



# *Progressions*

*Spring - May 2026*

## Inside this issue:

- *BCRMTA Competition Information*
- *NEW AMT Membership Category*
- *Branch Highlights*

*And so much more.....*





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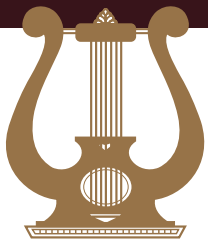
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# My President's Message



Barbara Siemens  
president@bcrmta.bc.ca

Hello to all BCRMTA Members,

Spring is upon us and I trust everyone is enjoying the warmer weather and brighter days.

I would like to start this message by welcoming to the Executive, Katherine Hume our new 2<sup>nd</sup> Vice President! Katherine has participated as a member-at-large for the past two years and has already proven herself to be a valuable addition. I look forward to continuing to work with her over the next term. At the same time, we must say adieu to outgoing members-at-large Angela Somers and Mimi Ho. Thank you for your time and dedication to the BCRMTA, it was fortifying to know you were there to support the Executive over the past two years.

Two Committee Chairs are also stepping back from their duties as of April 2026. **Maureen Hollins - Young Artist Tour/BCRMTA Competitions Chair** has been a familiar face for many years. Her guidance and sage advice have been very much appreciated and while we know she deserves some time off, we will miss her! **Kathleen Feenstra - Student Composers' Club Chair** has done a fantastic job establishing the project since 2024. It's a well-oiled machine at this point and she has set the stage for future success. Both of these Chair positions remain open as of this writing so I encourage anyone interested to read about them on the website and to consider stepping forward in the coming months.

The Annual Provincial Council meeting was held on April 12. There were many important issues discussed and your Branch delegates may already have passed on the latest, but for the full details you can read the minutes in the Members Only section at BCRMTA.bc.ca. Having said that, there are some special points that I would like to highlight here.

The Council approved the 2026 BCRMTA Bylaws, which means the BCRMTA now has an Affiliate Member Teacher (AMT) category! Teachers who have a history of professional instruction may now apply to become BCRMTA members and receive full benefits, whether or not they hold a music diploma or degree. Details are available on the website and the AMT online application form is now live. The new Bylaws also clarify

the rights and privileges of Provincial Members as well as those of Student Teacher Auxiliary Members.

Along with the Bylaws, the Council approved the 2026 Policies and Procedures Manual. This document has been reorganized for easier access to information including: an explanation of our governing documents; Branch formation dates and/or name changes; and a clearer outline of duties and protocols for our Chairs.

In addition to accepting these two critical documents, the Council voted to strike an Ad Hoc Committee to explore the feasibility of creating a paid Administrator position for the BCRMTA. Elisa Rolson 1<sup>st</sup> Vice, Katherine Hume 2<sup>nd</sup> Vice, and Sharie Atley Chilliwack Branch will be joining me to consider our options with the results presented to Council in advance of the September Semi-Annual meeting. Exciting times as they say!

I would like to invite all members to join us on September 18<sup>th</sup> and 19<sup>th</sup> for the inaugural Multidiscipline Competition and Junior Piano Competition at The Inn at the Quay in New Westminster. Details are available on page 18 including approximate times and hotel options. More information will be circulated in the coming weeks so visit the website as well as the BC Registered Music Teachers Association Facebook page for updates. The Ad Hoc Competitions Committee will be reaching out for volunteers for the event, so please keep an eye out for any notices.

Finally, I would like to thank each of the volunteers who have kept the BCRMTA functioning smoothly over the past year. We're all in this together! While some have more prominent roles than others, every bit of time expended on behalf of your RMTA colleagues is crucial and appreciated.

*Respectfully,*  
Barbara Siemens - Acting President

## Meet our new 2<sup>nd</sup> Vice President Katherine Hume



**Katherine Hume**, B.Mus, M.Mus, RMT is a 25-year member of BCRMTA and began teaching piano as a student in Montréal in 1990.

Katherine is the Past President of the Sunshine Coast Branch, RCM Certified Piano Teacher and Music Director at St. Hilda's Anglican Church in Sechelt where she plays piano, pipe organ, flute, conducts the choir and began the Music Arising! St. Hilda's Recital Series. She is a graduate of McGill University, Conservatoire Neuchâtelois (Switzerland) and Trinity College of Music (London, UK).

