

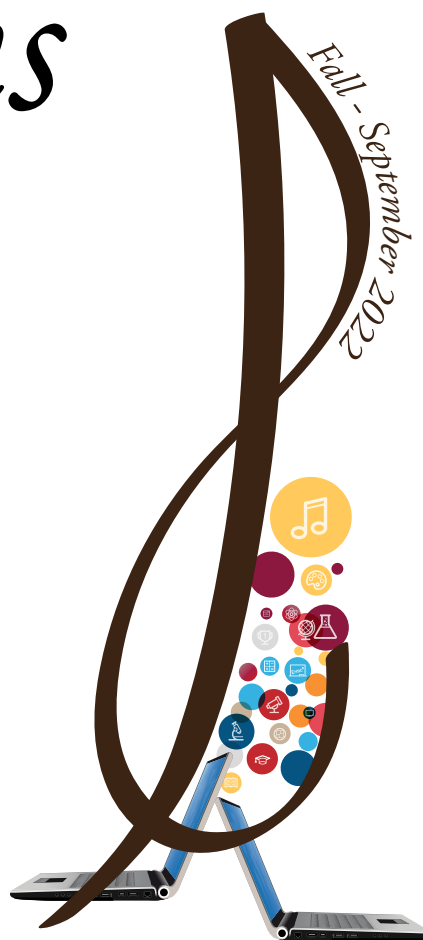


# *Progressions*

## Inside this issue:

- *Sound Vision 2022*
- *BC Piano Competition 2022*
- *Student Composer Competition Winner 2022*

*And so much more.....*



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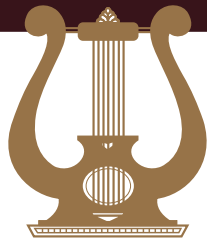
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We are perfectly happy to co-operate, but we don't want quotations to appear out of context.

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## Contents . . .

- 4 President's Message
- 5 Hello from the Editor, Webmaster
- 7 Branch Highlights
- 15 Musical Community Service Awards
- 16 Student Composer Competition Winners
  - Preparatory - Maggie Bai*
  - Division A - Thomas Ivanovic*
  - Division B - Houtian Zhong*
  - Division C - Christopher Elwell*
- 21 Sound Vision 2022
  - Schedule*
  - Keynote/Adjudicator - Edwin Gmandt*
  - Presenters*
  - Registration*
- 27 BC Piano Competition
  - Adjudicator - Edwin Gmandt*
  - Abbotsford - Rafael Brisebois*
  - Chilliwack - Easton Roy*
  - North Shore - Edward Duan*
  - Vancouver/Burnaby - Rachel Wei*
  - Victoria - Lucas Hung*
- 34 Ask Lori - Teaching Tips for Everyday Lessons
- 35 Review of New Publications
- 40 From my Bookcase
- 41 Executive / Committees / Branch Contacts
- 42 Support our Advertisers



# My President's Message



Mimi Ho  
president@bcrmta.bc.ca

It is halfway through the summer holidays as I write this report; and hopefully, by the time you read this in early fall, you are well-rejuvenated, and all geared up for the upcoming school year.

During the summer, I had the pleasure of attending CFMTA's Virtual Conference, Connecting Canada 2022 on July 7-8. A total of 25 workshops on a variety of topics, from understanding the benefits of your membership with CFMTA, to collaborating with computers, were featured in the jam-packed agenda. The best perk of a virtual conference was that, although I was unable to attend all the sessions live, I could still access the videos for an additional 30 days, and view the questions as well as interactions raised in each session via the Whova platform. The event was successful and well attended with over 180 attendees. The next opportunity for attending the CFMTA Conference will be in Edmonton, Alberta, on July 5 to 8, 2023.

If you missed the CFMTA Virtual Conference but still desire to do some professional development before the school year starts in full-force, there may still be availability at BC's very own SoundVision 2022 Conference, happening in-person at Tigh-Na-Mara Resort, Parksville on September 16-17. Although the registration deadline will have past by the time this magazine reaches you, feel free to visit the Conference Website (<https://soundvision2022.square.site/>) and contact the Conference Committee directly to see if last minute options for in-person or virtual attendance are available. This will also be the first live BC Piano Competition since the beginning of the pandemic. Pianists from Abbotsford, Chilliwack, North Shore, Vancouver/Burnaby, and Victoria will compete for the opportunity to represent BCRMTA at the CFMTA National Piano Competition 2023 in Alberta. I am truly excited for the opportunity to connect in person in September, to attend live workshops, to meet with our dear colleagues, and to hear our budding musicians . . . all in the same venue! The up-coming September Semi-annual Council Meeting also marks the first hybrid meeting in two years and will be our first meeting to

include both in-person and virtual attendees. Hopefully this new format will be successful and perhaps set a precedence for future meetings should the need arise!

On the topic of Professional Development – a reminder to all Branches to take advantage of the Branch Continuing Education Project – the subsidy of \$200 that can be used to support an event for Professional Development. The deadline for this year's grant is February 28, 2023, so please be sure to apply before your event is scheduled.

The CFMTA Annual Executive Meeting took place on July 6 – 7, 2022; Barbara Siemens and I attended as BCRMTA's 2<sup>nd</sup> and 1<sup>st</sup> delegates respectively. This meeting had a heavy agenda, but a lot of issues were discussed and resolved, with significant strides taken to move our national organization forward. All CFMTA Officer positions now are filled. Marlene Osgood is the freshly elected 2<sup>nd</sup> Vice President; Ann Germani was voted in as at the 1<sup>st</sup> Vice President at the extra AEM May 3<sup>rd</sup> ; and Laura Gray remains our President. Past President Laureen Kells has completed her terms and will retire as a CFMTA Officer. Our own 1<sup>st</sup> Vice President, Barbara Siemens, has also stepped up to the position of the Strategic Planning Committee Chairperson. A few of the CFMTA programs are also in review, in particular, the CFMTA e-Festival which is now on hiatus until further notice. The Memorial Pedagogy Award will now be awarded yearly, with slightly re-defined criteria. Please visit our CFMTA website ([www.cfmta.org](http://www.cfmta.org)) for more information. One of the most important issues that came out of this meeting was the proposal of a fee increase of \$5 to the CFMTA fees to hire support staff to ease the administrative workload of the Officers. This fee increase was seen as vital to keep our organization going, to attract capable individuals to take on the role of the Officers, and to provide assistance as a long term resource role. Finally, a reminder to all Branches to take advantage of the CFMTA 2022-2023 Branching Out initiative - **Collaborating with the Arts and Beyond**; this is to encourage branches to host and/or participate in events that connect

# Hello from the Editor & Webmaster



Dina Pollock  
editor@bcrmta.bc.ca  
webmaster@bcrmta.bc.ca

## President's Message - Cont.

music with visual arts, drama, dance, and beyond. Branches that host an event before March 15, 2023 can apply for a \$100 subsidy.

With so many face-to-face opportunities for musical activities lined up, the 2022-2023 teaching year will surely be busy as well as enriching. Perhaps this will be the time we step back into normality. I am looking forward to seeing and working with you in this coming year!

Hi Everyone,

I hope everyone had a great summer.

I am looking forward to our conference and Piano competition in September. It will be great to see everyone face to face. I hope you will be able to make it.

So, to work:

**Magazine** - Do check out the schedule for the conference on pages 21 - 25 and the performers for the BC Piano Competition on pages 27 - 32. It looks like it is going to be a great event.

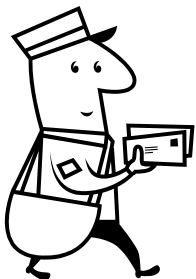
I have made a few changes in the magazine, added a new contact page (page 41) with all the executive, committee chairs (with emails) and a contact list for all of the branches. If I have the wrong person as your branches contact, please let me know and I will update it.

**Website** - I would suggest that each branch to check out their page on the website, see if the listing is correct for the branch executive, the contact person, meetings, events and basic info about your branch.

**Posters** - To download the posters for Canada Music Week® - here is the link <https://www.cfmta.org/en/cmwf/>. If you need a poster for Student Composer Competition 2023 - please send me an email.

