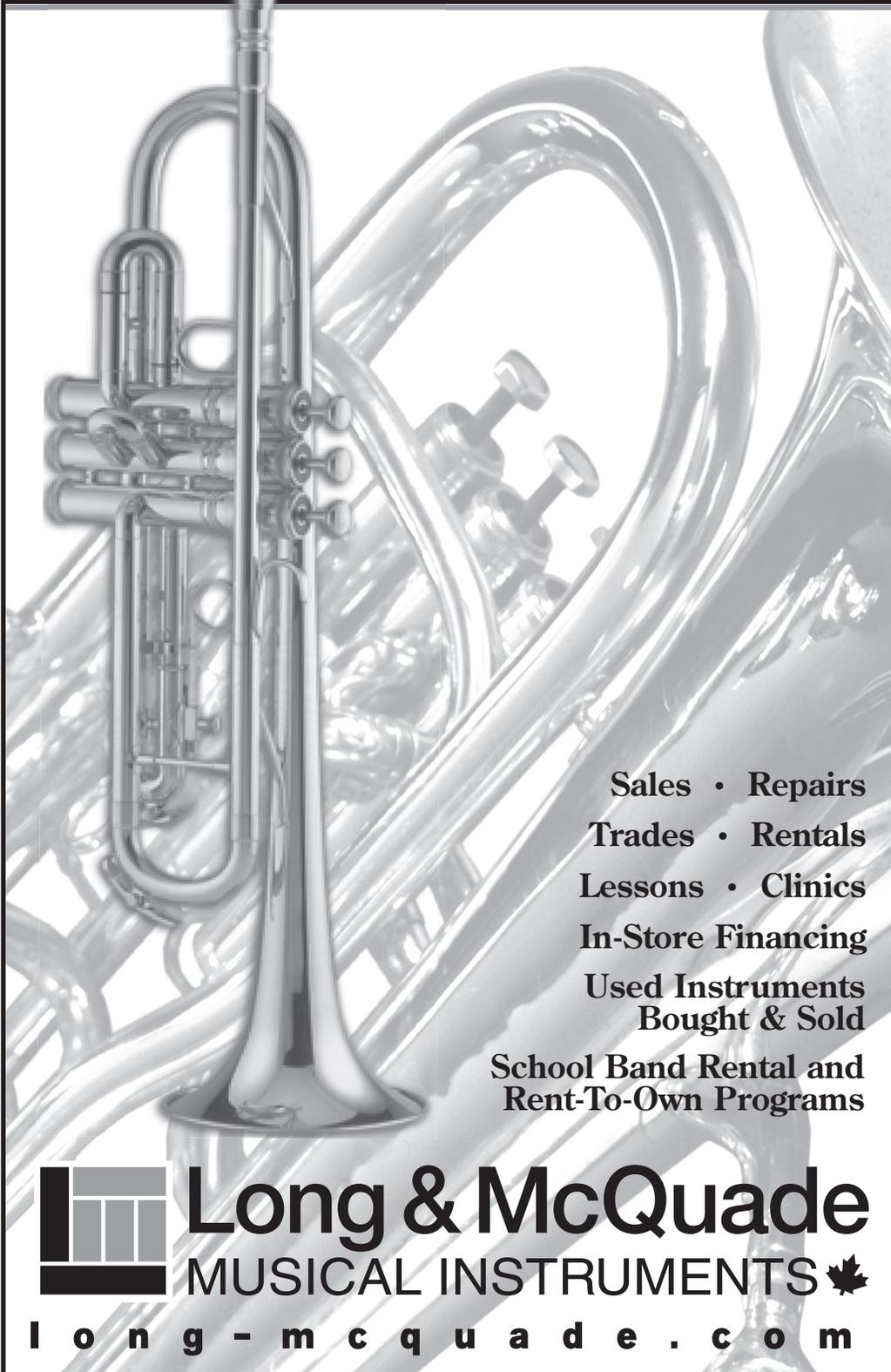
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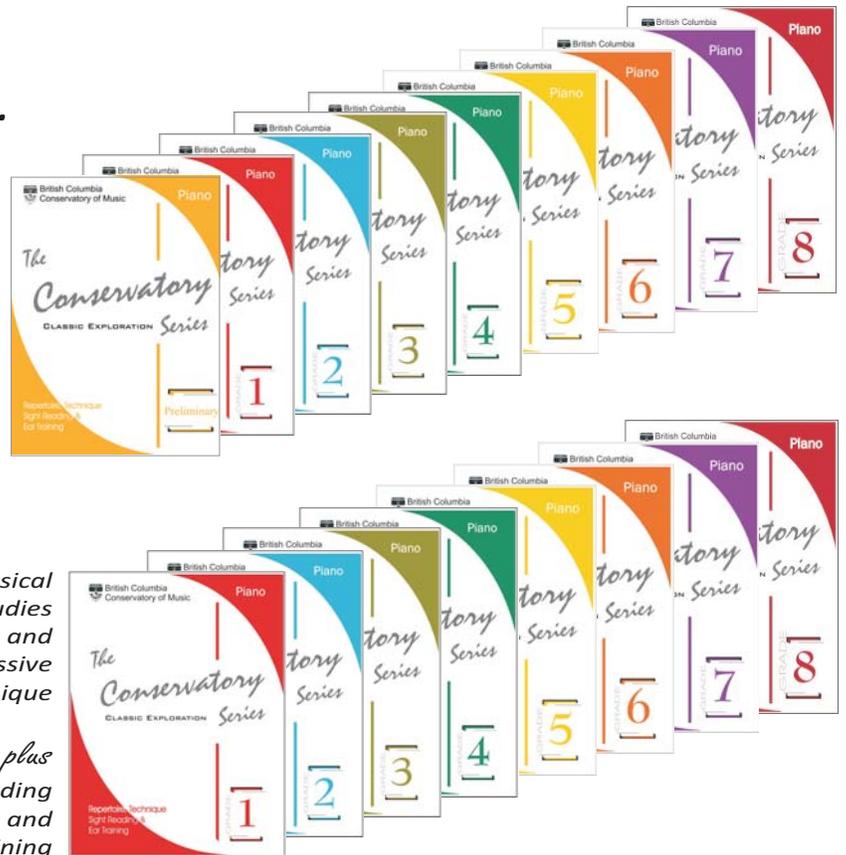
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