



Progressions

Inside this issue:

- *BC Piano Competition 2024*
- *Student Composer Competition 2024*
- *A B C - Back to Basic - BCRMTA Conference 2024*

And so much more.....





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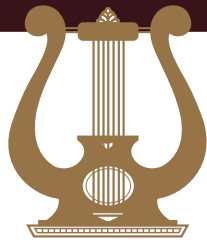
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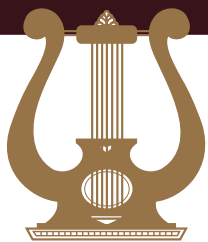
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My President's Message



Barbara Siemens
president@bcrmta.bc.ca

January 2024 offers a fresh start and at the same time a continuation of 2023, so I trust that everyone has had a chance to refresh and regroup over the holidays in preparation for the year to come.

Since the September Council, the BCRMTA Executive and its Committees have been busy with meeting ventures both new and old. To start, the *Student Composers' Club* had its inaugural meeting in October with coordinators Katja Pine and Kathleen Feenstra at the helm. Over twenty students gathered on zoom to explore composing and exchange ideas. The Club is still in the formative stages and changes in the format will likely occur as they settle into a groove, but its had an auspicious beginning and the enthusiasm of Katja and Kathleen is appreciated.

The *Advertising and Publicity Ad Hoc Committee* met twice with members Jeanette Dyck, Katherine Hume, Pauline Ng, Lillian Chan, and Barbara Siemens, the next meeting is in January. The Committee is working on a general blueprint for both the Provincial and Branch levels, and a report will be presented at the April Council meeting. Hopefully the document will be a starting point for discussion and initiatives to move the Association forward.

The *Monthly Social Meeting* is another new venture currently under way. Past-President Mimi Ho along with her committee members have been working hard to organize the first three meetings. Set your calendars for **January 29, March 11, and May 4**, and visit online with colleagues to share your thoughts on the joys and challenges of teaching. Check the website for details and get yourself on the list to receive the zoom invitation.

The formation of a *Website Grant Ad Hoc Committee* was one more directive from the September Council. In October, the Executive reached out to the membership to determine the level of interest, but ultimately there was not enough support to get the project started. However, for those Branches curious about online promotion and alternatives to a website, the report from the *Advertising and Publicity Ad Hoc Committee* may provide some options. In the meantime, the *Professional Development Grant* and the *Heritage Fund* can potentially be used to offset start up costs if Branches are considering building a website, applications for both are available at bcrmta.bc.ca.

There have now been three *Executive Video Greetings* and I hope the members are finding them engaging. It's a great way to connect and remind everyone of important events while at the same time have a little fun. I promise to keep them short!

Aside from these new ventures, other BCRMTA projects have continued as usual. At our monthly meetings, the Executive has been exploring the option of adding one or two members-at-large and we hope to be able to have some names for appointment at the April meeting. The *Branch Presidents' Round Table* met in October and followed up on some of the topics from previous meetings. The event has been a helpful way to connect the Presidents and has offered camaraderie as well as a space to express ideas. *Canada Music Week* was celebrated in November and the reports are noted in the Magazine, it looks like it was a busy time across the Province!

Several Branches have already made plans to hold their competitions to select their *BC Piano Competition* candidate. Full details are available on the website with an easy to use online application form. I wish all pianists the best of luck and I look forward to hearing the up and coming talent in Abbotsford September 2024. Be sure to check for more information on the 2024 Conference elsewhere in this edition of *Progressions*.

Finally, I would like to put out a call for members to consider stepping forward to the position of 2nd Vice President in April 2024. We are looking for an individual with some experience on their Branch executive as well as the Provincial Council, who is interested in making a difference both locally and provincially. The BCRMTA is at an important juncture and fresh ideas for future developments will keep the Association relevant and viable. I would be happy to answer questions and provide more information to anyone who wishes to email me at president@bcrmta.bc.ca.

All the best for 2024!
Barbara Siemens

Hello from the Editor & Webmaster



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

Hello Everyone,

Happy New Year and all the best to you and your families in 2024. Hard to believe 2024 - I remember when we went from 1999 to 2000, and now we are in 2024 - where did the time go?

So to work:

Magazine - I have included the information for the Student Composer Competition, BC Piano Competition and the BC Conference being held in Abbotsford. The hotel we are hosting it in is the same one we used for the conference in 2012 - just the name is different. I hope to see you there.

Website - I have rebuilt the menu of the website to make it easier to navigate on phones and tablets.

Student Composer Competition and BC Piano Competition applications are now live.

If you have any questions or concerns, please let me know.

Thanks

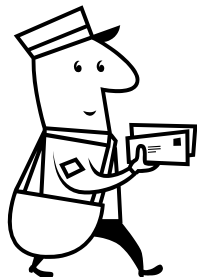
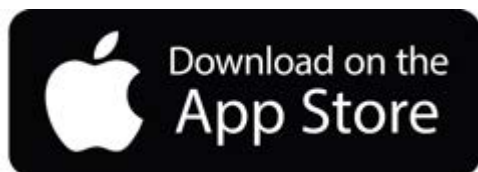
Dina

Members

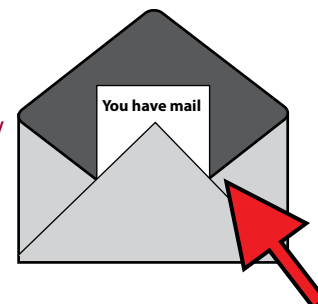
The Branch Annual reports will be included in the Year in Review 2023 available on our website and in our app.

In the Spring issue of Progressions - a branch highlight will be included.

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It is available on the Apple and Google Play store - search Progressions Magazine.*



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Canada Music Week Branch Events



Abbotsford

Every year we try to do something a bit different for our Canada Music Week recital. Students delighted the audience with their performances. We presented awards to the students that received the highest mark on practical and theory exams. The awards are given to the students in advance and photos are submitted which were presented in a video. This year, Flory Godinez (our most recent transfer member) delighted us with readings of her two books. Here are the details of the two books:

- **The Adventures of Max and Millie: At the Pond**

Join Max and Millie on a fishing trip as they use music rests to catch a big fish.

- **The Adventures of Max and Millie: The Notable Orchard**

Max and Millie along with their friends Luis and Lupita save the orchard of half and quarter notes from a big storm.



Thank you Flory, and welcome to the Abbotsford branch. ✨

Dina Pollock

Chilliwack

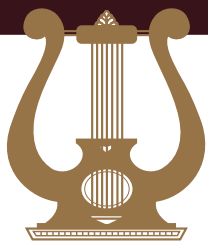
Our Canada Music Week recital featured thirty-six piano, violin, and voice students performing works by eighteen Canadian composers including four pieces by Chilliwack branch member Kathleen Feenstra. Two students played their own compositions. The program opened with the singing of *O Canada*. The printed program listed students achieving 80% and above on exams in the 2022/23 academic year. Students achieving 90% and above were marked with an asterisk. President Karin Fehlauer presented bursaries to students with the highest marks in Primary, Junior, Intermediate, and Senior practical exams and also a bursary for the highest mark in theoretical subjects level 9 and up. Students and teachers were encouraged to wear red and white which resulted in many colourful outfits. Maple leaf cookies were served after the recital. ✨

Nita Pelletier



Thank you to all the branches that submitted reports for the Canada Music Week Events held in their branches

*The following branches did not submit a report:
Coquitlam/Maple Ridge, Mid-Island, Nelson, and North Shore*



Canada Music Week Branch Events - cont.

East Kootenay

On Sunday November 19th, 2023 at 3 pm, East Kootenay branch held it's Canada Music Week Recital at the Cranbrook First Baptist Church. This annual celebratory event is echoed in towns and cities across Canada, where Canadian composers, exclusively, are saluted with student performances of their pieces. Cara Webb emceed the show, and each student gave an anecdote about the piece or the composer, which is always interesting for the audience. Performers from very young to older students, gave very polished performances, on piano and stringed instruments. The strings were accompanied, on piano, by Tim Plait. After a lovely concert awards were given to students achieving high marks for their exams. There were ten scholarships awarded for various Grades of the Royal Conservatory of Music, and two recognition recipients were also given to Grace Cleland for achieving her ARCT, and Rachel Wolff for her Level 10. Congratulations to all for their wonderful achievements.