Take care and have a great teaching year!

Dina

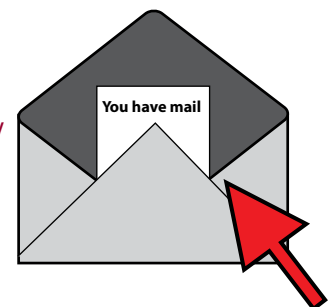


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- Thank you!



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# Branch Highlights

## Abbotsford

After hosting a live Festival every May since 1999, for the past two years the Abbotsford branch has run a successful virtual Festival. This year, in spite of advertising for a chairperson with a salary of \$9000, we were unable to find someone to fill this position.

Calvin Dyck came up with the suggestion of running a scholarship competition for the students of our branch members with the \$9000 as prize money.

Students would submit a video of their performance together with a letter on how they would use the scholarship money and an adjudicator would decide the winners. Our competition deadline was April 30 with the money to be given out by May 15. We had 108 entries in piano and violin ranging from Prep A to ARCT.

The prizes: 4 awards of \$1000, 6 awards of \$500, 10 awards of \$200 and 4 gift certificates for \$100 each. We thank the local businesses of Kings Music and Long & McQuade for the gift certificates.

The reaction from our members and students was very positive. We may do this again next year with a few changes and refinements.

Thank you everyone who participated and helped to make this a success for our students!

The award winners:

\$1000

- |                     |      |
|---------------------|------|
| • Rafael Brisebois  | ARCT |
| • Brooklyn Gerber   | ARCT |
| • Sanne Heaven      | ARCT |
| • Meredith Sherwood | ARCT |

\$500

- |                       |    |
|-----------------------|----|
| • Shree Bhaga         | 6  |
| • Faith Chuang        | 2  |
| • Tobias Kettner      | 9  |
| • Christel Mazzek     | 4  |
| • Elise Nicolenco     | 7  |
| • Patrick Wood-Gaines | 10 |

\$200

- |                   |         |
|-------------------|---------|
| • Samuel Booker   | 3       |
| • Lyn Chuang      | 2       |
| • Matthew Elias   | 7       |
| • Huxley Freund   | Faber 4 |
| • Fiona Fung      | 9       |
| • Olivia Jesse    | 7       |
| • Ethan Hoekstra  | 8       |
| • Anja Kettner    | 6       |
| • Alina Nicolenco | 9       |
| • Jennifer Plett  | 9       |

\$100 Gift Cards

- |                       |        |
|-----------------------|--------|
| • Elliot Hoekstra     | 5      |
| • Reuben Stauffer     | 2      |
| • Jude Thomas         | Prep A |
| • Marie-Claire Wilson | 6      |

*Dina Pollock*

## Chilliwack

The 75<sup>th</sup> annual Chilliwack Lions club music and dance festival was held this spring. Although it was originally planned as a live festival, the decision to go virtual was made in January as a precaution as Covid case counts were running high at that time. Many members of our branch were heavily involved in planning and organization. Students submitted videos of their performances as they also did for the 2021 festival.

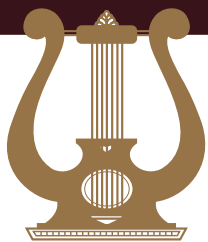
The videos were compiled into classes so that each competitor could view the performances of everyone in the class. The adjudications were held via zoom with all competitors in each class joining in and listening to the comments on each performance. The comment sheets and marks were emailed to each teacher. Certificates were distributed to teachers to pass on to their students.

The final honours concert was a live performance featuring trophy winners, bursary winners and competitors that were recommended to the provincial competition.

*Nita Pelletier*

# Canada Music Week® November 20 - 26, 2022





## Branch Highlights - cont.

### Coquitlam/Maple Ridge

We are all finding the pandemic exhaustion beginning to take its toll. While membership and attendance at meetings remains consistent, it has been difficult to fill a couple of responsibilities and it is hoped teachers will feel encouraged soon. A difficult decision was made to cancel our branch sponsored festival with all the work it would entail to hold it virtually again this year. As restrictions lift and life moves forward in a more reliably healthy way, we look forward to this excellent event next year.

MusicShare funds, raised during 2021, have continued to support various music classroom needs in District 43. Teachers are coming up with very creative ideas, e.g., garbage cans turned into “taiko” drums.

The big news for MusicShare comes from the March vote by the branch to determine where funds will go for the next school year. After supporting classroom music in District 43 for 3 years, and following some discussion prompted by the Provincial move to include a Land Acknowledgment statement, our branch will forward funds raised in 2022 to the Indigenous Education Music Department in District 43 to support professional development and classroom music exploration. We’re looking forward to learning how the department is able to use upcoming funds and to better understand how we can support the ongoing need for reconciliation.

*Lorna Yeates*

### East Kootenay

East Kootenay Association had drafted a plan for region-wide advocacy, in part to bolster against possible collapse following three recent retirements and amid the Covid-19 crisis. Set to launch in Spring 2022, the plan is delayed to a later beginning due to:

- renewed cohesiveness and determination among our members
- public events (such as student recitals) still uncertain
- active support of the East Kootenay Performing Arts Festival (EKPAF), including four of us serving on its Board of Directors
- some members involved in aid to Ukraine
- strong rallying around one of our past, widely adored members facing a cancer battle.

We raised funds enough to cover our annual branch scholarships provided to EKPAF. Students of our member teachers now perform in the lobby before Symphony of the Kootenays (SOTK) concerts and at intermission. One of us, also a chocolate seller for SOTK funds, complained laughingly that the splendid students grabbed attention and reduced chocolate sales!

Many of our students, for several decades, have received the Alix Goolden Award - named in honour of a co-founder of the Victoria Conservatory of Music. Among her countless philanthropic gestures over many decades: helping Kimberley's Centre 64 arts facility to pay off the loan for its Grand Piano in 1987. We wobble along, buffeted by ups and downs but still staying the course.

*Aine Sahlén*

### Kelowna

Kelowna branch had no activity to report.

*Marla Mesenbrink*

*Thank you to all the branches that submitted reports*

*Please note the following branches did not submit a highlight for me to include:  
Mission, Nelson, North Island, Prince George, Trail/Castlegar*



# THE VANCOUVER CHOPIN SOCIETY - 2022-2023 SEASON

## A 25<sup>th</sup> Anniversary Celebration



CHARLES-RICHARD HAMELIN  
September 25, 2022 at 3 pm  
Vancouver Playhouse



VADYM KHOLODENKO  
November 8, 2022 at 7:30 pm  
Vancouver Playhouse



ZLATA CHOCHIEVA  
November 20, 2022 at 3 pm  
Vancouver Playhouse



DANG THAI SON  
March 12, 2023 at 3 pm  
Vancouver Playhouse



TOMASZ RITTER  
April 16, 2023 at 3 pm  
Vancouver Playhouse



KYOHEI SORITA  
May 21, 2023 at 3 pm  
Vancouver Playhouse

### We are celebrating our silver anniversary!

We are very pleased and proud of our stellar array of artists who will be playing for you this coming season, from Canada's own **Charles Richard-Hamelin** and **Dang Thai Son** to the return of the remarkable **Zlata Chochieva**, as well as the Vancouver debuts of **Vadym Kholodenko**, **Tomasz Ritter** and **Kyohei Sorita**.

At 3:00 p.m. on Sunday, April 16<sup>th</sup>, 2023, the Vancouver Chopin Society will be officially celebrating its 25<sup>th</sup> Anniversary at the Vancouver Playhouse with a gala performance by **Tomasz Ritter**, winner of the first ever Chopin Competition on Period Instruments in Warsaw (2018). This young musician, who created such a stir at the competition with jury members as well as the audience, will make his Vancouver debut on an 1819 Conrad Graf piano, courtesy of Early Music Vancouver, built by master instrument builder Paul McNulty. **All ticket holders are invited for the reception after the concert.**

In connection with Ritter's recital, we have invited distinguished musicologist **Benjamin Vogel**, who will share with us his extensive knowledge on period pianos in a lecture entitled: *"Chopin's Piano - Once and Today"*. The lecture is exclusively for ticket holders to Tomasz Ritter's concert.