Katherine and her husband, Carl Montgomery teach together at their home studio in Sechelt, Montgomery Music. She offers lessons in-person and online in English and French. ✨

## Hello from the Editor & Webmaster



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

Hi Everyone,

Another teaching year is coming to a close, hard to believe it has gone so quickly. All that is left to do is festivals, exams and recitals.

### To work:

**Magazine** - I hope you enjoy this issue of Progressions. When I was formatting all the information, it was so interesting reading about the different highlights that branches presented to their members and students. Bravo to all !!

**Website** - The information, requirements, subjects and applications pages for the new membership category are live on the website. These can be found under "MEMBERSHIP". There will be three sub-categories, RMT, AMT and STA.

The updated Policies & Procedures, and Bylaws are available on the "MEMBERS ONLY" pages, as well as on our Archive site.

If you have any concerns or issues, please send me an email. Have a great spring and summer.

*Dina*

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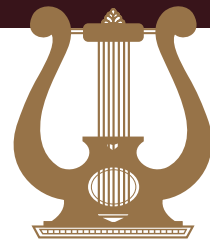


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# Branch Highlights



## Abbotsford

Thanks to the Heritage Fund we were able to host two workshops this spring:

- Dr. Merlin Thompson - *From Surviving to Thriving: Strategies for Visionary Teaching*. We had a zoom workshop with Dr Thompson. Very informative session on teaching students that may have a different vision for their lessons.
- Dr. Laura Altenmueller & Flory Godinez - *Suzuki Workshop- Introduction to Suzuki Method for Piano and Strings*. Dr Altenmueller gave us an overview of the Suzuki method and how it is taught, the focus of the teacher, the parent and the student. Flory Godinez, gave us an overview of the history, the conferences, and some of the philosophy behind the choice of songs/pieces.

Now our branch is looking forward to our Celebration of Music Scholarship Competition to be held May 29<sup>th</sup> and June 6<sup>th</sup>. Our adjudicators this year are:

- Dr. Anna Vavilova for Piano
- Domagoj Ivanovic for Strings. ❁

Dina Pollock

## Chilliwack

We just successfully completed our 79<sup>th</sup> Annual Chilliwack Music and Dance Festival mainly at the Chilliwack Cultural Centre. The open Music Festival spans several weeks in February and early March each year with Bands, Choral, Vocal, Strings, Piano, Guitar and Woodwind divisions. Many adjudicators come to Chilliwack and each discipline has a coordinator under the overall direction of Laurie Hirschman. Our Chilliwack teachers are very grateful for all the volunteer hours that go into having such a large and well organized Festival each year.

We were also excited to have B.C.'s own Christine Donkin come to the Chilliwack Cultural Centre on April 25<sup>th</sup> for one day of Workshops & Masterclasses. She conducted composition workshops for teachers and students, as well as hearing students of all levels playing her wide range of works. ❁

Sharie Atley

## Coquitlam/Maple Ridge

We have had a year filled with inspiration and participation. In November we held a Canada Music Week recital at Place Des Arts. This was followed by a workshop given by the Canadian Composer Christine Donkin.

We had several workshops also held after our meetings:

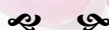
- Marjory Purdy on *Using Movement for Rhythm Teaching*. This really got the teachers attending swaying back and forth with clapping and stomping.
- Dr. Merlin Thompson on *Teaching with awareness of brain function/role*. A question/answer period followed with each teacher asking him questions.
- At the March meeting we had our second annual Teacher's Duets with several of our teachers performing beautifully!
- In April we had our North Fraser Music Festival. Adjudicators were:
  - Eva Hodge (Senior Piano)
  - Holly Duff (Junior Piano).

Our branch now has a Secretary, Kathleen Clissold. Thank you so much Kathleen for stepping up! ❁

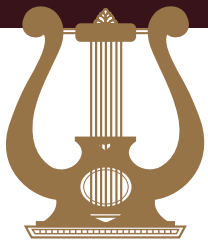
Sandra Lee

### *In Memoriam*

Marjorie Close  
joined BCRMTA in March 1973



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



## Branch Highlights - cont.

### East Kootenay

East Kootenay Branch announces a new Kawai piano dealership in our region. Kootenay Piano Works first set up in Cranbrook, then moved to a superb corner property in Kimberley. Registered teachers Cara Webb and Arne Sahlén, plus voice teacher Marta Zeegers, prepared students for the Grand Opening held on April 18<sup>th</sup> and 19<sup>th</sup>.