The branch prepared local students to perform in lobby at the *Symphony of the Kootenays* concerts. Performances were well received by the audience arriving at the theatre.

The branch also hosts touring artist's concerts and masterclasses and offers student and teacher training workshops. All funds received go directly back to the students to support and encourage them in their musical education. ✱

Lorraine Butler

Mission

For Canada Music Week at the Mission branch, we held a recital at Chartwell Carrington House. Our four teachers had eleven students perform a variety of pieces from Canadian Composers, from beginner up to advanced, and we finished the recital with our STA member, Ariana, playing *Maple Syrup Moon*, by Kathleen Feenstra. Each student prepared a short introduction about the composer and the piece they were playing. Some students also chose to celebrate this special week by creating some art, either inspired by their composer or the piece they were playing. ✱

Elisa Wolff

North Island

To celebrate Canada Music Week, the North Island branch of the BCRMTA hosted a student recital on November 24th at the Stan Hagen Theatre in Courtenay. The recital featured thirty-three performers representing twenty-four Canadian composers, including such familiar names as Boris Berlin, Jean Coulthard, David Duke, Christine Donkin, Anne Crosby Gaudet, Joanne Bender, Teresa Richert, Linda Niamath and many more. Kristopher Benoit also played his own composition. Short biographies of composers were read out prior to each performance. Students received CMW stickers and pencils after the recital, and maple leaf cookies, of course! ✱

Jocie Brooks



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Canada Music Week Branch Events - cont.



Prince George

The Prince George Branch held a Recital during Canada Music Week that was well attended and very enjoyable. Piano, violin, and cello students performed a wide variety of selections from Suzuki to Level 10. The MC for the event was RMT Karl Andersen. Refreshments were served and everyone enjoyed meeting one another and visiting. ✨

Lori Elder

South Fraser

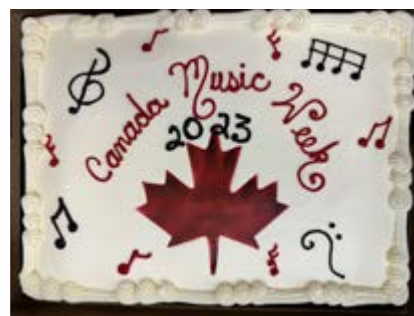
Our branch held a recital on Saturday November 25th for Canada Music Week. Fifteen teachers participated by entering a total of forty students. The program was fun and diverse, with many Canadian composers represented. The students ranged in skill level from preliminary to ARCT and everything in between. It was a lovely evening. We also collected donations and the proceeds from this will go towards our upcoming South Fraser Branch Festival. ✨

Alison d'Entremont

Richmond

Canada Music Week started with a superb recital on November 19th that showcased music written by eleven different Canadian composers. Our recitals included performances by fifty-six students taught by fifteen different teachers performing on guitar, voice and piano. This was a great success and we celebrated the students who had won medals and First Class Honours awards at their May and June examinations. ✨

Rowena Bridson





Canada Music Week Branch Events - cont.

South Okanagan

Our South Okanagan Branch celebrated our 44th annual Canada Music Week in person recital at the beautiful venue of the Penticton Lakeside Resort Hotel. Many selections from diverse BC composers tickled our ears. Canadian Composers such as Andrea Dow, Oscar Peterson, Jean Coulthard as well as our own local composers, Anita Perry and Ernst Schneider, and a new 8 year old composer, Ellis Ojala, (who played his 1st composition *Waterfall*) were all represented so very well. All were well applauded by over 100 attendees!

At the end, deserving students were presented with over fifteen hundred dollars' worth of scholarships. We handed out the Madame Janisch Award of a plaque and funds which is presented to a student who excels in music as well as sharing their music within the community. The Penticton Sunrise Rotary presented their annual \$500 scholarship to our Top Student, David Cai. And finally we could not do this without one of the best tuners in the Okanagan, Matt Arnott!

We are most grateful for the financial support of Scholarship Donors the Janisch families, as well as the Penticton Sunrise Rotary along with the Penticton Lakeside Resort Hotel for their continued generosity.

We are fortunate to share this vibrant Canadian music that is currently being locally composed and celebrated with our students and families.

Each member of our small but mighty branch contributed significantly towards this new format of realizing another Canadian musical event. ✱

Marlene Bartsch



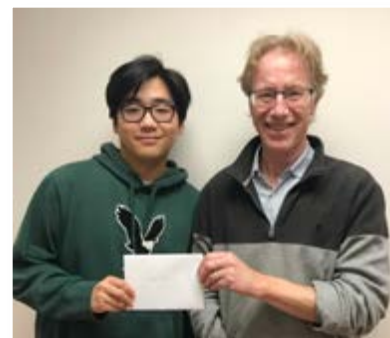
Sunshine Coast

The Sunshine Coast Branch held our Canada Music Week Recital on Saturday, November 18th, 2023 at St. Hilda's Anglican Church in Sechelt. We opened with the singing of our National Anthem, O Canada, accompanied by Branch President, Katherine Hume.

Eleven students performed pieces by Canadian composers Violet Archer, Boris Berlin, Stephen Chatman, Anne Crosby Gaudet, Christine Donkin, Chilly Gonzales, Linda Niamath, Clifford Poole and Teresa Richert.

Student composers Daniel Claudepierre and Shani Kliever performed their own original compositions for solo piano: *Ballad* and *Key to London*, respectively.

Our branch is pleased to award the 2023 Sunshine Coast Branch BCRMTA High Mark Award to Keon Shin, student of Carl Montgomery, for achievement in his RCM Level 6 piano exam.



The Canada Music Week recital is a highlight of our academic year and there has been a gradual increase in the number of students participating since the pandemic. We would like to congratulate our students and thank their teachers and families for their support and encouragement. ✱

Katherine Hume

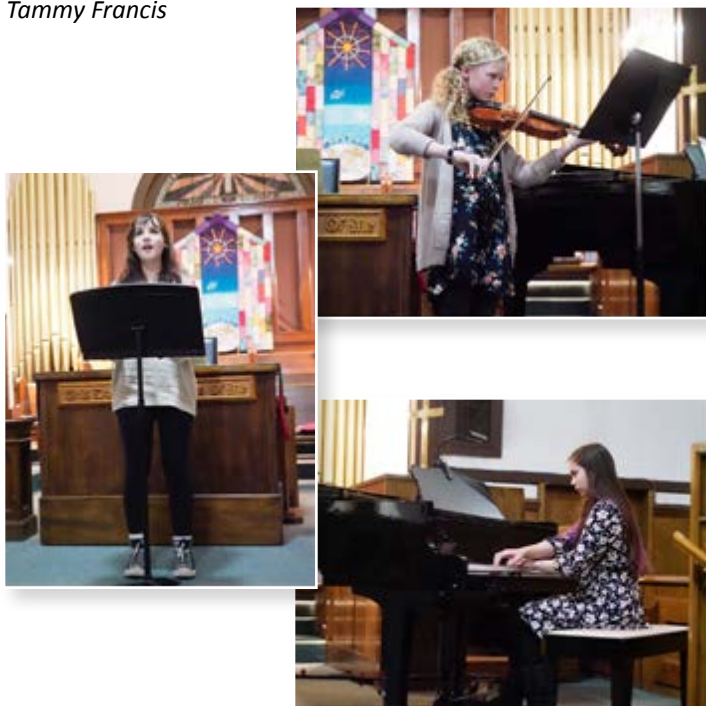




Trail/Castlegar

The Trail/Castlegar Branch of the BCRMTA celebrated Canada Music Week with a recital on Tuesday, November 28th, featuring music composed and arranged by Canadian composers. The participants ranged in age from children to adults, and featured pianists, vocalists, and violinists. It was a wonderful evening of celebrating Canadian music, and the evening concluded with awards from our local Branch to students who received the top examination marks from our Branch in the past year. Also, three students were acknowledged for receiving medals of excellence from Conservatory Canada. ✨

Tammy Francis



Vancouver/Burnaby

The Vancouver/Burnaby Branch of the BCRMTA once again celebrated Canada Music Week with our CMW Festival featuring all Canadian music. The event was held on November 18th - 19th at the Canadian Music Centre, one of our generous supporters. Eighteen teachers entered sixty-seven students from preparatory to Level 12. The variety of styles was very entertaining and one student even entered their own composition! Lori Elder of Prince George returned to provide excellent, encouraging adjudications. She was our first adjudicator five years ago and she was a welcome face for both teachers and performers alike. We were fortunate to be able to provide two levels of awards. Tom Lee Music Ltd donated gift cards to the first and second place winners in each class Levels 1 to 12, and the Branch provided first and second place division scholarships for Elementary, Junior, Intermediate and Senior. In total, \$950 in gift cards and scholarships were awarded over the weekend.