As part of our anniversary celebration, we will be also having a very special fundraising event in conjunction with the unveiling of a specially commissioned bust of Chopin, to be installed in the lobby space of the Vancouver Academy of Music on Monday, September 26<sup>th</sup>, 2022. More details on the website.

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.**

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## Branch Highlights - cont.

### Mid - Island

The highlight this year for the Mid-Island Branch is actually the preparation for an event yet to come. Branch members are excited to finally be able to host the SoundVision2022 Conference after being on hold for the past two years. This is not just a rerun of the original conference plan, but will be the first time we have a hybrid conference which allows members from all over the province to have affordable access to the benefits of a conference. For the very reasonable price of \$89 members can have online access to all the sessions with our

clinicians plus the Provincial Piano Competition on September 16 & 17 and 30 days thereafter. This is an excellent option for those who cannot travel for whatever reason. But of course, the real excitement happens in person where we can meet and interact with colleagues from all the different branches. The stimulation of the various sessions is sure to inspire lots of creative conversations over delicious meals and new enthusiasm for our teaching craft as we share with others. We are especially looking forward to the Saturday Round Table discussion with

all the clinicians, and you are welcome to submit questions that you would like them to address.

The beautiful **Tigh-Na-Mara** resort in Parksville is a wonderful place to relax, refresh and rejuvenate. Check out the beach, grounds and highly ranked spa. Tigh-Na-Mara will be following whatever provincial Covid restrictions are in place at the time, which thankfully right now are none. Don't despair if you missed the deadline. You may still be able to register. Just contact us! ([miriamjduckworth@gmail.com](mailto:miriamjduckworth@gmail.com)) For all the information, including schedule, piano competitors' bios, clinicians' bios and topics, the venue and how to register see the BCRMTA website.

We have enjoyed the planning and we know this will be a memorable and valuable time!

*Miriam Duckworth*

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# Branch Highlights - cont.

## North Shore

A small group of teachers formed a committee with the goal to gather information about the history of the branch and eventually to publish an online "Digital Scrapbook." We looked through the archives to establish a reliable timeline of events. We interviewed retired teachers, long-term teachers, and other personalities that had an impact on the branch's history. In the process of collecting information, photos, and other tidbits we discovered many amazing and inspiring stories. The next stage, organizing all the information and presenting it in an attractive format, has been quite challenging. However, we persevere, and we look forward to sharing our findings soon.

Also of note, is the NS Awards Recital, which is held every November to honour those students and their teachers who have excelled in conservatory examinations. Because of Covid, this event was held online for the second year in 2021. Students submitted pre-recorded videos of their performances and then were presented with their awards at the "live" online event.

The BCRMTA North Shore Branch proudly sponsored two, student in-person recitals: April 24, 2022 and May 29, 2022. These two recitals were produced as fundraisers for Ukraine refugees. We raised a total of \$960 with the two recitals! This total amount was sent for purchases on the Polish Amazon site organized by a woman from North Vancouver, Marta Orellana.

*Marcia Meyer*

## Richmond

The Richmond Branch is excited to be creating a branch lending library. Initially it was started as a way to offer supplemental material for our teachers to find new and different pieces to perform for our Linda Niamath Memorial Recital.

Then our members began offering to donate volumes and editions from their personal collections to share as needed. We are still trying to focus on materials that are less than 'mainstream'— hidden gems that are not usually readily available to teachers to consider for their students.

Student and teacher volunteers are working hard to catalogue all the entries in an online digital library catalogue so that all our members can access this information quickly and easily. We have donated space to store the books in one central location or remotely, in case individual donations need to be kept at their home studio. We are brainstorming ideas on how to enter information to be as specific and user friendly as possible especially with collections and compilations. We are also looking at ways to include screenshots of covers and tables of content or indexes to help in the searches.

*Victoria Warfield*

## South Fraser

The highlight for this year was the return of our branch Festival after taking 2021 off due to covid. In May of this year we were thrilled and delighted to have a very successful and well attended festival, in person! We had a number of outstanding adjudicators and also hosted a profoundly inspirational workshop given by Dr Ross Salvosa for teachers. We ended our week-long festival with a series of Celebration recitals held on Mother's Day. It was wonderful to spend time with colleagues and to see our students once again benefiting from branch events.

*Alison d'Entermont*

## South Okanagan

The South Okanagan Branch was pleased to be able to go back to a LIVE Recital for our Canada Music Week® and Scholarship Recital at the end of November. At the door it was easy to check for vaccine protocols with the BC Vaccine app and ID as everyone was 'on board'.

With our pianos now residing at the Lakeside Resort Hotel in Penticton, we were most grateful to have a beautiful hall to showcase these Canadian compositions. Having works by our two branch members', Ernst Schneider and Anita Perry is always a treat for the ears!

With over 70 people in attendance, we gave out over \$1800 in scholarships. These award recipients are also given a letter that requires them to kindly thank the branch and sponsors. Having now received many letters of thanks, we can hear from these students in their own words how much they appreciate these funds going towards their musical education.

*Carmen Leier*



## Branch Highlights - cont.

### Sunshine Coast

On February 26, 2022, the Sunshine Coast Branch of BCRMTA hosted an outstanding 3-hour workshop made possible in part through grants from BCRMTA and CFMTA. Our guest clinician was Dr. Erin Parkes, from the University of Ottawa, who shared a wealth of information during the Zoom Meeting on working with students with exceptionalities.

Dr. Parkes is a leader in the field having founded the Lotus Center for Special Music Education to provide music access for students requiring creative and effective teaching approaches and to give teachers the tools to make this possible and exciting. There was so much to share during the three- hour session. Not only did Erin share her journey, she encouraged each participant to speak about their own experiences. We were given so much valuable information which included scientific research, charts and musical ideas for engagement with our students. There simply was not enough time during the workshop to absorb everything that Erin so generously shared with us. The doors were opened to a greater understanding of the role we play as music educators and the support that is available to find a meaningful way to communicate a love of music. All participants in the small group of approximately seven RMT members and two guests left the workshop with a joyful feeling and special thanks for grants, to our President, Katherine Hume and member, Serena Eades for hosting and organizing the event. Of course, a very special thank you to Dr. Parkes for a most memorable morning of learning and sharing.

*Katherine Montgomery*

### Vancouver/Burnaby

The Vancouver/Burnaby branch had an active year despite all of our meetings continuing to be taking place virtually on Zoom. We had workshop topics ranging from tempo indications, vision and hearing care to presentations on practice motivation and performance anxiety; but perhaps the highlight for the year was our our branch's 100<sup>th</sup> anniversary: "Celebrating Our Past and Future" which took place on Sunday, May 15<sup>th</sup>, 2022. After a century of promoting excellence in music education, we are proud to have celebrated our long and venerable history with an afternoon reception in the Ballroom at the Italian Cultural Center in Vancouver. There were tasty hors d'oeuvres, door prizes in honour of distinguished past branch members, and entertainment with plenty of time to mingle with past and new colleagues.

Please visit <https://bcrmta.org/our-history/> to view our Centennial Celebration scrapbook with pictures, speeches, raffle prize winners and more!

*Hailey Wong*



**Past & Current Presidents**

From Left to Right - Ria Csapo (1992), Dorothy U. (1991), Rebecca Cheng (2004), Sharon West (2006), Jammy Smith (2011), Toni Meyer (2014), Barbara Siemens (2018), Hailey Wong (2022)





## Branch Highlights - cont.

### Vancouver/Burnaby - cont.



Vancouver/Burnaby Celebrating Our Past and Future - Group photo

### Vernon

Greetings from the members of Vernon Branch!

We are extremely pleased to share our highlight from this year! Our branch hosted our Spring Piano Festival at the Vernon Community Music School February 26 – 27 2022, with Alex MacArthur as our adjudicator for this year! This festival would not have been possible without the generous contribution of our volunteer festival committee and all the students, teachers, parents, adjudicators, donors and sponsors who made this event possible! I look forward to more ways that music can be shared and appreciated in our community safely during this unprecedented time!

