



Progressions

WINTER - JANUARY 2011

B.C. REGISTERED MUSIC TEACHERS' ASSOCIATION PROVINCIAL MAGAZINE

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BC Piano Competition

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Be a Quay Player

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B.C. Piano Competition Winner - Tristan Teo

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Karla Mundy, B.Mus., April 2010



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Published by the Provincial Council of BCRMTA. Any material included with the magazine does not necessarily have the endorsement of the Provincial Council. It is included as a courtesy to our members.

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We are perfectly happy to co-operate, but we don't want quotations to appear out of context.

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PUBLICATION INFORMATION

Next Issue: **SPRING 2011**
Copy Deadline: **APRIL 15, 2011**

Advertising rates:

Back Cover	\$ 125.00
Inside Cover	\$ 125.00
Full Page	\$ 100.00
Half Page	\$ 60.00
Quarter Page	\$ 35.00
Business Card	\$ 25.00

Circulation: 1175

The Editor reserves the right to edit submissions. Send all advertising inquiries and material to the editor:
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Carol Schlosar

the President's message

Happy New Year !

How quickly 2010 flew by. It seems like years since we donned our red and white mitts and put our hands together for the Olympics. As we carried on the tradition of service to teachers and their students, 2010 was a productive year for BCRMTA.

Our 2010 Convention was a hit and the BC Piano Competition was a wonderful talent showcase for our young musicians. Thirteen year old Tristan Teo, winner of the competition, will now be traveling to branches all over the province in our Young Artist Tour. For more information how to bring this exciting, young talent to your community, check the website under Events.

2010 was the 50th Anniversary of Canada Music Week[®], and thanks to the generosity of CFMTA/FCAPM, each branch received \$50 for their "birthday cake" celebration. Congratulations to North Island, the recipients of the Bill Andrews \$250 award, for their innovative CMW celebration.

Our brochures are wonderful! 2010 was the year we worked on "branding" our organization. We wanted to create an image that not only publicizes our organization but promotes us to parents as the choice for excellence in music lessons. It was decided by your Provincial Council, in September, that the brochures would be professionally printed and

made available to branches and teachers at no cost (shipping only). The response has been wonderful and if you haven't ordered any, go to the website –members only- under the "Printed Brochure Order Information". The brochures are also available on the website for download if you wish to print them yourselves. Many thanks to Dina Pollock for the great deal of time she spent taking photos and re-editing the brochure to ensure a quality product.

The past year also brought much discussion amongst our delegates and members about the future of BCRMTA some issues easy and others.....well.... more challenging. As our new bylaws are being formulated, it was important to explore what we wished to change and what we felt should remain the same. The result is the 2011 bylaws that will be sent to your branch presidents and delegates in January. Branches can discuss these and voting will be held to ratify these bylaws at our April 2011 meeting. I'm happy to put these to bed after almost 7 years!

As we start 2011, I wish you all a year of professional growth and personal fulfillment. May this year be one of the best!



From the Editor,

Hi Everyone,

Here it is! - featuring a new face and a new FSC* certified printer.

I hope you will enjoy this issue. We had a very busy fall, as I began to realize during the reviewing and layout of all the reports, articles and information from our Provincial Convention.

Thank you to all the branches that sent me Canada Music Week reports and photos. There were many photos and I wish I could have included them all!

All the best in 2011!

Dina
♪



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Branch Reports

ABBOTSFORD

Our annual Canada Music Week® Recital was held on Friday, November 26th with twenty three participants. The composer works that were featured at our recital were as follows: Pierre Gallant, Anne Crosby, Stephen Chatman, Christine Donkin, Boris Berlin, Nancy Telfer, Alexina Louie, Violet Archer and C. Pepin. The pieces were varied in style from the *Rose-cheek'd Tara* with it's beautiful melody and harmonies, to the energetic and rhythmic *Jig*. Students were well prepared and enjoyed the presentation of the various Canadian pieces. This was followed by twenty-eight awards presented to students who received the highest mark in their grade for the previous year of piano, violin and theory exams. All of this was followed by refreshments featuring a beautiful cake decorated for the occasion – Happy 50th Canada Music Week®!



CARIBOO

We held a recital featuring Canadian Composers and ended with serving a piece of cake and a balloon for each student. There were twenty-three participants and approximately forty five in the audience. The Cariboo branch was held a Canada Music Week® recital every year since 1980.



CHILLIWACK

Canada Music Week® was celebrated in Chilliwack with a recital on Saturday, November 27th, in the Rotary Hall Studio Theatre at the new Chilliwack Cultural Centre. We were pleased to use the new full size Yamaha concert grand piano and enjoyed the spacious and beautifully designed space with comfortable seating. A bouquet of red roses and white baby's breath added to the atmosphere of celebration.

In her MC comments our President, Irmi Teichrob, highlighted the history of Canada Music Week® with the statement from the vision in 1935 of the charter members of CFMTA: "to make Canada musical," through annual Canada Music Week® events.

Thirty-eight students of piano, voice and violin played pieces by eighteen different Canadian composers to a full house audience of approximately 170 persons. One student played her own composition and three students played pieces composed by their teacher, a member of our branch. Fifteen of the twenty-four teachers in our branch entered students in this event.

At the conclusion of the recital, an awards and bursaries ceremony was held. The names of all students who earned First Class Honors and First Class Honors with Distinction in Conservatory examinations in 2010 were printed in the program. Over 50 students were acknowledged with a round of applause. All students with marks over 90% were awarded a certificate. Bursaries totaling \$390 were awarded to students earning the highest mark in their division. Winners were:

Joseph Lamache (Junior)
Reid Tingley (Intermediate)
Thomas Davies (Senior)
Sherisse Roseboom (Theory)
and Alison Smith (Pedagogy).

Following the recital we hosted a reception in the spacious lobby. A delicious, layered strawberry shortcake was beautifully decorated, celebrating the 50th



anniversary of Canada Music Week®, with a fondant keyboard, instruments, and red maple leaves. The cake, coffee and juice were enjoyed by all. We appreciated the encouragement and support from CFMTA to make this year's celebrations extra special. The timing could not have been better, as it was also our inaugural event in Chilliwack's beautiful new Cultural Center. The support and assistance of the Center staff in promoting our event through professional assistance on our posters and program, and through advertising on their web-site was also greatly appreciated.

COQUITLAM / MAPLE RIDGE

Coquitlam/Maple Ridge celebrated the special 50th anniversary of Canada Music Week® with a student recital of Canadian works. Trophies were also presented to outstanding exam candidates for 2010.

The event took place at St Paul's Lutheran Church in Maple Ridge on a cold and snowy Sunday afternoon. Forty one performers attended along with their parents and other family members and friends. Total audience in attendance was approximately 180. A comprehensive printed program detailed names of performers and what they played, the biographies of composers presented as well as the names of trophy winners. Five students presented their own works and were awarded special CMW 50th anniversary certificates designed by member April Smith.

Branch Reports - cont.

Julie Lemon opened the program with a welcome to the special celebration and provided a brief history of CMW. She encouraged all students in attendance to consider entering the CFMTA Student Composer Competition.

Henry Waack was MC for the afternoon. We were treated to some wonderful performances. At the end of the program, Henry talked about his personal association with the late Oscar Peterson and performed the well-known 'Hymn to Freedom'. This was well received by the audience.

The afternoon concluded with a group picture of all the performers and pictures of some of our members. Each performer was given a CMW sticker as a memento of the event and before we headed back out into the cold, we all enjoyed a piece of the celebratory 50th Anniversary cake. Pictured here is Patrica Milewski with our cake.



Special thanks goes to April Smith for help producing the Premiere Performance certificates as well as organizing the trophies, helpers Patricia Milewski, Ely Chan, Joanna Pastorek and Ann Kearney.

EAST KOOTENAY

On Saturday November 27th, the East Kootenay Music Teachers' Association (EKMTA) held its 29th Canada Music Week[®] student recital at the College of the Rockies in Cranbrook, BC. There was a full house of at least 124 audience members in attendance. Everyone was

treated to a very enjoyable program with twenty nine students of all ages and levels performing piano and vocal works. Six student composers also performed their own compositions, one of which featured the flute. The 50th anniversary of Canada



Music Week[®] was celebrated by hanging a large Canadian flag on center stage behind the piano and by decorating the theatre with red and white balloons and small Canadian flags. As we were unable to celebrate with a birthday cake, each student received an official Canada Music Week[®] seal and pencil, compliments of the Canadian Federation of Music Teachers' Association. EKMTA would like to thank the CFMTA for their generous donation which added to the excitement of the event.

To conclude the afternoon, EKMTA scholarships were presented to students who excelled in conservatory piano, voice, and theory exams. As well, the EKMTA presented a special certificate and book award to three highly deserving students who recently completed their grade ten piano and accompanying theory exams. Students who submitted compositions to the annual EKMTA "Composers Celebration" music writing contest were also recognized with awards for their piano, vocal and flute works. Photos with article will be featured in the local newspaper.

Along with the 50th celebration of Canada Music Week, EKMTA was thrilled to announce the reconditioning of the Kawai grand piano belonging to the College of the Rockies. Several years ago, the College attempted to dispose of the piano for budgetary reasons. Through the advocacy of the EKMTA and Dr.

Jim Bailey who is an instructor at the College and an avid amateur musician, the College kept the piano with the understanding that the EKMTA would be responsible for its maintenance. However, the EKMTA recently learned that the piano required restringing and did not have the funds for this expense. Fortunately, EKMTA members agreed to make personal donations and the College stepped in to provide the bulk of the funding. New strings, hammers and agraffes were installed by technicians, Gordon and Priscilla Judd. A tuning for our CMW event was also donated by Priscilla. Those who attended the recital agreed that the piano sounded beautifully brilliant. Many thanks to the College of the Rockies, particularly to Dr. Laura Cooper and Dr. Jim Bailey, to the Judds and to the EKMTA members for their continued advocacy.

KELOWNA

The Kelowna Branch celebrated Canada Music Week[®] with a student recital on November 21, 2010 at the Okanagan College Theatre. Thirty students participated featuring Canadian compositions and an original composition by Savana Salloum. Awards were given for the 2010 highest exam marks for each grade. The celebration ended with the Canada Music Week[®] cake reception. Pictured are: Dale Barry, Graham Vink, Marla Mesenbrink and Debbie Batycki.



Branch Reports - cont.

MID-ISLAND

Mid-Island Branch celebrated Canada Music Week®'s 50th Anniversary with a recital honouring Canadian composers. Piano and voice students gave a short introduction of their composer to the audience before performing. Certificates were presented to each student and a 50th Birthday cake was served following the recital to all who attended. Photographs were taken for a newspaper article and our archives. Here is the article from our local paper *The Oceanside Star*:

- Elise Boulanger is a voice student and Emeris Nordine a piano student. What do they have in common? They were among thirty local music students performing in a recital featuring music composed by Canadian Composers. The recital took place on Saturday in Lantzville and is one of many student recitals presented across Canada in November to celebrate Canada Music Week®.

Canada Music Week® is organized and supported by the Canadian Federation of Registered Music Teachers Association (CFMTA). Since its beginnings 50 years ago the annual event has become the largest celebration of Canadian composers and their music in Canada and continues to influence and support our home grown music and young musicians.

Behind this event locally are a group of dedicated private music teachers, who are linked to the CFMTA through their membership with the regional Mid-Island branch of the British Columbia Registered Music Teachers Association (BCRMTA). An important goal of the association is to provide music students with a high standard of education in their chosen instrument and to give them opportunities to broaden their experience of music through events like Canada Music Week®.

The heartfelt performances and comments from the students about the music they presented on Saturday shows that the

benefits of learning and performing “made in Canada” music has value that extends far beyond the music. “My presentation today represents the east and west coasts of Canada” says young pianist Emeris Nordine. Elise Boulanger, after ending Saturday’s program with her performance of Morris Surdin’s haunting song *Prairie Boy* (composed for the late author WO Mitchell’s radio play *Jake and the Kid*) says that “although I’ve never been to the prairies I feel that I know it through the music”.



NELSON

Teachers have been working and acting on plans for an exciting year for their students.

At the end of October, Donna Goodwin-Wilson hosted her first adult gathering for music-making at her home.

Then, on November 20th, pianist Arnold Draper performed as a guest with the Trio Accord in a quartet and quintet (Schubert’s ‘Trout’) at the Capitol Theatre. On the following day, he gave master classes and lessons to several advanced students of RMT.

While snow silently fell throughout the day of November 27th, the small, vibrant group of music teachers enjoyed listening to their students fill the air with music by over thirty Canadian composers. This was their celebration of the 50th anniversary of Canada Music Week® and was the culmination of many weeks of preparation.

In the morning and early afternoon, over fifty students of RMT teachers performed music by Canadian composers at workshops given by Tracey Garvin from Grand Forks. Tracey is the BC coordinator for Canada Music Week® and, years ago was a student of Helen Dahlstrom of Rossland who founded CMW.

In the late afternoon, teachers met with Tracey Garvin to look at, play and learn more about the music by Canadian composers.



Then, at the evening concert at the Nelson United Church, Tracy Garvin spoke about the history and importance of CMW after which selected piano students of RMT teachers and string students from the Suzuki program performed music by Canadian composers. A few students even performed their own music. The evening concert was organized by Stephanie Judy, (President of the Suzuki Strings of the Kootenays) and RMT. It featured *The Bon Accord Suite*, a composition by the Bon Accord String Ensemble. Near the end of the concert, bass-baritone David Stewart performed selection from *Canadian Work Songs Suite*.