Our thanks go out to the teachers who supported and volunteered at the Festival, as well as the CMW Festival Committee Barbara Siemens, Joanna Yeh, and Emily Ko for their efforts. ✨

Haliey Wong

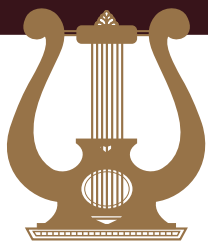
Vernon

It is with great pleasure that I share the news for our Canada Music Week Recital and Award Ceremony, which was held on Sunday, November 19th 2023 at All Saints Anglican Church.

We had twenty talented students perform piano and voice selections by Canadian composers and some self-composed pieces. We congratulate our award winners this year for piano levels 1 to 9, violin level 8, and theory levels 3, 6, 7, and 8.

Our association is very grateful for the community support and generous donations that help our scholarship fund, along with the many volunteers from our branch that help make this event extra special! ✨

Emerald Holt



Canada Music Week Branch Events - cont.

Victoria

Joan Hansen was a vibrant musician, composer, mother and friend. The Victoria Branch of the BCRMTA was pleased to be joined by her sons Christopher and Greg Lawson at our CMW breakfast meeting November 24th when we held a tribute to Joan. We were fortunate to have her autobiography written by Joan. A number of members shared memories of Joan:

- written by Susan de Burgh - read by Jennifer Rebner
- written by Sylvia Rickard - read by Pam Smirl
- written by Judith Pazder
- The *High Notes Flute Choir* performing music by Joan

Susan de Burgh had many memories of Joan in connection with the Victoria Piano Summer School including *Two Sundances* which had been commissioned by VPSS. Susan performed them at the 75th Anniversary of the Victoria Branch some years later. Susan recounted a story told by Joan; "Hearing that my student was playing the *Circus Suite*", which was dedicated to Joan's sons, in the Victoria Festival sparked a funny story from Joan. She had been listening to a student play her work at a Victoria Music Festival class while sitting in the back of the Hall. When the adjudicator came to comment on the student playing Joan's piece, she said vaguely, "I think Joan Hansen lives around here somewhere." Joan was in the back of the Hall waving and saying, "I'm here! I'm here!" The adjudicator ignored her and proceeded to tell the student the opposite of what Joan wanted in the performance of her piece. Joan laughed heartily at the memory of the adjudicator's interpretation of her music."

Sylvia Rickard had many humorous memories from many events shared with Joan. She summed up our feeling with "Her piano playing was beautiful, sometimes with a sort of 6th sense of fragility, vulnerability even. She really felt the pains and joys of young people through their music. I miss Joanie very much, and say to her "Bravissima, Joanie Dear".

Judith Pazder was able to share with us regarding Joan's *Herbal Remedies* which has four movements; Basil with a Latin feel, Terragon presenting as exotic, Rosemary sounds like Bach to modern, and Sage has a warm lush sound.

Lorna Paterson our adjudicator and featured composer for 2023, was able to add to the memories of Joan at the Murray Adaskin Composition Competition Student Concert on

November 25th. Our program cover featured a photograph of Joan Hansen, Lorna Paterson and Murray Adaskin taken many years ago. Many students performed Joan Hansen's and Lorna Paterson's compositions interspersed with other Canadian composers. Thank you to everyone who contributed.

MURRAY ADASKIN COMPOSITION COMPETITION WINNERS:

- JUNIOR: Nicholas Butler - Shark Monster
- INTERMEDIATE: George Dong - After the Titanic
- SENIOR: Houtian Zhong - Little Serenade
- OPEN: Hamish Turnbull - Seige of the Ratfolk Citadel

Studios represented in the competition: Deborah Baynes, Jo Anne Dalisay, Christine Donkin, Ina Dykstra, Beth Goh, Pam Smirl and Christine Taber. ✱

Pat Williamson



Cover of program - Joan Hansen, Lorna Paterson, Dr. Murray Adaskin





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Student Composer Competition 2024: Stephen Chatman to Adjudicate

Susan Evans - Student Composer Competition Chair

It gives me great pleasure and excitement to announce that Stephen Chatman, one of Canada's best-known and most frequently performed composers, is to be our adjudicator at the BC Provincial Student Composer Competition 2024.

All of you will be well-acquainted with his work from having taught some of his many popular compositions included in the RCM Celebration Series.

His choral pieces "are in wide demand in North America" (*Historical Dictionary of Choral Music*, 2010). Orchestral works have been commissioned by the CBC Radio Orchestra, the Calgary Philharmonic and Toronto, Vancouver, and Edmonton Symphony Orchestras. His music has been performed by the BBC Symphony, Berlin Radio Orchestra, Hong Kong Philharmonic, the Sydney, Seoul, San Francisco, St. Louis, Detroit, New World and Dallas Symphonies, and by every major Canadian symphony orchestra.

He has received four Western Canadian Music Awards for "Classical Composition of the Year", the SOCAN Jan V. Matejcek New Classical Music Award, three BMI Awards, three JUNO nominations, the Dorothy Somerset Award, and the Charles Ives Scholarship from the American Academy of Arts and Letters.

More than 150 of his musical works have sold 500,000 printed copies each; many of his choral works have become part of the standard repertoire.

His commissioned compositions include works for Montreal's SMCQ, Ottawa Chamber Music Festival, Verdehr Trio, pianists Marc-Andre Hamelin and Jane Coop, contralto Maureen Forrester, baritone Tyler Duncan, violinist Andrew Dawes and various choirs and choral festivals throughout North America.

In 2019, Dr. Chatman was named an Honorary Fellow of the Royal Conservatory of Music and in 2012, he was appointed to the Order of Canada.

He was Professor of Composition at the University of British Columbia from 1976-2021, where he taught a generation of prominent Canadian composers.

We look forward with great anticipation to reading the encouragement and advice his written adjudications will offer to all student participants. This is a wonderful opportunity for fledgling composers to have their work read and discussed by a composer of Dr. Chatman's stature.



The competition is open to all students of BCRMTA members. Teachers need not be specialist composition instructors, and students of all ages and all levels of ability, with or without previous composing experience, are encouraged to submit their work.

Students can submit as many compositions as they wish in either or both categories, and teachers are encouraged to suggest that students try writing a vocal work this year! It can be a lot of fun to set a favourite rhyme or poem to music, write an original libretto of your own, or even experiment with non-verbal vocalisations set to an interesting arrangement of rhythm and pitch!

We are very fortunate to have Stephen Chatman as our adjudicator in 2024. Hopefully many students and teachers will want to join in and take advantage of this extraordinary opportunity.