*Emerald Holt*

### Victoria

Every 2<sup>nd</sup> year the Victoria Branch holds the Mary Adamson Piano Competition to select our entry to the Provincial Piano Competition. The Branch competition honours the memory of our past member Mary Adamson who greatly supported the aims of the Association both locally and provincially. Johnathan Devey (student of member May Ling Kwok ) was the winner in 2020 and we were pleased to watch him go on to win the Provincial competition and the National Competition in 2021. His dedication and performances were an inspiration to us all.

*Wendy Maggiora*



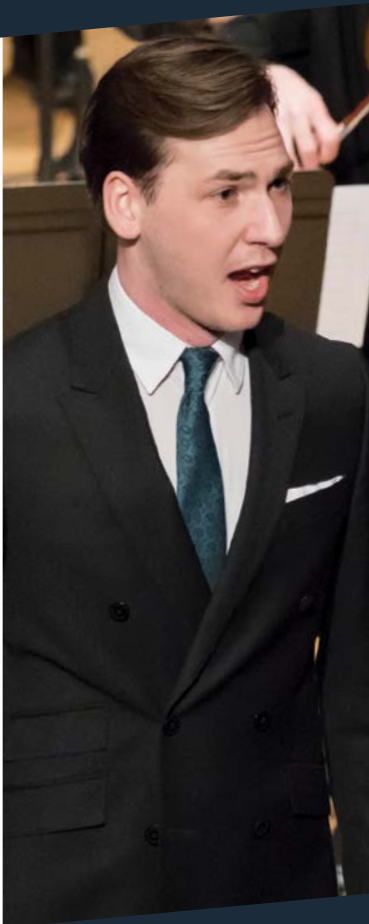


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# Musical Community Service Awards

*Spring 2022*

*Joyce Janzen - Registrar*



Chilliwack	Nita Pelletier	Jessica Jou	Bronze
Richmond	Lillian Chan	Andrea Chan	Bronze
		Doan Lai	Bronze
		Joyce Lee	Bronze
		Jason Pinto	Bronze
		Mia Tung	Bronze
		Aden Li	Silver
Vernon	Melissa Sutherland	Braxton Georgeson	Bronze
		Parker Georgeson	Bronze
		Kenzie Huggins	Bronze
		McKinley Poulin	Bronze
		Kiana Casanova	Bronze
		Kiana Casanova	Silver
		Kiana Casanova	Gold (100)

Congratulations to all of you! Thank you for your musical service to your community!

For full eligibility and criteria - please visit: <https://bcrmta.bc.ca/community-service-awards/>





# Student Composer Competition Winners

*Sonia Hauser - Canada Music Week® Chair*

## **PREPARATORY: 8 years & under**

*Pre 1 An original work for solo instrument or any combination of instruments*

1 <sup>st</sup> place	Maggie Bai	<i>A Frog in the Pond</i>
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## **DIVISION A: 11 years and under**

*A1 An original work for solo instrument or any combination of instruments*

1 <sup>st</sup> place	Thomas Ivanovic	<i>Battle of the Galaxies</i>
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## **DIVISION B: 15 years and under**

*B1 An original work for solo instrument or any combination of instruments*

1 <sup>st</sup> place	Houtian Zhong	<i>Winter Fantasy</i>
2 <sup>nd</sup> place (tie)	Jerry Li	<i>Midsummer Rain</i>
2 <sup>nd</sup> place (tie)	Joanna Peng	<i>Dances of the Romani</i>

## **DIVISION C: 19 years and under**

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

1 <sup>st</sup> place	Christopher Elwell	<i>Scherzo and Trio for Maya</i>
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## **DIVISION D: Open**

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

No winners

**Adjudicator - Susan Griesdale**

*Thank you to all the composers*  
*Congratulations to the winners for 2022*



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# Student Composer Competition Winners 2022



## PREPARATORY: 8 years & under

1<sup>st</sup> place

Maggie Bai

*A Frog in the Pond*

Maggie Bai was born and raised in Fort McMurray, Alberta. She started playing piano at 4 years old and started composition with Ms. Christine Donkin at

the age of 7. Maggie has won many awards in the Oilsands Rotary Music Festival for piano performance. Maggie also finds her passion in chess and visual art.



Maggie Bai

## A Frog in The Pond



## DIVISION A: 11 years and under

1<sup>st</sup> place

Thomas Ivanovic

*Battle of the Galaxies*

Thomas started playing the piano at age 4, drums at age 6, violin at age 7, and trumpet at age 10. He enjoys playing the trumpet in the School Band and has successfully participated in the North Shore Music

Festival and the Archbishop Carney Speech Arts Festival. In addition to music; he enjoys skateboarding, soccer, basketball, rock climbing and making comic books.

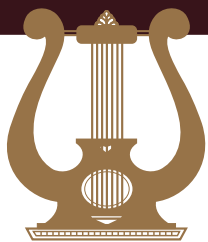


Thomas Ivanović  
(b. 2011)

## Battle of the Galaxies



7



# Student Composer Competition Winners 2022

## DIVISION B: 15 years and under

1<sup>st</sup> place

Houtian Zhong

*Winter Fantasy*

Houtian Zhong is a 15-year-old living in Victoria BC. Over the past several years, he has succeeded in attaining the RCM Associate Diploma in Piano Performance. Meanwhile, he finds an equally satisfying experience in learning what makes music and in applying that learning. He has experimented with music compositions ranging from single

instrumentation to full orchestra. He has won awards in the Murray Adaskin Composition Competition, the Greater Victoria Performing Arts Festival, the BC Student Composer Competition, and the national CFMTA Student Composer Competition (ages 12-15) from 2018 to 2021. His favorite composers are Beethoven, Mahler, and Tchaikovsky.



Houtian Zhong

### Winter Fantasy

Adagio  $\text{♩} = 52$

The score is for an orchestral piece titled 'Winter Fantasy' in Adagio tempo, with a metronome marking of 52 quarter notes per minute. It features eight staves: Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Bassoon 1, and Bassoon 2. The key signature has one sharp (F#) and the time signature is 4/4. The B♭ Clarinet 1 part begins with a melody marked 'p' (piano) and 'pp' (pianissimo) at the end. The Oboe 1 part has a single note marked 'p' at the end. The Bassoon 2 part has a single note marked 'p' in the middle.

## DIVISION C: 19 years and under

1<sup>st</sup> place

Christopher Elwell

*Scherzo and Trio for Maya*

My name is Christopher Elwell. I am a pianist and a youth composer. I began putting together little pieces at age 7, and have since studied harmony and counterpoint to advance my writing. I am a graduate of Gulf Islands secondary school and I will be attending UBC's engineering school in the fall. I hope to

continue to pursue music during my studies there. My pieces are inspired by many composers, but I am most inspired by the piano compositions of Chopin, Liszt, and Rachmaninoff. I am currently studying for a grade 10 practical exam and a grade 10 harmony and counterpoint with the RCM.

### Scherzo and Trio for Maya

Christopher Elwell

$\text{♩} = 120$  Scherzo

The score is for a piano and bassoon piece titled 'Scherzo and Trio for Maya', specifically the 'Scherzo' section. It is in 4/4 time with a tempo marking of 120 quarter notes per minute. The key signature has three flats (B♭, E♭, A♭). The piano part (treble and bass clef) features a melody marked 'p' (piano) and a bass line with eighth-note patterns. The bassoon part (bass clef) has a melody marked 'p' and a bass line with eighth-note patterns.



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INFORMATION & REGISTRATION:

<https://soundvision2022.square.site>

Hosted by the BCRMTA Mid-Island Branch — Live & Virtual Options

## LEARNING SESSIONS

The dance between music learning and brain development (Shamma Sabir)

The efficient use of the body via the Alexander Technique (Heather Walker)

The value of collaborative music-making (Rena Sharon)

The introduction of women composers to students (David Duke)



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Submit questions to: [miriamjduckworth@gmail.com](mailto:miriamjduckworth@gmail.com)



## EDWIN GNANDT

Edwin will deliver the Friday evening keynote address, teach a masterclass, and adjudicate the piano competition.