Proprietor Kendall Hafermehl - whose wife Lynn grew up in our area, tunes and rebuilds pianos around the Kootenays and in Calgary. He invited musicians from a 400-km radius to celebrate. ✿

*Arne Sahlén*



### Kamloops

Since our last meeting in April 2025, we have hosted three events:

**YOUNG ARTIST TOUR** In May, Hamilton Lau came to Kamloops. He performed at the Lori Marchand Theatre in the Kelson Hall. We had a good attendance and what a performance! Parents, students, teachers and the audience were all grateful to have such a skilled pianist come to our community.

**STUDENT PERFORMANCE EVENT** In November we hosted our 2<sup>nd</sup> annual *Elevator Music* event at the Bruce Dunn Hall, another performing theatre in the Kelson Hall. This was a student performance event, the audience was provided with café style seating, sipped on tea and coffee, enjoyed snacks, visited and played board games. Our students played 'background music'. We received positive feedback from this event and had requests to "let's do it again next year!".

**PROFESSIONAL DEVELOPMENT** In March we held a session in the Board Room of the Kelson Hall on *Teaching and Neurodiversity*. This was presented by Angela Coehlo and was attended by our branch members, it was informative, learning about Autism and ADHD. We were offered teaching strategies and given a fresh perspective on cognitive and behavioral variations. ✿

*Deborah Miles*

### Kelowna

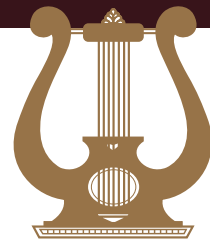
The branch held two master classes and a workshop with Derek Chiu February 28<sup>th</sup> and March 1<sup>st</sup>. ✿

*Joe Berarducci*

### Mission

With the changes this past year within the Mission Branch, we are now gratefully planning a fun get together RMTA June Recital. Followed of course by our annual Teachers' Luncheon at Heritage Park. ✿

*Laura Webster*



## North Island

The North Island branch is coming up to its 50<sup>th</sup> anniversary! We will be planning an event to celebrate later this year. Our branch continues to be active with monthly meetings and programs for members in conjunction with the Student Teacher Auxiliary group (STA's).

One of our recent programs featured Rebekah Maxner, a teacher and composer from Nova Scotia. Rebekah gave us some great ideas about teaching scales, for example, it's quite revolutionary to teach B major as the first RH scale and D<sup>b</sup> major as the first LH scale!

In early March several of our members participated in an informal adult student/teacher duet and an ensemble concert. This featured piano duets, singers and violists. Everyone enjoyed this and it was a great opportunity for adults to perform in a friendly atmosphere. This event was hosted by the Comox Valley Piano Society (CVPS), but many teachers and adult students of our North Island Branch/STA group performed in the concert.

We look forward to more programs and events in 2026, and celebrating our 50<sup>th</sup> branch anniversary. ✨

Joicie Brooks

## North Shore

In October 2025, the North Shore branch hosted an intriguing workshop entitled *Seeing Differently: Music and Neurodivergence*. Vancouver Suzuki recorder teacher Andrea MacDonald's presentation shed light on a mystery many of us have encountered in our teaching: why is it that so many of our most musical, creative students tend to fall away sooner or later because they simply can't grasp music reading?

Andrea shared her experience of growing up with no understanding of how her brain worked differently than others, and how music was often a saving grace as she could learn, understand and memorize complex patterns with great facility - but only by hearing them. Despite repeated attempts enlisting the efforts of many teachers, friends and colleagues, she was never able to follow and make sense of a score in real time - even after passing RCM theory exams and learning to analyze scores intellectually. She could create recorder quartet arrangements and write them down for others to read - but learning new music by sight was still next to impossible.

Andrea took us through the many facets of a musical score and showed us how various neurological differences could impact the ability to interpret it, from ADHD to learning disorders to visual processing differences. She gave us not only a deeper empathy for students with reading difficulties, but also suggestions for adaptations teachers can use to help students with these difficulties, and resources for families seeking diagnosis and treatment of specific visual processing problems that interfere with this essential part of musical development.

The talk was well received by our members and went on to be presented at the Canadian national Suzuki music teachers' convention a few weeks later. In December the presentation was chosen as the Keynote Speech for this year's international Suzuki convention in the UK. ✨

Kelly Noble



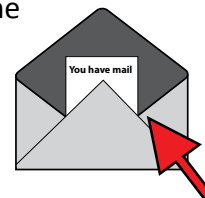
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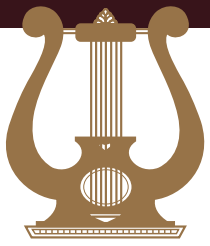
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- Thank you!