Some of the coming events include: The Festival of the Arts, held in Trail this year; Festival Nelson, held in local schools and churches, as well as a solo concert in May, honouring Tristan Teo, the winner of the 2010 BC Piano Competition.

Branch Reports - cont.

NORTH ISLAND

Recipient of the CFMTA Bill Andrews Award

Happy 50th Birthday Canada Music Week®! The North Island Registered Music Teachers' Association celebrated CMW with a full and exciting day of workshops which concluded with an all Canadian content Free Concert. Students were introduced to the world of composing through an Orff Rhythm workshop; a Composing workshop with manuscript and pencils, and modern technology thanks to the Roland Company; and a Visual Arts workshop making CMW posters.

Approximately 90 students arrived at 9:30 for an orientation of the day's events before going to their first of three workshops. The challenge of how to divide the students into three groups was creatively solved by handing each student a card which had an animated picture of their creature and the name of a Canadian composer for their group. The "Donkin" Dinosaurs (Christine Donkin) were given to the littler people; the "Crosby" Crocs (Anne Crosby) were given to the taller people; and the "Benedict" Bears (Robert Benedict) were handed out the middle sized students. This ensured that the classes were formed into workable groups. After a short explanation of CMW and the day's events everyone proceeded to their workshops. All three - one hour workshops were happening at the same time with students rotating to their next event when their class was over.

Orff Rhythm: This fun and exciting workshop was led by RMT Guitar teacher, Helga Hagen, who is also trained in Orff. During this workshop an ensemble piece was created to be performed in the concert. The workshop ran three times with a different group of students in each ensemble creating three different works. All of the students taking this workshop throughout the day performed their ensemble creation in the concert. Here the students had the

opportunity to try a variety of rhythm instruments. Guitars, xylophones, and a recorder were also included in the ensemble along with different sounds created with the human voice. Students were very enthusiastic and creative. Helga's imaginative approach to rhythm made the workshop fun and a special experience for the students.

Fine Arts Poster Making: RMT Sonia Hauser shared her wonderful artistic talents with students to create their own individual Canada Music Week® Poster. This event was a buzz of activity with students cutting, pasting and colouring. Information about Canadian composers was available for students to include on the posters. The talent that emerged from students' creativity in this workshop was impressive. Each poster was unique.

Composing Workshop: A variety of activity was happening in the composing workshop. New RMT member, Amie Webster worked with students in a group to introduce them to the world of composing. Amie prepared folders for everyone who attended the workshops. In the folders she had an examples of some specific scales and modes, a page of rhythms and a page on how to use different notes to create a motif to show how a student could create music by repetition, inversion, retrograde and diminution. Each student was able to take home their folder and a CMW pencil home with them.

More exciting activities were available for students at this composing workshop. With the generosity of Doug Edwards, owner of our local music store, **The Music Plant**, modern technology was provided to expose students to other ways of composing. Doug supplied two of the store employees to be on hand to share their knowledge of the equipment. Two electric pianos and two keyboard controllers were brought in and hooked up to four laptop computers (that were manned by volunteer teachers) which were then programmed to a wireless

printer. The laptops had been previously loaded with the **Print Music 2011** (Finale) program generously provided by **Roland Canada**. Students had the opportunity to play their own compositions on the keyboards which notated their music on the score staff in the computer. After some minor adjusting their works were printed out for them to take home. Another feature of this workshop was the opportunity for students to record their compositions onto a CD using the Roland CD - 2e recorder. It was hooked up to an electric piano in a separate room where guitar students and piano students excitedly waited their turn to make their own CD and take it home with them.

Two of the workshops took place during the morning then we had a break for lunch. Little Caesar's Pizza was served with juice that had been donated by the local Superstore. Our Thrifty's Foods CMW cake was the biggest one we could get. We had close to 90 kids and a dozen volunteers to share the cake with! Two very special students celebrated their birthday on Nov. 27th at our event with everyone singing *Happy Birthday* to them. After filling everyone with sugar we sent them off to their third workshop to complete the activities.

Parents were asked to return at 2:00 to get ready for our CMW Concert. As they entered the church they were met with a complete set of the CFMTA five mounted CMW posters that were on display. The church was a bustle of excitement with approximately 300 people in attendance.

The concert included many own compositions that had been composed prior to the days' events. The three different Orff ensembles opened and closed the concert with the third ensemble also performing. Various solo guitar students and piano students shared their own compositions to a very impressed audience. A guitar quintet ensemble complete with a full drum set presented *Sophisticated Samba* by M. Mauthe and





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Branch Reports - cont.

fiddler, Maddy Erickson, had the audience toe tapping to her Canadian fiddle tunes.

Two of the CFMTA 'Call For Compositions' winning works were performed at the concert.

- Dawn Tomashewski presented the piano composition, *Blue North* by Kye Marshall
- The Neopolitan Trio
Diane Brown - flute
Ron Edinger - cello
Cindy Taylor - piano presented
**Lullaby* composed by David Yeung.

Presentations were awarded to students who had completed the requirements for RCM exams grade 9, 10 and ARCT. Composing Workshop clinician, Amie Webster, (previous Student Aux. of BCRMTA) was congratulated on completing her ARCT diploma as well as being accepted as a full member of the BCRMTA. Notification of her acceptance arrived the night before our concert. The moment was even more special because the idea for the format of the days' workshops and events was created by Amie and then implemented by many teacher and student volunteers who gave their time and talents to this project.

Senior students who volunteered their time to help with the workshops included their time on their BCRMTA Community Service volunteer forms.

Our CMW celebrations would not have been possible without the volunteer time and talents of each of the workshop clinicians and helpers; We are extremely grateful for:

- the very generous funding from the CFMTA/FCAPM Bill Andrews Award
- the BCRMTA Professional Development Fund Committee
- the CFMTA funding for our Birthday cake
- the Roland Music Company for their generous support of equipment and the Print Music programmes
- Doug Edward, owner of **The Music**

Plant who had a vision with us to expose students to new technology which would encourage and educate them in a fun environment.



The North Island Registered Music Teachers' Association continues to "Make Canada Musical"

Happy 50th Birthday Canada Music Week®!

NORTH SHORE

The North Shore Branch BCRMTA celebrated the 50th Anniversary of Canada Music Week® and our sixth annual Canada Music Week® Recital on Sunday, November 21, 2010 at the Gloria Dei Lutheran Church in North Vancouver, BC.

Following our past practise, we once again commissioned a professional composer to write original works for our Canada Music Week 2010 event. This year our guest composer was Bruce Sled, a graduate of the UBC music programme where he was a student of the distinguished Canadian composer Dr. Stephen Chatman, our CMW guest composer in 2009. Bruce Sled is well known in Vancouver as an accomplished composer for choral groups. His music has been performed locally by the Vancouver Cantata Singers, Musica Intima, the Canadian Chamber Choir, the Laudate Singers and Chor Leoni, and internationally in the USA, Germany, Australia, New Zealand and Egypt. We commissioned Sled to write three pieces for solo piano for us; he very generously composed five:

Echoes from the Old Castle
Buffalo Groove

Good Morning Robo
The Morning is quiet and the Shadows are blue
River.

Each of these pieces was progressively more challenging in difficulty; each was a wonderfully evocative musical soundscape.

This year, ten teachers prepared forty-four students to perform at our CMW recital, for a total of fifty items on our programme. Works by nineteen Canadian composers were performed, ranging in difficulty from the preparatory to grade 10 levels, and four of Bruce Sled's five commissioned works were given excellent premiere performances. Once again, a major feature of our CMW recital was the first-time performances of works by student composers. Eight students played their own compositions this year, seven for solo piano and one for solo violin, and all received enthusiastic applause. These eight students met with Bruce Sled in a special workshop for student composers held before the recital began.

A supportive audience of approximately 150 students, teachers, parents and friends attended our CMW recital and stayed for the reception which followed, featuring our special "Happy 50th Anniversary Canada Music Week®" cake. It was decorated with a large CMW symbol, a treble clef backed by a maple leaf, which was centered on white



icing bordered with red to symbolize the Canadian flag. Many photographs were taken, and a good thing, too, for the cake was devoured by the end of what was a wonderful celebratory afternoon.

Branch Reports - cont.

Focusing on the music of Canada during Canada Music Week® stresses the importance of performing works composed by this country's artists of our own time as well as times gone by. In this one week, students are showcased who have had the creative spark to write something unique, and a composer of status is chosen to write something new for them. It is in the nature of an artist to take risks and to explore unknown territory.

Canada Music Week® is a very special event where new ideas are nourished and celebrated, and we all as teachers and teacher-performers should vigorously embrace it.

PRINCE GEORGE

We, at the Prince George branch of the BCRMTA, celebrated Canada Music Week® with a recital on November 19th, where there were twenty-three participants, of which seven performed Canadian works. We did not have any student's own compositions this year, but have had in the past, along with composition contests and prizes. Our audience, of approximately eighty, braved blustery, snowy conditions to attend. In honour of the 50th anniversary of CMW, we had a special cake decorated with flags, maple leaves, and of course music notes.



We felt that this was another successful CMW recital for our branch.

RICHMOND

The Richmond Branch of the B.C. Registered Music Teachers Association presented a special afternoon concert Sunday commemorating the 50th anniversary of Canada Music Week®.

The recital, held at Richmond Presbyterian Church Nov. 14, commenced with all the performers leading the audience in the singing of *O Canada*. Thirty young pianists played varied and imaginative works by Canadian composers, many of whom are still living.



Special guest was jazz pianist, teacher, composer and author Peter Friesen, a member of the Richmond BCRMTA.

The audience was treated to eight pianists playing Friesen's compositions.

Canada Music Week® has been held Canada-wide in November every year since 1960. It was established by the Canadian Federation of Music Teachers Association to which the Richmond BCRMTA belongs. The aim is to support and promote Canadian composers and performers of Canadian music.

Recitals by registered music teachers' students will be held this month in dozens of Canadian communities, attesting to the creativity and strength of Canadian music.

The recital began with all recital performers singing our national anthem.

The guest "Canadian" composer for the event was Peter Friesen. Eight of Mr. Friesen's pieces were performed for the recital, most with CD backing tracks. The church was rocking!

The Recital was covered by the local paper: http://www.bclocalnews.com/richmond_southdelta/richmondreview/entertainment/108279599.html

SHUSWAP

BCRMTA Shuswap Branch held a recital of Canadian Music on Sunday, November 28th at 3 P.M. at First United Church, Salmon Arm. The thirty-one performers ranged in age from 7 to adult. The programme was varied with no duplication of pieces. This is ensured by emailing each other a list of the pieces we have chosen earlier in the year. There was a wide variety of Canadian music to choose from, both published and unpublished from the Canadian Music Centre. To celebrate this special occasion, Carol Schlosar printed certificates of participation and thanks to which she affixed Canada Music Week® Seals. Each performer received a certificate and a Canada Music Week® pencil. To add to the atmosphere of celebration, Jane Hein decorated the church with seven helium-filled balloons, some with 50 on them,



and some with Canadian flags. We began with *O Canada* performed on piano and two violins. The large audience stood and sang with gusto. There was a performance of Jean Ethridge's *Musette* for piano duet, and *Child Face* for soprano and piano, with the composer present. It was with sadness that we announced the recent passing of Anne Southam, whose *Three in Blue No. 1* was performed that afternoon.



Branch Reports - cont.

SOUTH FRASER

South Fraser Branch celebrated Canada Music Week®'s 50th anniversary with a Celebration Recital titled, *The Trombone is not a Vacuum Cleaner*, on November 27th at Northwood United Church. The recital featured piano and flute students performing a diverse collection of Canadian compositions, all with distinct and colourful musical characteristics.



Special guests for the evening were Chris Sivak, composer, Greg Passmore, trombonist, and Erin Hollins, pianist. Erin and Greg premiered the performance of *The Trombone is not a Vacuum Cleaner*, written for this event by Chris Sivak. A recent graduate of the University of British Columbia's music composition program, Chris reminded the audience to think of music as "decorating time", and invited us all to listen with intentional awareness.

We appreciated a real live composer sharing his musical journey with our students. Three fabulous door prizes, all Canadian made, were won by three of the performers. And everyone ate **Great Cake!**

SOUTH OKANAGAN

The South Okanagan Branch celebrated Canada Music Week® with its annual Canada Music Week® concert held at St. Andrew's Presbyterian Church in Penticton. Every piece of music performed was a Canadian composition. Twenty-six students performed ranging in age from 7 to 17 and one student, Saige Carlson, performed her own composition

entitled *Swept Away*. We were fortunate to have an audience of 120 enthusiastic applauders who helped us celebrate the diversity of music making in this country. As well, our branch distributed the following awards for excellence in music exams:

Grade 1 - 1st Joseph Campagnaro 91
2nd Nadia Campagnaro 88

Grade 2 - 1st Daniel Everton 88
2nd Angelina Veltri 86

Grade 3 - 1st Natalia Ibanez 90
2nd Phillip Cline 86

Grade 4 - 1st Karren Concina 90
2nd Nicholas Everton 84

Grade 5 - 1st Ana Clouatre 92

Grade 6 - 1st Michael Carelse 85
2nd Corwin Shanner 83

Grade 7 - 1st Jasper Meiklejohn 90
2nd Emily Jentsch 86

Grade 8 - 1st Saige Carlson 88

Grade 9 - 1st Devin Riley 82

Theory - 1st Jasper Meiklejohn 90

Monica Craig Fisher Cup and scholarship

- Saige Carlson (this is given to the piano student with the highest mark in grade 8)
- Madame Janische Plaque and scholarship Devin Riley (for the student who excels in music as well as contributes and shares their music with the community.)