## INFORMATION & REGISTRATION:

[https://  
soundvision2022.square.site](https://soundvision2022.square.site)



# BCRMTA



## Sound Vision 2022

### PROGRAMME

- MEET & GREET
- KEYNOTE ADDRESS
- LEARNING SESSIONS
- BC PIANO COMPETITION
- MASTERCLASS
- ROUND TABLE DISCUSSION
- BANQUET DINNER

INFORMATION & REGISTRATION:

[https://  
soundvision2022.square.site](https://soundvision2022.square.site)

### SCHEDULE DAY 1 September 16

	Main Foyer	Walbran
12:00 p.m.	Registration	
1:00 p.m.		Piano Semi-Finals
3:00 p.m.		Edwin Gmandt
6:00 p.m. to 8:00 p.m.	Meet & Greet Open Bar	
8:00 p.m.		EDWIN GNANDT Keynote Address

### SCHEDULE DAY 2 September 17

	Moriarty	Walbran
8:00 a.m.		Breakfast
9:00 a.m.	Heather Walker Alexander Technique	
10:00 a.m.		Edwin Gmandt
11:30 a.m.	Rena Sharon	
12:30 p.m.		Lunch
1:30 p.m.		David Duke Women Composers
2:30 p.m.	Shamma Sabir	
3:30 to 5:00 p.m.		Round Table with Edwin Gmandt, David Duke, Rena Sharon and Shamma Sabir
6:00 p.m.	Banquet Dinner	
8:00 p.m.		BC Piano Competition Finals

Hosted by the BCRMTA Mid-Island Branch — Live & Virtual Options



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- Join us on-line!
- All sessions, plus the piano competition, available live and recorded
- Bring your cup of coffee or tea and connect with other on-line attendees via the Zoom Sound Vision Cafe



TIGH-NA-MARA, Parksville, BC

September 16-17

INFORMATION & REGISTRATION:

<https://soundvision2022.square.site>

Hosted by the BCRMTA Mid-Island Branch — Live & Virtual Options



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# BCRMTA Piano Competition 2022

*Maureen Hollins - Piano Competition Chair*



Edwin Gndt, our featured presenter and adjudicator for the Provincial Convention and Piano Competition 2022, has recently re-located to Vancouver Island from Alberta. He has begun teaching at the Victoria Conservatory of Music while continuing with students on-line from farther away. Edwin and his wife see this change as a welcomed new chapter in their lives with many promising possibilities.

It has been over two years of waiting for health restrictions to ease in order to allow our Convention and Competition to emerge as imagined. All is set for us to gather together to re-connect with one another and celebrate our music community.

When I spoke with Edwin about our upcoming Convention he exclaimed, "Finally! I am looking forward to get going. At last, we are looking ahead to new and different opportunities." We reflected together on our new reality which results in our

younger generation learning to live with what is happening at present and move forward no matter the obstacles.

Edwin shared that although piano lessons throughout the worst of Covid had to be on Zoom, the commitment to music study remained very strong. Now that there is some new light at the end of the tunnel, students are enthused and excited about returning to in-person lessons. He was quick to assert that in-person lessons remain more productive and satisfying.

The word Edwin returned to several times was "hope". He hoped that the artistic community would flourish in the midst of what is at present, and through whatever may come in the future. His wish was that we all remain hopeful and optimistic in order for our students to continue to develop their talents, use their strengths and pursue their goals.



**EDWIN GNANDT**  
**Adjudicator**

With a career extending over 30 years, Mr. Gndt has enjoyed a varied collaborative life in music. Performances have taken him to all our major Canadian cities, across the USA in New York, San Diego, Los Angeles, and abroad in St. Petersburg, Russia and Edinburgh, Scotland. International conferences include Hawaii, Barcelona, Spain, and Venice, Italy. Mr. Gndt's students have gone on to graduate studies at prestigious institutions such as Julliard School of Music, Manhattan School of Music, Eastman School of Music, Westminster Choir College, McGill University, University of Toronto, and the University of Ottawa.

## Semi-Final Round:

September 16, 2022 - 1:00 pm - 3:00 pm

*Walbran Room*

### Order of Performers:

1. Lucas Hung - Victoria
2. Edward Duan - North Shore
3. Easton Roy - Chilliwack
4. Rachel Wei - Vancouver/Burnaby
5. Rafael Brisebois - Abbotsford

## Final Round:

September 17, 2022 - 8:00 pm

*Walbran Room*



# Abbotsford - Rafael Brisebois



Rafael is a 16-year-old pianist, violinist, violist and composer from Mission BC. He started his musical studies and piano at Music Language Studios in Mission at age 4. He has been an avid composer ever since he first had access to a keyboard and over the years has tried his hand at composing for many different instruments, combinations and structures. He has won many awards (including locally, provincially, nationally and one international prize) for his instrumental virtuosity as well as for his compositions. He is excited for another opportunity to participate in the BC Piano Competition, after placing second in 2020.

Rafael is an enthusiastic performer and has been a member of the Abbotsford Youth Orchestra for eight years, where he has had the privilege of performing in ensembles and as a soloist, and is now enjoying his role as principal violist since 2019. He has enjoyed attending live performances all his life, and he celebrates the talents of his role models and peers. Rafael is grateful to the Abbotsford Music Teachers for selecting him for this exciting opportunity and looks forward to sharing his music, and enjoying the music of his fellow participants.

## Semi-Final Program

Sonata in C Major "Waldstein", Op. 53 - L. van Beethoven  
*I. Allegro con brio*

Intermezzo Op. 118, No. 6 - J. Brahms

Étude No. 12 - M.-A. Hamelin\*  
*Prelude and Fugue*

## Final Program

Prelude, Chorale and Fugue - C. Franck

Prelude and Fugue No. 15 in D<sup>b</sup> Major - D. Shostakovich

Gaspard de la nuit - M. Ravel  
*Ondine*

Etude Op. 2, No. 3 - S. Prokofiev

# Chilliwack - Easton Roy



Easton Roy is currently an undergraduate student at the University of Victoria with a double major in Chemistry and Music. Mr. Roy has been playing the piano for just over five years and has ambitious goals in developing a vast repertoire in solo piano and collaborative works. It is his goal to complete medical school and attain a Master's of Music along his educational journey.

Mr. Roy has volunteered extensively at UVic, including being president of the Students Offering Support (SOS) charity club where he leads a team in hosting tutored sessions in Chemistry to raise funds that go towards improving education through new schools and scholarships for youth in Latin America.

He is also the student program coordinator for Lifetime Networks Victoria where he supports and works with youth with diverse abilities.

Born and raised in Chilliwack, B.C., Easton Roy likes to balance his passion for classical music and piano with running, skiing, and exploring the outdoors.

## Semi-Final Program

Etude Op. 2, No. 4 - S. Prokofiev

Sonata in D Minor "Tempest" Op. 31, No. 2 - L. van Beethoven

*II. Adagio*

*III. Allegretto*

In Memoriam to Victims of Chernobyl - L. Kuzmenko\*

## Final Program

Ballade No 1 in G Minor Op. 23 - F. Chopin

Prelude Op. 32 No. 5 in G Major - S. Rachmaninoff

Toccatà No. 5 in E Minor BWV 914 - J.S. Bach

In Memoriam to Victims of Chernobyl - L. Kuzmenko\*



## North Shore - Edward Duan



Fifteen year old Edward Duan was born in Vancouver, Canada and began studying the piano at the age of four. He has won top prizes in numerous local competitions including the Kiwanis, Guild, and Richmond Music Festivals. In the 2018 Vancouver Kiwanis Festival he won first prize in both the Concert Group and Concerto Competition classes and in 2022 he won first prize in 5 different classes. At the 2018 BC Conservatory Music Festival he was awarded a \$400 scholarship for Overall Best Performer. He was the recipient of the Provincial Gold Medal for the highest mark in the Province for both his Grade 8 and Grade 9 Royal Conservatory of Music Piano Exams. In October of 2018 Edward performed with the Vancouver Academy of Music Orchestra in the Orpheum Theatre as winner of their annual concerto competition. Recently, as First Place Winner in the Crescendo International Music Competition in Vancouver, he was awarded a performance in Carnegie Hall's newest venue, Zankel Hall, in New York City.

