

# *Progressions*

## Inside this issue:

- *BCRMTA Piano Competition 2018*
- *Programs for the Branch Representatives*
- *BCRMTA Student Composer 2018 winners*

*And so much more.....*



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FACULTY OF  
FINE & APPLIED ARTS  
CAPILANO UNIVERSITY

President  
Joanne Lougheed  
812 Grover Ave  
Coquitlam, BC V3J 3C8  
604-813-8377  
president@bcrmta.bc.ca

Secretary  
Anita Perry  
13409 Hermiston Drive  
Summerland, BC V0H 1Z8  
250-494-0871  
secretary@bcrmta.bc.ca

Registrar  
Joyce Janzen  
#128 PO Box 8000  
Abbotsford, BC V2S 6H1  
registrar@bcrmta.bc.ca

Treasurer  
Matthew Chan  
708 - 6951 Elmbridge Way  
Richmond, BC V7C 0A4  
778.323.8535  
treasurer@bcrmta.bc.ca

Editor  
Dina Pollock  
32908 Bevan Ave  
Abbotsford, BC V2S 1T3  
604.614.3298  
editor@bcrmta.bc.ca

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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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Board of Examiners  
Mary McKinney - Chair

Canada Music Week  
Sonia Hauser  
cmw@bcrmta.bc.ca

Archives  
Susan Olsen  
archives@bcrmta.bc.ca

Professional Development  
Elizabeth (Liz) Munro  
bcrmtaprofdev@gmail.com

BC Piano Competition  
Maureen Hollins  
competition@bcrmta.bc.ca

Young Artists' Tour  
Sonia Hauser  
youngartist@bcrmta.bc.ca

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# The President's Message



Joanne Lougheed  
[president@bcmrta.bc.ca](mailto:president@bcmrta.bc.ca)

Ah – “*Summertime and the livin’ is easy*” – I hope you have all had the opportunity to spend time doing the things you love to do – whether that be travelling with or without family, professional development or just hanging around. September will be upon us shortly and the routines of life will take over again.

The major event for BCMRMTA in the fall is the BC Piano Competition being held at White Rock Baptist Church in White Rock BC on September 22, 2018. The Semi-final round will be held at 1:00 pm with the Final round scheduled for 7:30 pm. There are eight (8) competitors registered for the competition (see details on our website [www.bcmrta.bc.ca](http://www.bcmrta.bc.ca) under Programs for Branches) and I am sure they have spent countless hours working hard with their teachers. I hope to see many of you there along with students and members of the public – it promises to be an inspiring event. The first place winner will be representing British Columbia at the CFMTA/FCAPM National Piano Competition in July 2019. Our thanks again to the South Fraser Branch for agreeing to host the BC Piano Competition, and to Maureen Hollins our BC Piano Competition Chairperson.

In addition to representing BCMRMTA at the National Piano Competition, the first place winner will have the opportunity to travel through BC on a Young Artist Tour. The Young Artist Tour is a program of CFMTA/FCAPM. For the winner of the BC Piano Competition, the tour allows the National Competitor to hone their programs in preparation for the National Piano Competition. It also allows the hosting BC Branches to perhaps showcase their students or collaborate with other musical organizations in their communities. Branches who have participated in the Young Artist Tour report very good things! Details regarding the Young Artist Tour can be found on the website [www.bcmrta.bc.ca](http://www.bcmrta.bc.ca) under Programs for Branches – Young Artist Tour.

The CFMTA/FCAPM National Piano Competition forms part of the program for the CFMTA/FCAPM National Conference.

The National Conference for 2019 is being hosted by the Manitoba Registered Music Teachers Association (MRMTA). The conference is being held in Winnipeg from July 3 – 6, 2019 at the historic Fort Garry Hotel. Put these dates on your calendar – this is a stellar opportunity to take advantage of all that professional development you have been promising yourself all these years as well as being there to help MRMTA celebrate their 100<sup>th</sup> birthday! The next issue of the *Canadian Music Teacher Magazine* will have more information. In the meantime, check out the conference website at [www.centuryofsound2019.com](http://www.centuryofsound2019.com)

July 4 – 6, 2018 saw Mimi Ho and myself travelling to Toronto for the annual meeting of CFMTA/FCAPM. These annual meetings provide the only face to face meeting of delegates from across the ten (10) provinces and one (1) territory that form the Canadian Federation of Music Teachers’ Associations. In the Spring 2018 issue of *Progressions* magazine, I mentioned that the meetings for July 2018 were to be extended by one day to allow for a Strategic Planning session. This session was facilitated by Peter Wright of The Planning Group from Cambridge ON. As a result of Peter’s gentle prodding, it became evident that we cannot maintain the status quo; that we are a group of music educators who are open to change and that we are committed to making the Federation work. Many ideas and possibilities were explored – at the end of the day, these ideas were whittled down to three (3) that could be implemented within a one (1) to one and a half (1.5) year period. They are the streamlining of the CFMTA/FCAPM organization; the development of videos dealing with various aspects of teaching music; and the creation of an eFestival. There was much excitement and an overall willingness for delegates to work on these three projects. More information and details will be forthcoming in the near future.

It is indeed an exciting time to be a music teacher in Canada!





# Hello from the Editor & Webmaster



Dina Pollock

[editor@bcrmta.bc.ca](mailto:editor@bcrmta.bc.ca)  
[webmaster@bcrmta.bc.ca](mailto:webmaster@bcrmta.bc.ca)

Hi Everyone,

I hope you all had some time to relax, re-energize and getting ready to start teaching in September. I personally miss the routine of teaching and I am looking forward to hearing from all my students how they spent their summer.

**Progressions Magazine** - Starting in January, when you renew your BCRMTA membership, you will be able to choose how you receive your Progressions Magazine. Recieve a paper copy (no extra charge) in the mail, or a digital copy. Please remember, that the digital copy is available to everyone through our app or downloadable from our website.

**The Canadian Music Teacher Magazine** - Is also making the move towards a digital magazine. When you renew your BCRMTA membership you will have a choice on how you would like to receive the CMT. Receive a paper copy (there will be a \$20 charge per year) in the mail, or a digital copy available for download from [www.cfmta.org](http://www.cfmta.org) or through the app.

If you have not checked out the apps - please do.

I also suggested a new project documenting our current programs for future archives. I have started this with CFMTA and we have our first issue - it is available through the CFMTA magazine app and is titled "A Year in Review 2017". We will be discussing this at the September meeting so look at it. and let your branch delegate know if you agree with this new project.

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**Website** - all is good.

Hope to see you at the BC Piano Competition in September.  
Have a great year.

Thanks

*Dina*



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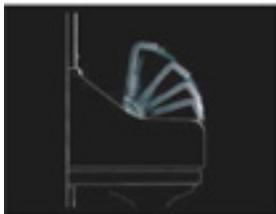
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# A Branch Highlight

## ABBOTSFORD



On October 28<sup>th</sup>, the Abbotsford branch of the BCRMTA had the unique experience of hearing thirteen (13) piano students and two (2) violin students between the ages of 10 and 22 perform with a local orchestra. Auditions took place the preceding June at no cost to the students. Eleven solos – including a



composition by a student performer - and two piano duets were well received by an appreciative audience. Each piece performed was orchestrated and then accompanied by the Abbotsford Youth Orchestra and professionals led by Dr. Calvin Dyck. The program was rounded out with several works by the orchestra. It was a wonderful experience for students, parents, families and teachers alike and we look forward to doing this again another year.

*Joyce Janzen*

## CHILLIWACK

This year has been a busy and exciting one for Chilliwack Branch. One highlight that comes to mind is from our 71<sup>st</sup> Annual Chilliwack Lions Club Music and Dance Festival.

The scope of this Festival (February 10 - March 15), open to entries from everywhere, is huge with 1618 participants in Music and 2171 in Dance. Laurie Hirschmann coordinates an army of volunteers to make our Festival such a success each year. In music we have: Band, Brass, Choral, Guitar, Piano, Strings, Orchestra, Vocal and Musical Theatre, and Woodwinds.

All of our adjudicators were excellent this year. Kevin Zakresky was so inspiring as our Vocal and Composition adjudicator. He started off with a morning on Own Composition entries which included ten students of all ages performing their impressive compositions. Kevin had received these well before the Festival and had obviously spent a great deal of time adjudicating them before meeting the students that morning. We were excited to have ten quality entries for him, due in no small part to our Composition Workshop for teachers with Katya Pine back at the beginning of September. Kevin really connected with the students, as well as all the parents and teachers, and everyone was encouraged to keep composing!

Kevin's Vocal and Musical Theatre classes were also inspiring and students came away so motivated to improve and come back next year. It was also very enjoyable for the audience to see how he worked with each student, backing them up on the piano himself, and promoting a sense of fun and laughter around the serious business of singing. Kevin then led Junior and Intermediate-Open Masters Vocal Workshops which were free to all competitors and completed a unique and memorable experience for them.

*Sharie Atley*





# A Branch Highlight

## COQUITLAM / MAPLE RIDGE

Coquitlam/Maple Ridge branch hosted a series of Master Classes on Sunday, March 11, 2018 at Place des Arts. The adjudicator was Dr. Justin Krawitz,



Assistant Professor of Piano and Piano Pedagogy, University of Northern California. Eleven students participated, performing a varied repertoire. Dr. Krawitz had wonderful, supportive suggestions for all of them.

*Elizabeth Munro*

## EAST KOOTENAY



On Thursday May 24<sup>th</sup>, our members held a workshop featuring Dr. Jani Parsons, who is the pianist and Artistic director of Latitude 49 and teaches at the Baylor University in Waco, Texas.

The workshop was free for our members. Guests were invited to participate for \$25. Our President, Wendy Guimont hosted the event in her studio; nine teachers attended the workshop and eight students, grades 6 and higher, had private lessons with Jani. The pedagogy workshop covered the *Embodiment of Sounds: Building the Young Pianist's Vocabulary of Movements*. This was an engaging and interesting workshop.

Jani grew up in Cranbrook and it was so much fun to have her share her love and enthusiasm for music with us. Jani gave us handouts and followed up her visit with emailed videos and copies of the handout. We all enjoyed a 'muffin break' while sharing hugs with Jani. The fee for her expertise: \$200 of which \$100 was donated back to support our scholarships.

*Terry Lynn Jeffers*

## MISSION

The Mission Branch just completed the final stage of Canada's 150<sup>th</sup> Birthday Celebration Event with a huge Birthday Party.

Early in 2017, each student was encouraged to prepare a small set of their favorite pieces to eventually perform in 'Mini Concert Format' for Family and Friends in honor of Canada's 150<sup>th</sup> Birthday.

Initially when we presented this plan, the students were told that if collectively their total number of 'Mini Concerts' would reach 150, we would host one big Birthday Party complete with music games, cupcakes, ice cream, popcorn and presentations for our students.