Certificates for practical exams with marks of 85 and above but not receiving an award:

Grade 2 - Lumin Wright, Stephanie Do, Lorreiene Stanley

Grade 3 - Rachel Shanner

Certificates for rudiments theory with marks of 90 and above: Emily Jentsch, Brennan Philips, Taylor Hunter, Justine Houde, Hanna Ellis, Julianne Siewert, Corwin Shanner, Michael Carelse.

Our branch has been sponsoring a CMW Event since 1980 and every year we are pleased with the dedication of the students and calibre of performances. The success of our event comes in no small part from the enthusiasm our teachers have for Canadian music and this 50th anniversary year allowed us to go "whole hog". Special touches included draping a Canadian flag from the piano, red and white balloons and a special cake decorated with music and Canadian symbols.



Most definitely, a splendid time was had by all!

SUNSHINE COAST

One of the nice things about being a small branch (only 11 members) is that our recitals are often friendly, intimate events. This was definitely the case with our Canada Music Week® recital.

We had an afternoon recital at St. Hilda's Anglican Church in Sechelt on Sunday, November 21. Not only does this church have a lovely grand piano, but there is an adjoining hall as well, where we held the birthday party afterwards. We had twenty students performing piano, violin, voice, and guitar plus two teachers accompanying on piano and guitar. Although there were no student compositions featured this year, one of our teachers, Carolyn Cordsen, had written several of the pieces that her students played.

One of our intermediate students played *O Canada* to start us off, and the audience stood and sang along. The program was pleasant and varied and included young beginners to advanced teens performing

Branch Reports - cont.

music ranging from classical to blues to pop, all Canadian. The spirit of the day was even carried through in the red clothing and accessories many performers and audience members wore!



After the recital we served a big Canada Music Week® birthday cake in honour of the 50th anniversary of CMW. It was half chocolate and half white, so there was a choice. We served cranberry juice (red!) for the kids and coffee for the adults.

This recital has become a regular event for our branch. It is really wonderful to see how much very fine Canadian music that there is out there and to have a reminder of it every year.

TRAIL – CASTLEGAR

The Trail/Castlegar Branch of the BCRMTA celebrated Canada Music Week® on Monday, November 22, 2010. A recital was held at the Greater Trail Community Centre, and thirty students participated along with a teacher duet. Students performed Canadian compositions as well as compositions by other composers. Two students performed their own pieces that they had written, and two of our teachers performed the duet, *Rattle on the Stovepipe* by Ann Nichols. As Terry Simpson and Deb Detmold performed the piece, the audience was fascinated and amused by the prepared piano and the sounds that it



After a wonderful recital, awards were presented to the top students from the past year for their theoretical and practical examinations. Also one of our student teachers, Marilou Smith, was presented with the Margaret Purdy Award for a student studying senior level piano. Marilou is presently working on her Intermediate Pedagogy. In total, over \$700 was awarded to the students.

We concluded with refreshments of the 50th anniversary cake and juice. Everyone was thrilled with the cake and it was a great way to wrap up the recital. There were around 100 people present, and the recital was enjoyed by all.

This was the fiftieth year that the Trail/Castlegar branch has celebrated Canada Music Week®, because it was started by our former member, Helen Dahlstrom. In addition to the recital, an excellent article was published in the Trail Times newspaper about Helen Dahlstrom and Canada Music Week®.

The paper interviewed Helen Dahlstrom in Victoria and she told them what Canada Music Week® has done to help shape Canada's composers. It was a very good article and showed how this event has developed Canadian music and helped to make it more well known.

VANCOUVER

The Student Performers' Guild Festival, organized by the B.C. Registered Music Teachers Association, Vancouver branch held its Honour Recital at the Shadbolt Centre for the Arts on Sunday, December 5. Performers played their award-winning pieces from the Baroque to the Classical period, Romantic to Impressionistic and 20th Century periods. Selections written by Canadian Composers such as Berlin, McIntyre, Kuzmenko, and Poole were showcased to celebrate Canada Music Week®. The festival aims to provide these young musicians a venue to hone their performance skills and to give them an opportunity to share with others their talent and love of music.



Above are the trophy and scholarship winners of the festival.

VERNON

The Vernon Branch of the B.C. Registered Music Teachers held a recital during Canada Music Week® 2010, which featured nearly thirty piano and vocal performances in a variety of grades, all by Canadian Composers. Some of the composers with works performed were, Lorna Paterson, Anne Crosby, S. Eckhardt-Gramatte, and Ernest Marsden. The master of ceremonies was Mr. Arne Sahlen, who wore a tall, funny hat with a Canadian flag. Mr. Sahlen provided information about the pieces and composers in a fun way, helping the audience to remember what he was teaching. This recital also featured award presentations for students who received top marks in the Vernon branch this year, on their Royal Conservatory piano, voice, theory, and violin examinations.



There were many students who did not perform in this particular recital, but who also learned about Canadian music during the past few weeks. Canadian pieces were assigned, Canadian stickers with flags, beavers, and maple leaves were provided, and much discussion about Canadian and local composers, and Canadian performers filled many area studios. Students were asked about characteristics they noticed in their pieces, and how 20th

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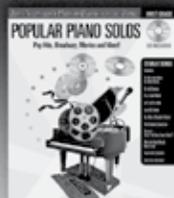
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Branch Reports - cont.

Century Canadian music may be different from or similar to music from other cultures and eras.

VICTORIA

President Lynda Simms McCliggott presided at a breakfast meeting of the Victoria Branch of BCRMTA which was held on Wednesday, November 17th, at the Royal Oak Golf Club. Lynda welcomed especially our member Helen Dahlstrom, who was principal instigator of Canada Music Week® fifty years ago. Following a delicious breakfast, served in a dining room overlooking the fairways on a beautiful autumn morning, a short business meeting was conducted. Then Dr. David Duke, this year's Featured Composer, was introduced by Pat Kerridge, our programme convenor.

Dr. Duke's subject was Jean Coulthard, who had been his teacher, mentor, colleague, and friend for almost all of his life. She was born in Vancouver in 1908 and died there in 2000. Her mother was a graduate of the New England Conservatory, and she and her sister Babs, both musically gifted, taught in their mother's music school after they had completed their own studies there and, in Jean's case, at the Royal College of Music in London. There she had classes with Ralph Vaughan Williams, but these were not as great an influence as was Arthur Benjamin, who moved to Vancouver in the late 1930's. In the 1940's Jean

met, among others, Darius Milhaud, Schonberg, and Bernard Wagner, and all were inspiring. She acquired a husband, who went to war, and a daughter.

She wrote an opera, at least four symphonies, and hundreds of pieces for all instruments but the trombone and the double bass. In the 1950's she wrote a *Junior Catalogue*, *Four Pieces for Joan* (her daughter), violin pieces, and choir pieces for SA, SSA, and Youth Choirs. With David Duke and Joan Hansen, she published *Music of Our Time* in nine volumes (preliminary and Grades 1-8). There are Christmas pieces and at least one duet in each book. Later the *Encore* series for violin and piano, and *A Student's Guide to Musical Form*, with David Duke, Joan Hansen, and Sylvia Rickard. (Joan and Sylvia were both present.)

Jean Coulthard's available works - for cello, advanced piano, violin, orchestra, and 360 or so songs - are published by Alberta Keys, Avondale Press, Waterloo/Mayfair, and Frederick Harris.

Pat expressed the thanks of all present to Dr. Duke for his lively presentation, which was enriched by musical examples on the piano.

On Saturday, November 20, Gordon Head United Church was filled for a Canada Music Week® concert arranged by Rafael Oei. Dr. Duke had adjudicated the Murray Adaskin Composition Competition, and he presented awards

(donated by Tom Lee Music) in Junior, Intermediate, and Senior categories, along with helpful adjudications. The winning compositions were performed, the senior one, *Winds of Kananaskis* by Jared Richardson, on a CD recorded by the Victoria Symphony Orchestra. Twenty students, of all ages and stages, then performed a delightful programme of piano music, all but one piece by Canadian composers, and most of them by David Duke. The programme began with his *Postcards* performed at the piano by Charlotte Ridgway, with Dr. Duke reading the appropriate post card for each composition. At the end of the student recital, Charlotte Hale, accompanied by Charlotte Ridgway, performed a group of humorous songs which were written for David Gordon Duke on his 50th birthday, based on his initials D G D, by Sylvia Rickard.



Two large cakes were then cut by Helen Dahlstrom, David Duke, and Lynda Simms McCliggott, and enjoyed, with coffee and juices, by many of the large audience. Photo by Trudy Morse. 🎵



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Music Education is Alive and Well on the North Shore

The North Shore Branch of the BCRMTA recently had the privilege of combining with the Sinfonia Orchestra for collaborative musical events the week of October 4th to 9th, 2010. Our adventure began in May of 2010 with forty-four students auditioning for a panel of three jurors being Clyde Mitchell, Music Director of Sinfonia Orchestra, Anita Coomba concert pianist, and David Boothroyd, pianist, teacher, and arranger. Fifteen students were chosen to play with Sinfonia Orchestra at their opening concert at Centennial Theatre on October 9th.

The fact that a symphony orchestra would take the risk of performing with elementary to intermediate piano students is astonishing! Clyde Mitchell was not only enthusiastic about this project, he also arranged thirteen orchestral accompaniments to pieces that were originally scored for solo piano, taken from the Royal Conservatory of Music Syllabus, Grades One to Eight. These orchestral arrangements were sensitive and colourful, adding a whole new dimension to the Royal Conservatory repertoire! The students responded accordingly with poise and wonderfully musical playing!

Our first orchestral rehearsal took place at Mulgrave School on October 4th. We heard our students perform with the orchestral accompaniments for the first time. We were stunned at how well the students performed at their first ever experience with an orchestra as well as the beautiful arrangements by Clyde Mitchell! An excitement was palpable throughout the theatre with the parents' enthusiasm as well as the students and teachers! We sensed that a very special concert was in the making!

Our next event took place on Wednesday, October 6th at Kay Meek

Studio Theatre in West Vancouver with Vancouver's own Ian Parker, concert pianist and Clyde Mitchell conducting a Master Class with the students! To say that this Master Class was entertaining, enjoyable, and educational would be an understatement! The students and parents were thrilled at the advice that Ian gave them! He put them at ease with a very friendly demeanor, using humor and a huge smile along with anecdotes of his own experiences as a piano student! Everyone had a wonderful time! Each student was awarded a beautiful certificate signed by both Clyde Mitchell and Ian Parker at the end of the class.

On Friday, October 8th at the Kay Meek Studio Theatre, we had a full house to honour sixteen students who auditioned to play with Sinfonia and were invited by Clyde Mitchell to perform in a recital especially for them. This recital included solo piano, as well as duets, and two piano selections. This recital was extremely well received by parents and students in the beautiful setting at Kay Meek! These students were also presented with certificates and chocolate eighth notes to help celebrate their success in piano performance!

Saturday, October 9th was the opening concert of Sinfonia Orchestra featuring our piano students in the first half and Ian Parker performing the Tchaikovsky Piano Concerto No. 1 in the second half. By Friday, October 8th there were only fifty tickets left for this concert – by Saturday morning there were no more tickets. Our students would be playing to a full house, over 700 audience members at the Centennial Theatre, North Vancouver! The girls were dressed in floor length gowns and our young men in tuxedos! The students shook hands with Clyde Mitchell before and after their performances and their bows were very professional! The smiles on

their faces expressed their utter thrill of their performances. At the end of the first half, all students were presented bouquets of flowers from Paige Freeborn, president of Sinfonia and Valerie Cook, president of the North Shore Branch of the BCRMTA. Ian Parker's father, the very well-known and respected pedagogue, Edward Parker was invited on stage as it was his 80th birthday, but he also commented on how important music education is to our young students and how it can affect their choices in life! It was an extremely heart-warming first half, ending in a standing ovation for our young performers!

Ian Parker thrilled us with an electrifying performance of the Tchaikovsky Piano Concerto! The students were so inspired by his performance and felt a special connection to him having met him during the week at the Master Class.

The accolades from audience members, teachers, students, and parents have been nonstop! We cannot thank Sinfonia Orchestra enough for inviting us to take part in this collaborative event! The concert has brought about an awareness of the BCRMTA, North Shore Branch, as well the importance of students and parents attending symphony concerts as part of their musical education. The journey of the Sinfonia/NSRMTA Collaborative Events has been amazing and inspiring to say the very least! There is no doubt that the effects of these experiences for teachers, students, and parents will be far reaching! Thank you to all members of Sinfonia Orchestra for believing that music education is a priority and a necessary part of education for life!