For more details, please visit:

<https://bcrmta.bc.ca/student-composer-competition/>

Please address any questions to:

studentcomposer@bcrmta.bc.ca



Student Composer Competition 2024

Rules and Regulations

If you have any questions please do not hesitate to contact the Student Composer Coordinator at:

studentcomposer@bcrmta.bc.ca

1. The competition is open to all students of BCRMTA members in good standing; it is not necessary for the teacher to be registered as a composition specialist.
2. Each entry must be an original composition by the named entrant, and also written out or computer-generated by the entrant (*exceptions are made only for Preparatory and Division A entries, which may be copied out by others if needed*).
3. There are five age divisions. Entrants should enter the appropriate division according to their stated age on June 1st 2024.
4. There are two categories within each division:
 - Composition for solo instrument or instrumental ensemble;
 - Composition for solo voice or choir, accompanied or unaccompanied.
5. Entries must be neat and legible, written in ink, computer printout or photocopied (faxes or e-mails are not acceptable). Please keep a copy of each entered work.
6. The bars should be numbered in the first measure in each line (or system) so that the adjudicator can easily refer to various parts of the composition.
7. Tempo and dynamic markings, and other appropriate expressions marks and otherperformance instructions should be included.
8. **Student names** - Please remove the student's name entirely from the submission. The student's name should not appear at the top of the score, in the copyright notice, or in the name of the digital file or audio file. Please use the title of the piece.
9. Any composition longer than four pages should be accompanied with a performance of the composition on an audio file link. For compositions of four pages or fewer, an accompanying audio file is optional.
10. Any multi - movement work will be charged one entry fee per movement.
11. Compositions of more than 10 pages will be charged double entry fees (one entry fee for every 10 pages).
12. Entrants may submit more than one work - enter all of the compositions within the same age division.
13. **Entries must be submitted online** - <https://bcrmta.bc.ca/student-composer-competition-online-registration/>
 - Application opens on January 2, 2024.
 - All applications must be received by midnight on April 1, 2024. *Please remember - any entries received after this date will not be accepted. A completed entry form and the correct provincial fee must accompany each piece entered. Please include a high resolution jpeg photo and short five- line bio of yourself.*
14. Each entry will receive a written adjudication. Entries will not be returned, but will be placed in the BCRMTA archives. BCRMTA will forward First Place-winning compositions to the CFMTA National Student Composer Competition. Entry fees for the national competition will be paid by the BCRMTA.

Student Composer Competition 2024

Rules and Regulations



15. In each of the two categories in every age division in the Provincial Competition, competitions may be ranked as first or second place winners or receive honourable mentions. Award cheques are given for First Place. All decisions are at the discretion of the adjudicator and are final. Award cheques must be cashed within thirty days of receipt.
16. The CFMTA national competition awards First Place winners only. All decisions are final. Award cheques must be cashed within thirty days of receipt.
17. The BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.
18. The results will be sent to the student's teacher after June 1st, 2024.

Preparatory: 8 years & under Fee: \$18.00 Award: BC \$35

Pre.1 - An original work for solo instrument or any combination of instruments In each category

Pre.2 - An original work for voice with or without accompaniment

Division A: 11 years & under Fee: \$20.00 Award: BC \$40

A.1 - An original work for solo instrument or any combination of instruments In each category:

A.2 - An original work for voice with or without accompaniment

Division B: 15 years & under Fee: \$25.00 Award: BC \$50

B.1 - An original work for solo instrument or any combination of instruments In each category:

B.2 - An original work for voice(s) with or without accompaniment

Division C: 19 years & under Fee: \$35.00 Award: BC \$70

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

Division D: Open Fee: \$40.00 Award: BC \$80

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





BCRMTA Professional Guidelines

The BCRMTA operates under the by-laws for the Association as set up according to the provisions of the Music Teachers (Registered) Act (RSBC 1996) Chapter 237, passed by the Legislative Assembly of the Province of British Columbia in 2010.

Our Mandate

- to promote and maintain high standards of teaching amongst our members and to foster music excellence in our students
- to encourage participation of all members as each is part of the whole; the strength of the Association lies with the individuals and what they have to offer
- to promote interbranch relations: through the Association, teachers are linked Provincially through individual branches and Nationally through the Canadian Federation of Music Teachers' Association (CFMTA)

RMT Designation

- applies only to the subject(s) for which the teacher is currently registered
- to be used only by members in good standing

BCRMTA Letterhead

- for official business only, as sanctioned by the branch executive

Provincial Council Issues

- questions regarding Provincial Council business should be addressed to the Provincial Council executive directly, or through the branch delegate(s)
- members are responsible for keeping informed about business conducted by the Provincial Council and the CFMTA as reported by the delegates

Studio Policy Statement

Teachers are encouraged to compose and distribute a studio policy statement. It is recommended that the following be included:

- registration fees and procedures
- fee schedule and payment options
- options for missed lessons
- permanent withdrawal from lessons
- expectations regarding practising, festival and exam participation, recitals and workshops
- book purchasing and lending policy
- planned holiday time
- parent and sibling attendance at lessons
- media release option for student and parent/guardian

Members' Responsibilities To the Association:

- attend branch meetings
- participate in branch events
- attend Provincial Council sponsored events
- attend CFMTA sponsored events
- stand for office at the Branch, Provincial or National level

To the community:

- maintain a professional standard of teaching
- promote musical education
- encourage public participation and awareness in musical event: recitals, festivals, concerts, workshops, Canada Music Week events, Young Artists Competitions and composition competitions

To each other:

Treat all members with respect, with the understanding that:

- it is unethical to criticize the work of another teacher
- it is unethical to recruit students who are studying with another teacher
- in the case of a student who is transferring, both teachers should be involved and should interact with professionalism

To the parent/guardian:

- maintain and distribute an up-to-date studio policy statement
- regularly share information regarding student's progress
- regularly share information on performance opportunities
- maintain communication regarding the student
- maintain an accurate record of lesson attendance
- receive permission before posting information, pictures, videos of the student

To the student:

- keep lesson time exclusively for musical education
- be regular and punctual
- keep interruptions, cancellations and/or changes of lesson time to a minimum
- provide and encourage performance opportunities such as recitals, festivals, master classes, workshops and examinations
- interact in an ethical and respectful manner

The BCRMTA supports the BC Human Rights Code respecting the rights of all individuals in accordance with the law, prohibiting discrimination based on race, colour, ancestry, place of origin, religion, marital status, family status, physical or mental disability, gender, sexual orientation, gender identity/expression, or age. Section 15 (1).

Updated December 2023



Musical Community Service Awards

October 2023 - Joyce Janzen - Registrar



Richmond	Lillian Chan	Angelica Tipay	Bronze
		Angelica Tipay	Silver
		Doan Lai	Silver
		Thomas Ye	Silver
		Rachel Hovestad	Gold (66)
		EJ Ramos	Gold (168)
		Alexander Wong-Ma	Gold (66)
Sunshine Coast	Katherine Hume	Leif Montgomery	Bronze

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info@storypianos.com / www.storypianos.com
IG story_pianos



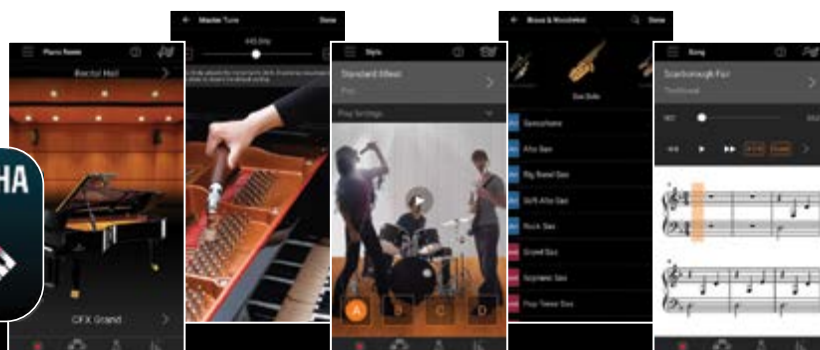
SILENT PIANO

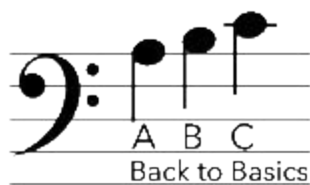
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A B C - Back to Basics



BCRMTA 2024 Conference
September 13 - 14, 2024
Abbotsford Branch



Welcome!

We are delighted to invite you to join us in Abbotsford in BC's beautiful Fraser Valley at the **ABC - Back to Basics Conference** in 2024!

There will be so much to experience:

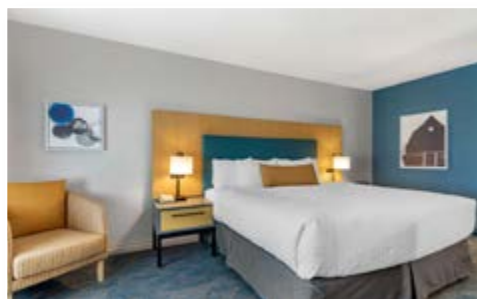
- workshops
- tradeshow
- keynote speaker
- BCRMTA piano competition
- a few surprises

As well, there will be networking opportunities with other music educators. All events take place on one level of a single venue, and many meals are included. We look forward to meeting you and sharing this experience together!