However, before we even knew if we would reach that target number, it was soon evident that we would be having the Birthday Party Event, judging from the favorable comments coming in from parents.

This has been a happy and memorable experience.

Plans are now focused on Mission's 125<sup>th</sup> Birthday.

*Laura Webster*





# A Branch Highlight

## NORTH SHORE

Our branch celebrated the culmination of our 4<sup>th</sup> collaborative project with Lions Gate Sinfonia Orchestra on Saturday evening, April 21<sup>st</sup>, at the Centennial Theatre in North Vancouver to a nearly sold out audience.

This project has now grown from a single concert to a biennial festival that consisted of four public events this year. In addition to the coveted opportunity for students of all levels and disciplines to perform at the final concert with Sinfonia, we held two masterclasses and an ensemble concert with students performing their repertoire accompanied by a quartet of string players from the orchestra. 52 students auditioned and 50 took part across all events.

The week opened with a masterclass with Jaeden Izik-Dzurko on Tuesday, followed by a masterclass with Clyde Mitchell for the musicians who were performing with the orchestra on the final night. Maestro Mitchell conducted the masterclass with a view to working with a conductor, how to make sure the students are with the conductor, when to breathe, etc. Everyone thoroughly enjoyed the evening and it really prepared the students well for the big night.

On Friday we presented the ensemble concert with 16 students. Each played the piece they auditioned with and Maestro arranged the accompaniments for the string quartets. The students had one rehearsal with the quartet before their performance on Friday night. It was a huge hit with the parents and students alike, and the teachers were absolutely thrilled!

Finally there was a nearly sold out concert at the Centennial Theatre, and according to all the teachers who have attended our collaborative concerts in the past, this year was the best yet! The students played some substantial pieces of piano music. For the first time, this year's concert also featured a vocal duet, clarinet piece, and violin concerto.

We were then treated to the *Mendelssohn's G minor Piano Concerto* performed by Jaeden Izik-Dzurko and it was nothing less than spectacular, garnering an enthusiastic standing ovation!

The students were "over the moon" with their experiences and there is no doubt that these collaborative projects are one of the most important and valuable projects the North Shore RMT has ever participated in. This has been a musical experience all the students will remember for the rest of their lives.

*Val Cook/Kelly Nobles*

## SOUTH OKANAGAN

In the historic Leir House in the centre of Penticton, a cool February Friday morning was a group eager to learn and share teaching ideas. Sarah Buckley, our clinician from Ontario, presented us with a hand out that outlined her two topics and left room for us to write in between each topic. The spaces got filled in pretty quickly as we navigated through the *6 in-lesson Tweaks for Sky High Retention* during lesson time. One of the many tweaks was *How do you create a feeling of significance in every child*. This discussion was approached by Sarah giving us examples of stories and new ideas from her studio. We were then encouraged to share our stories which was not difficult in a room full of piano, voice and composition teachers! No matter how long we have been teaching, it was eye opening and loads of fun while we took the time to contribute our studio tips and tricks on each of the 6 topics in this comfortable environment that Sarah Buckley provided.



After our break we changed direction with the topic of connecting improvisation to theory and technique. This hands on at the piano session gave us confidence to try this out as ideas flowed endlessly through our heads and more points of view were explored.

This three hour session was well received by seven branch members and five non-RMT's as we are striving to attract new members to the South Okanagan Branch.

*Carmen Leier*



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# A Branch Highlight - cont.

## PRINCE GEORGE



An outstanding event for our branch this year was our June meeting. We had a breakfast meeting at a local restaurant, and we celebrated the retirement of long time RMT member Peggy O'Brennan. Peggy has served as our RMT Vice President for numerous years, as well as filling in as Secretary, planning workshops, typing recital programs, housing our Library, and doing many behind the scenes activities too numerous to mention! As well, Peggy was president of the Prince George Music Festival for several terms, and recently served as Festival Treasurer. We will miss Peggy's active participation but we look forward to our continued friendship as we wish her all the best.

*Lori Elder*

## RICHMOND

This year we are proud to highlight the Recital Program that is so important to the Richmond Branch. This is a piece of our organization that we hold dear and feel truly defines us. Our extensive recital performance program is quite unique in B.C. Grace Hoff brings a wealth of experience as our Recital Chair. She is supported by Marie Chan and many other volunteer members throughout the year.

Last year we spent a good amount of time considering how we could update and streamline this program with an eye to being even more inclusive. We wanted to make our policies and structure clear and easily understandable especially to newer members. Our goal was to increase the number of teachers who chose to participate and offer this unique performance opportunity to their students. At the same time, it was important to keep the Recital Program self-sustaining against rising costs of material, printing, supplies, and facility rentals.

We produced sixteen individual recitals over seven dates throughout the year. The recitals were held in the performance space at the South Arm United Church in Richmond. These recitals included medal awards for highest marks in

each exam session, First Class Honours performances, and Branch scholarship awards for both performance and service. In addition, we held our annual Christmas recitals at City Hall in support of Winter Wonderland and at the Aberdeen Centre mall. In all, we had 91 teachers participating with 407 students. We achieved our goal of being self-sustaining - with the small profit we did collect rolling back into our scholarship fund for the future.

This year we are again offering a series of recital dates throughout the season and increasing our participation in community-based external recital opportunities as well. We are now providing performance opportunities for pre-grade musicians on every recital date and producing a special evening performance for our advanced students to showcase their talents. We are also reviving our Master Class program with the first event in April 2019 with pianist Nelson Goerner when he visits Vancouver to perform for the Vancouver Chopin Society recital series. In all these ways, we are proud to share our music with the community.

*Victoria Warfield*





# A Branch Highlight - cont.

## SHUSWAP

In February our Branch was very pleased to welcome Amy Wangler to our group. Amy is a piano teacher and professional theory instructor. We are so pleased to have her and her much needed expertise.

Another highlight for our branch is the upcoming Music Festival which will showcase our students. Many of our branch members are deeply involved in this festival and are looking forward to another successful season.

*Taken from the April Council Minutes*

## SOUTH FRASER

In January, South Fraser branch partnered with 'Thank You for the Music Society' (TYFTM) <https://thankyouforthemusic.ca/>, a local non-profit organization run by a volunteer board of directors, and president Shelley Gimbel. Money raised would go to the Surrey School district to be allocated to instrument purchases for the schools that are most in need. 10% of the money raised was donated back to South Fraser.

Teachers were asked to become 'team' leaders for their studios and students got to work signing up pledges. 110 students participated in this event. Participants committed to practice for a set amount of time each day over the two-week event, while collecting pledges from family and friends for their practicing efforts. The practice-a-thon took place January 15-28, 2018 which was

only a few weeks before the South Fraser Music festival and Chinese New Year. Perfect timing.

In total \$10,330 was raised. At our June meeting, Shelley Gimbel presented the branch with a check for \$920, which went into our festival scholarship fund. A fun event for the teachers and students involved and a great way to help the musical community.

*Kevin Thompson*



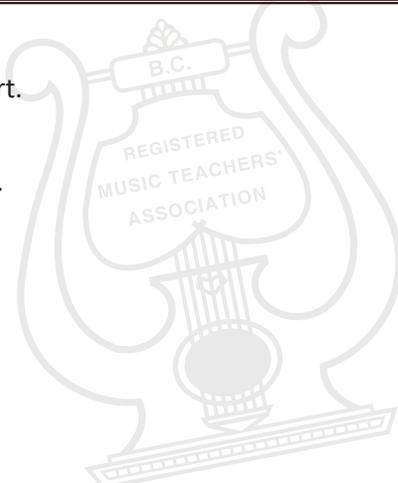
Thank you to all of the **Branches** for sending in your branch highlight report. Unfortunately not every branch included a report.

For the next issue of *Progressions*, I will need the CMW Branch highlight. Photos are welcome, if you have a photo release.

Please note - I do not need the release, please keep it in your files.

Deadline December 15, 2018.

Thank you, *Dina*





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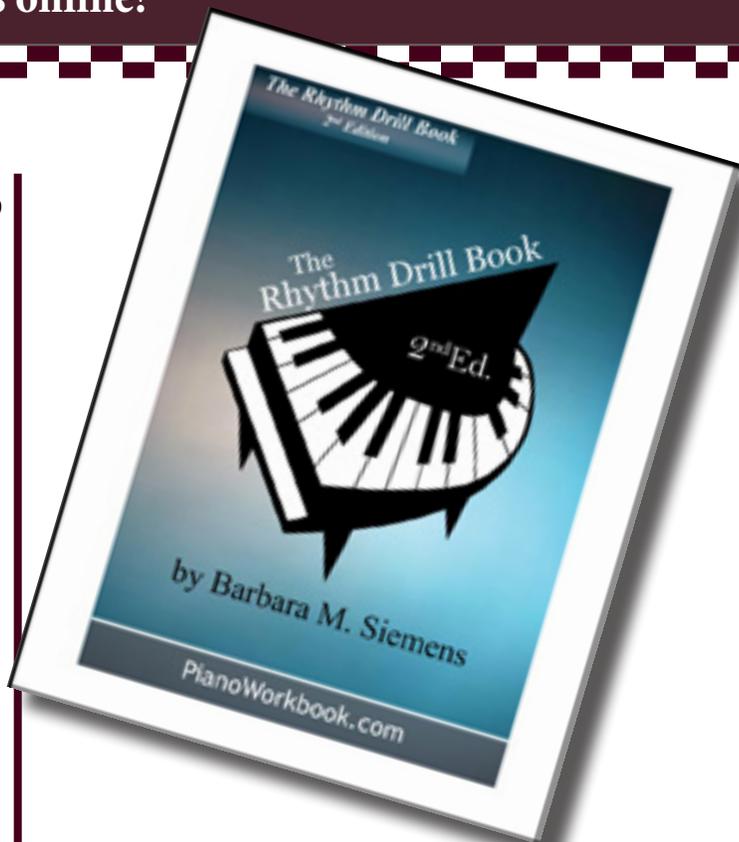
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# A Branch Highlight - cont.

## VANCOUVER

The Vancouver Branch hosted several events in the Spring. First in May, there were two Student Recitals at the Shadbolt Centre on a bright Sunday afternoon. Next, we were happy to have Elizabeth Munro speak to us on the new RCM Keyboard Harmony syllabus, especially since we could try out the ideas on the Fazioli's in the Showcase Piano facility. In early June, we scheduled our semi-annual luncheon at the Oakridge White Spot followed by a timely mid-June workshop on Social Media and Marketing Strategies presented by Graham Blank, Aida Liang, and Veronica Kos of Tom Lee Music. In July, the president hosted a potluck gathering for the Executive to relax and enjoy great weather and tasty food. Planning for the 2018/2019 season is well underway with several exciting projects for the Fall including: a tax workshop for teachers, a session of Alexander Technique lessons, and a Canada Music Week® Mini-Festival.