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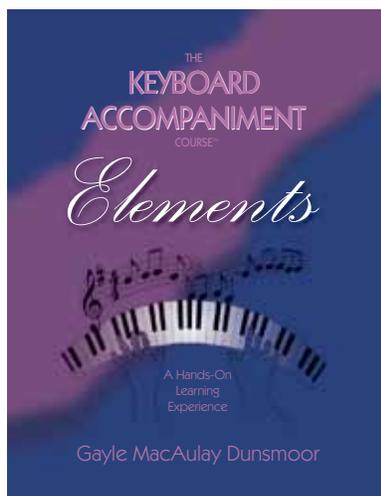


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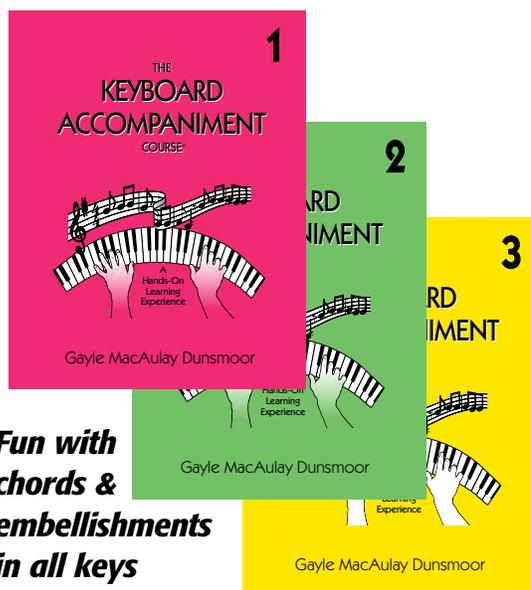


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The Vancouver Chopin Society 2010-2011 concert season

Ingolf Wunder (2nd prize) and **Daniil Trifonov** (3rd prize), music critics and audience favourites during the last Chopin Competition in Warsaw, Oct 2010, will play in upcoming months in Vancouver. Unlike many other famous contests, the Chopin Competition always produces notable winners and at Warsaw's Philharmonic Hall many distinguished careers have been launched. We have no doubts that these two artists will join the greatness.

There is perhaps a life time opportunity to listen to a legendary pianist and teacher, **Elisso Virsaladze** who very rarely comes to North America. You can't miss this concert.

Concert 2 – Ingolf Wunder, Saturday, February 26, 2011 8 PM (Magee)



He is the 2nd prize winner at the 16th International Chopin Competition in Warsaw in 2010. Additionally he received the public award for the best competition pianist and special prizes for the best performer of the concerto and polonaise-fantasia. Ingolf Wunder was born in Austria in 1985. "A wonder of the piano" is an epithet accompanying him in the essays of music critics. This praise, however, has not yet affected the performer who is able to grasp the essence of any piece with incredibly good technique and to feel it especially deeply and sensitively. Wunder, who played violin until he was fourteen-years-old, related that he became a pianist only by chance, when his violin teacher heard him playing the piano while waiting for his lesson to start. There was no doubt – it was meant for Ingolf to become a pianist. "Some time ago... the eminent Chopin pianist and jury member Dang Thai Son, made a remark that at the conclusion of a truly great performance of a work, the pianist should leave the listener with **nothing left to say** it was so flawless, finished and complete. This is how I felt about Wunder and the E minor concerto last night" – Michael Moran

Concert 3 – Elisso Virsaladze, Sunday, April 10, 2011 7:30 PM (Playhouse)



"Elisso is an unforgettable Schumannist. Elisso is an artist of great distinction, perhaps the greatest woman pianist of our time. She is a serious, deeply sincere and unpretentious musician..."

-- Sviatoslav Richter

Elisso Virsaladze studied in Moscow with Heinrich Neuhaus and Yakov Zak, gifted teachers who had not only a deep influence on her artistic development, but also immersed her in the renowned tradition of Russian piano pedagogy. Elisso Virsaladze is now a professor at both the Moscow Conservatory and the Musikhochschule in Munich, where she is recognized as an exceptional teacher whose students have won sensational distinction. She regularly serves as a judge for the most prestigious international competitions including the Santander, Geza Anda in Zurich, Rubinstein in Tel Aviv, the Tchaikovsky and Richter competitions in Moscow.

Concert 4 – Daniil Trifonov, Sunday, May 1, 2011 7:30 PM (Playhouse)



When we presented Trifonov in March 2009 in a Young Talent Series concert, sponsored by the Guzik Foundation, we knew that we were witnessing an incredible talent. Born in Nizhny Novgorod in 1991, Daniil Trifonov is emerging as one of the brightest new names of the next generation of master pianists. Last October, Daniil Trifonov acquired an international visibility receiving the third prize and the Special Award "For the Mazurka performance" at the XVI International "Fryderyk Chopin" Piano Competition, but especially impressing great artists like Martha Argerich (in the jury) and Krzysztof Zimerman, with his talent. As a consequence, a series of invitations from Germany, Poland, Italy and Switzerland, his debut in Tokyo, a tour of Japan in January 2011 and next dates in Israel, United States and Baltic countries. The 2010 year already presented Daniil Trifonov in various European performances. Highlights among them: the success in solo recital in Venice (Italy) at Teatro La Fenice (performing Chopin and Scriabin); the strong impression moved at the Brighton Festival (UK) playing Beethoven and Chopin; the debut in Milan with the Orchestra Verdi under the baton of Gavriel Heine (Prokofiev 3); the opening concert of the International Piano Festival Trieste in Italy (after his debut in the same contest in 2009).

PROGRAMME

W.A. Mozart - Sonata in B-flat major KV 333
F. Liszt - Soirees De Vienne
G. Wunder - Sonus Miraculi
Intermission
F. Chopin - Waltz in A-flat major Op.34, No. 1
Ballade No. 4 in F minor, Op.52
Andante spianato and
Grand Polonaise Op.22

PROGRAMME

Mozart - Fantasy in C minor KV 475
Sonata in C minor KV 457
Prokofiev - Sonata Nr. 2
Intermission
Chopin - Polonaise Fantasie in
A flat Major, Op.61
Schumann - Fantasy in C Major, Op.17

PROGRAMME

Haydn - Sonata No. 56 in D major,
Hob.XVI:42
Scriabin - Sonata No. 3 in F sharp minor,
Op. 23
Schubert-Liszt - Frühlingsglaube
Barcarole
Die Forelle
Erkonig
Intermission
Chopin - Valse Grande Brillante Op.18
Mazurkas Op.56
Rondo a la Mazur Op.5
6 Etudes from Op.25 (7-12)

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Concert 3 and 4: Vancouver Playhouse, Hamilton at Dunsmuir, Vancouver



WANTED: BCRMTA branch to host the 2010 BCRMTA Convention NO EXPERIENCE NECESSARY

by Joanne Loughheed - Be a Quay Player - Chair

When Darlene Brigidear presented this job offer to me in September 2007, I gulped and said 'who – ME!?!?!'

After thinking about it for a few days, I contacted her and said I would present the job offer to the branch and get back to her.

With no expectations, I presented this offer to the Coquitlam/Maple Ridge Branch - true to their nature, the group jumped on board - three others immediately volunteered on be on the core committee - a convention committee was born.

Several meetings ensued and many questions asked: What kind of format do we want? Where do we want to have it? What kind of costs would be involved? What costs were we as a branch responsible for? What costs would be covered by BCRMTA? Who would we ask to be clinicians at this convention? What would we call it?

By spring 2009 we had set the venue, found our clinicians and were well on our way. The challenge of setting a budget was big – numbers were big and constantly changing....our committee was always conscious of this - who would come? Would enough people come? Was

the format too different – in addition to the change in convention workshop format, there was also the challenge of incorporating the changes to the Piano Competition format. The other big challenge was setting the venue for the Competition itself – theatres would not book more than one year out – so that detail was not set until September 2009. A leap of faith was taken that all would work out, as we were very happy with the New Westminster hotel venue. We where successful in our request for the Shadbolt Center as our performance venue.

September 2009 saw us at the branch meeting with the request for people to handle Master class/competition piano organization; Hospitality; Banquet organization; Registration table management (ably taken on by the Student Teacher Auxiliary); at the end of the meeting, the weight of the world was lifted – all the hands we needed were provided!

Over the course of the year between September 2009 and September 2010, many meetings were held; many emails sent; many phone calls made and many more decisions made. Registrations were slow to come in – anxious moments some days and then the realization that we would proceed with the plans regardless

of how many people were there. The program was terrific, the clinicians were outstanding and the venue was stunning. So we kept moving toward the September 24 start date nailing down as many details as we could along the way. However, there are always a few glitches - music for the opening session on Friday night arrived at 2:30 p.m. that day; permission to photocopy one piece was received earlier that week; copies of the Messiah were graciously loaned to us by All Saints Anglican Church, and the Amabilis Choir.

September 24 arrived and all that could be done was. It was time to let the program roll - and so it did. People came - they sang; they listened; they drummed; they sat and did exercises..... Lots of smiles and laughter. Dinner was superb - the competition was fine. All in all, a wonderful weekend - the end of a long road. Our thanks to all of you who attended the convention. My personal thanks to April Smith, Jenneka MacRae and Ann Kearney, and the rest of the Coquitlam/Maple Ridge Branch, without whom I would not have managed. Our best wishes to Dina Pollock and her committee as they prepare for Convention 2012 in Abbotsford.



The B.C. Piano Competition and The Young Artist Tour

by Susan Schleppe

The B.C. Piano Competition was just one component of the outstanding convention hosted by the Coquitlam/Maple Ridge branch. We enjoyed eight performances in the semi-final round held Friday afternoon.



L to R: Kinza Tyrrell, Brent Atkinson, Josh Herrett, Mi Ou Lee, Tristan Teo, Clinton Denoni, Erica Gibson, Erina Nesbit, Carter Johnson and Johann Koppers

Ample time was provided between performances for audience members to enter or leave the theatre meaning delegates arriving after the start of the competition could still listen to selected competitors.

The three finalists were: 3rd Place Clinton Denoni, representing Victoria 2nd Place Carter Johnson representing North Island, and 1st Place Tristan Teo representing North Shore.



The winner of the \$500 award for the best performance of a Canadian work sponsored by Atkinson & Terry was Clinton Denoni for his performance

of In Memoriam to the Victims of Chernobyl by Kusmenko.

The finals were held Saturday evening after the banquet.

Now we're looking forward to sending Tristan Teo on a Young Artist's Tour. Thirteen year old Tristan Teo began formal piano lessons at the age of 6 with Aline Banno and is now under the direction of Dr. Sasha Starceвич. He also studies with local theory specialist Patricia Holme. A native of Vancouver, BC, Tristan has been a frequent and multiple prizewinner at many local and regional competitions, such as the North Shore, Richmond, Student Performers' Guild, Burnaby Clef, Coquitlam, and Vancouver Kiwanis music festivals. In addition, he took home top honours at the 2008 Canadian Music Competition and the 2008 Seattle Young Artists Music Festival. In both 2009 and 2010, Tristan won first place in the National Piano Class at the BC Provincial Music Festival, the youngest competitor ever to do so. He has also been awarded the RCM Silver Medal in piano for attaining the highest mark in BC for Grades 3, 9, and 10 piano exams.



Tristan made his orchestral debut at age 11 with Seattle's Philharmonia Northwest, performing Mozart's Piano Concerto no. 20 in d minor. In March 2009, he was a guest soloist with the Vancouver Symphony Orchestra in its "Tea and Trumpets" concert series at the renowned Orpheum Theatre in Vancouver and performed for a sold-out audience. In April of that year, he won first place in both the Solo and Concerto Pre-college Divisions of the 2009 Kingsville International Isabel Scionti Piano Competitions in Texas. In July 2010,

Tristan competed in the Cooper Piano Competition in Oberlin, and advanced to the Solo Finals where he was awarded the Audience Prize. Most recently, Tristan won 1st place in the BC Piano Competition and will give a series of solo recitals as BC Young Artist of 2010-2011.

Tristan also performs frequently in the Vancouver area, and presents annual benefit concerts for St. Alban's Church in Richmond, BC to raise money for its outreach programs. In his spare time, Tristan enjoys reading, building LEGO, and travelling. He plans to pursue a career as a musician and hopes to impart his love of classical music to the next generation of audiences.



L to R: Tristan Teo, Clinton Denoni, and Carter Johnson

We hope that a number of branches will consider hosting Tristan. Tristan will not be available January 11-15, March 7-15 or March 25 - April 4. As Tristan is home schooled there are still plenty of options.

The responsibilities of a host branch are:

1. Accommodation for one night for the Young Artist
2. Meals for the young Artist during their stay
3. Arranging for the rental of a concert facility, tuning the piano and any other physical arrangements necessary
4. Arranging for the distribution of posters and for TV radio and newspaper advertising



The Young Artist Tour - cont.

5. Arranging for the printing and distribution of the concert program
6. Submitting a financial report to the Regional Young Artist Chairperson along with a cheque for \$75 or 50% of the proceeds whichever is higher.

The CFMTA covers travel costs, prints posters for local branches to use for advertising, and gives Tristan a \$100 stipend for each concert he performs. This partnership helps make the Young Artist Tour an accessible, quality music experience even for smaller branches.

To arrange to have Tristan come to your branch, please contact Susan Schleppe at kschleppe@shaw.ca or 250-756-0664.

“Be a Quay Player”- Master Class

by April Gibson & Sharie Atley - Chilliwack Branch

The 2010 Master Class was presented in the Hyack room at the Inn at the Quay, Looking over a spectacular view of the Fraser River, students from the Maple Ridge/Coquitlam branch were inspired as they performed for Kinza Tyrrell.