Guest Rooms

When it comes to the Clarion Hotel & Conference Centre Abbotsford, comfort and convenience are their main priorities. Their tastefully furnished guest rooms and suites provide you with everything you need during your stay in Abbotsford.

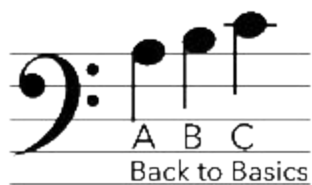


Two Queen/One King Room - features two queen-sized beds or one spacious king-size, a mini fridge and bathroom with additional sink and vanity

Our conference rate is \$145.00 plus taxes.

For other room options - please contact the hotel for the rate.





A B C - Back to Basics



BCRMTA 2024 Conference
September 13 - 14, 2024
Abbotsford Branch

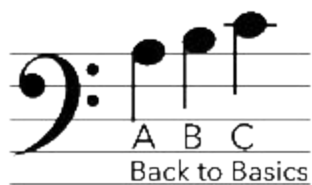


Dr. John Burge Keynote Speaker Adjudicator - Masterclass



Dr. John Burge, a Canadian composer and pianist, completed his Associate Diploma in Piano Performance from the Royal Conservatory of Music while still in high school in Calgary, Alberta, and holds degrees from the University of Toronto (BMus and MMus) and British Columbia (DMA). He has composed a large body of instrumental and vocal music in all genres including opera. Many of his orchestral works, such as *Snowdrift*, *The Canadian Shield* and *Rocky Mountain Overture*, have been performed by orchestras across Canada and internationally. His string orchestra work, *Flanders Fields Reflections*, as recorded by Sinfonia Toronto, received the 2009 Juno Award for the Best Canadian Classical Composition. Since 1987 he has been teaching at Queen's University in Kingston, Ontario, where he is a full professor and was the Director of the School of Music (now named the DAN School of Drama and Music). Since 2013, Red Leaf Pianoworks has been publishing his solo piano music, with a number of these piano pieces listed in conservatory syllabi and publications and used as test pieces for competitions. An active music festival adjudicator and clinician, John Burge enjoys working with musicians young and old, greatly enjoying the opportunity to share musical ideas and insights.

A passionate advocate for Canadian music, John Burge was an executive member of the Canadian League of Composers from 1993-2007 (holding the position of President from 1998-2006). Since 2009, he has been a board member of the SOCAN Foundation which supports the creation, performance and achievements of Canadian music. Closer to home in the Kingston area, he was a founder board member of Cantabile Choirs of Kingston and a past chair of the Music at Port Milford Summer School and Festival based in Prince Edward County. In 2014 he was inducted as a Fellow into the Royal Society of Canada for his contributions to composition and arts leadership in Canada.



A B C - Back to Basics



BCRMTA 2024 Conference
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Abbotsford Branch



Our Showcases

Glory St. Germain



Glory St. Germain ARCT, Founder/CEO Ultimate Music Theory, TEDx Speaker, International Bestselling Author 60+ Books in the Ultimate Music Theory Workbook Series & The Power of WHY Musicians Series, Ultimate Music Teachers Podcast Host and creator of the Ultimate Music Theory Certification Course & Elite Educator Program. St. Germain is an award winning speaker, music teachers business coach in the UMT Teachers Membership and music entrepreneur on the global stage.

Lorna Paterson



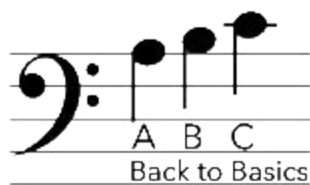
BC composer Lorna Paterson is known for her "interesting and original; attractive and refreshing" work in pedagogical composition. Her pieces have been selected for the Royal Conservatory of Music Piano Syllabus and grade books for over 25 years, as well as Conservatory Canada, and Alliance of New Music Projects. Lorna received her MMus, BMus (with distinction), LMus(Western Board), and ARCT and taught piano at several conservatories and music schools in BC and Alberta. She was featured composer at Edmonton Contemporary Showcase, Victoria Piano Summer School, South Fraser RMT and Victoria RMT. A review of Lorna's album, Contemporary Piano Collection Volume 1 states: "*This collection is a gold mine!*"-The Canadian Music Teacher September 2023.

Nita Pelletier and Joyce Janzen



Nita has taught piano, theory, history, keyboard harmony, and analysis for over 30 years. Lecturing to school groups and music teachers, Nita has presented topics of interest to amateur and professional musicians. Nita has extensive experience performing with choirs, chamber ensembles, orchestras and frequently serves as accompanist for the Performing Arts BC annual competitions. The Chilliwack Arts Council awarded Nita the Heart of the Arts award in 2003 for "outstanding service to the musical life of our community."

For session information - see our website: <https://abc.abbotsfordmusicbcmrta.com/sessions/>



A B C - Back to Basics



BCRMTA 2024 Conference
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Abbotsford Branch



Our Sessions

Anita Perry



Anita (A.D.) Perry has been an RMT since 1984 and was BCRMTA secretary from 2011 to 2023 and CFMTA secretary from 2017 to 2023. A versatile composer, Perry's music can be found in the Canadian Music Centre as well as from her publisher, Palliser Music Publishing. Perry is a member of the Canadian League of Composers, an affiliate of the Canadian Music Centre and a member of the Society for Composers and Authors. Perry currently teaches piano, composition and theory in Summerland, B.C.

Anita Perry - former CFMTA and BCRMTA secretary. Whether you are starting off or have a well-established studio, this presentation will help ensure your music teaching business has the right professional tools.

Gloria Chu - Learn how to empower a single touch to become the toolbox for infinite colour choice in timbre. This session will provide strategies to expand on the craft of piano tone - the essence of music artistry in piano playing.

Gloria Chu - Learn how to blast off into the rhythmic pulse of any piece engaging the core energy. This session will discuss the 3 steps to transform imagination into energetic tone.

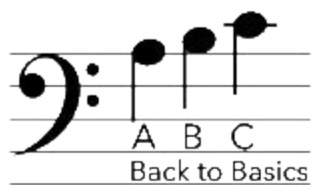
Gloria Chu - Developing intentional music habits is a key element to embrace the change in the digital age. Students crave continual sense of progress in a world of video games. This session will discuss the 5 steps to take action to establish intentional music habits in the digital age.

Gloria Chu



Gloria Chu is a dedicated pedagogue, adjudicator, examiner, speaker, composer, and performer. She holds two master's degrees: MA in Piano (Ottawa) and MA in Strings (Chichester). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the Royal Conservatory of Music Teacher of Distinction Award for her leadership as a music educator. Gloria has given presentations at city, provincial and national conferences including The Canadian Federation of Music Teachers' Associations (CFMTA) National Conference, National Conference on Keyboard Pedagogy (NCKP) Piano Conference, Music Conference Alberta, Alberta Registered Music Teachers' Association (ARMTA) Calgary and CFMTA Connecting Canada Professional Development. Her innovative teaching methods motivate students to develop confidence in expressing their unique voice in both music and life.

For session information - see our website: <https://abc.abbotsfordmusicbcrmta.com/sessions/>



A B C - Back to Basics



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Our Sessions

Eleanor Gummer



Eleanor Gummer holds a Master of Music degree in Piano Performance from McGill University and has performed across Canada and in Europe. Ms Gummer has been teaching children of all ages for over 40 years with many students receiving awards and pursuing careers in the music industry. She is the author of Pianokids®, Violinkids® and Guitarkids® and is involved in the research of forgotten and under-represented women composers. Eleanor is an adjudicator and examiner for Conservatory Canada and is the founder and director of Whitby School of Music.

Eleanor Gummer - Its all about the thumb. An understanding of how the thumb works is essential to develop proper technique. Discover positioning of the thumb and its use in grounding the hand for all levels of playing.

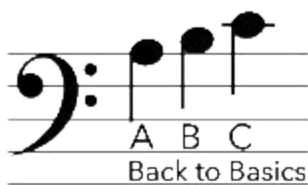
Tamara Vandendool Cable - Unlock the potential of every student in music education. This session unveils innovative methods catering to students with disabilities, giftedness, and early learners. Gain valuable teaching tips ensuring success for all in the classroom.