### Semi-Final Program

Sonata in C Major, Op. 2, No. 3 - L. van Beethoven  
*Allegro assai*

Étude de sonorité No. 2 - F. Morel\*

Ballade No. 2 in F Major, Op. 38 - F. Chopin

Toccata, Op. 1 - S. Prokofiev

### Final Program

Sonata in D Major, K. 29, L. 461 - D. Scarlatti

Les jeux d'eaux à la Villa d'Este - F. Liszt

Prelude in G Minor, Op. 23, No. 5 - S. Rachmaninoff

Prelude in E<sup>b</sup> Major, Op. 23, No. 6 - S. Rachmaninoff

Sonata for Piano - Samuel Barber

*IV. Fuga - Allegro con spirito*



# Vancouver / Burnaby - Rachel Wei



Fourteen-year-old Rachel Wei is a pianist, violinist and flutist in Vancouver, Canada. She has won numerous national and international awards. Her recent achievements include: playing in the finals of the International e-Piano Competition in 2021, the National Gold Medal for the Royal Conservatory of Music Level 10 piano in 2021, Overall Award in the Steinway Competition Canada in 2021, first prize in the Bellagrande International Music Competition in 2020, first prize and the top prize in the Steinway Competition Canada in 2020 and 2019, and second place in the Junior B piano category in the Performing Arts BC in 2019. The same year, Rachel was selected to compete at the Virginia Waring International Piano Competition. In 2018, she won the VAM Orpheum Theater Concerto Competition. She was also a recipient of the Vancouver Academy of Music 27th and 28th Edith Lando Gifted Youth Scholarship.

## Semi-Final Program

Sonata in E major, Hob. XVI: 31 - F. J. Haydn  
*I. Moderato*

Memories in an Ancient Garden - A. Louie\*

Nocturne in D<sup>b</sup> Major, Op. 27, No. 2 - F. Chopin

Toccata, op. 155 - Y. Bowen

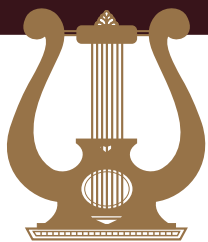
## Final Program

Drei Klavierstücke, D. 946 - F. Schubert

Memories in an Ancient Garden - A. Louie\*

La valse - M. Ravel





## Victoria - Lucas Hung



Lucas Hung is grateful to be performing today on the unceded territory of the Coast Salish People including the territories of the Snaw-Na-Was and Qualicum people. He is currently completing his BMus in Piano Performance at the University of Victoria on full scholarship. Lucas was awarded with the Conservatory Canada D.F. Cook Medal of Excellence for highest cumulative exam mark in Canada in 2020, and also completed his Performer's Certificate (ACCM) requirements that year. He was a featured solo performer at the 2021 St. Cecilia's Day celebration at the Christ Church Cathedral in Victoria, and has won several scholarships and awards for piano festivals and exams

In his free time, Lucas enjoys reading and running. As a member of the UVic School of Music's Music Student Association, he co-organized and hosted a series of concerts and panels discussing marginalized voices in classical music and the Greater Victoria community.

### Semi-Final Program

32 Variations in C Minor, WoO 80 - L. van Beethoven

Intermezzi, Op. 118 - J. Brahms

*No. 1*

*No. 2*

Fastforward - A. Louie\*

### Final Program

Fantasie in F# Minor, Op. 28 - F. Mendelssohn

*I. Con moto agitato - Andante - Con moto agitato*

32 Variations in C Minor, WoO 80 - L. van Beethoven

Jardins sous la pluie - C. Debussy

Piano Sonata No. 1, Op. 22 - A. Ginastera

*I. Allegro marcato*





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# Ask Lori: Teaching Tips for Everyday Lessons

*by Lori Elder*

**Q.** Do you have some tips for teaching duets?

**A.** I sure do! Duets are the most fun ever! There are so many styles and genres to explore, such as marches, dances, folk songs, movie themes, Christmas carols and more. You name it – it's all fun! There are many books available with excellent material suited for all skill levels from beginner to advanced. Duets are big crowd pleasers at recitals as well. (Costumes optional!) Also, students learn valuable musical skills such as listening, counting, balance, keeping on going, and many others. Here are some practice and performance tips:

Starting out - each player should learn the notes, fingering and counting very carefully. Then both players should do slow metronome practice to get their part fluent and secure.

**Articulation** - staccatos and slurs should be done the same length by both players. Observe all tenutos, accents, sforzandos, etc.

**Primo** - often the RH has the melody, so this has to project out over the three other hands. Chords must be voiced with the top note louder.

**Secondo** - this is the foundation and must maintain the tempo and pulse. Bring out important LH bass lines and Secondo melodies when you have them (Primo will need to soften).

**Balance** - pay attention to the volume level of each of the four hands. Play lightly when doing accompanying chords and harmony parts, often in Primo LH and Secondo RH. Keep the weak beats of the bar softer. Practice with no pedal to clearly hear all the parts. And listen closely - if you think you're too loud maybe you are!

**Dynamics** - write in the dynamics for both Primo and Secondo parts. Plan the exact beats to crescendo and diminuendo on and mark this in.

**Pedal** - is usually done by Secondo, but it doesn't always have to be.

**Tempo** - figure out what the performance tempo will be, mark it in each player's score, and work toward this. For tempo changes, write the new metronome tempo in both parts and practice this change together. Ritardandos should be counted aloud in rehearsal to stay exactly together.

**Rests** - are very important for drama. Be sure to come off together.

**Pauses** - must be dramatic, and generally longer is better than too short. Rehearse leading up to a pause and coming back in after.

**Fluency** - don't fix mistakes! Keep going! Even if one player keeps going that's fine, and the other player can jump back in when they are able.

**Page turning** - decide which player will turn and practice this. If Primo and Secondo both participate in turning write the person's name on the bottom corner of the page.

**Memory** - even if you are performing with the score, memorize harder passages for greater security. Memorize the bar before and after a page turn.

**Endings** - are often dashing and brilliant, or conversely, soft and poignant. Spend extra time rehearsing the ending to get the effect you want. Lift the hands off the keyboard together. Practice bowing together too.

**Have fun!**

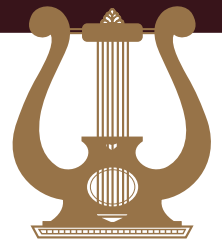


*Lori Elder is well-known as a pianist, teacher, adjudicator and workshop presenter. She holds a Masters Degree in Piano Performance, a Bachelor of Music and an ARCT. Lori has performed in many regions of Canada and the United States, and she teaches senior piano and pedagogy in Prince George, BC.*

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



# Review of **New** Publications



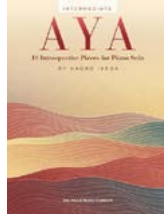
## **AYA**

Naoko Ikeda

Intermediate Level

The Willis Music Company

Hal. Leonard Publishing HL 00396983



Aya is a collection written as the Japanese word “aya” meaning shimmering colors, a glowing appearance, beautiful shades and hues, intricate patterns, and the feel of elegant silk. There Are 10 pieces in total. I played through it and felt the composer’s connection to nature and people. The titles used some Japanese words and then were translated into English: *The Butterfly*, *Night Sky*, *The White Phoenix*, *Soul of Wind*, *the Sea*, *Moon*, *Ocean*, and *Earth*, *Friendship* in loving memory of her father.

The music is easy to play without much technical challenges. Each piece ranges from 2 to 4 pages long. The composer has been very detailed in marking her music with tempo, dynamic and pedal signs. Time signatuers involved are  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{5}{8}$ . The key signatures are mostly 0 sharp/flat, 1 sharp or 1 flat. There are only a few pieces with 2 or 4 flats. The composer added oriental music characters in some of the pieces using pentatonic scales. The pieces have the flavor of meditation.

I like the series *Romance No.1* (Moon) *Romance No.2* (Ocean) and *Romance No. 3* (Earth) very much. It reminds me of the oriental philosophy of “The unity of man and nature”. After the far away “Moon”, the distant “Ocean”, the “Earth” comes. It brings us close to the warmth of the motherland.