*Barbara Siemens*

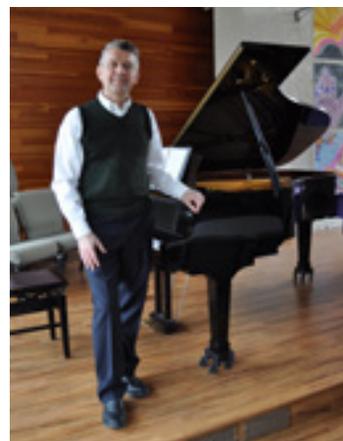
## VERNON

The Vernon BCRMTA Piano and Voice festivals ran successfully in March 2018. Our thanks go to our festival committee members for the countless hours of festival preparation and execution. We had a total of 187 entries (139 piano and 48 voice), with a total of \$2960 given out in scholarships. The Vernon Vocal Festival was adjudicated expertly by Mia Harris from Penticton. The festival concluded with an adult student workshop. Concert Pianist Sarah Hagen adjudicated our piano students with skill and humour. Special mention goes to Jenny Sunderland who achieved the top mark in grade 9 voice in both classical and musical theatre categories, and top grade 10 piano student. Following the festival Sarah Hagen gave many students private lessons to further outline her inspiring musical ideas. Vernon teachers wish to thank Sarah for the generosity and caring she has shown our students.

*Geoffrey Barker*

## VICTORIA

The Victoria Branch welcomed guest speaker Edwin Gndt of Calgary to the March General Meeting. Edwin's topic was Chopin, drawn



from his many years of research for his soon to be published second book, Chopin, the Subconscious Mind. Edwin sprinkled his talk and demonstrations with interesting points, for example, Chopin's affection for the interval of a major sixth, his use of an expressive accent, and his improvisational skills which witnesses said were superior to his written down compositions. Members attending quickly bought up all the copies Edwin brought of his first book, The Soul of the Music, Gifts from the Golden Age of the Piano.

Edwin followed up with a masterclass from 7 – 9 in the evening at the home studio of Susan de Burgh. Students from the studios of Evelyne Deschênes-Godbold, Frances Perriam, and Susan de Burgh performed Faure's Barcarolle Opus 44, Prokofiev's Prelude in C Opus 12 #7, Schubert's Scherzo in B Flat, Ravel's Sonatine, and Haydn's Sonata Hob 52. Edwin worked on many tiny details, but he also summed up the overall conception of major works in a very efficient manner, stressing a singing tone and precise rhythm. We look forward to Edwin's next visit.

*Pat Williamson*





# BCRMTA Student Composer 2018 Winners

*Thank you to all the entries*

*Congratulations to the winners for 2018*

## **Preparatory Division - 8 & under**

*To write an original composition for solo instrument or any combination of instruments*

1<sup>st</sup> place - Stella Ivanovic  
*The Dark Warrior*

## **Division A1 - 11 & under**

*To write an original composition for solo instrument or any combination of instruments*

1<sup>st</sup> place - Antoine Villéger  
*The Story of a Theme*  
2<sup>nd</sup> place - Annie Huang  
*Everything in Between*  
Honourable Mentions - Ethan Wang  
*Presto for Piano Solo*

## **Division B - 15 & under**

*To write an original composition for solo instrument or any combination of instruments*

1<sup>st</sup> place - Rafael Brisebois  
*The Simon Song*  
2<sup>nd</sup> place - Matthew McDermand  
*Dust Bunny*  
Honourable Mention - Rafael Brisebois  
*Salad Goes Well With Spaghetti*  
Honourable Mention - Meryl Tu  
*Bittersweet Melancholy*

## **Division C - 19 & under**

*To write an original composition for any instrument or any combination of instruments, or voice(s) or combination of voice(s) and instruments with accompaniment when accompaniment is necessary for the performance.*

1<sup>st</sup> place - William Lin  
*Prelude in E Minor*  
Honourable Mention - Jenna Liebe  
*Alpine Wonder*

## **Division D - Open**

*Same criteria as Division C*

1<sup>st</sup> place - Anthony J. Russo  
*Nocturne In A Minor*

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# BCRMTA Student Composer 2018 Winners

Preparatory Division - 8 & under

1<sup>st</sup> Place - Stella Ivanovic

*The Dark Warrior*

## THE DARK WARRIOR

*Ruler of a faraway galaxy*

Stella Ivanović  
(b. 2009)



Stella Ivanović is currently a Grade 3 Student at Our Lady of Perpetual Help School in Vancouver. She started playing piano at age 4 and violin at age 6. She has successfully participated in the North Shore Music Festival and Archbishop Carney Speech

Arts Festival as well as RCM violin exams. She composed *The Dark Warrior* as a sequel to her previous composition *The Star Wars Princess*. In addition to music Stella likes reading, watching movies, dancing and horseback riding.

Division A1 - 11 & under

1<sup>st</sup> place - Antoine Villéger

*The Story of a Theme*

## The Story of a Theme

Op. 8

Antoine Villéger



My name is Antoine Villéger. I am 11 years old and I was born in North Vancouver, BC. I started studying music when I was 5, and have been learning a lot with my mom pianist Svetlana Ponomareva and my teacher composer Alexander Pechenyuk.

I began composing at 7. Since then, I have written 8 piano pieces, 2 songs, 2 orchestral pieces, and did 2 orchestrations. I am also into competitive tennis (U12 top five in BC).





# BCRMTA Student Composer 2018 Winners

Division B - 15 & under

1<sup>st</sup> place- Rafael Brisebois

## *The Simon Song*

### The Simon Song

Rafael Brisebois

The musical score is for 'The Simon Song' by Rafael Brisebois. It is written for Violin 1, Violin 2, Cello, and Piano. The score is in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The tempo is marked as quarter note = 104-120. The score includes dynamic markings such as *mf* and *8<sup>va</sup>*. The piece begins with the instruction 'Simon turning on' and features a 'loco' section for the piano part.



Rafael is a 12-year-old musician from Mission, BC. His passion for music led him to study violin and piano and start composing at a young age. He has been studying music at Music Language Studios in Mission since age 4 and studying violin with Mission violinist Antje Neumann since age 7. He has won many awards for his instrumental virtuosity as well as for his compositions, including first place in the 12 and under category in the strings division of the 2017 Vancouver International Music Competition,

and first place in the 8 and under category in the National Registered Music Teachers composition competition for a string trio he composed at age 7. His piece, *The Simon Song*, was selected out of many entrants to be performed at Sonic Boom in Vancouver. Rafael is a musician with Calvin Dyck's Abbotsford Youth Orchestra and performs regularly around the Fraser Valley.

*members*

Start planning for next years  
BCRMTA Student Composer Competition  
Rules be will included in the Winter issue  
of Progressions.



# BCRMTA Student Composer 2018 Winners

Division C - 19 & under

1<sup>st</sup> place- William Lin

## *Prelude in E Minor*

William was born in Seattle, Washington. He has been playing piano since he was 5 and composing since he was 10. His favourite composers include Debussy and Rachmaninoff, but he enjoys most genres of music. He currently resides in Richmond, BC.



### Prelude in E minor

William Lin

*Alla marcia* ♩ = 136

Piano

*mf*



1<sup>st</sup> place - Anthony J. Russo

## *Nocturne in A Minor*

I've been a traveling musician now for around twelve years and am finally putting all my ideas down in paper.



### Nocturne in Am

Anthony J Russo

*Andante*

*mesto*

*p*

8<sup>va</sup>-----

6

*tranquillo*

*mp*



# 2018-2019 SEASON OF THE VANCOUVER CHOPIN SOCIETY

As we enter our third decade, The Vancouver Chopin Society is excited to present an expanded season, with six world-class pianists who are sure to thrill piano lovers, and fans of the music of Chopin, throughout the Lower Mainland. Before you read on, we would like to remind you that The Vancouver Chopin Society is one of the few musical organizations in the city to offer a **25% discount to seniors, students and B.C.R.M.T.A. members** for subscriptions and 20% discount for single tickets. **The price for youth (grades 1 through 12) is again an incredible \$15 per ticket.**



Charles Richard-Hamelin



Nikolay Khozyainov



Lukáš Vondráček



Tobias Koch



Nelson Goerner



Kate Liu

## CONCERT 1 – **Charles Richard-Hamelin**, Nov 10, 2018 at 7:30 pm at Vancouver Playhouse

**Programme:** *Schumann, Chopin*

Vancouver audiences will remember his stunning debut in our 2016-2017 season. Ever since winning the silver medal at the 2015 International Chopin Competition in Warsaw, Richard-Hamelin has been going from strength to strength, delighting audiences in major musical centers with the polish of his playing as well as the depth and maturity of his interpretation.

## CONCERT 2 – **Nikolay Khozyainov**, Nov 17, 2018 at 7:30 pm at Vancouver Playhouse

**Programme:** *Debussy, Stravinsky, Chopin*

Khozyainov's musicality and effortless technique have been thrilling audiences around the world. Following a New York recital, Timothy Gilligan of The New York Concert Review writes of his performance of Ravel's Pavane, "The piano seemed to have acquired a bow to draw out with seamless legato while the accompaniment floated around like incense. This young man is a master of romantic tone."

## CONCERT 3 – **Lukáš Vondráček**, Feb 3, 2019 at 3 pm at Vancouver Playhouse

**Programme:** *Chopin, Beethoven, Schubert*

The undisputed and unanimous winner of the 2016 Queen Elisabeth Piano Competition, Lukáš Vondráček stunned the distinguished judges with his performance of Brahms' Sonata in F minor. Don't miss the Vancouver debut of this remarkable young musician, already making musical waves everywhere he plays.

## CONCERT 4 – **Nelson Goerner**, April 7, 2019 at 3 pm at Vancouver Playhouse

**Programme:** *Brahms, Beethoven, Chopin*

Those who attended Nelson Goerner's last Vancouver appearance with us will remember his staggering performance of Beethoven's "Hammerklavier" Sonata. So it is no wonder that Gramophone magazine awarded the pianist's recording of the work its sought-after "Editor's Choice."

## CONCERT 5 – **Kate Liu**, May 19, 2019 at 3 pm at Vancouver Playhouse

**Programme:** *TBA*

Bronze medal winner of the 2015 International Chopin Competition in Warsaw as well as winner of the highly prestigious Polish Radio prize for best performance of a mazurka, Kate Liu was seen by many jurors and musicians as the Competition's most original artistic personality.

## SPECIAL EVENT – **Tobias Koch**, Feb 22 and Feb 23, 2019 at 7:30 pm at Christ Church Cathedral

**Programme:** *Friday recital - Chopin's last concert in Edinburgh in 1848*

*Saturday recital – The Polish Romantics*

After our highly successful collaboration with Early Music Vancouver in the 2017-2018 season, we are happy to work with our friends at EMV to bring you another remarkable artist in a pair of recitals on a period piano. He is considered the foremost specialist in the field of historically-informed performance practice. Koch has also recorded more than 20 CD's, and is the author of many scholarly publications.