Tamara Vandendool Cable



Tamara is a self-started businesswoman, author, musician, consultant, speaker, and disability advocate. Her broad range of experiences and expertise spans multiple fields, challenging conventional perceptions of disability. She has been legally blind since birth, losing the majority of her remaining vision in her early teens, and has other physical disabilities that impact daily life. As a professional performing and studio musician since the age of 9, her performance has crossed boundaries from classical, to pop/rock, and folk and continues to evolve. In her 17 years as a music teacher, Tamara has cultivated a passion for working with young musicians, particularly those with physical and cognitive disabilities. Her goal is to develop musicality in every student, challenging every student's perceived beliefs about their own capabilities.

For session information - see our website: <https://abc.abbotsfordmusicbcrmta.com/sessions/>



A B C - Back to Basics



BCRMTA 2024 Conference
September 13 - 14, 2024
Abbotsford Branch



To register - go to our website <https://abc.abbotsfordmusicbcrmta.com/shop/>

OR

Fill in this form, and send (with a cheque) to:

ABC Back to Basics

#128 PO Box 8000

Abbotsford, BC V2S 6H1

Total Tickets
Needed

Total Amount

Full Conference Package Includes:

Friday:

Trade Show
Semi-Finals Piano Competition
Workshop Sessions
Keynote Speaker
Entertainment
Meet & Greet Evening

Saturday:

Trade Show
Breakfast - Coffee, Tea, Muffins
Masterclasses
Workshop Sessions
Lunch - Buffet
Banquet - Plated
Finals Piano Competition

Single Tickets Available For:

Semi Finals - Friday
Keynote / Meet & Greet - Friday
Finals - Saturday
Masterclass - Saturday
Lunch - Saturday
Banquet - Saturday

Full Conference Package

\$249.....\$

Day Tickets

Conference - Friday only \$99.....\$

Conference - Saturday only \$199.....\$

Single Tickets

Semi Finals - Friday

▪ Student \$15.....\$

▪ Adult \$20.....\$

Keynote/Meet & Greet - Friday \$35.....\$

Finals - Saturday

▪ Student \$15.....\$

▪ Adult \$20.....\$

Masterclass - Saturday \$25.....\$

Lunch - Saturday \$45.....\$

Banquet - Saturday \$60.....\$

Total \$

Hope you come and join us !



BC Piano Competition Rules 2024

bcrmta.bc.ca/bcrmta-piano-competition-rules



1. The competition will be held in even numbered years in combination with the Semi-Annual meeting of BCRMTA Provincial Council.
2. Branches are responsible for selecting a contestant. (A previous first-prize winner of the BC Piano Competition is not eligible to enter).
 - **Please Note:** *Provincial Members as a group may submit one entry and one alternate for the competition.*
 - *Any Provincial Member planning to enter a student, must notify the Competition chair (competition@bcrmta.bc.ca) at least 30 days in advance of the deadline.*
 - *Should another Provincial member also be planning to enter a student each will be contacted and the Executive will guide them through a selection process.*
3. Each branch will be able to enter:
 - **Primary Contestant** - *Each branch may enter one Primary Contestant in the BCRMTA Piano Competition. The contestant may represent his/her branch of residence or branch of study.*
 - **Alternate Contestant** - *A branch may choose to register an Alternative Contestant to be a replacement if the primary contestant is unable to participate due to health, injury or unforeseen circumstances.*
4. A single registration fee is required for one or both contestants.
5. Deadline - May 1, 2024 is the deadline required for both fully completed registration forms to be submitted.
6. The competition will consist of a semi-final round and a final round.
7. Programs are timed from first note to last note.

Semi-final Round - for up to 12 contestants.

In this round, contestants will be asked to perform a memorized program no less than 30 minutes and no more than 45 minutes in length.

- One Canadian Solo Composition
- One complete solo composition from the Classical or Baroque Period
- A variety of shorter works to form a well-balanced program

Should more than 12 entries be received, contestants will be asked to submit a link to a 30 minute recent, unedited video of good quality by June 1st in order to have a professional adjudicator choose 12 contestants.

Final Round - The top three performers from the semi-final round will be asked to perform a memorized program no less than 25 minutes and no more than 35 minutes.

- **A completely new program must be presented.**
- All contestants will be expected to attend the finals.

For complete information - <https://bcrmta.bc.ca/bcrmta-piano-competition-rules/>

OR

Contact the Piano Competition Chair - Maureen Hollins - competition@bcrmta.bc.ca





Ask Lori: Teaching Tips for Everyday Lessons

By Lori Elder

Q. How can I help my students to make their performances more convincing? Sometimes at the festival or recital they sound a bit timid.

A. I know just what you mean. Students may be doing all the dynamics and stylistic aspects of the piece, but it feels like it needs more sparkle. It's easy to get kind of a "practicing" version that sounds okay at home but is not effective enough for a church or recital hall. When a performance is getting close, I always tell my students "Nobody is coming to hear you practice!" We kick everything up a notch and make a bigger deal about everything. With festival season just around the corner, here are some general tips to try:

- Exaggerate the dynamics – for *mf* think *f*, for *p* think *mp*, etc.
- Plan the dynamics for the whole piece and write everything in.
- Play all the articulations very clearly – *slurs*, *staccatos*, *appoggiaturas*, etc.
- *Accents*, *tenutos*, and *sforzandos* should be clear and bright.
- Phrases need to be clear and with nice tone.
- Each phrase needs shape and direction.
- Polish the beginning, middle and end of each phrase.
- Bring out the RH melody very clearly.
- Check that the LH is not overpowering the RH.
- When the LH has the melody, soften the RH.
- Play top notes of chords and octaves louder.
- Use bigger arm motions for more full tone and dramatic fortés.
- Play up all the musical contrasts – themes, characters, sections, etc.
- Make the climax of the piece bigger.
- Spend time on the soft colours too – a beautiful *pp* can make a memorable performance.
- Say the dynamics aloud and ask yourself: am I doing this?
- Check that the tempo isn't too slow or too fast.
- If the piece requires a steady tempo, do metronome practice.
- Do all the tempo related markings, such as *ritardando*, *allargando*, *stringendo*, etc.
- Use *rubato* appropriate for the genre and style.
- Bring out syncopations for rhythmic emphasis.
- Delay important moments to enhance the drama.
- Use pauses to create silence, drama, and suspense.
- Check rests are correct and clear.
- Plan the use of the pedal throughout the piece.
- Check that pedal changes are clear and clean.
- Plan where to use the *una corda*, such as *pp* phrases, colour changes, endings, etc.
- If there is a title be sure to portray this.
- Be sure the ending is effective and leaves a good impression.

It is always useful to review stage presence and work toward building confidence in this area. Students often go several months without performing and will benefit from practicing this as well. Try these tips:

- Walk confidently up to the piano – practice this at home and in the studio.
- If you plan to announce your piece, practice this as well. This usually includes your name, the title of the piece, and the composer.
- Adjust the bench for a comfortable height and distance from the piano.
- Try the pedals if you will be using them.
- Set your tempo – hear the opening bars in your head.
- Practice with the clothes and shoes you plan to wear.
- Practice bowing.

I also like to stand further back in the studio, so the student has to play louder to be heard. It helps to imagine a bigger performance space such as a recital hall or church. Encourage them to play out into the hall! Also, make a recording of the performance in the studio or at home to see if you are achieving the musical effect you want. ✱



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.

Members,
Do you have a question you would like to ask Lori . . .
email your questions to lorielder@shaw.ca





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FACULTY OF
FINE & APPLIED ARTS
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Review of **New** Publications



Matthew Chan
Richmond
Conducting, Piano, Voice

DISNEY ADULT PIANO ADVENTURES

R and R Faber
Faber/Hal Leonard
HL01210293

Designed for adult beginners or for those who are returning to piano playing, this book of 29 pieces is divided into 3 sections.



Section 1 has 11 pieces in easy arrangements with simple harmonies, minimal hand position changes, and some optional duet parts.

Section 2 has 9 pieces in the key of C major using a one octave scale with primary chords.

Section 3 has 9 pieces in the key of G major – again using a one octave scale and primary chords.