L to R: Lilian Tseng, Stephanine Lee, Ann Chen, Kinza Tyrrell, Louise Hung and Patrick Tseng



L to R: Chi Cheuk Yung, Jordan Yep, Victor Chang, Kinza Tyrrell, Iris Hung, Robin Chan and Winnie Zhuang

Five students played in the morning senior level and six in the afternoon intermediate level. The audience was impressed by the polished performances

of these promising students as well as Ms. Tyrrell's skillful instruction.

The pieces presented featured compositions of Mozart, Chopin, Liszt, Faure, Clementi, Southam, Grovlez, Sibelius and Pinto. Ms. Tyrrell addressed key issues in each piece including greater projection of musical ideas, contrast and rhythmic stability. With her energetic and expressive manner Ms. Tyrrell drew comparisons from orchestra and opera to demonstrate ideas for each student. It was great to listen to someone who works with singers as much as pianists!

Some points that we took away from masterclass:

Sometimes you have to think different things in your mind to get something to come out as you want it on the piano. Nobody needs to know what you are thinking 😊 For example, thinking about orchestral sounds, breathing, colour.

Also, you might **think** half time in your mind coming out of a trill and it will be clear and just right. It all has to be in your mind to get it on the piano.

“Tell me some adjectives about this piece” take time to talk about and think about language that helps you play the piece.

Breathing - Pianists and audiences need it! Working with singers and instrumentalists you learn. It helps us as pianists . . . it's a human thing to breathe and we often

need that split second to change gears in music.

Practice - we practice spots that are not as comfortable because it exposes weaknesses. Do groupings: Kinza shared that her mom always said “go slow and smaller groups” which she didn't always appreciate at the time! Do rhythms: feel what it is like to land on all those notes through rhythms which change where the emphasis is.

Conducting - Do you ever conduct yourself? When you conduct yourself it informs your playing and gives more rhythm for the audience.

We much appreciated how Kinza put the students at ease, respected their considerable efforts and left all of us encouraged and enriched with her unique expression of timeless musical ideas.



Winnie Zhuang & Kinza Tyrrell

“Be a Quay Player” - Workshops

Peter Friesen - Jazz / Pop Chording

by RuthAnne MacKnee - Shuswap Branch

Peter Friesen prodded many teachers to volunteer to try his new Jazz improv book. It took me a few minutes to catch on (coffee helped), but then I saw the brilliant way of notation he has contrived. It makes it easy for a beginner to play “jazzy” sounding music in just a few weeks.

His books are straightforward to follow, with the option of his own notation for beginners, or the traditional writing for “oldies” like me who are used to the notation being written out.

His books “Take the Lead” Level 1 and 2 come with a CD that demonstrates what each piece is to sound like and the sound track makes it fun to play along.

You could easily do this with a simple beginner keyboard rather than a piano. Peter took us through a number of pieces from these books and I could envision one of my teenage students “eating this up.” I purchased this book and sure enough....my student already thinks he’s a “Rock Star.”

Peter explained how to read a lead sheet music with ease and how to be more creative with the chording symbols. I have incorporated some of these “Jazz” chords in my playing with delight.

One of my students is struggling with her “ear” work so I have begun using the “Pop Piano Pro” with her and I see an improvement after only a couple of weeks!



Dr. Robert Cannon - Injury Prevention

The note on the program stated, “Learn the techniques needed to be a healthy musician. Take home valuable information you can incorporate into your teaching.”

I entered this workshop thinking that we would discuss issues like tendonitis and proper hand position, but Dr. Cannon quickly got our attention when he correctly told us where our aches and pains were at the end of a teaching day. He pointed to a spot at the back of the neck; down the spine between the shoulder blades and the lower back. He mimicked our teaching posture and showed us how this position puts tension on our muscles and our back.

Now I am extremely conscious of my posture as I sit. Is my head, the size and weight of a bowling ball, leaning out over my body or is it back on top of my spinal column where it is supposed to be? Is the base of my back snug against the chair keeping my spine as straight as possible?

The stretching and strengthening exercises he gave us have been very helpful. I used to bend over to stretch out my back. Now I know how harmful that is. The idea is to bring the vertebrae into alignment, so you need to lift your hands high over your head. Dr. Cannon gave us a great resource guide, “Preventing Musculoskeletal Injury (MSI) for Musicians and Dancers.”

He handed out cards with daily exercises to help strengthen our core, making them look much simpler than I found them to be, but I am working on them.

Another useful piece of information that I have taken with me is the fact that our joints should comfortably rest at an angle of more than 90 degrees (ie arms, wrists, legs etc.). This keeps limbs from falling asleep and keeps the blood circulating.

An added bonus is that my husband was able to apply some of this information to his line of work and has averted some of his own aches and pains!

drcannon@consultant.com



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July 6-9, 2011
Regina, SK

2011 CFMTA/FCAPM National Convention Highlights

JULY 6, 2011

Registration
Pied Piper tour of the University facilities
Welcome Barbecue, sponsored by The Royal Conservatory of Music

**Evening Concert:
The Gryphon Trio**



Canadian Composers' Day

Keynote Address, David L. McIntyre

Presentations, recitals, workshops, and master classes by and for Canadian composers

CFMTA/FCAPM AGM and Luncheon; opening address by Heather Schmidt

From Prairie to Pine, Vol. 2
Book Launch

JULY 7, 2011

Promoters of Canadian music in attendance

**Evening Concert of Canadian Music
featuring convention clinicians**



JULY 8, 2011

CFMTA/FCAPM National Piano Competition Semifinals

Presentations and workshops by Conservatory Canada, Royal Conservatory of Music, National Association of Teachers of Singing, Frederick Harris Music Publishers, Hal Leonard, and many others

**Evening Concert:
Stephen Runge and
Thomas Yu**



JULY 9, 2011

Master classes at the intermediate and advanced levels by convention artists

Special sessions for Piano Competition semifinalists

Continuation of Workshops and Presentations

Supper provided

CFMTA/FCAPM National Piano Competition Finals featuring performances of *Piano Trio 2005* by David L. McIntyre with the Gryphon Trio Strings

Adjudicators (top to bottom), James Parker, Christine Vanderkooy, Kathleen Lohrenz Gable



Trade Show, including piano displays, and Poster Sessions

See inside for details or visit www.cfmta.org

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“Be a Quay Player” - Workshops

Rhythm Workshop given by Sal Ferreras

by Eileen Deros - Abbotsford Branch



I came away from Sal Ferreras' workshop with my eyes and ears opened to a new world of rhythm. We were introduced to many different rhythm instruments from around the world, from large conga drums to cow bells, shakers, guiros and more. The class was divided into groups: each group using a different instrument as well as different rhythm patterns which created a rich layering of rhythms and percussive timbres. This was not as easy as it may sound; it was challenging as well as humbling, as I realized that being a trained musician

doesn't mean I don't have a lot to learn about rhythm! We were also introduced to a South Indian system through which one can figure out how to play 2 against 3, 3 against 5, or any other combination you can think of. There is a world of rhythm that is beyond the Western tradition's 3 or 4 beats per bar. The workshop inspired me to look beyond what I know, and to explore the complexity and richness of other cultures' rhythm systems.

Sing-along Session with Kinza Tyrrell

by Joyce Janzen - Abbotsford Branch



After the wonderful playing of the “Young Artist” competition at the Shadbolt Theatre in the afternoon, a group of convention participants gathered for a “Sing-along” session with our clinician and adjudicator Kinza Tyrrell. It was obvious from the outset that there was a large group of choral enthusiasts with experience and background for whom this was a normal experience.

It was just as obvious that for some of us, choral participation was, if anything, a distant memory. I was among the latter group and unsure of what to expect. We were divided into sopranos and altos, with some altos singing tenor due to the dearth of male participants. We began with a chorus from *Messiah*, working individual parts as well as together. Then we moved on to a polyphonic two part work in

Italian. A little language coaching and much laughter ensued.

From there we tackled a rollicking folk song “Don't Marry a Man if He Drinks”. With a few minutes left and spirits running high, we sang through the well known and well loved Hallelujah chorus. Musically encouraging, singing along and accompanying, Kinza Tyrrell drew each of us into an engaging and enjoyable time.



Provincial Council Meeting Highlights - September 2010

Bylaws: Changes to the new bylaws that will be presented in January 2011 will only be those made by Standing Rules that were approved between 1992 and 2010 and changes that have been approved in principal by delegates over the last two years.

Canada Music Week: Tracey Garvin is our new enthusiastic CWM Chair. 2011 Student Composers Composition adjudicator will be Christine Donkin.

Provincial Newsletter: Dina Pollock will now be the editor of Progressions and The Canadian Music Teacher (CFMTA magazine). Approval was given for her to change printers and now do off-set printing of Progressions.

Board of Examiners: Rod Sample our Government Appointee has resigned and we are awaiting a replacement from the Lt. Governor.

CFMTA report: National Piano Competition billeting is no longer possible. BCRMTA approved a motion to pay an honorarium for our competitor for accommodation and meals. CFMTA has accepted a “no obligation” proposal from Desjardins Insurance for home and auto insurance for CF members. The motion to move the CMT magazine to electronic version was defeated but members may tell the editor if they wish to read it on the website and not receive a copy.

Expanding Membership Criteria Vote: The motion to accept the CFMTA membership criteria exactly as proposed was defeated in a secret ballot.

International Membership: Discussion was held on the value of accepting fully qualified International members (many Canadians abroad or US citizens).

The motion was passed but we will be looking into other considerations such as insurance and competitions before this is finalized.

BC Piano Competition accommodation costs: Discussion was held on whether we should cover accommodation costs for students coming from distant branches and how to make this equitable. More discussion will be held and decision made at the April 2011 meeting

Complete Minutes from the September 2010 meeting are available on the website in the Members Only section.

♪

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Did you want to change something on your Provincial website listing?

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Go to **Membership** and click on **Update Member information**

Enter what you would like changed on the form and click **Send**.

You can use this form to update your mailing address
for **both** the Provincial and National magazines

BCRMTA Student Composer Competition Adjudicator

Christine Donkin is a Canadian composer of pedagogical, choral, and instrumental music. Born in Grande Prairie, Alberta, she holds degrees from the University of Alberta and University of British Columbia, and currently lives in Ottawa. In addition to her work as a composer and piano instructor, she is active as an adjudicator, clinician, judge, and guest speaker at educational events across Canada.

Christine's compositions have won awards at national and international competitions, and have been performed everywhere from Calcutta to Carnegie Hall. Frederick Harris Music has published six volumes of her compositions for piano and violin students, and several of her piano pieces are included in the Royal Conservatory's Perspectives Series.

Other published compositions include several choral pieces, a chamber work for marimba and piano, and a set of elementary pieces for double bass with piano accompaniment."

Christine's orchestra accompaniment for *Dream Journey* was included in the North Shore Branch- Sinfonia Orchestra event.

(See article on page 20)

Christine Donkin
<http://www.christinedonkin.com/>



Membership Renewal Due Soon

Your BCRMTA membership fees for 2011 are due by the end of January. Please be in touch with your Branch Treasurer regarding your renewal.

The Treasurer's names are listed here
Contact info is available on your
Branch web-page
www.bcrmta.bc.ca

Your Treasurer needs time to process
and submit all fees in February, so your
prompt payment will be much appreciated.
Thank you

Abbotsford	Joyce	Janzen
Cariboo	Gwen	Ryder
Chilliwack	Sherrie	Van Akker
Coquitlam-Maple Ridge	Ann	Kearney
East Kootenay	Katharine	Nimmert
Kelowna	Deborah	Batycki
Mid-Island	Donna	Falconer
Mission	Florence	Graham
Nelson	Jane	Ballantyne
North Island	Shelley	Roberts
North Shore	Patricia	Holme
Prince George	Louise	Phillips
Richmond	Peter	Friesen
Shuswap	Jean	Ethridge
South Fraser	Mary	Kim
South Okanagan	Dillys	Richardson
Sunshine Coast	Kathleen	Hovey
Trail-Castlegar	Deborah	Detmold
Vancouver	Toni	Meyer
Vernon	Marjorie	Close
Victoria	Jenny	Anderson

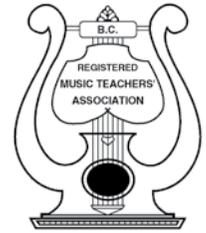


B.C. Provincial and Canadian National Regulations

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

1. Each entry must be composed by the named entrant, and written out or computer-generated by the entrant, except that Preparatory and Division A entries may be copied out by others if needed. Entries must be *neat and legible* in ink, computer print or photocopy (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
2. The entrant must be of stated age as of June 1, 2011 and be a student of a BCRMta member in good standing.
3. The entrants name must appear on each entry or its title page. The measure number starting each line, tempo and dynamic markings, and other appropriate details should be included.
4. Entrants may submit one or more works, and enter both sections of Preparatory, Division A or B if desired, but must keep to a single age division. Entrants moving after April 1 must notify the Composition Co-ordinator in writing.
5. Entries must be received by April 1, 2011. A completed entry form and the correct provincial fee must accompany each piece entered.
Please include a high resolution jpeg photo and short five line bio of yourself.
Teachers with multiple student entries may contact **Tracey Garvin at 250.442.3092** or **tdgarv@telus.net** regarding a streamlined entry system.
6. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in BCRMta archives. BCRMta will forward First Place-winning works to the National Finals and pay the entry fees.
7. In each division (and section of Preparatory, Divisions A and B), provincial First, Second, and/or Honourable Mention(s) may be given. National awards are First Place only. All decisions are final. **Award cheques must be cashed within thirty days of receipt.**
8. BCRMta and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.