# 2018/19 SUBSCRIPTIONS

FOR ALL DETAILS on each of our 2018/19 season concerts, please visit:  
**chopinsociety.org**

## SUBSCRIPTION PRICES (Four concerts C1 – C5)

Save 25% over single tickets

|                              | A   | B   | C   |
|------------------------------|-----|-----|-----|
| Adult                        | 190 | 150 | 115 |
| Senior/Student/BCRMTA member | 150 | 120 | 90  |
| Youth (Grade 1 to 12)        | 75  | 75  | 75  |

**YOU CAN ALSO CREATE YOUR OWN SERIES of FOUR concerts, or purchase extra tickets on top of your subscription for a 25% discount. As well, you have the flexibility of choosing three concerts from our series of five, and having the special event (Tobias Koch) as your fourth concert.**

**Subscriptions prices are listed below.**

|  |        |          |          |          |
|--|--------|----------|----------|----------|
| C1. Saturday Nov 10, 2018 at 7:30 pm<br><b>CHARLES RICHARD-HAMELIN</b> | A<br>S | 38<br>30 | 30<br>24 | 23<br>18 |
| C2. Saturday Nov 17, 2018 at 7:30 pm<br><b>NIKOLAY KHOZYAINOV</b>      | A<br>S | 38<br>30 | 30<br>24 | 23<br>18 |
| C3. Sunday Feb 3, 2019 at 3 pm<br><b>LUKÁŠ VONDRÁČEK</b>               | A<br>S | 38<br>30 | 30<br>24 | 23<br>18 |
| C4. Sunday April 7, 2019 at 3 pm<br><b>NELSON GOERNER</b>              | A<br>S | 38<br>30 | 30<br>24 | 23<br>18 |
| C5. Sunday May 19, 2019 at 3 pm<br><b>KATE LIU</b>                     | A<br>S | 38<br>30 | 30<br>24 | 23<br>18 |

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- You can create your own series of four concerts

## ADD ON SPECIAL EVENT (35% off with subscription only)

|  |        |          |          |          |
|--|--------|----------|----------|----------|
| SE. Friday Feb 22, 2018 at 7:30 pm<br><b>Special Event – Tobias Koch</b>   | A<br>S | 44<br>36 | 34<br>32 | 25<br>22 |
| SE. Saturday Feb 23, 2018 at 7:30 pm<br><b>Special Event – Tobias Koch</b> | A<br>S | 44<br>36 | 34<br>32 | 25<br>22 |

**A-Adult S-Senior/Student/BCRMTA members - 25% discount**  
**Youth (Grade 1 to 12) - \$15 All concerts**

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Consulate General  
of the Republic of Poland  
in Vancouver





# BC Piano Competition 2018

## Dates - Venue - Tickets

**Saturday, September 22, 2018** is the date we are looking forward to! Eight students from around the province will be competing to represent BC at the nationals in Manitoba in 2019. The order of performance was drawn at the April 22 BCRMTA Provincial Council meeting.

1. Victoria ..... YaPing Huang
2. South Fraser ..... Emma Hoglund
3. Coquitlam-Maple Ridge ..... Lucas Hung
4. Vancouver ..... Annie Cao
5. Abbotsford ..... Rebecca Toews
6. North Island ..... Towa Stewart
7. East Kootenay ..... Emma Penner
8. Richmond ..... Qiyang Hong

**Our adjudicator** is Dr. Kay Zavislack from Western Washington University. Dr. Zavislack's students have enjoyed great success, with offers of full tuition scholarships for master's programs in piano performance nationwide. She is passionate about teaching and sharing ideas with students of all ages as well as piano teachers and community music enthusiasts, especially in the area of performance practice and interpretation. As a result, she is in high demand for workshops, master classes, master lessons, and adjudication in regional festivals and competitions.

**The venue** for the competition is **White Rock Baptist Church, 1657 140 Street Surrey BC.** This church is used by the White Rick Concert Society for their concert series and has great acoustics as well as theatre style seating. The piano will be a Fazioli concert grand.

**Tickets** will be available at the door. For advance ticket sales, contact Kevin Thompson at [ktpianostudio@telus.net](mailto:ktpianostudio@telus.net). Or buy tickets online at <https://bcrmta.bc.ca>. Find the link on the home page. E-transfers only.

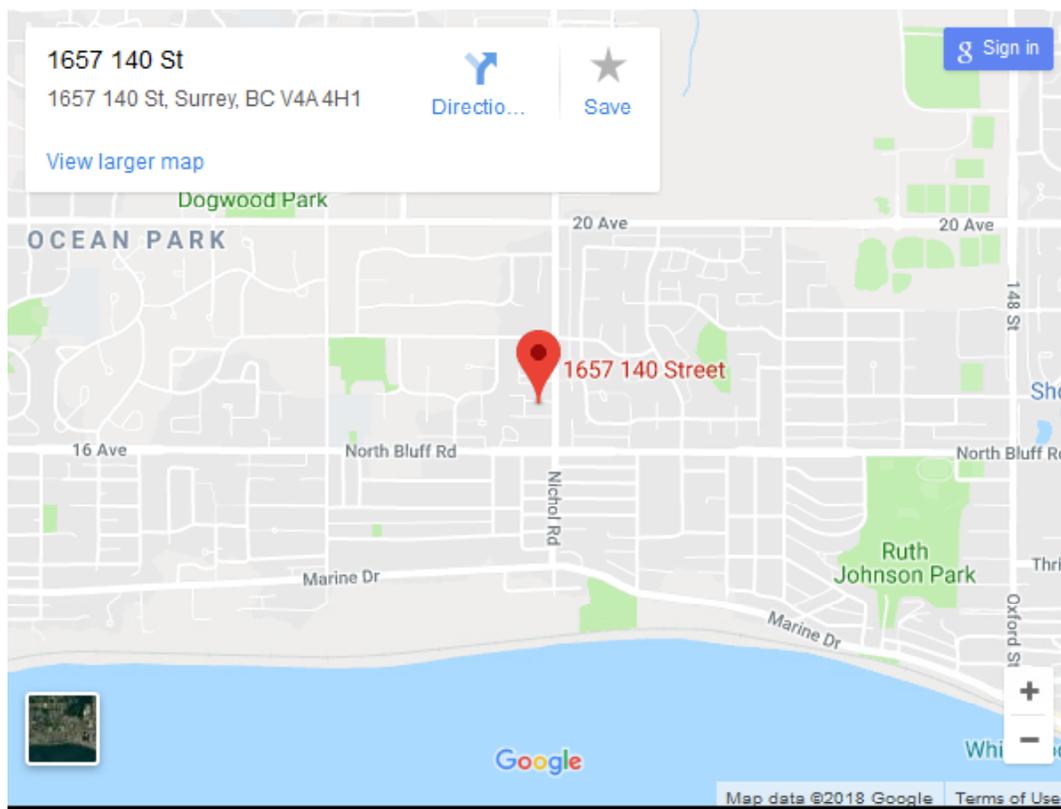
| Semi-Finals     | Finals          | Semi-Finals & Finals |
|-----------------|-----------------|----------------------|
| Adult / Student | Adult / Student | Adult / Student      |
| \$20 / \$15     | \$25 / \$20     | \$40 / \$30          |

We are looking forward to an afternoon and evening of some fantastic piano playing. Hope to see many of you and your students there!



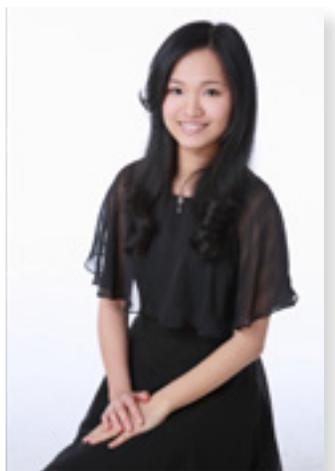


# BC Piano Competition 2018 - Venue Map



## BC Piano Competition 2018 - Branch Representatives

1. Ya Ping Huang Victoria Branch



Ya Ping Huang is currently a third-year music student majoring in classical piano at the University of Victoria. Ya Ping started piano at the age of five. She entered the Dun-hua Elementary School in Taiwan to study in the music academy. Since then, she received many awards at the local, provincial and national levels. Highlights included performing solo with the Kuangjen Catholic High School Orchestra as well as competing at the National Piano Competition in Taiwan. She has received numerous awards since coming to Canada to study including the Madeleine Till Competition in 2017 and the Mary Adamson competition in 2018. Ya Ping has also performed as a soloist with the Sooke Philharmonic Orchestra in 2017.

**First round:**

|           |   |
|-----------|---|
| Scriabin  | Piano Sonata No. 2 in G <sup>#</sup> minor, Op.19 |
| *Morawetz | Scherzo   |

**Second round:**

|           |   |
|-----------|---|
| Haydn     | Piano Sonata in E <sup>b</sup> major, Hob XVI/52 - 1. Allegro |
| Scriabin  | Piano Sonata No. 2 in G <sup>#</sup> minor, Op.19             |
| Prokofiev | Piano Sonata No. 6 in A major, Op. 82.- 4. Vivace             |





# BC Piano Competition 2018 - Branch Representatives

## 2. Emma Hoglund South Fraser Branch



Emma began studying music at age four and at ten made her debut with the Lions Gate Sinfonia Orchestra, under the direction of Clyde Mitchell. She has been a consistent winner of scholarships and trophies at the South Fraser Registered Music Teachers Festival. In June of 2017, at the age of fourteen, Emma won the Senior Division of the VSO School of Music Future of Excellence Concerto Competition, one prize of which was to play with the VSO in the Orpheum on January 4, 2018 under the direction of Maestro William Rowson. During the summer of 2017, Emma was selected to play with the Perugia Orchestra (Italy) in the San Pietro Basilican at Music Fest Perugia. Most recently, Emma was included in the *30 Hot Canadian Classical Musicians Under 30 - 2017* edition.

### First round:

|        |                                      |
|--------|--------------------------------------|
| Bach   | Prelude & Fugue in G# minor, BWV 887 |
| Chopin | Ballade in A <sup>b</sup> major      |
| *Louie | Fastforward                          |

### Second round:

|           |  |
|-----------|--|
| Beethoven | Sonata in D major, Op. 10 No 33 (complete) |
| Granados  | Allegro de concierto, Op. 46               |

## 3. Lucas Hung Coquitlam/Maple Ridge Branch



Lucas is currently working toward his Performer's Diploma. He started playing piano at age four, and since has been awarded five Conservatory Canada Medals of Excellence for the highest exam mark in BC for grades 2, 5, 6, 7 and 8, and the Linda Rehder Kennedy Memorial Medal of Excellence for the highest mark in Canada for grade 9 piano.