This is the same division used in other Adult Level 1 books from the Faber catalogue. A wide selection of pieces from popular Disney movies of the past and present give many options from which to choose. Frozen is represented in Section 1 with *Do You Want to Build a Snowman*, and in Section 2 with the ever popular *Let it Go*. *Step in Time*, *A Spoonful of Sugar*, *Let's Go Fly a Kite* and *Chim Chim Cher-ee* from Mary Poppins are in Section 1 and *Supercalifragilisticexpialidocious* in Section 2. *Little Mermaid*, *Beauty and the Beast*, *Tangled*, *Coco*, *Pocohantas*, *Lion King*, *Pirates of the Caribbean*, *Aladdin*, *The Aristocats*, and *Mulan* are all represented with many well loved tunes. Carefully arranged and with an attractive easy to read lay out, this book has applications far beyond it's target audience.

Joyce Janzen



Joyce Janzen
Abbotsford
Piano, Theory



Liz Munro
Coquitlam/Maple Ridge
Piano, Theory



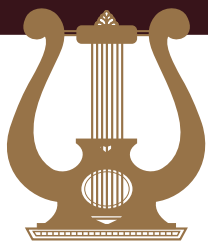
Jean Ritter
Abbotsford
Piano, Theory

Members



If you are interested
in doing book reviews
send me an email....

editor@bcrmta.bc.ca



Review of **New** Publications

BLOSSOMS OF COLOUR

Late Intermediate & Advanced Piano Solos
Kathleen Feenstra

https://80dayspublishing.com/products/kathleen-feenstra-blossoms-of-colour?_pos=2&_psq=feenstra&_ss=e&_v=1.0

It has been my distinct pleasure to be able to review all four of these books by Ms. Feenstra! This is the latest one and I have enjoyed this so much I have played through it numerous times. I decided to investigate the website where Ms. Feenstra plays all of her pieces! What a bonus for students and teachers to be able to watch the video performances of these compositions and more at www.sardispiano.com/compositions. Having technology work for us in our studios is such an asset!



There are three contrasting Level 8 pieces. *Better Days are Coming Soon* includes many sustained notes, rolls, and some register changes. The cantabile melody begins after a brief introduction. This is written in the key of D major and is in $\frac{3}{4}$ time. The LH features some broken chords supporting the expressive melody played entirely in the RH.

Boreal Beauty is haunting and the perfect title for this work! Although written in the key of c minor there are momentary 'major' moments enhancing the beauty of this piece which ends with a tierce de Picardie. Both hands have numerous octave chords and stretches. There is some syncopation and dotted eighth sixteenth rhythms.

Lavender's Blue, the familiar English Folk Song, is written in theme and variations form. Here the four variations include changes to the tempo, keys, style, and melody movement between the hands. The time signature remains the same throughout. Due to the size of some of the chords, the student

would benefit from being able to reach the span of an octave.

There are four Level 9 pieces. *Across the Sky* is a ballad in the key of G major and in $\frac{3}{4}$ time. There is much use of sixteenth notes in a variety of patterns with cleverly placed triplets to connect the sections. Sustained notes are found throughout in both hands.

Bittersweet Memories is another ballad that changes register and has rhythmic variety including a momentary shift to $\frac{3}{4}$ from $\frac{3}{4}$. There are multiple mood and key shifts throughout. It would be interesting to add lyrics to this composition! This is a wonderful piece to help your student master the 2 against 3 rhythms.

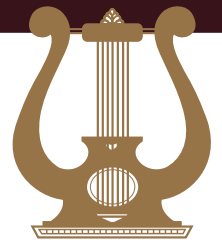
Glimmering Moonlight is a dreamy work in d minor with some changing meter. There are runs in sixteenth notes, rolls, and modulations. The LH is largely arpeggiated lending to this dreamy and enchanting mood. This ends in D major.

I'll Be With You again features some 3 against 2. Here the melody takes some brief time in the LH adding a lovely mood. The LH is largely broken and arpeggiated chords and the RH includes solid chords of sevenths and octaves.

What a pleasure to review this book! The music is expressive and speaks distinctly and all of it lends itself to creating lyrics. I found myself being moved as I spent time at the piano and I'm sure you and your students will as well! We are truly fortunate to be exposed to such beautiful melodies and expressive harmonies!

Jean Ritter

Review of **New** Publications



GIGGLES'N KIDS

S Griesdale

Red Leaf Pianoworks **SGR-P012**

A coil bound book in landscape format, this attractive volume has a cover photo of a toddler with her chubby hand over her giggling mouth and with mischief in her eyes. Inside the book are thirty etudes from **Prep A** through **Level 1** which address various technical challenges, moving from easier to more difficult. Each short etude focuses on a single musical aspect by introducing a musical sign, learning what it means and then playing it. The table of contents indicates the musical feature learned in each piece while extra instructions are given on each page. The first piece is *Stuck in the Mud* with the focus on keeping the fingers pointing down. It is suggested that the student imagines having velcro on their finger tips. Next comes *Prickly Possum* teaching staccato. The stomping in *Galoshes* is perfect for accents while *Whacky Fingers!* uses intentionally awkward fingering to force accurate reading. *Lefty is* – appropriately enough – for left hand alone and *Snake Charmer* teaches legato touch as fingers cross over the thumb. *L'ill Drummer* uses four different types of body percussion together with played notes. *Purple Crayons* introduces quartal harmony in melodic and harmonic form. Other techniques taught are arm weight, hairpin dynamics, intervals larger than a 5th, trills, glissando, balance between the hands, hand over hand movement, fifth finger reinforcement and more. Titles are appealing to a child's sense of wonder and curiosity and are well paired with the concepts they illustrate – as in dissonant harmonies in *Spicy Fries*.



Short enough to easily hold a student's interest and challenging enough to be useful for instruction, this book is a treasure trove for both learner and instructor. It could be used as a supplemental book for any method or learned from beginning to end. Highly recommended!

Joyce Janzen



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Review of **New** Publications

CONTEMPORARY PIANO COLLECTION Volume 2 Intermediate to Advanced Levels 4 - 9 Lorna Paterson

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composer&page=search-print](https://www.long-mcquade.com/?SearchTxt=lorna%20paterson%20composer&page=search-print)

I enjoyed playing the 12 solos and 6 duets that make up this second volume of contemporary piano music. I never cease to marvel at the creativity and imagination that composers showcase in their compositions! The fun for us playing it begins with the title and immediately the message starts transmitting. This is why I enjoy doing these book reviews.....I get to discover something unique and brilliant about the composer and experience new music!



The new 2022 RCM Syllabus, Conservatory Canada Syllabus, and the Alliance for Canadian New Music Projects Piano Syllabus include some of the pieces from this collection. This album has new pieces as well as favourites from previously published collections.

I love promoting duets in my studio so I decided to showcase them in the review.

On the Bay is beautifully written with the secondo featuring broken chords for the most part. The primo has a cantabile melody with the hands playing in harmony whenever they are moving in parallel motion.

Fun and Games is energetic and incorporates mostly sixteenth notes. When the secondo has a moment of melody the primo plays a trill like passage that compliments the secondo perfectly. The secondo plays primarily a rhythmic and melodic ostinato while the primo has dotted eighth sixteenth sections as well as a variety of rhythmic groupings involving sixteenth and eighth notes.

Hot off the Press has a catchy melody that transports you to a world of playfulness! There is a variety of articulation in both parts keeping the players on their toes.

Nocturne is a lovely duet in d minor which has the melody moving between the two parts. There are no complex rhythms and is very playable.

Exotic Voyage, written in f minor, has numerous repeating patterns and includes rolls. The melody draws in the listener!

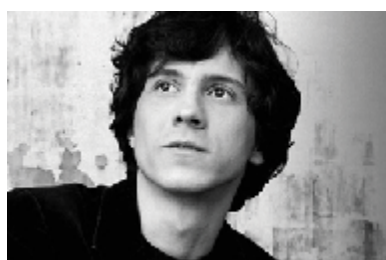
Too Cool is fun to play and hear! There are many chromatic minor seconds and is mostly staccato. The rhythm drives the piece forward and is slightly more complex in the primo than the secondo. This is very cool!

The remaining 12 solos are varied and provide styles that can match all our students. Some are fast and others slow. There are hand crossings and register changes prevalent in some. *Cathedral Grove* features the melody in the LH. *The Loon* is mesmerizing! Overall the rhythms are very playable and the keys move between major and minor. *Just a Second!* features changing meter and many chords of seconds. *Ostinato* also has changing meter and many open chords of fifths and sixths. *Burlesca* is the most difficult rhythmically of all the pieces. It is fun to play and would be perfect in a recital! There is some changing meter and the glissando is a great attraction all the while having a ramped up tempo.