BCRMTA – CFMTA Student Composer Competition 2011



Deadline April 1, 2011

Entry Form

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

Name _____ E-mail address _____

Address _____

P. Code _____ Phone(____) _____

Fax(____) _____ Birth date _____

Teacher's name _____ E-mail address _____

Address _____

P. Code _____ Phone(____) _____

Fax(____) _____ RMT Branch _____

Preparatory: 8 years & under

Fee: \$10.00

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

Awards:

In each category:

BC \$20, National \$50

Division A: 11 years & under

Fee: \$10.00

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

In each category:

BC \$20, National \$250

Division B: 15 years & under

Fee: \$13.00

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

In each category:

BC \$30, National \$300

Division C: 19 years & under

Fee: \$15.00

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

BC \$40, National \$400

Division D: Open

Fee: \$20.00

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

BC \$50, National \$400

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

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

Parent or Guardian (if under 19) _____ Teacher _____

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BCRMTA - "Register" for adjudicators

Diane Berry

meander@shaw.ca
250.472.2590

-Composition

I have adjudicated the composition class at the Victoria Performing Arts Festival in 2008 and 2010. (reference: Pam Smirl - pamsmirl@gmail.com)

Andrea Brown

andrea_brown@shaw.ca
389 McCarren Avenue
Kelowna BC, V1W 4W3

I have adjudicated for at least 10 consecutive years.

The Festivals included are:

St Thomas More Collegiate Music Festival
BC Conservatory of Music
Penticton Kiwanis Music Festival

Served as judge for the Kelowna Community Music School and the Vernon Music School for their Scholarship Recital.

My website is www.kettlevalleypianostudio.com.

References are available upon request.

Lillian Chan

franzliszt22@yahoo.com
778.288.1128

- Digital Piano, Keyboard

- Junior, Senior

I have adjudicated for the Tritone Music Festival (formally called Technics Music Festival) for the last 4 years.

Roseanna Chu, BA, MA, Music

Contact: 604-619-4177
roseanna.chu@gmail.com

- Piano, Theory, Voice, Conducting

Grade levels for adjudication: Beginners to Grade 10

Willing to travel to music festival sites.

Have adjudicated over 4 community festivals in Ontario. Have done a one-year course on Adjudicating at the Royal Conservatory of Music, Toronto, with practicum experience. (studied with Mr. James Lawless).

Alan Crane

www.alancranemusic.com
www.pianoteachersfederation.org
604.879.9959

Adjudicated at Vancouver Kiwanis Festival 2007

Ronald Moir M.Mus(Boston U),B.Mus (Man), ARCT, AMM

rfm@fortepiano.ca
778 574 6212

- intermediate, senior piano

Adjudicated at the Abbotsford festival 2010

Taught at Trinity Western University for many years, conducted the piano exams.

I also have conducted workshops and master classes throughout Ontario, including the two times at RCM 'Art Of Teaching Conferences'.

BCRMTA Teacher on Call Program

ABBOTSFORD

Celeste-tina Hernadez
604.556.3918 celestetina@yahoo.com
Piano

Caroline Simpson ARCT, RMT
604.850.5531 crsimpson@shaw.ca
Piano - Theory

COQUITLAM/MAPLE RIDGE

Gabriole Sinclair
604.464.8180 g Sinclair@telus.net
Piano - Piano Jazz Studies - Theory - Voice

Marian Van Hove ARCT/ RMT /RCM Alumni
604.522.9656 mvanhove@telus.net
Piano - Theory

RICHMOND

Lillian Chan
778.288.1128 (cell) franzliszt22@yahoo.com
604.325.4376 (home)
Piano - Theory

Katharine Li
778.882.2131 bravomusicstudio@yahoo.ca
Piano - Theory

Martina Smazal
604.207.9363 violinsandsuch@yahoo.ca
Violin - Viola - Piano

SOUTH FRASER

Rose Scott
604.882.3997 rosynotes@hotmail.com
Piano - Theory

VANCOUVER

Janet Corcoran
604.720.5500 janetcorcoran@telus.net
604.739.0928
Piano - Theory

Dr. Carla Dodek
604.879.2366 cmdodek@shaw.ca
Piano - Theory - Chamber music coaching

Susan Edwards
604.734.8236 saedwards77@telus.net
Voice - Piano - Theory

Josephine Leung
604.222.2681 leungjosephine30@yahoo.ca
Piano - Theory



My Homework is not done because.....

My esteemed teacher,

Last night the fates turned against me. Just as I set to my scholarly task that thou hadst charged me to complete before the new day dawned, our family pet, usually so steadfast, was seized as if by demons, snatching my school parchment between frothy jaws, shredding it with tooth and claw and befouling it with saliva. I now stand before thee with empty hands and beg thee for misericordia. Pray, just this once, let me squirm, weasel-like, out of my homework obligation.

My esteemed student,

Suffer me to respond to thy plea for misericordia regarding the unfortunate incident with thy zealous family pet. Several suspicious thoughts assail me – such as . . . the use of a form letter, and the fact that the night before the assignment was due thou wast just about to begin thy task. . . .no matter. . . .I shall set these thoughts aside as unworthy.

Allow me to say that, having indeed received mercy in the matter, thou hast used up thy quota of mercy and hereafter must appear at lessons with thy scholarly task in fact complete. Seek to restrain thy eager hound and earnestly make him understand that further incursions upon thy parchments will be dealt with harshly – perhaps with 10 lashes of a cold wet noodle? A penitent nature might well result from such threats and promises – if not penitent then at least respectful of thy belongings. And lastly, weasel-likeness doth ill become thee. Endeavour with great discipline and striving to conquer thy assignments – not the night before but early in the week. The rewards of such efforts will be not only in thy teacher's pleasure but in thy understanding of the fathomless riches of harmonic study!

Thy humble teacher

The original letter is from

A Book fo Artageous Projects by the Editors of Klutz & the Metropolitan Museum of Art.

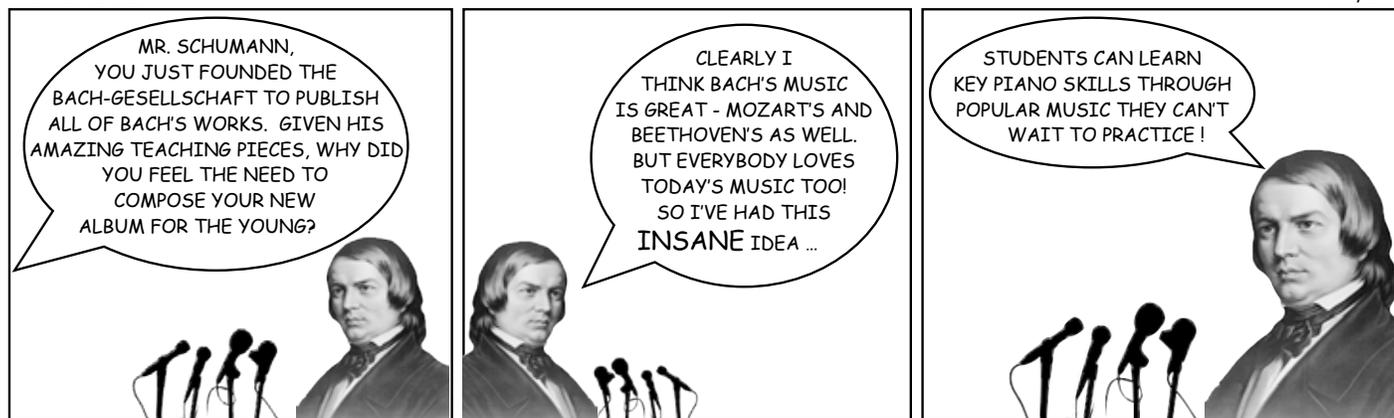
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The response was written by Joyce Janzen to one of her theory students who presented her with her incompletd homework and this letter.



The Novus Via

CN/SMS



Trevor Hoffmann receives BCRMTA Award

Every year the BC Registered Music Teachers' Association presents a \$ 500.00 bursary to the student that has achieved the highest mark in the Teacher's A.R.C.T. examination. This year's recipient is Trevor Hoffmann.



Here is Trevor's bio:

Classically trained pianist and composer Trevor Hoffmann was home schooled throughout his elementary and high school years in Maple Ridge, BC. He began piano studies at age four with Kathy Bartel, then continued piano and pedagogy studies in the studio of Dan

Wardrope, where he recently completed his teacher's ARCT, winning a Pedagogy Award from the BC Registered Teacher's Association for the highest mark in BC. He was also recently chosen to perform in a masterclass with internationally renowned pianist Lang Lang.

Now 19, Hoffmann is in his second year on a full entrance performance scholarship at Douglas College in New Westminster, studying piano with Ellen Silverman and composition with Doug Smith. He hopes to transfer to the University of British Columbia next year to complete his B Mus. with a major in composition.

He is principal accompanist to the Handel Society Choir of Greater Vancouver and co-founder of Vivace Music Entertainment, a company which provides live music for weddings and corporate events. He also maintains a thriving private teaching studio, instructing students in piano and theory from a beginner level to grade ten.

Hoffmann is involved with groups in many different genres of music, including gospel, jazz, and alternative-rock, and performs regularly around the Lower Mainland. In partnership with vocalist Kiel Magis, he composes for

and performs in greatly successful "Kiel Magis and Friends" annual concert. He has shared the stage with several stellar pianists including multiple Grammy Award-winner Johnny Fairchild and has performed with Top 40 Canadian pop recording artist Marika. He participates annually in the Fall Piano Concert at Swan E Set with other advanced students of Dan Wardrope, raising many thousands of dollars for the BC Cancer Foundation and World Vision.

In addition to his active performing schedule, Hoffmann is also a composer. He collaborates with Vancouver directors and video game designers on scores for short films, documentaries, and video games, including films shown at Canadian film festivals and a game released on Xbox Live. He has written a variety of music for solo piano, voice and piano, percussion, and small ensembles, and has recently completed his first full orchestral work. In the realm of popular music, Hoffmann has co-written and produced an alternative-rock album with the band Kaleos, and is currently working on producing a second alternative-rock EP album.



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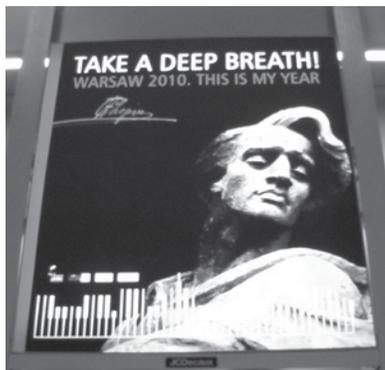
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16th International Chopin Competition in Warsaw, Poland

by Carolyn R. Finlay, Ph.D., ARCT, RMT - North Shore Branch

The year 2010 marks the 200th Anniversary of the birth of the great Polish composer, teacher and pianist Frederic Chopin (1810-1849), and special events were held world-wide to commemorate the event.



In May of 2010, Dr. Carolyn R. Finlay, a long-time member of the North Shore Branch of the BCRMTA and co-ordinator of the North Shore's annual Canada Music Week® concert and workshops, performed as feminist author George Sand with Don Mowatt as Frederic Chopin in Mowatt's play *Weeping Music, Broken Lyre*. This play, which deals with the personally turbulent but intensely creative nine-year relationship between Sand and Chopin, was commissioned by the Vancouver Chopin Society and was presented as part of the 200th Anniversary Chopin Festival held in Vancouver. The play was later reprised at the Silk Purse Gallery in West Vancouver, and on both occasions, Carolyn and Don were accompanied by the award-winning Polish-Canadian pianist Krystyna Tucka.

Following the enthusiastic reception given these performances, Carolyn and Don were invited by the Polish Government and the International Chopin Society to attend the 16th International Chopin Piano Competition and to represent Canada at the Assembly of the International Chopin Societies held in October 2010 in Warsaw, Poland. The Chopin Competition is one of the most

prestigious piano competitions in the world, and this year's jury was especially illustrious, including such internationally famous pianists as Philippe Entremont, Nelson Freire, Fou Ts'ong and Martha Argerich, among others.

Throughout the Chopin Competition, Warsaw was abuzz with piano talk, with much anticipated daily up-dates on both radio and television about the progress of the competitors, and special edition Chopin Competition broadsheets and CDs were distributed free every day on the streets of the city. This year, 81 contestants from around the world reached the public performance part of the competition, and these 81 young pianists were then gradually eliminated in four stages, the first three of which required each pianist to perform a one hour recital, each chosen from different works in the Chopin repertoire. The pianists who made it to the fourth and final stage performed one of Chopin's two piano concertos.

While attending the competition, Carolyn and Don heard as many as eight hours of astounding piano performances in a single day. Such a feast of music making. Many famous pianists who have gone on to international careers first came to the world's attention at the Chopin Piano Competition. No wonder, then, that tickets to any stage of the Chopin Competition are so highly coveted. Upon entering the magnificent and historic Philharmonic Hall for the first time, Carolyn was astounded to discover that she and Don were seated directly behind the jury. From this extraordinary vantage point, they were able to closely observe the jury members, many themselves winners of previous Chopin Competitions, as they listened with intense concentration to each competitor, marked their scores and conferred amongst themselves. For a musician, this was the Parnassus of pianism, truly an

experience like no other.