Lucas has also won several scholarships and trophies for piano exams and festivals. In November 2016, he was awarded the Caroline Conron/Marguerite Geiger National Piano Travel and Study Scholarship, and attended a master class with Peter Longworth in London, Ontario, along with performing at the 2016 Conservatory Canada National Convocation.

In his spare time, Lucas enjoys fencing, playing trumpet, singing, acting, and reading.

### First round:

|           |                                      |
|-----------|--------------------------------------|
| Brahms    | Capriccio in F# minor, Op.76 No.1    |
| Beethoven | Sonata in F# major, Op.78 (complete) |
| *Louie    | Fastforward                          |

### Second round:

|           |  |
|-----------|--|
| Beethoven | Sonata in F# major, Op.78 (complete)                     |
| Scarlatti | Sonata in D minor, K.141/L.422                           |
| Bartok    | 15 Hungarian Peasant Songs (complete)                    |
| Debussy   | General Lavigne - eccentric, prelude for piano, Book 2/6 |





# BC Piano Competition 2018 - Branch Representatives

## 4. Annie Cao Vancouver Branch



Annie Cao is a Grade 12 Student at Steveston-London Secondary School in Richmond, British Columbia. She started learning piano at the age of 4 and has since exponentially grown into a young, eager performing pianist.

Since 2010, Annie has been participating in multiple local festivals per year, consistently taking first prizes, including the Kiwanis Music Festival. The past three years has been extraordinarily successful including provincial and international level wins.

In 2014, Annie was chosen as a finalist to the Canadian Music Competition. Also, she has received her ARCT diploma for piano performance achieving a mark of 93%. In 2017, Annie was chosen as a representative to compete in the BC Performing Arts and placed first. She competed in the Vancouver International Music Competition and obtained Best Performance of a Canadian Composer. She competed in the Pacific Youth International Piano Competition and placed First Place and obtained the highest mark of all.

### First Round:

|           |  |
|-----------|--|
| J.S. Bach | English Suite in G minor, Prelude and Sarabande, BWV 808 |
| Chopin    | Ballade No. 2  |
| *McIntyre | A Wild Innocence   |

### Second Round:

|           |  |
|-----------|--|
| Beethoven | Sonata in A <sup>b</sup> major, Op. 26, first and second movements |
| Chopin    | Ballade No. 2  |
| Debussy   | L'Isle Joyeuse   |

## 5. Rebecca Toews Abbotsford Branch



Rebecca has had a passion for music from a young age. She currently studies piano in Abbotsford and is a violinist in the Abbotsford Youth Orchestra, with whom she has performed as a piano soloist in 2011, 2012, and 2017. Recent concerts have included performing with the Vancouver Island Symphony and the Valley Concert Society, from whom she received the Paul Moritz Bursary in 2017. This past February, Rebecca had the opportunity to perform Grieg's *Piano Concerto in A Minor* with the Fraser Valley Symphony as a winner of their biennial Young Artist's Solo Competition. In 2016 Rebecca received her RCM Elementary Piano Pedagogy Certification, receiving First Class Honours with Distinction. She frequently participates in local music festivals and has won numerous awards. Her plans are to continue her studies in piano, teaching, and performing as a collaborator and soloist.

### First Round:

|              |   |
|--------------|---|
| Rachmaninoff | Prelude in G# Minor Op. 32, no. 12                                  |
| Liszt        | Sonetto 104 del Petrarca from <i>Années de pèlerinage</i> , 2 S 161 |
| *Mozetich    | Three Pieces for Piano Solo: Prelude                                |

### Second Round:

|              |                                    |
|--------------|------------------------------------|
| Brahms       | Rhapsody in G Minor Op. 79, no. 2  |
| Mozart       | Sonata in A Minor K 310            |
| Rachmaninoff | Prelude in G# Minor Op. 32, no. 12 |





# BC Piano Competition 2018 - Branch Representatives

## 6. Towa Stewart North Island



Towa Stewart is passionate about music. He has won numerous awards and scholarships including the \$2000 Virginia Graczak Piano Scholarship, and the Ruth Scott Memorial Chopin Competition. In 2013, Towa won first place for Junior Canadian Piano at the B.C. Festival of the Performing Arts, then in 2014 won the Junior B Category at the Provincials. Towa has represented the North Island at the Provincials for the past 7 years. In 2014 he made his orchestral debut with the North Island Choral Society Orchestra performing a Mozart concerto. Towa has attended the Victoria Piano Summer Academy for the past 7 years. He has been awarded the Gold Certificate from the B.C. Registered Music Teacher's Association for volunteering over 100 hours of musical service for his community of Courtenay. A Grade 11 French Immersion student, Towa is fluent in English, Japanese and French. He plays trumpet in his school's jazz band. Towa also enjoys reading and history.

### First Round:

- \*Pepin Danse Frenetique
- Debussy Pagodes
- Ginastera Danzas Argentinas

### Second Round:

- Haydn Sonata in C major Hob.XV1:50
- Liszt La Campanella
- Prokofiev Toccata Op.11

## 7. Emma Penner East Kootenay



Emma Penner of Creston BC began Music for Young Children training at age 5, piano lessons at 7, and violin studies at 9. At age 12 she bought a Kawai grand piano from a teacher moving away, and worked in food service for three years to pay for it herself (choosing to be home-schooled due to the time demands of working.)

Emma was recommended to the BC Provincial Festival in 2016 as a Violin entrant and Piano observer, then in 2017 as a Piano entrant and Violin observer. Following her piano-concerto movement performed in the 2017 East Kootenay Performing Arts Festival, the adjudicator said: "You are not a student; you are an emerging artist." She has piano lessons with a teacher 120 km away, often on Skype because of winter-weather issues in mountainous rural BC. She has served also as an orchestra violinist for two musicals presented in Creston.

### First Round:

- \*Champagne Quadrilha Brasileira
- Liszt Liebestraum No. 3 in A<sup>b</sup> major, S.541/R.211
- Debussy Pour le piano: Toccata

### Second Round:

- J.S. Bach English Suite in A minor, BWV 807: Prelude, Sarabande, Bourrées I & II, Gigue
- Haydn Andante and Variations in F minor, Hob. XVII: 6
- Debussy Pour le piano: Toccata





# BC Piano Competition 2018 - Branch Representatives

8. Qiyang Hong Richmond Branch



Qiyang began playing piano at the age of 5. Her achievements include receiving the Richmond Music Festival 2016 Gala Award and Trophy for the best overall performer in the festival, receiving the Showcase Pianos Provincial Delegate Award Kiwanis Fraser Valley 2016 and 2017, and receiving second place for the BC Bosendorfer piano competition 2017. Qiyang also enjoys composing music and teaching, receiving the highest mark in BC for Intermediate Piano Pedagogy in 2016. Since grade 3, Qiyang played piano accompaniment for her school's choir. Besides music, Qiyang enjoys playing soccer.

**First Round:**

|           |   |
|-----------|---|
| Haydn     | Sonata in E <sup>b</sup> major, No. 59. Hob. XVI/49 1st mvt |
| Schumann  | Theme and Variations on the name Abegg                      |
| *McIntyre | A Wild Innocence  |

**Second Round:**

|         |                             |
|---------|-----------------------------|
| Berg    | Sonata Op.1                 |
| Chopin  | Fantaisie in F minor No. 49 |
| Debussy | Feux d'artifice             |

Our Judge - Kay Zavislak, DMA, NCTM



American pianist Kay Zavislak enjoys a multi-faceted career as a performer, teacher, adjudicator and clinician. Spending her formative years in Japan, Dr. Zavislak attended the Toho Gakuen High School of Music, one of the most prestigious conservatories in the country. She continued her education in the United States, earning the degrees Bachelor of Music, Master of Music, and Doctor of Musical Arts from the University of Michigan.

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Kerrisdale Community Centre Society





# Young Artist Tour 2019

**G**reetings!

My name is Sonia Hauser, and I hail from the North Island Branch of the BC Registered Music Teachers. At the last General Meeting in Richmond, I took over the position the Provincial Young Artist Coordinator. I am very interested in promoting as many aspects of our Nation's Musical Culture as I can. Our Branch has hosted several Young Artist Tour Concerts. I am pleased to say that these were met with enthusiasm and a sense of pride that this degree of Artistry and Musicianship is to be found in our own Province! If this interests you, please contact me at either of the following:

250-923-2212 or [youngartist@bcrcmta.bc.ca](mailto:youngartist@bcrcmta.bc.ca)

More Information about the Tour:

The BC Young Artist Tour is part of the CFMTA/FCAPM Young Artist Tour Programme which is held across the country. Our BC Tour is held in the Spring on odd numbered years (2019 ). This young performer will be the winner of the BC Piano Competition to be held on September 22, 2018, in White Rock. The Tour gives the winner the opportunity to play for receptive audiences prior to the National CFMTA/FCAPM Competition. This will be held in Winnipeg, Manitoba at the Conference titled, *A Century of Sound*, July 3-6, 2019.

There are many benefits to hosting a Young Artist Concert:

- Inspiration for Concert Attendees - local Students, Teachers, and Community Members.
- Intimate Concerts allow local students to interact with a peer who has reached a very high level of proficiency and artistry.
- Gives local music teachers and students an opportunity to experience advanced repertoire performed at an exceptionally high level.
- Gives smaller Branches the opportunity to provide a wonderful concert for their community.

Partnering with CFMTA/FCAPM limits the cost to the Branch while ensuring that the Young Artist is compensated. CFMTA/FCAPM covers travel costs as well as a stipend of \$100 per concert for the Artist. A poster will be available to help Branches with advertizing their concert.

Please consider participating in this wonderful programme! Kindly advise me of your decision to avail yourself of this exceptional opportunity to present an exciting and memorable concert for your community, Branch members and their students!

Waiting to hear from you!