The mp3 recordings showcase the pieces well! As you can see this collection is full of everything! Volume 2 is a delightful creation for us to experience!

Jean Ritter

2023-2024 SEASON OF THE VANCOUVER CHOPIN SOCIETY



RAFAL BLECHACZ

Wednesday, March 13, 2024, 7:30 pm
VANCOUVER PLAYHOUSE



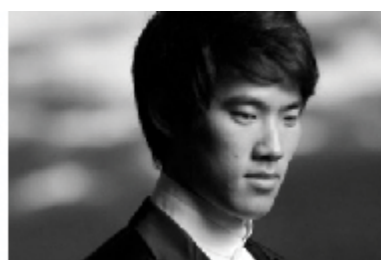
ANNA GENIUSHENE

Sunday, April 7, 2024, 3 pm
VANCOUVER PLAYHOUSE



YEFIM BRONFMAN

Tuesday, April 16, 2024, 7:30 pm
ORPHEUM THEATRE



BRUCE(XIAOYU) LIU

Sunday, May 19, 2024, 3 pm
ORPHEUM THEATRE

Our 2023-2024 season continues in March with the return of **Rafal Blechacz**, gold medalist of the 2005 International Chopin Competition in Warsaw, who stunned the jury members and the audience with the depth and maturity of his Chopin interpretation.

This will be followed by the Vancouver debut of **Anna Geniushene**, 2nd prize winner at the last van Cliburn Competition whose online recital for us in 2021 garnered much attention.

We then move to Vancouver's beautiful Orpheum Theatre for the final two concerts of our season – a superstar double bill featuring **Yefim Bronfman** and the return of **Bruce Liu**! **For this very special Orpheum double-bill, we are offering a special discount of 15% if you purchase tickets for both recitals by selecting Orpheum Package.**

Bronfman's last recital appearance in Vancouver was a joint recital with Pinchas Zukerman in 2014. His last solo recital in Vancouver went as far back as 2004. This is a rare opportunity for us to experience the music making of one of today's truly great artist and musician. For this Vancouver appearance, **Bronfman** will be performing, among other things, Chopin's monumental Sonata in B minor – surely an experience not to be missed.

To celebrate Chopin's 214th Birthday, The VCS is organizing a 24 hours Chopin Marathon to take place March 1-3, 24. Details on our website after January 29.

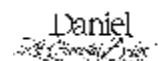
The Vancouver Chopin Society is one of the few musical organizations in the city to offer a **20% discount to seniors, students and B.C.R.M.T.A. members** for single tickets. **The price for youth (grades 1 through 12) is again an incredible \$15 per ticket.**

For details on each of our 2023/24 season concerts please visit: chopinsociety.org

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Review of **New** Publications



ADVANCED KEYBOARD HARMONY WORKBOOK - Advanced

Nita Pelletier

For inquiries regarding purchase of digital copies, including studio licenses.

Please contact joycejanzen@gmail.com

This is the final workbook in Nita's excellent series on Keyboard Harmony. It has five chapters and an appendix, which provides a review of some of the previous information.

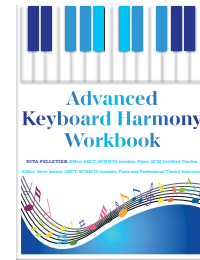
Melodic Improvisation: Advanced Keyboard Harmony builds on the Intermediate level, which taught us how to create an A section of a 4 phrase (16 measure) binary dance, modulating to a suitable key by the end of phrase 2. We learn how to create a B section, with sequential material in phrase 3 and a return to the tonic in phrase 4. As in the Intermediate level, phrase 1 has a Left Hand counterpoint part and the LH is used at cadences only for phrases 2 through 4.

Sequence: At this level we learn to play a sequence of chromatic descending 5th chords around the Circle of Fifths.

Chords: Provides a review of 3 note chords, 4 note chords, extensions of V⁷ (9, 11, 13) then introduces new chords like the Neapolitan 6, Augmented 6 chords (Italian, French and German), Common tone diminished 7th, and Secondary or applied V⁷ and vii^{o7} chords. I call this the "everything but the kitchen sink" of harmony!

Realization of a Continuo bass: Learn to create a Baroque type accompaniment to a solo part. The left hand plays single notes and the right hand plays simple chords (no melody) with smooth voice leading below the solo part - you don't want to "bury" it!

Accompaniment: This should reflect a mature, stylized approach in creating an accompaniment to a given melody. Some chords are given, but suitable chords are added where missing. Important to follow the phrase structure and cadences and to add some of the more advanced chords - perhaps some Secondary V⁷ or vii^{o7} chords. Reading root quality chord symbols gives the knowledge and skills to play complex lead sheets.



12 Bar Melody with Modulation: We are given a phrase which we have to analyze then we learn to modulate to a distant key in the second phrase! We are used to modulating to a closely related key on the Circle of Fifths but going to a distant key is challenging. We use some of our new chords as pivots - N⁶, b⁶, Ger⁶, vii^{o7}. In the third phrase we pivot back to the original key.

Keyboard Harmony Workbook is an excellent substitute to written harmony. Today's students are pressed for time and keyboard harmony requires less practice time than written harmony homework. Keyboard Harmony Workbook works on sight reading, ear training and the very practical skill of creating an accompaniment to melodies. Perhaps teachers have avoided teaching keyboard harmony due to a shortage of printed material but Nita's books fill this gap. Her books are clear and well put together. They give lots of examples and exercises to practice.

Liz Munro



Review of **New** Publications

AVE MARIS STELLA

Choral music (SATB)

Composed by Jonathan Adams

Based on Liturgy of the Hours

E.C. Schirmer / ECS Publishing Group 9183

Ave maris stella published by E.C. Schirmer Music Company Inc. in 2022, is a piece of choral music composed for SATB setting with no accompaniment. The composer is Jonathan Adams and the lyrics are taken from the Liturgy of the Hours. Adams is a member of the American Society of Composers, Authors and Publishers. He was a graduate from Arkansas University in both his Bachelor's and Master's degrees, and is currently active in music composing in the United States.



This is a contemporary composition using modern chord progressions with 4 note chords as well as non-chord notes applied quite extensively. I believe the trend of using non-chord notes is widely adopted by many composers not just in choral music but in all music in general, as traditional harmonies are more familiar to audiences and dissonances add surprising bits of colour to make the music "new". There are cluster of chords at the end of phrases to helps the sounds stick in our memory; as well as key changes in short and longer modulations where you find accidentals to make the music more interesting. The composition opens and closes in D major but there were other major and minor

keys changed for a brief moment throughout the whole piece. This could be witnessed by a few A#'s and G#'s. The Bb's used in the middle of the piece are only a technique of borrowing major-minor tonality between G major and G minor.

There is a change of meter at the ending where a measure of compound time is used to integrate into simple time to finish the piece of music. The overall texture of this piece is homophonic and homorhythmic. Dynamic indications are used quite noticeably. The use of clusters require than one or two members from the same voice to make this happen. Since this composition is sung in a cappella style, a conductor may not be necessary as the choral members could work in a collaborative fashion.

This is not an introductory or beginner piece, and it would require perfect or relative pitch in some of the performers as well as training in vocal or choral music to be able to realize it's potential. The controlled dissonances and their resolutions along with the fermatas on the chord clusters make for a compelling sense of drama. The piece is attractive and sure to appeal to the audience.

Matthew Chan

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





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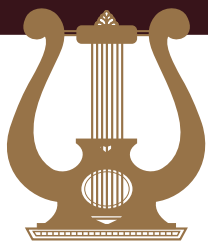
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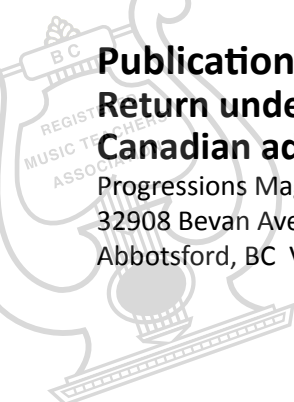
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