In addition to attending the Chopin Competition, Carolyn and Don were invited to perform *Weeping Music, Broken Lyre* in the historic Polish city of Gdansk on the Baltic Sea before an invited audience. Later during the Assembly of Chopin Societies in Warsaw, the distinguished author and Chopin specialist Dr. Irena Poniatowska, who had also attended the Vancouver Festival performance, announced that she would be translating and publishing Mowatt's play in Polish. The Chopin Society in Darmstadt, Germany, has also recently expressed interest in translating and performing Don's *Weeping Music* in German.

Perhaps no country in the world cherishes the memory and preserves the heritage of a musician and pianist as passionately as Poland treasures the legacy of Frederic Chopin. This was evident from the moment we arrived in Poland and throughout our travels. Huge posters of Chopin welcomed visitors to "his year" in the arrivals terminal at the airport, and in Cracow the market squares of the old city were decorated with fanciful art case pianos dedicated to Chopin's 200th Anniversary. Many buildings, streets and cities in Poland have sites where Chopin lived with his family, studied or frequented before he finally left Poland for France, never to return, and all of these have been preserved or meticulously restored. Carolyn's hotel in the centre of Warsaw was directly across the street from the Holy Cross Church where Chopin's heart is entombed. And from there, it was not far to the Krasinski Palace, now an art school, and just across the street to the University where Chopin's father was employed. Chopin lived in both residences, and the gardens where he strolled can still be visited. Down the street in one direction was the church where Chopin performed on the organ,



16th International Chopin Competition in Warsaw, Poland - cont.

still extant, and in the other direction was the palace where Chopin's sister lived after his death and where she kept Chopin's personal possessions, including his piano, since tragically lost. Benches where one can sit and listen to Chopin's music have been installed in front of each location, and so Chopin's music is always in the air.

A highlight of Carolyn's stay in Warsaw was being invited to a private viewing of the new Chopin Museum, formerly the Ostrogski Palace. The Chopin Museum underwent extensive renovations to coincide with the 200th anniversary

Chopin celebrations, and it is now a state-of-the-art facility. Here at the touch of a button, one can access high tech displays which reveal autograph scores, animated scenes and tens of thousands of documents and photographs, all instantly available with commentaries in the language of each individual visitor. Similarly, the newly renovated site of Chopin's birth at Zelazowa Wola, about 50 kilometres from Warsaw, has seen the simple home and surrounding woods transformed into a national park of extraordinary beauty and peacefulness.

Among Carolyn's most treasured memories of her Polish trip was the resplendent autumn Sunday afternoon spent at Zelazowa Wola in the gardens of Chopin's birthplace, a refuge to which Chopin himself returned so often during his formative years in Poland.

At 10 AM on February 8, 2011, Dr. Finlay, Don Mowatt and Krystyna Tucka will again perform *Weeping Music, Broken Lyre* before an audience of BCRMTA teachers and friends at the Gloria Dei Lutheran Church in North Vancouver. Please come and join us! 

MUSICA ITALIA 2011: Angela Hewitt and the Lago Trasimeno Festival

June 28 to July 10, 2011

It gives me great pleasure to announce the 'feature' cultural tour of Pauwels Travel/Ship's School Educational Tours, for Summer 2011.

A 13-day tour to Italy, exploring the regions of the Veneto and Umbria in the name of outstanding music, superb sightseeing, wonderful food and wine, offers a platform to create many great memories. For some people, it may remain an unrealized dream to actually spend time in places like Verona, (during Opera Festival time), Venice, Orvieto, Gubbio, Assisi. Now there is an opportunity. This is the third travel programme we have offered successfully over the last few years to these and other delightful towns and music festivals in northern Italy. Once again, our tour will be built around the concerts of the Lago Trasimeno Music Festival, project of Canadian pianist, Angela Hewitt. Now in its seventh year, the festival offers an outstanding quality and variety of performing artists. The Festival will present seven concerts in seven days, in both Gubbio and in Magione, Perugia. Featured in 2011, along with pianist and artistic director Angela Hewitt, will be

artists from Finland, the UK, Germany and Italy. And also, Canadian journalist and broadcaster Eric Friesen will host an open forum on what goes on behind the scenes in the music industry.

To view the complete programme, please see the following websites:
www.trasimenomusicfestival.com and
www.angelahewitt.com.

As supporters/fans of Angela, many Canadians have become Friends of the Festival, an association established in the Fall of 2009 (with 'chapters' in Canada, the UK, and in the USA) to assist with the funding of this wonderful project. More information on becoming a 'Friend' can be found on the above websites as well.

Pauwels Travel enjoys the honour of being an official Canadian agent for group bookings, since 2006. The festival is wonderful, though a rather high-end enterprise, with gala dinners and concerts in castle courtyards. While a variety of concert/dinner packages are made available to the public, very special arrangements are offered to the official group agents.

Frankly, I think the festival is made more attractive for those of us who come from such a great distance, through these advantages available to agents. The detailed planning, which includes flights, accommodation, transportation is best left to those whose métier it is! And of course this also means an opportunity for a fuller Italian experience. It becomes easier to travel to more Italian towns, view more countryside, and possibly attend additional events.

Direct flights with Lufthansa airlines are being offered for this tour from Vancouver. For full day to day tour details, please contact me directly for an itinerary, or to answer your questions, as I will be the tour's manager. Also, you may view our company website to copy the itinerary, at www.pauwelstravel.com

It would be memorable to experience this wonderful festival and country with fellow music teachers from British Columbia, Canada!

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-Peggy O'Brennan, BCRMTA Chilliwack ". (after regulation, tuning & voicing)

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"One who works with their hands is a labourer;

One who works with hands and mind is an artisan;

One who works with hands, mind and heart is an artist".

Review of Publications



Lillian Chan - Piano, Theory
Richmond Branch
RMT member since 1983



Eileen Deros - Piano
Abbotsford Branch
RMT member since 1983



Joyce Janzen - Piano, Theory
Abbotsford Branch
RMT member since 1983

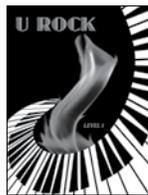


Janet Marcotte - Piano
South Okanagan Branch
RMT member since 1992



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

SUPPLEMENTAL BOOKS



Take the Lead Level 1 – 2 by Peter Friesen

Finally there is a series of books available to teach students to play off a lead sheet!

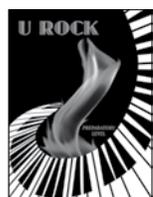
As soon as a student can read notes, he/she is ready to start Level 1. The student progresses through fourteen pieces, building on skills previously achieved. Theory concepts are presented as needed. After learning the first piece in C major, it is transposed into G and F. The keys of A, D, and E minors are introduced. Various left hand accompaniment styles are taught, including blues patterns. There are full versions of the pieces in the appendix, as well as recordings on the accompanying CD. The book progresses logically, and is easy to follow.

Level 2 continues with introducing lead sheets written in various keys, i.e. D, A, E majors, and their relative minors. Early intermediate reading skills are necessary for this level. The student is introduced to major and minor pentatonic scales, slash chords, and major and minor blues scales. Different rhythmic left hand accompaniment patterns are introduced. As in Level 1, versions of the lead sheet arrangements are found in the appendix, as well as on the accompanying CD. The pieces are original, and are interesting and engaging. Students will have a lot of fun while acquiring skills they will appreciate and enjoy using throughout their lives. I, for one am enjoying using these books with my students.

You can check out the books and view sample pages on this website:

<http://www.poppianopro.com/>

ED



U Rock Prep – Level 1 by Peter Friesen

Peter Friesen has written a book for each of the first 2 levels of his own piano examination system. He felt there was a need for a contemporary music exam, and

so has filled the gap in his own thorough and organized way. Each U Rock book contains 6 pieces in contemporary style; 4 in full notation, and 2 in lead sheet format with arranging instructions. Audio tracks are available for download from an internet site listed on the inside cover of the book. Technical Requirements, as well as Sight Reading and Ear Training examples are also included. You can view pages and listen to audio clips on the website:

www.poppianopro.com/

These are practical books that are easy to use, and will aid those who want to add contemporary idioms and lead sheet arranging to their curriculum.

ED

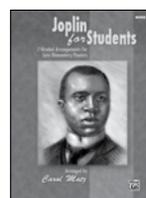
The tracks are available free include:

- 1) full arrangement with backing tracks
- 2) piano only
- 3) backing tracks without piano

U-Rock Preparatory

<http://www.box.net/shared/bdxu01fo13>
U-Rock level 1

<http://www.box.net/shared/kh2ffzjg9>



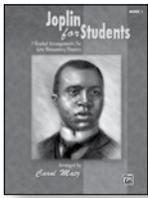
Joplin for Students - Book 1 Late Elementary arr by Carol Matz Alfred Publishing Co. Inc.

Being an avid fan of the music of Scott Joplin for many years and owning all his music, this

collection of 7 well known rags was a treat to review. These pieces are arranged in the approximate order of difficulty. Ms. Matz has made the music accessible to this level by avoiding eighth notes for easier reading of the syncopated rhythms, and key signatures are limited to only 1 sharp or flat. The great challenge of playing ragtime is the execution of continual left-hand leaps. This music has reduced left hand movement while still retaining the flavor and feel of ragtime. Some of the titles are: Maple Leaf Rag, the Entertainer, Weeping Willow, and my personal favorite, Swipesy, a Cake Walk. My late elementary students are going to be encouraged to play a couple of these rags for fun and variety.

JR

Review of Publications - cont.



Joplin for Students - Bk 2 Early Intermediate arranged by Carol Matz Alfred Publishing Co. Inc.

This is the second volume of a set of three. All the volumes include

arrangements of The Entertainer and The Maple Leaf Rag as well as five other Joplin rags. In volume two key signatures are limited to two sharps or flats. The pieces appear in order of difficulty. For this level of learning, these pieces have been arranged to reduce left hand movement and still retain the flavor and feel of ragtime.

JM



Especially in Jazzy Style Book 1 Early Intermediate Alfred Publishing Co. Inc.

There are eleven solos in a variety of jazz styles that will motivate students with

infectious rhythms, harmonies and lyrical melodies. Teachers will have fun sharing the challenges of jazz with students that may be playing this type of music for the first time.

JM



Easy Jazzin' About Grade 1-3 by Pam Wedgwood Faber Music

There are eleven pieces in this book. Each piece has a teaching page that

includes rhythm workouts for each hand, useful hints and suggestions for keyboard accompaniment. Samples of rock and roll, reggae, disco, blues and funk are included. There is an accompanying CD with three tracks for each piece: a complete performance, a backing track, and the backing track at a slower tempo. A two-measure count-in is given before all the tracks.

JM



Musical Treasures - Bk 2 Intermediate edited by Helen Marlais The FJH Music Co. Inc.

When I began looking over this music, I wondered who this composer was

because I was unfamiliar with his name. I played through this collection of 12 character pieces and was intrigued by the way the music captured the imagination and told a story. Then I read Mr. Komanetsky's comments and his biography and discovered what an award winning individual he is! Pieces in this book range from sad to happy, and energetic or lyrical. None of the keys are complex, the music moves over many registers, and the articulations vary. The music is comfortable under the hands.

The rhythms are very manageable for the counting student. Two personal favorites that I hope to have in my year-end recital are "Animal Band" and "Working Gnomes". I encourage you to check out this music!

JR

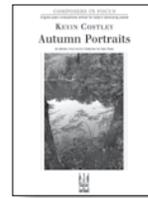


Jazz Rags & Blues - Bk 4 Late Intermediate by Martha Mier Alfred Publishing Co. Inc.

Book 4 of Ms. Mier's series is a collection of 9 original piano solos that

reflect the various styles of the jazz idiom. The syncopated rhythms and colorful, rich harmonies of jazz will inspire and motivate our students. Ms. Mier's music always provides a freshness and contrast into the regular routine of music styles taught when we follow the RCM exam requirements. These pieces vary greatly in tempo and mood. Although there are some octave chords, many chords are sevenths so it fits the hand size of the late intermediate student comfortably. The enclosed CD is a great interpretive tool!

JR

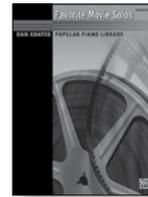


Autumn Portraits Intermediate by Kevin Costley The FJH Music Co. Inc.

Here are eight musical scenes depicting the delights of autumn.

These original compositions have such descriptive titles as Dancing Scarecrows, October Hayride, Autumn Fog and Farmer's Market Rag. All the pieces have a key signature of less than two sharps or flats except for one piece in the key of E flat Major. All pieces are well edited with dynamics and pedaling clearly marked.

JM



Favorite Movie Solos Advanced Dan Coates Popular Piano Library Alfred Publishing Co. Inc.

These movie themes are written in a recital solo

style for the advanced student. Songs such as: The Notebook, The Windmills of Your Mind, Miss Celie's Blues, are in the same book as The Colors of the Wind, The Wind Beneath My Wings and Over the Rainbow – twelve songs in all. Four-note chord passages both broken and solid as well as octave passages require a hand that is capable of these stretches. All pieces have a full texture and are well edited with dynamics.

JM



What Can I Play for Weddings Late Intermediate arr by Cindy Berry Alfred Publishing Co. Inc.