*Sonia Hauser*



CANADIAN FEDERATION OF MUSIC TEACHERS' ASSOCIATIONS  
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## Young Artist Series



## British Columbia Tour



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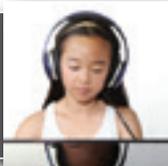


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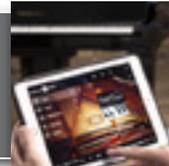
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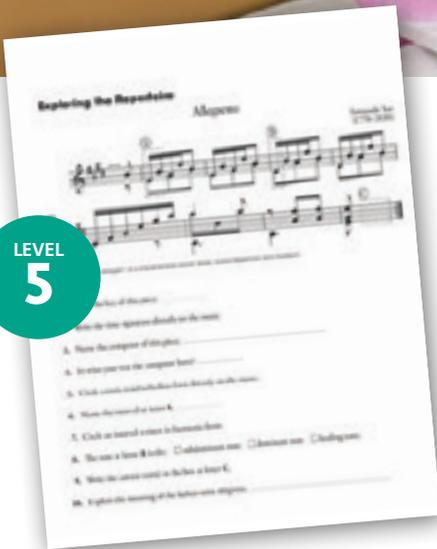
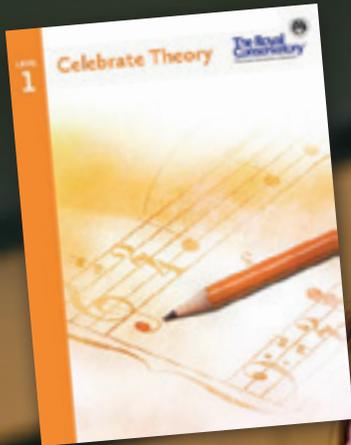
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# Musical Community Service Awards - May 2018

*by Joyce Janzen - Registrar*

|                 |                 |                           |                   |
|-----------------|-----------------|---------------------------|-------------------|
| Chilliwack      | Sharie Atley    | Jenna Liebe               | Bronze            |
|                 |                 | Jenna Liebe               | Silver            |
|                 |                 | Jenna Liebe               | <b>Gold (182)</b> |
| Mid Island      | Susan Schleppe  | Aurora Surry              | Silver            |
|                 |                 | Aurora Surry              | <b>Gold (87)</b>  |
| North Island    | Shelley Roberts | Saasha Gillis             | Bronze            |
|                 |                 | Saasha Gillis             | Silver            |
|                 |                 | Saasha Gillis             | <b>Gold (61)</b>  |
| Richmond        | Lillian Chan    | Jace Cole Anastacio-Calvo | Silver            |
|                 |                 | Russell Bouchard          | Silver            |
|                 |                 | Andrew Castillo           | Bronze            |
|                 |                 | Andrew Castillo           | Silver            |
|                 |                 | Mia Ge                    | Bronze            |
|                 |                 | Aiden Gervacio            | Bronze            |
|                 |                 | Alina Li                  | Bronze            |
|                 |                 | Alina Li                  | Silver            |
|                 |                 | Melody Wang               | Bronze            |
|                 |                 | Melody Wang               | Silver            |
| Shuswap         | Sarah Knutson   | Sarah Wang                | Bronze            |
|                 |                 | Sarah Wang                | Silver            |
|                 |                 | Yikai Zhao                | Bronze            |
| South Fraser    | Catherine Bundt | Emma Knutson              | Silver            |
|                 |                 | Nathan Liu                | Silver            |
|                 | Kevin Thompson  | Nathan Liu                | <b>Gold (61)</b>  |
|                 |                 | Ryan Yang                 | Silver            |
| Trail/Castlegar | Tammy Francis   | Alvin Yu                  | Bronze            |
|                 |                 | Paige McFaddin            | Bronze            |
| Vernon          | Lyn Taron       | Talia McFaddin            | Bronze            |
|                 |                 | Chloe Aulin               | Bronze            |
|                 |                 | Titus Aulin               | Bronze            |

Special mention goes to Jenna Liebe who has volunteered one hundred and eighty two hours.

*Congratulations to all, and thank you for your musical service to your communities!*





# BCRMTA Programs Available for Branches

## HERITAGE FUND

The project for 2018/2019 is a Branch Continuing Education Project.

This project will assist branches at the local level to conduct continuing education events/workshops/masterclasses for their membership and community.

This Subsidy is available to all branches of BCRMTA regardless of size.

This Subsidy program is separate from the Professional Development Grant/Bursary available to branches with 40 members or less.

Amount of Subsidy: \$200.00 per branch

### Guidelines:

- Applications for the Branch Continuing Education Project must be received BEFORE the event being applied for. A decision on the application will take place before the event.
- The deadline for the 2018/19 Branch Continuing Education Project applications is February 1, 2019
- The event must be complete prior to March 1, 2019.
- The \$200.00 subsidy is in addition to any Professional Development Bursary/Grant already approved/being applied for the 2018/19 fiscal year. The Subsidy may be added on to the Bursary or used for a separate event.
- Application forms are available on our website: [www.bcrmta.bc.ca](http://www.bcrmta.bc.ca)
- Following completion of the approved event, reports and photos (if possible) should be sent to:  
Elizabeth Munro – [bcrmtaprofdev@gmail.com](mailto:bcrmtaprofdev@gmail.com)

All applications will be reviewed by our current Professional Development Chair – Elizabeth Munro

Cheques will be issued upon submission of the report (and photos if applicable).

The deadline for the Branch Continuing Education Project applications is February 1, 2019.

Applications can be downloaded from website or submit the online form.

## PROFESSIONAL DEVELOPMENT BURSARY

A Professional Development Bursary/Grant is available to assist branches with less than 40 members to conduct ongoing professional development. This fund is for programs that benefit the branch - masterclasses, workshops, clinicians, videos etc.

An eligible branch may apply every two years for an amount up to \$300.

The deadline for application is February 1 of each fiscal year. (i.e. For the fiscal year of March 1, 2018 – February 28, 2019; the deadline for application would be February 1, 2019.) Application for the grant and approval of the same must take place before the event to qualify for the bursary.

Following the event, the branch which put on the event will submit a written report on the form provided (by mail or email) - with photos if possible so that the information may be shared with other branches who are considering future projects. The bursary cheque will be sent after the report is received.

There are three (3) more Professional Development Bursary / Grants available at the time of printing this magazine issue.

Applications can be downloaded from the website or submit the online form.

*Liz Munro*



## Canada Music Week November 18 - 24, 2018



**VRS**  
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RECITAL  
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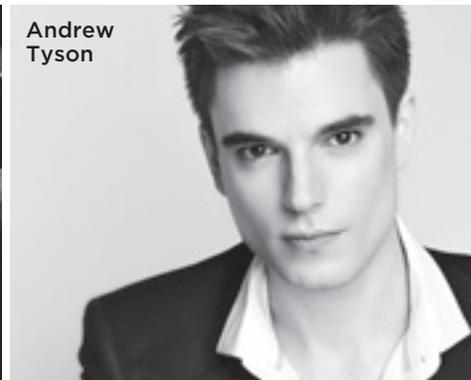
Evgeny Kissin



Julia Bullock



Jonathan Roozeman



Andrew  
Tyson



Pinchas Zukerman



Danish String Quartet

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BCRMTA members are eligible for a 15% discount on tickets to VRS performances.

**Guarantee your seats!** Some performances may sell out soon.

Visit [vanrecital.com](http://vanrecital.com) for all concert details or call 604 602 0363 for a free brochure.

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# CFMTA/FCPAM Program Available for Branches

BRANCHING OUT 2018 - 2019

MUSIC MAKING A DIFFERENCE

With so much need and want in our world these days, it is especially important for our students to feel empowered to be game changers. The *Music Making A Difference* Branching Out initiative will encourage music students across the country to raise money by playing concerts to benefit a local need. Some recital targets could be:

- Your Community's Food Bank
- SPCA
- Refugee sponsorship organizations
- Hospice programs
- A particular project such as providing socks for the homeless.
- A local environmental issue

With this public outreach, local students, branches, and provincial organizations can truly make a difference in their community. An engaging option would be to pair the donation recipient with the concert theme, i.e. a fundraiser for the SPCA could be a concert of animal-themed music; refugee fundraiser could feature music written by refugees or from parts of the world where there are many refugees.

CFMTA/FCAPM will donate \$100 to each branch that hosts an event. Deadline March 15, 2019

Applications submitted online - [www.cfmta.org](http://www.cfmta.org)

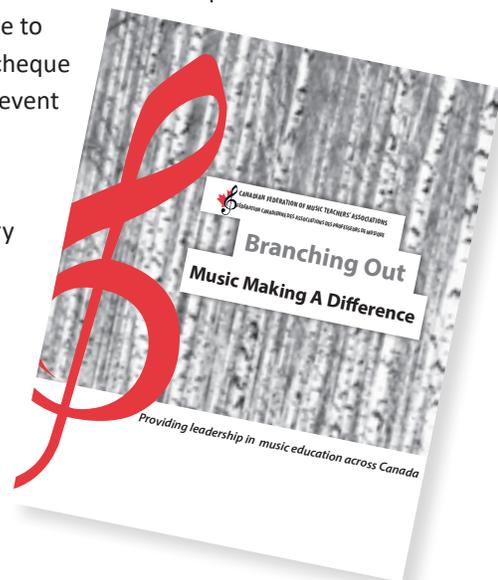
Information needed for the application:

- Branch name
- Branch contact person - with email and phone
- Make cheque payable to
- Mailing address for cheque
- Short description of event
- Photo

For more information:

Please contact Anita Perry

[admin@cfmta.org](mailto:admin@cfmta.org)



## CFMTA/FCAPM Call for Compositions

CFMTA/FCAPM holds a Call for Compositions each year to celebrate Canada Music Week®. The Call is open to Canadian composers and invites submissions of new, unpublished piano solos and vocal works. Selected compositions are available to be downloaded for all to enjoy at [www.cfmta.org](http://www.cfmta.org).

The following works were selected for the 2018 Call for Compositions. Congratulations and thank you to the composers for sharing their works with us.

Piano grade 5-7 level

- Olympic Polonaise by Jan Lanthier (ON)

Vocal grade 5-7 level

- O Canada! (The Place We All Call Home)  
by Joyce Janzen (BC)

*Joyce has taught piano in three provinces and is a long standing member of the BC Registered Music Teachers' Association, currently acting as its Provincial Registrar. She is passionate about theory and how a thorough grounding in the nuts and bolts of music can enhance understanding and performance. She enjoys a wide variety of music from chorales to bluegrass and is an avid reader. She finds satisfaction in helping students learn skills to find joy in music. Her compositions include vocal, piano, a cappella, duet, Christmas and worship music.*



*Congratulations Joyce*





# Ask Lori – Teaching Tips for Everyday Lessons

*by Lori Elder*

**Q.** *I'm noticing that my students vary in their ability to put pieces hands together. How can I help them with this?*

**A.** Students do vary a great deal in this skill. Some students find putting a piece hands together quite easy, many students find it challenging but manageable, and many find it is a difficult note by note process.

It is important to be patient with students during this stage. I remind myself that there are lots of things I'm not particularly fast or good at, like knitting for instance! But I will learn much easier if the person teaching me is patient.

To assist students with this learning stage:

- get each hand secure first with all the correct notes and fingering
- spend extra time getting the LH secure
- memorize the hard passages separate hands right away
- break the piece into 2 – 4 bar sections and do lots of repetitions, such as 3 times RH/3 times LH/5 times together
- do metronome practice at a slow tempo to help the student to keep going and build fluency
- work on sight reading skills - this will make everything quicker to get off the page
- improve the bass clef reading
- try to get faster at identifying leger lines, perhaps by doing flashcards
- improve key signature sight reading skills
- do quick study pieces that are several levels lower and try to get these sounding musical and stylistic as quickly as possible
- make a recording on a cell phone in the lesson at a slow, working tempo so the student can play along with this at home

**Q.** *A parent asked me if it is absolutely necessary to purchase the method book for their child starting piano lessons, or can they just borrow my book and photocopy it. What do you think?*

**A.** I would say yes, it is necessary to buy the method book. Photocopying is illegal so I would not be encouraging that.