This 29 pages booklet is early intermediate to intermediate level. It is beautiful music that will be enjoyed by your students!

*Maggie Yun Zhang – Vancouver/Burnaby*

**Matthew Chan**

Richmond

Conducting, Piano, Voice



**Joyce Janzen**

Abbotsford

Piano, Theory



**Jean Ritter**

Abbotsford

Piano, Theory



**Maggie Yun Zhang**

Vancouver / Burnaby

Piano



If you are interested in doing book reviews  
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# Review of **New** Publications

## RIGHT BEFORE YOUR EYES: A FRESH APPROACH TO INTERPRETING A PIANO SCORE

Ruth Price

Hal Leonard Publishing HL00123564



From the moment I pulled this book out of the tote I was drawn to it. Perhaps it was the magnifying glass on the cover over specific notes.... I frequently have resorted to a magnifying glass in my studio when students repeatedly miss important information provided on the score. Often I have offered my glasses to the student challenging that they need them more than I do! I'm certain that I'm not alone in these experiences!

I find summer to be a perfect time to take in an extra webinar or workshop, or as is the case here, a book with the hope that I will find inspiration to pass on to the students returning in September all "refreshed" from their change in routines. As teachers we hope that some of the bad habits will have been lost as they mostly ignored the piano.

When I read the Introduction, I became delighted with the fact that I had just been handed the topic for my first group class of the year in my studio. Ms. Price has three main questions about the piece of music: What is the character? How is it created? What does this imply for my interpretation? These questions take us away from our emotional response through objective score exploration and finally to an interpretation that evolves from both. More questions follow: Where are the surprises in the music? How can I get comfortable with transitions? How does score study affect my choice of tempo? How does phrase-length influence my interpretation?

This book is divided into two parts. **Part 1: Easy Entrances to the Score** includes 7 chapters where she uses portions of specific compositions to demonstrate her points. **Part 2 is Applying the Methods to Intermediate Repertoire**, here are 8 chapters focusing on one composition per chapter to highlight questions asked for that piece.



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# Review of **New** Publications



**Chapter 1** provides in detail the Three-Step Method by applying it first to Beethoven's *Sonata Op 2, No. 1*.

- Step 1: What is the character?
- Step 2: What in the score creates that character?
- Step 3: What does this imply for my interpretation?

After exploring the opening and answering those 3 questions we move on and find surprises.....what we didn't expect to come next. Here observations are brought to life by her versions of how it could have been harmonized or phrased. Very cleverly done! I never considered that the rolled chord was just a condensed version of the rocket theme bars in earlier measures! She shows how a single measure has both diminution and augmentation side by side that creates great intensity. When looking at bars 41 - 48 of Chopin's *Fantasia-Impromptu Op 66*, we once again begin with the 3 main questions. How does the entrance of the second phrase on the 3<sup>rd</sup> beat of bar 44 create a feeling of urgency and passion? Noting the fluid bar structure of 3 ½ + 4 ½ bar phrases she demonstrates the effectiveness compared to 4 + 4 bar phrases. Chopin created a flow and seamlessness that give a feeling of freedom. If you tackle all the sections in this thoughtful process, you use both sides of the brain and find a deeper connection with the music. When you take all these discoveries into performance, you can't help but feel secure and "own" the interpretation.

**Chapter 2** is entitled "Phrases of Odd Lengths: Beauty, Humor, and Passion". The goal is to find phrases that aren't the standard length. What is the effect on the listener of an odd phrase length? How would it have sounded if it was more standard? How can I bring this out in my interpretation? We explore Schubert's *Impromptu, Op 90 No 1 (D899)* bars 1 - 9, Haydn's *Sonata in C, Hob XVI/50* 3<sup>rd</sup> movement bars 1 - 24 and Mozart's *Sonata in A Minor, K. 310*. Each of these examples draws us deeper into the effect of odd length phrases and of course in so doing we discover the texture, character, harmony and surprises.

**Chapter 3** "Surprises". As Ms. Price takes us through some of Mozart's *Sonata in F Major K. 332*, Debussy's *Clair de lune*, and Chopin's *Prelude in e minor Op 28, No. 4*, our attention is drawn to find unpredictable moments and not just obvious surprises. Avoid stressing the downbeat here and hear the hemiola; notice

the "floating" rhythm creating a hazy sound; feel the linear direction. Ah, what manner of goods we discover when we see what is "right before our eyes"!

**Chapter 4** "Your Favorite Part" is followed by **Chapter 5** "I Hate This Part!"

One must ask oneself: why is this my favorite, or why do I hate this? Sometimes there are joyful passages packed next to serious moments or perhaps we find something different from what our ear expected and we are drawn to it. Discovering these little nuggets pulls us deeper into the score only to notice something we missed. But when we get to passages we don't find appealing in any way we end up fighting the music and struggling to interpret it because we haven't stopped and found the character etc! Analyzing the score can take us to a place of making peace with it and not avoiding or dreading it any longer.

**Chapter 6** is "Tempo". Because tempo is ultimately subjective, many factors should be considered apart from the tempo marking provided. The music itself, the harmonic rhythm, the character and various compositional features need to be evaluated to determine the tempo. Sometimes phrase lengths provide clues as do texture, rhythm, and range.

**Chapter 7** Which came first: the climax or the forte?" Although forte or fortissimo might indicate the climax that alone doesn't create it. Sometimes the first two themes are combined creating a striking harmony. Perhaps the themes in a sonata form unite. It may be the highest note but that doesn't dictate the climax either. To truly find the climax, one must study the score closely and investigate texture, faster rhythm, or any surprises that present themselves.

**Part 2 - Chapters 8 through 15** applies the methods to Intermediate Repertoire. This section explores very specific compositions in much closer detail. These are: Prokofiev's *Tarantella, Op. 65, No. 4*; Mozart *Allegro, K.3*; Beethoven *Sonatina in G*; Gurlitt *Etude, Op. 82, No. 65*; Mozart *Minuet, K.1*; Burgmuller *Arabesque, Op. 100, No. 2*; and Burgmuller *Ballade, Op. 100, No. 15*.



## Review of **New** Publications

### **RIGHT BEFORE YOUR EYES: A FRESH APPROACH TO INTERPRETING A PIANO SCORE** - cont.

In conclusion, the author states, “I am learning that studying the score is a conscious decision. Otherwise I find myself just practicing technical passages or using musical instinct only.” Her former teacher, Gyorgy Sebok said: “Look at a page of the score and list everything you see.” “It’s right before your eyes.”

How would that impact our students if we required that? What if we created pages for the music like the “Explore the Repertoire” we find in the RCM theory books at the end of each unit? We would reinforce how theory and practical really must go together but also teach our students to search for details!

This book provides food for thought and can be applied to most of the students in our studios!

*Jean Ritter - Abbotsford*

### **EVOLUTION**

Sharon Choi

Intermediate Level

Hong Kong Music Book Shop

Evolution is a collection of 25 individual pieces that the composer has written for almost 6 years. Each piece in Evolution is attached with a QR code which provides a great audio resource for complete performance. The whole series takes about 30 minutes to perform. There is one QR code to play the entire book as well.

I have played through the book. Some of them are very touching and beautiful. For example, It’s easy to relate to a cute, smart, elegant, and soft cat in her composition *Cat’s Dance*. Another composition *From the Heart* reminds me of a Hong Kong pop song. Then, the compositions go to totally different genres such as *Blue Waltz*, *Galaxy* etc.

The levels range from early intermediate to late intermediate. There is diversity in her pieces. In terms of meter, the composer used  $\frac{6}{8}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{4}{8}$ ,  $\frac{3}{8}$ ,  $\frac{12}{8}$ . Some pieces consist of 2 alternating meters within a piece, such as *Luna* and *Transformation*. In terms of keys, her compositions are up to 6 sharps and 5 flats. There are different types of tempi, rhythms, traditional and nontraditional harmony as well. The composer has also explored various emotions and moods. It is hard to define this book as one style. It includes Baroque, Romantic, Jazz, Contemporary, Spanish, Oriental and Popular music. The diversity might relate to where the composer lives, Hong Kong, a multicultural city. It is respectful to see how a composer explores different styles in one book.