Another in the Alfred's Sacred Performer

Collections, this collection of ten piano arrangements does its best to cover a wide range of choices. Two traditional wedding marches – Wagner and Mendelssohn, three well known Classical standards Pachelbel's Canon in D, Handel's Air

Review of Publications - cont.

from the Water Music and Bach's Arioso, three hymns – Holy, Holy, Holy, Be Thou My Vision and Savior, Like a Shepherd Lead Us and two lesser known favorites – Panis Angelicus (Franck) and Psalm 19 (Marcello) create an amazing amount of choice within one volume. As we have come to expect from this series, the score is well laid out and easy to read with approximate performance times for each piece. The orchestral pieces are well transcribed for piano, the vocal works preserve the melody and the hymns are skillfully arranged. The works vary in level of difficulty from approximately Gr. 8 and up. Several pieces feature a key change, octaves, and multi-note chords in both hands. Of particular interest is the use of key – Ab+ for the Air (Water Music) and Db+ for the Arioso to create a mellow lower register and the use of hymn melody in inner voices. Highly recommended.

JJ

SHEET MUSIC – PIANO SOLO



Computer Talk
Elementary
by Martha Mier
Alfred Publishing Co. Inc.

This is a playful piece that is fast and busy. It starts in middle c position and

has the left hand changing to C position as well as some right hand step-wise hand position changes. Some chromatic harmony is used. This is a simple example for teaching ABA form with a coda.

JM



Running Around
Late Elementary
by Rober Vandall
The FJH Music Co. Inc.

Running Around is written in the key of C+, quadruple time, and ternary form

with a coda. The range is bass C to D above the treble staff. Both staccato and slurs are incorporated along with the use of tenuto and fermatas. The RH plays singular notes and the LH plays 2 and 3 note chords. The music fits nicely under the hands in 5 finger patterns. Although eighth notes are used, the rhythm is easily manageable for the late elementary student.

Nice little supplemental piece!

JR



Agent in Disguise
Late Elementary
by Mary Leaf
The FJH Music Co. Inc.

This is an easy version of suspenseful anticipation and surprise written in c

minor 5 – finger position. It is in ABA form in the keys of c minor and g minor without the use of a key signature. Section A uses staccato broken chords shared between the hands. Section B in contrast employs legato phrases and tied chords.

JM



Cloud Gazing
Early Intermediate
by Timothy Brown
The FJH Music Co. Inc.

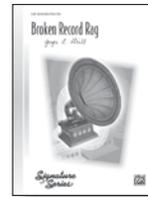
Cloud Gazing is a 3 page piano solo in triple time.

As the title indicates,

the atmosphere created is dreamy and imaginative. Mr. Brown incorporates use of broken chords, sequences, and damper pedal. For much of the piece, the LH lowest note acts as a pedal supporting the harmony of the measure. Tenuto markings, accidentals, and carefully placed ritardando require the student's attention to detail.

This is a lovely solo that helps reinforce the concepts being learned at the early intermediate level.

JR

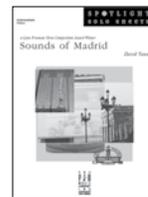


Broken Record Rag
Early Intermediate
by Joyce Grill
Alfred Publishing Co. Inc.

This sheet music is a catchy little piece! Many of our students enjoy the

syncopated rhythm of the rags and this solo has much pattern repetition making it fairly easy to grasp. Ms. Grill has effectively moved the melody between the hands making this a great exercise for balancing the hands and listening critically for appropriate voicing. For the early intermediate student that applies the given fingering, learning this rag will be a pleasant experience.

JR



Sound of Madrid
A Lynn Freeman Olson
Composition Award Winner
Intermediate
by Derek Vann
The FJH Music Co. Inc.

This piece is in the key of

f minor and is written in ABA form. It begins with an animated section in six-eight time using staccato fifths in the left hand and legato sixteenths and staccato eighths in the right hand. The middle section is expressive and rubato in four-four time with pedaled broken chords in the left hand. There is a definite Spanish flair to this recital piece.

JM



A Song for Summer
Late Intermediate
by Dan Coates
Alfred Publishing Co. Inc.

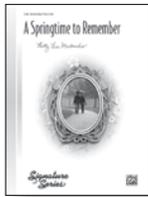
Here is a lovely flowing melody that definitely requires the student to

count due to the syncopated rhythm that permeates the entire piece. Although the music is written in Bb+ and in quadruple time, many accidentals throughout demand the student's attention.

Review of Publications

As the title indicates, there is a sense of relaxed leisure in the shape of the music assisted by the frequent ties and broken chords in the LH. There are no large solid chords so even the student with small hands would be able to navigate this piece well. Very pleasant music!

JR



A Springtime to Remember
Early Intermediate
by Betty Lea Martocchio
Alfred Publishing Co. Inc.

This is a delightful recital piece in a moderato tempo and dolce style. It is in the key of A major modulating easily to related keys. There are repeat patterns with 8va markings. Tempo changes, dynamics and pedaling are well notated.

JM

SHEET MUSIC – DUETS - TRIOS

Cherished Memories Duet
Intermediate
by Melody Bober
Alfred Publishing Co. Inc.

The Secondo opens with supporting octave chords while the Primo has triple rhythm broken triads. After the introduction, the Primo manages a simple lyrical melody line played with the RH without accompaniment. The Secondo has broken triads and requires pedal. When the melody moves to the Secondo, the Primo has the opportunity to be the accompaniment. In the 2nd half the Primo plays 16th note runs and broken chord passages. Many interesting compositional tools are applied to this absolutely beautiful duet. I believe it is very appropriately titled for the music supports the title well. It lends itself well to reflection.

JR



Triana
One piano - six hands
Intermediate
by Timothy Brown
The FJH Music Co. Inc.

This is a Tempo di Tango piece in simple quadruple time that demands skillful counting for its syncopated rhythms. It is 96 measures in length with the first 78 measures in the key of c minor and the remaining measures in the key of d minor. Primo has some octave leaps and ornamentation and is mostly notated 8va. Secondo and Trio both have some alternating hands passages and some dotted rhythm sections. All parts have an equal level of difficulty with interesting melodic passages for each.

JM



Symphony No. 5
One piano - six hands
Intermediate
arr by Valerie R Roubos
The FJH Music Co. Inc.

This ensemble for 3 pianists at 1 piano is great fun and very engaging! Because the music is familiar to our students, it immediately captures their interest. One performer plays exclusively in the upper register, one in the lower register, and the third in the middle where he gets to read both clefs. There are moments where each part has both hands play duplicate notes an octave apart. However, the student must read carefully because often their music is written in harmony. I love ensembles because counting is essential and students are required to “listen” to what they are producing.

This trio would be an excellent addition to any recital!

JR

SACRED MUSIC



Popular Praise
Easy Piano - Big Note
Piano - 5 finger
Arr by Bryce Inman
Alfred Publishing Co. Inc.

This is a clever concept, three books which contain the same ten contemporary Christian worship songs, but in three different levels with three different arrangers. Contemporary worship music is not particularly simple to play with relatively sophisticated rhythm and I was curious about the success of a these arrangements. Each of these books works admirably! The ‘5 finger’ arrangements divide the melody between the hands and are true to the rhythm and melody of the songs while keeping things basic. Each piece has an optional duet accompaniment which creates a fuller sound.

The ‘Big Note’ arrangements have simple introductions, keep the single note melody in the right hand and have single note or two note chord bass lines. The only piece which sacrifices rhythm for simplicity in this book is *Blessed Be Your Name*. On the cover this book is rated for ‘Late Elementary to Early Intermediate’ I would rate it approximately at Gr. 3 - 4. The ‘Easy Piano’ version is rated for Intermediate to Late Intermediate but could be played by a student at Gr. 5 - 6 level. The arrangements are well done and convey the contemporary nature of these pieces very successfully with accurate rhythms and broken chord left hand patterns. Each piece begins with an introduction, several have a brief postlude as well. Both the right and the left hands play individual notes or two note chords and yet the pieces sound full and complete.

Each book contains *Amazing Grace (My Chains are Gone)*, *Beautiful One*, *Blessed Be Your Name*, *Come, Now is the Time to Worship*, *Forever*, *Here I Am To Worship*, *How Great is Our God*, *In Christ Alone*, *We Fall Down*, and *You Are My All in All*.

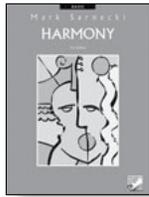
JJ

Review of Publications

THEORY

Basic Harmony
Intermediate Harmony
Advanced Harmony - 2nd Edition
by Mark Sarnecki

The Frederick Harris Music



Basic Harmony

This book uses simple English to explain the complex harmony concepts. So it is both student & teacher friendly.

It introduces the basic progression V-I and moves on to more complex ones. There are 29 lessons in this textbook with enough exercises to help students understand the concepts. This book uses basic voice-leading rules. But teachers are welcomed to add in some other ones. Summaries are presented at the end of the chapter to help students review concepts already studied. Melody writing, music analysis, and form are also covered. Download free theory resources from the RCM website – Models from the Repertoire (applies only to Basic Harmony) to help with the melody writing question.

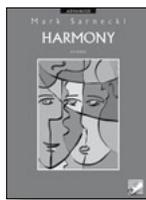


Intermediate Harmony

This book is a continuation of the Basic Harmony. It includes topics like triads, dominant 9th, 11th, and 13th chords, diatonic 7ths, secondary/applied

dominants of all degrees, secondary/applied leading-note chords of all degrees, modulation.

There are 10 lessons in this textbook with enough exercises to help students understand the concepts. Summaries are presented at the end of the chapter to help students review concepts already studied. Melody writing, music analysis, and structural analysis are also covered & the students are encouraged to play. Lesson 1 is a review of the important concepts discussed in basic harmony - very useful root/quality chord chart in lesson 7.



Advanced Harmony

This book is a continuation of the Intermediate Harmony. Both students & teachers will like the clear, straightforward approach of presenting the materials. It includes topics like advanced chromatic harmony - the Neapolitan 6th chord, other altered triads, augmented 6th chords (Italian 6th, German 6th & French 6th), and common-tone diminished 7ths.

Also included are lessons on modulation to closely related and remote keys, 2-part counterpoint.

It introduces chromatic harmony & voice leading. There are 10 lessons in this textbook with enough exercises to help students understand the concepts.

Summaries are presented at the end of the chapter to help students review concepts already studied. Harmonization and composition are also covered.

All three levels are suitable for preparing students for RCM examinations and National Music Certificate Program Harmony examinations.

LC





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YOUNG COMPOSERS' COMPETITION

Entry deadline: March 7, 2011

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

The competition is open to young composers from any country. Entries will be judged in three age categories with special awards for the best submissions by BC residents. Entries will be assessed on originality, craftsmanship of the music and, where appropriate, the words. Finalist compositions will be performed at the Vancouver Chamber Choir concert Youth & Music on Friday, May 6, 2011 at Ryerson United Church in Vancouver, BC.

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

Quotes from the BCRMTA Newsletter.....27 years ago

Thanks to Susan Olsen for sending these tidbits from past branch reports.

Canada Music Week

- *The successful Canada Music Week Recital held in November was so well attended part of our audience was forced to stand!*
- *The Langley Community Music School has a great project in the works for Canada Music Week. They are having Robert Rogers play works of Barbara Pentland with Barbara being present. It would be unreasonable to expect every branch to have an event like this!*

Conventions

- *The Chairman is hoping for input from members concerning the types of lectures you would like. Please send your brainwaves to Joyce!*

Examination Rules

- *These syllabus changes will go into effect immediately. The syllabus will be mailed out fairly soon.*

Recitals

- *The Annual Boy's Recital took place on Saturday. With a score of entries (all piano students save one) it was not one of our most interesting Boy's concerts.*
- *We held our first ever All Boys Recital, now the girls want their own!*

Getting your money's worth

- *We implemented a liability insurance policy that covers any meeting, recital, festival, at any place or function sponsored by our Branch; for lawyer, court costs and any damage assessed by the court up to \$1 million. Two dollars were assessed per member to pay for the policy.*

Membership

- *Our branch has, once more, a membership of 3. One member transferred to Kamloops. Our loss is your gain, Kamloops!*

Writing for the Newsletter

- *When I first read that each Branch was to submit an article for the Newsletter, my response was one of interest. When informed I was responsible for our Branch, my response was to go into shock. To tell the truth, I am not sure if I will ever recover!*

Festivals

- *We are delighted that Linda Niamath will be attending the Pre-Grade One classes, performing from her book "Marching Mice"*

Good studio advice

- *If the student is late that is his problem. If a student is early, again that is his problem.*



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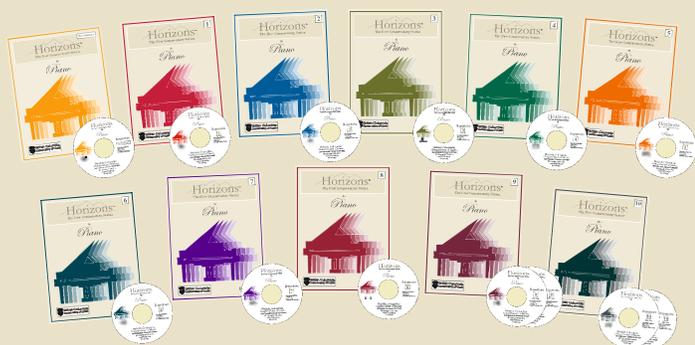
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