The first piano book is very important. Students may or may not continue in piano, so it is something they can keep and have a record of what they learned when they took piano. They'll be learning the notes, rhythms, time signatures, dynamics, what the keyboard looks like and many other skills. All the basics for playing the piano and music in general will be covered in that method book. It's actually a valuable resource in the future. If they don't continue in piano they can always look back at what they learned. And if they do go further in piano they'll be happy to own it, so they can look back and see how far they have come.

When you have an actual book you are less likely to lose it. I've had students lose material that they downloaded or borrowed, and they inevitably wish that they had the book.

Also, a method book might be between \$15 and \$20, and in the long run that's a small investment for something you can keep for your whole life. All activities have start up costs. A piano book is certainly cheaper than a pair of hockey skates, and you won't outgrow it either.





## Ask Lori - Teaching Tips for Everyday Lessons - cont.

*Q. How do I teach a new piece that I've never seen before?*

A. It can be a challenge to teach a piece you are completely unfamiliar with. But, it gives you the teacher the chance to learn something new, which is an experience our students go through all the time!

- sight read through it first for a general overview
- listen to a CD or find a Youtube recording or video
- learn the piece yourself. I always say "You can't teach what you don't know!"
- is there a title? This will help with the mood and style.
- work out the notes and fingering carefully
- do all the phrasing, articulation and dynamics in the score
- look up the musical terms used in the piece
- try any suggested pedal markings
- research the composer
- look for another edition to compare fingerings, dynamics and editing suggestions
- try the suggested metronome tempo to get a feeling for the musical style and character
- look for other pieces by the same composer to further explore the style



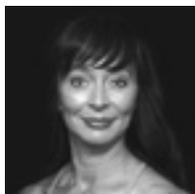
***Lori Elder** is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.*

Email your questions to - [lorielder@shaw.ca](mailto:lorielder@shaw.ca)

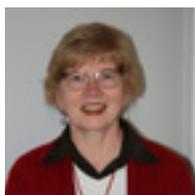




# Review of New Publications



Celeste-tina Hernandez  
Chilliwack - Piano  
Member since 2005



Joyce Janzen  
Abbotsford - Piano, Theory  
Member since 1983



Nita Pelletier  
Chilliwack - Piano  
Member since 1988



Jean Ritter  
Abbotsford - Piano, Theory  
Member since 2006

## Turmoil - Early Intermediate

by Carolyn Miller

The Willis Music Company

Hal Leonard HL00274260



Need something to keep your teenage students' interest in piano? This is a very exciting, interesting, three-page piece in 3/4 time in the key of F minor. Marked "Anxiously", this music really does sound like a person who is in turmoil over something. Well-placed accents add to the tension. Frequently repeating patterns in this piece make it even more accessible for the student who is learning it. There are minimal accidentals, and I like that it spans about four-and-a-half octaves; the learner will have to change his/her hand position quite frequently. This piece would be perfect for teenagers, in my opinion. I think they would find it "cool"; I did!

*Celeste-tina Hernandez*

## Teaching Piano Adventures - Primer Level Teacher Guide

by Nancy and Randall Faber with Marianne Uszler

Hal Leonard HL00261607



This is the 2<sup>nd</sup> edition primer level teacher guide. As a pedagogy teacher it is always exciting to find another resource to assist new teachers on their journey of discovering the how, why, and order of teaching concepts. This book consists of ten units dealing with a specific pedagogical goal in each. The end of each unit includes a section on 'self-enrichment'. The Faber philosophy of teach and learn with ACE: analyze, create, and express is demonstrated well. An excellent feature in this book is the clear layout of all the information. It begins with: what's new, what's important, and studio supplies for each page being taught in the lesson and technique & artistry books. A category "pedagogy pointers" is an excellent guide for what the teacher needs to focus on. There are Player App ideas, ensemble downloads, and videos that provide great resources for the teacher to assist with and clarify the information in this guide. Each set of pages ends with pedagogy questions: *Ask Yourself*, that help to solidify the concept that was just covered.

The first 'self-enrichment' section deals with the natural learning process and explanations on the process of decoding music as the key to teaching someone how to read music. The 2<sup>nd</sup> enrichment page deals with rhythm and pulse. The ideas put forth on creativity are very helpful. The support of research on the relationship between play and the brain is informative. The tips on the sequence to learning a motor skill successfully are clear. Another self-enrichment topic is eye-tracking with guides to chunking and fluent reading. The pages on *The Role of Ensemble* are excellent.

This guide is a fabulous resource for the beginning teacher exploring the tremendous amount of detail needed in becoming an amazing teacher!

*Jean Ritter*



 my music staff

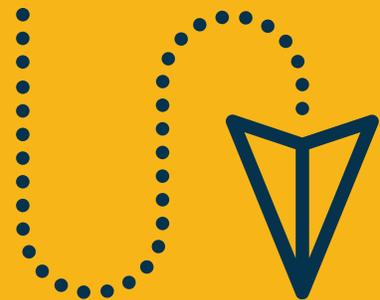
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# Review of New Publications - cont.

**Big Phat Jazz Piano Solos**  
**Intermediate to Late Intermediate**  
**by Gordon Goodwin**  
**Alfred Music Publishing 46819**

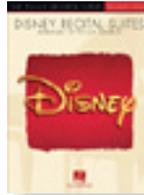


In this book are 10 “Big Phat Band” classics, composed by the leader of the “Big Phat Band”, a Grammy-winning big band. He has tried to “capture

the essence of the Big Phat Band versions of these songs while making the music technically manageable yet interesting”. He has succeeded! The arrangements are definitely musically challenging but not overwhelming. There are titles such as *Settle Down*, *Everlasting*, *Samba del Gringo*, *The Jazz Police*, *I Remember*, *Hunting Wabbits*, and more. Most of the pieces have just one sharp or flat in the key signature, but there are many accidentals throughout, as can be expected in this genre. The use of syncopation and accents abound, and many of the pieces are to be played in swing time. These are fun jazz pieces, but they are combined with a variety of musical styles, including funk, rock, Latin, and more! Another interesting feature is that the pianist can go online and access videos of the composer playing each piece and providing practice and performance tips at [Alfred.com/BigPhatJazzPianoSolos](http://Alfred.com/BigPhatJazzPianoSolos). I checked it out and found the videos to be very clearly recorded with respect to both sound and visual qualities. The comments from Gordon Goodwin were also extremely useful, especially for those not familiar with this style of music. Go on over to the website and listen for yourself! You’ll be impressed!

*Celeste-tina Hernandez*

**Disney Recital Suites**  
**Piano Solos - Advanced**  
**arranged by Phillip Keveren**  
**Hal Leonard HL00249097**



What an amazing book! Four suites designed to be concert showpieces for advanced students or professionals transport you back in memory to when this music was first

magical! The *Aladdin* suite consists of pieces: *Arabian Nights*, *Friend Like Me*, *One Jump Ahead*, *Prince Au*, and *A Whole New World*. The music is seamlessly wound together through improvisatory modulations and stylistic changes. Tremolos and irregular note groupings add to the virtuosity while never detracting from the integrity of the beautiful melodies of this Disney music. *The Beauty and the Beast* suite incorporates some rubato and moderate waltz with a little hesitation in *Gaston* and then moves to “showtime” when the music moves on to *Be Our Guest*. The harmonic and rhythmic changes keep the music alive and in the moment! The rolls and large ritardando near the end definitely add to the “reflective” indication. *The Lion King* suite is particularly outstanding in its mesmerizing arrangement! Register changes, tremolos, irregular note groupings, rolls and captivating rhythmic changes keep the performer totally engaged! The last suite in the book is *The Little Mermaid*. Full of meter changes and key changes the moving through the pieces is cleverly negotiated. The suite concluding with *Under the Sea* includes brilliant articulation variations and majestic large chords.

I truly enjoyed playing through these 63 pages of superb arranging! This music will ‘Wow’ any audience that has the privilege of hearing it played well!

*Jean Ritter*

**Montego Bay Piano solo**  
**by Eric Baumgartner**  
**The Willis Music Company**  
**Hal Leonard HL00274259**



Composer Eric Baumgartner is also a performer, musical director and educator with dozens of piano pieces from beginner

to advanced level published by the Willis Music company. *Montego Bay* is a three page early intermediate piece in C major that easily conjures up thoughts of Jamaican blue skies, clear waters, and a warm island vibe. Marked “Festively”, the melody has a catchy calypso beat that is shared between the hands. The fun and festive atmosphere is created with only quarter and eighth notes, making this piece accessible for students at level 3-4. This charming piece will have you up and dancing in a vacation mood.

*Nita Pelletier*



# Review of New Publications - cont.

## Folksongs with a Classical Flair Intermediate

arranged by Phillip Keveren  
Hal Leonard HL00269408



Here are 15 familiar folk tunes such as *Danny Boy*, *Down in the Valley*, *Home on the Range*, *Jeanie with the Light*, *Brown Hair*, *Scarborough*

*Fair*, *When the Saints Go Marching In*, *Yankee Doodle*, and more. Phillip Keveren asserts in the preface, "Using classical compositional devices, these enduring folksongs have been developed into character pieces for piano solo". Playing through this music, I found "classical" devices such as Alberti bass lines, tempo changes, many key signature changes, time signature changes, etc. Many of the pieces start out quite simply and then gradually increase in difficulty. My favourite piece in this collection is *Turkey in the Straw*, but they are all beautifully arranged. Worth a look!

*Celeste-tina Hernandez*

## The Big-Note Worship Book 2<sup>nd</sup> Edition - Easy

Hal Leonard HL00267812



The Big-Note Worship Book showcases twenty very current and well known contemporary Christian worship favorites in very legible and large note

format. LH is simply written, in half notes and whole notes with a few quarter notes and occasionally a brief link using eighth notes. *Holy Spirit* has two 16<sup>th</sup> notes to facilitate words and *Revelation Song* has a dotted eighth note followed by a sixteenth pattern. Other than this, the RH is limited to eight notes, quarter notes, dotted quarter notes, half notes, dotted half notes and whole notes, making these pieces accessible to true beginner players. Both the LH and RH are written in individual notes with the occasional two note chord. There are brief introductions but no attempt at arrangement, making these pieces ideal for singing along and for playing at the most basic level. Players with more skill can double LH notes at the octave for a fuller sound, or enhance the harmony with chords from the root/quality chord symbols supplied. Some of the pieces are *Amazing Grace (My Chains are Gone)*, *Cornerstone*, *In Christ Alone*, *Mighty to Save*, *Open the Eyes of My Heart*, *Your Grace is Enough*, and *Your Name*. With a glossy attractive cover, this book would make a fine gift. It has potential to be used in a wide variety of settings.