There are a total of 39 pages in this collection. Each piece tells an individual story. As a teacher, we sure have a lot to tell our students with such a wide range of ingredients. This can be a great resource for students to explore and study various elements of music! Be ready to enjoy an interesting journey on each piece!

*Maggie Yun Zhang - Vancouver/Burnaby*



*Thank you to,  
Jean, Joyce, Maggie and Matthew  
for these insightful reviews*

# Review of **New** Publications



## **FOREVER, REMEMBER ME**

Music by Stephen Chatman

Words by Tara Wohlberg

Galaxy Music ECS Publishing Group 7.0640

I enrolled into an orchestration course at the University of British Columbia with Professor Stephen Chatman four years ago. Professor Stephen Chatman has a sense of humour and established himself as a prolific composer in contemporary style. His colours used in orchestration draw the attention of audience into a space of tranquility and harmony.

*Forever, Remember Me* is a piece of music written for voice and piano recorded in the album “Dawn of Night” under the section “*Missa Brevis*”. It could be sung as a soloist with piano accompaniment or it could be performed in an ensemble setting where unison choral voices is also an option. The key is in C major and the range of register is from C4 to C5. The intended duration of the piece is a little over two minutes.

This C major piece borrows the key of c minor midway through the composition where vocal students could benefit from this

composing technique via hearing the more discerning qualities and differences in tonic major and tonic minor modulations. It certainly serves as a perfect exercise for the study of harmonic structures in voice training for the level of early beginners. Tempo and dynamic markings are generous to the performer to the extent that adhering to these specific indicators would be the inclined intention of Chatman that I speculate. The dynamic markings in this piece range from *pp* to *mp* for voice part and expand a little wider for the piano part to *mf*. The whole theme and style of this composition are reflections of peacefulness and calmness. Secondary dominant 9<sup>th</sup>s appear a few times in piano part. Voice and piano parts move back and forth between major and minor modes in the middle section of the piece which I see it as the peak of the piece where little bits of tension build up and result in a searching process for a moment of resolution.

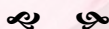
I recommend this piece of vocal music to early beginners in the study of voice performance.

*Matthew Chan - Richmond*

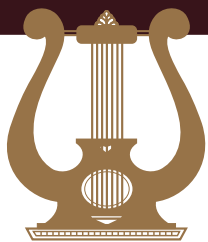


## ***In Memoriam***

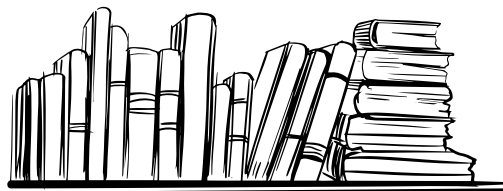
Shoko Irwin  
member of BCRMTA (Victoria) since 2002  
a member that transferred from ORMTA



*Our thoughts and prayers are with the families  
and their friends at this difficult time*



## From my bookcase:



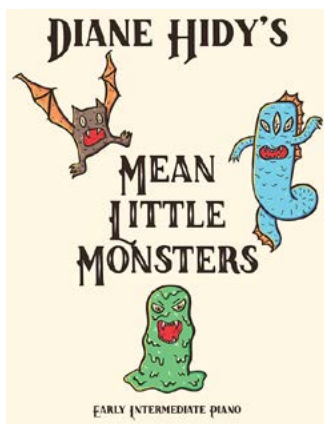
### MEAN LITTLE MONSTERS

Diane Hidy

[www.composecreate.com](http://www.composecreate.com)

[www.dianehidy.com](http://www.dianehidy.com)

The first time I saw the cover of this folder my eyes slid past the title and immediately snapped back. **Mean Little Monsters?** Indeed! You can be sure that you have students who will pay attention to this!



The three monsters are *Jinx*, *Belladonna* and *Calamity*. *Jinx'* tempo is marked as up to no good. Five finger patterns are divided between the hands and are repeated in a higher register. Both hands play in the bass clef, in their respective clefs, and together in the treble clef. Fast and furious is the mood of this monster! *Belladonna's* tempo marking is poisonous and rhythmic. LH open fifths and RH 3 note patterns are enhanced by some LH crossing over the RH to keep the hand positions simple. Hemiola is created with two eight notes followed by a quarter note beginning first on the second beat and next on the first beat. The hands move from low register to high with a LH cross over at the end. Sneaky and mysterious is this monster's vibe. *Calamity* uses the two eight notes followed by a quarter note motif from the previous piece in quick chromatic alternating patterns. The tempo is fast, marked on the edge, frantic and frenzied. Each of these pieces is clever and humorous – sure to be a hit with both younger and older students!

Pieces are listed as early intermediate in difficulty and are available as pdf downloads from [composecreate.com](http://composecreate.com) or [dianehidy.com](http://dianehidy.com).

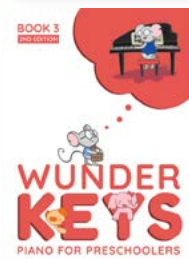
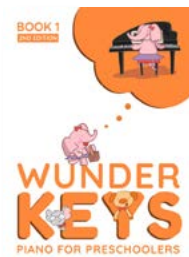
*Joyce Janzen - Abbotsford*

### WUNDERKEYS FOR PRESCHOOLERS

Trevor and Andrea Dow

[wunderkeys.com](http://wunderkeys.com)

If you teach preschool piano students ages 3 – 5, you should check out the amazing material created by Andrea and Trevor Dow at [wunderkeys.com](http://wunderkeys.com). Each of the 3 Preschool books focus on the adventures of five animal characters who relate to the five fingers of the hand. The goal is to teach children to understand everything that they will need to know before learning to read notated music. Seven skills which are being taught in **Book 1** are: learning symbol-to-sound recognition, finger independence and coordination, aural awareness, long and short sounds on black keys, high and low sounds on black keys, playing sounds moving higher and lower and math skills which assist musical understanding. Each book has 10 lessons. The lessons begin with a rhythm rhyme which the teacher says with the student joining on the simple clapping rhythm. In each lesson there is a piece which the teacher plays with a simple line for the student. Notes for the student are marked with the picture of the character which corresponds to the correct finger. Most lessons have a game or activity which reinforces the concepts being learned. Counting, matching, and pattern recognition are also used. Each book ends with a graphic story which incorporates playing by the student followed by a certificate of completion. **Book 2** adds skills such as improving finger independence and coordination, playing simple pattern-based melodies on black keys, reading preliminary notation, as well as learning and recognizing simple rhythmic patterns. Early in Book 2, the character notes have stems and are placed on a simple two line staff indicating the notes moving higher or lower. **Book 3** continues to explore simple pattern-based pieces on the black keys, off-staff rhythmic notation of quarter, half and whole notes, directional movement in note reading, and note stems pointing up or down. Each book ends with a graphic story which incorporates playing by the student followed by a certificate of completion. Children absolutely adore the characters and the creative story and game based lessons. The books are only available on Amazon. In addition to the books there is an website with a vast amount of resources including no less than 80 free downloadable preschool printables to support your teaching. These materials range from pictures of the 5 animal characters to photo props, to games, to pieces and more. I invite you to investigate it – you'll be glad you did!



*Joyce Janzen - Abbotsford*





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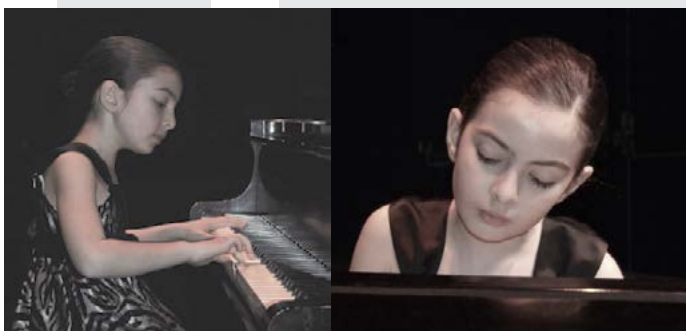
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