*Joyce Janzen*

## Five Easy Waltzes Early to Mid-Elementary by Carolyn Miller

The Willis Music Company  
Hal Leonard HL00274997



All students need more practice playing in  $\frac{3}{4}$  time, in my opinion, and this group of delightful, easy pieces for children is sure to please. On the

front cover there is a cute, colourful cartoon of two penguins waltzing on top of a piano. Inside, for each piece there are performance notes written by the composer in language meant for children. For example, for her piece *Waltzing Around*, the composer writes "When you play this solo, imagine Cinderella and the Prince dancing together at the ball. Play the melody smoothly. The accompaniment (two-note chords) should be played softly. Sway to the music. Dance and be happy!" The other pieces are entitled *Faraway Places*, *Dance with Me*, *Dance of the Penguins*, and *The Twirling Butterfly*. Two of the pieces have lyrics, and two have optional accompaniment. All but one piece are in the key of C. The note size is large and there are a maximum of four staves per page; the music "appears" easy and it is! There are a few accidentals, helpful finger markings, and different articulations such as staccato and phrasing. I recommend this book of lovely, simple pieces.

*Celeste-tina Hernandez*



# Review of New Publications - cont.

## Joyful Praise Solos

arranged by B Johnson

Alfred Music Publishing 46212



A late intermediate to early advanced book consisting of eleven piano arrangements of well loved contemporary Christian favorites presents only one

problem – which piece to play first! The songs chosen are current, well known and creatively arranged. Bernadine Johnson uses big chords, triadic patterns and key changes to enhance these popular melodies. There is quite a range of difficulty from *Holy Spirit* with triadic chords in the RH and broken chords in the LH, and *Chain Breaker* which stays in the key of C major throughout, to *10,000 Reasons* which has four note chords in one hand and three note chords in the other, contrary octaves in 16<sup>ths</sup>, and melody notes embedded in 16<sup>th</sup> note passages. This piece also treats the melody in a unique fashion – in one phrase the melody notes occur alternately as the bottom note in a RH chord, then the top note in a LH chord creating a beautiful voicing opportunity. *What a Beautiful Name* also uses big chords in both hands, LH chord patterns bigger than an octave, 16<sup>th</sup> notes and much octave doubling. Most pieces change keys at least once, often twice,

with *Jesus Messiah* featuring 5 different key signatures! Accidentals and chords from other keys are common. The lower range of the piano is used extensively with the lowest octave on the piano being played in every piece. This is used to great effect in *Revelation Song* where pianissimo LH low notes are interspersed with the melody in LH while the RH plays an alternating octave pattern. The result is a hushed and spacious sound which suits the words perfectly. The arranger goes on to build momentum with solid triad chords in each hand culminating in a brief contrary octave 16<sup>th</sup> note passage to arrive triumphantly in a new key and a big bravura verse which closes in a simple final phrase and ends the piece with una corda rolled chords. While there is some 16<sup>th</sup> note passage work for the RH, there are more 16<sup>th</sup> note broken chord patterns for the LH. Introductions are brief and segue well into the pieces. *The Lion and the Lamb* has an somewhat martial LH dotted quarter with two 16<sup>th</sup> notes ostinato introduction which is imitated in the opening RH melody. The rhythmic rock vibe of *This is Amazing Grace* is conveyed through syncopation and repeated octave chords in the LH. *Lord I Need You* uses a broken and alternating

LH chord pattern to keep momentum going. The second verse plays the melody an octave higher interspersed with an obligato figure, later the melody is part of a broken 8<sup>th</sup> note chord pattern. Other pieces featured are *Good Good Father* with a flowing 8<sup>th</sup> note broken chord pattern in 6/8 time; *Holy Spirit* with a lot of broken chord patterns in the LH which often move into the RH melody; and *Thy Will*, which has a rather declamatory melody with repeated 16<sup>th</sup> notes in the RH over broken LH chords. As always, in the Alfred's Sacred Performer Collections, layout and legibility are great, dynamics and helpful fingering are added and approximate performance times are given. I highly recommend this book for its musical and highly pianistic arrangements of very singable melodies.

Joyce Janzen



## HAVE YOU MOVED ?

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- Thank you!





# Review of New Publications - cont.

## Pop Hits for Piano Duet arranged by Jeremy Siskind Hal Leonard HL00224734



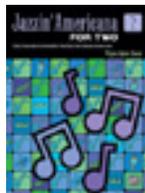
Eight fantastic duet arrangements of classic and current pop hits ranging from the 60's to the present time. Key signatures range up to three sharps and six flats with pieces anywhere from four to eight pages in length. Arranger Jeremy Siskind's vast experience as a jazz musician, performer and teacher is evident in the well thought out division of the material between the two players. Interest and leadership roles are equally divided and the music flows smoothly creating a pleasing experience for both performers and audience. Page layout makes for easy reading with Primo and Secondo in a double grand staff format making it easy to stay on top of ensemble co-ordination with never more than three systems per page. *I Got You* by James Brown is marked "Fun and Funky" with a metronome marking of 142 to the quarter note. Repeated chords and descending bass lines in the Secondo are balanced by snappy, syncopated melodies and grace notes in Primo. The oldest piece *Hallelujah, I love Her So* (1965) by Ray Charles is marked "Swing feel, with zest and attitude." Lively tunes, syncopated rhythms, and the directive to "knock on the piano" make for a great show piece. It reminds me of the time I was asked to play a number of Ray Charles pieces for a funeral as it was the deceased's favourite music. Students at level 8 and up would enjoy this collection.

*Nita Pelletier*

## Jazzin' Americana for Two Piano Duets Books 1 & 2 by Wynn-Anne Rossi Alfred Music Publishing 46821 46822



**Book 1** contains five late elementary to early intermediate piano duets that celebrate American Jazz. Each duet has interesting facts designed to broaden music education and spark curiosity. Another excellent feature is the rhythm workshop that helps the student navigate the rhythms introduced in that particular duet. Each part has its own rhythm to tap for successful mastery of that duet. The secondo is written with two bass staves and the primo with two treble. Two of the duets are written in swing time. Numerous accidentals are scattered throughout the music and the key signatures don't exceed one flat. Both major and minor keys are explored.



**Book 2** also has five duets but these are early intermediate to intermediate level. Here more famous musicians are discovered and blues, bebop and boogie and rock styles once more make up the musical sounds and harmonies. *Buddy Boobop* is very enjoyable to play with its changing meter. There was much laughter playing this while attempting to stay together with my partner.....great for the student reluctant to count! From quiet and expressive or slow and mysterious to with swingin' attitude this music is guaranteed to appeal! I like the fact that the focus is style and rhythm so that the keys aren't too complex for the student.

These duets are fun to learn and definitely within reach of the prospective student at these levels. I believe your students will enjoy playing these duets and discovering the history behind these styles!

*Jean Ritter*

*Thank you to  
Celeste-tina, Jean,  
Joyce and Nita  
for all the reviews.  
They are amazing !*

*I have some choral  
music that I would  
like to get reviewed,  
anyone interested*

??





# Review of New Publications - cont.

## Worship Songs for Two

arranged by P Keveren

Hal Leonard HL00253545



Billed as eight favorites for one piano, four hands at the intermediate level, these arrangements are a good opportunity for friends to play together, for parents or grandparents and kids to collaborate or even for sight reading. The pieces chosen are very well known – while contemporary and current, they are already part of the worship genre canon. The score is written with primo above the secondo on the same page allowing both players to see the score of the other player and how the two parts fit together. Legibility and layout is fine although I think the notes could be a bit larger. Some sections would benefit by being written with 8<sup>va</sup> rather than with four leger lines. In all of the pieces, the secondo is a little more challenging than the primo where the RH does most of the work with the LH often doubling at the octave. There is a good distribution of melody between primo and secondo in each piece. Key signatures range from no sharps or flats to two sharps and four flats. Pieces range between 5 and 7 pages in length. A change of key is a common feature and almost a necessity to provide variety in music which by its nature is quite repetitive. *Amazing Grace (My Chains Are Gone)* begins with a secondo intro of four bars while the primo carries the melody. In *Cornerstone*, the primo begins with the familiar falling two note slur accompaniment while the secondo takes the melody. *Forever (We Sing Hallelujah)* begins quite simply and then relies on the secondo for rhythm in repetitive octaves and alternating note

chords while the RH plays the melody in chords. The secondo is featured as intro, as well as in a solo melody section and an interlude in *Great I Am*. Both parts play triadic chords in the RH along with octaves in the secondo LH and chords in the LH primo for the last two pages. In *Christ Alone* begins with a secondo intro, which is then joined by the primo RH. The primo LH plays the melody with no RH and only the secondo accompaniment for the first verse. After a key change, the secondo takes the melody in the RH while continuing the accompaniment figure in the LH. The primo plays a simple accompaniment. *The Lion and the Lamb* relies on both parts for strong rhythmic momentum. *Lord I Need You* uses a changing time signature to allow the rhythm to work effectively. *10,000 Reasons (Bless the Lord)* was my favorite in this book. The secondo plays accompaniment for most of the arrangement although it has brief sections of solo melody. Primo LH plays the melody and is then often joined by the RH at the octave. There is effective use of chords played together by both parts on 'oh, my soul' as well as a shift in rising chords resulting in a move from G major to A flat major. A good collection for early to mid intermediate players.

Joyce Janzen

## Andrew Lloyd Webber Favorites for Piano Duet

Hal Leonard HL00238453



Eight favourite tunes from the king of musical theatre ranging from *Tell me on a Sunday* from Song and Dance (1979) to *Stick it to the Man* from School of Rock (2015). Various arrangers (not credited) have created a collection of ALW's best songs.

Page layout facilitates easy reading and manageable page turns with Primo and Secondo in a double grand staff format making it easy to co-ordinate with your duet partner. There is never more than three systems per page. Key signatures range to up to two sharps or three flats. Textures are manageable with chords of never more than three notes and harmonic intervals of up to an octave. Rhythms are geared to intermediate players at level 6 – 8 with just a few syncopated passages. All of the pieces were great fun to play. *Any Dream Will Do* from Joseph and the Amazing Technicolor Dreamcoat, *Love Changes Everything* from Aspects of Love, *Love Never Dies* from the show of the same name, *No Matter What* from Whistle Down the Wind, etc. *The Perfect Year* from Sunset Boulevard is especially attractive with its elegant theme and tango rhythms. Who can resist the drama of the pipe organ imitation in the theme music from Phantom of the Opera? Its even in the same key (D minor) as JS Bach's famous *Tocatta and Fugue* (rated as one of classical music's all time scariest pieces). Enjoy this collection of Broadway's most recognizable music of all time.

Nita Pelletier



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