# Branch Highlights - cont.

## Prince George

The highlight of our year was the hugely successful Prince George and District Music Festival. This was held in mid-February, which was earlier than usual, but students performed at a polished level. Many students of RMT members played in the Festival, and as well, Louise Phillips, Maureen Nielsen and Lori Elder served on the Festival Committee.

The piano adjudicator was Ina Dykstra from the Edmonton area. Ina did a wonderful job, and she had a gentle and effective way of giving feedback. Ina is an active composer, and her piece *Leafy Sea Dragon* from the RCM Level 7 Etude book was performed. Another highlight was an entertaining session of duets, complete with costumes.

Two final concerts took place, the first being a matinee Showcase Recital featuring outstanding junior and intermediate performers. This was followed by the evening Gala Concert of senior performers from all disciplines. Maureen Nielsen was the Artistic Director of this concert, and she accompanied many singers and string players as well. We look forward to building on the wonderful success of this year's event. 🌟

*Lori Elder*

## Richmond

On March 1<sup>st</sup>, 2026, the Richmond Branch partnered with the South Arm United Church to host a benefit recital (3-hour-long sessions). All proceeds (Monetary and Non-Perishable foods) were donated to the Richmond Food Bank. We had seventy-three students from nineteen teachers performing solo and duet piano works, as well as voice and guitar, ranging from Preparatory A through ARCT, and the event was attended by 184 attendees.

The Food Bank was extremely grateful for this event, and we raised **\$1,045.00** and **36 pounds** of groceries for this important cause.

This event not only benefited the people in our community needing the most support, but it also helped all of the students and teachers realize how much they can contribute to society. Music really does make a difference! 🌟

*Lillian Chan*



## Canada Music Week November 22 - 28, 2026



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**DAVID KHRIKULI**

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**SASKIA GIORGINI**

Sunday, Nov 22, 2026, 3 pm  
VANCOUVER PLAYHOUSE



**AIMI KOBAYASHI**

Sunday, January 17, 2027, 3 pm  
VANCOUVER PLAYHOUSE



**ZLATA CHOCHIEVA**

Sunday, February 14, 2027, 3 pm  
VANCOUVER PLAYHOUSE



**DANIIL TRIFONOV**

Friday, March 12, 2027, 7:30 pm  
CHAN CENTRE



**TIANYAO LYU**

Wednesday, April 7, 2027, 7:30 pm  
VANCOUVER PLAYHOUSE



**FEDERICO COLLI**

Sunday, May 2, 2027, 3 pm  
VANCOUVER PLAYHOUSE



**ALEXANDER GAVRYLYUK**

Sunday, May 16, 2027, 3 pm  
VANCOUVER PLAYHOUSE

Welcome to The Vancouver Chopin Society's exciting **2026-2027 season**. We have curated a series that includes names familiar to you, as well as artists playing in Vancouver for the very first time.

As we are still basking in the pride we felt when, for the third time in a row, a Canadian artist came home with a major prize at the International Chopin Competition in Warsaw. Pianist **Kevin Chen**, silver medalist from the 19<sup>th</sup> edition of the competition, will make a welcome return to the Playhouse. We have also invited **David Khrikuli**, a finalist at the competition who won countless fans with his stunning playing, as well as 4<sup>th</sup> prize winner, the 17-year-old **Tianyao Lyu**, who wowed the Varsovian audience with her stunning talent. Also making their Vancouver debut will be pianists **Saskia Giorgini** and **Aimi Kobayashi**.

Last season, **Daniil Trifonov** had to cancel his appearance because of illness. We are happy that we managed to secure a new date for his Vancouver recital, which will be held at the beautiful and acoustically resplendent Chan Centre for the Performing Arts.

Returning to Vancouver will be fan favourites **Zlata Chochieva**, **Federico Colli** and **Alexander Gavrylyuk** – musicians who have new ideas and interpretations to offer with every concert they give.

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 \$18 per ticket.**

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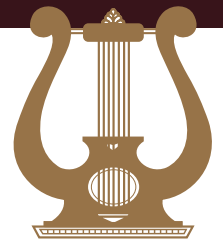
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# Branch Highlights - cont.



## South Okanagan

We have had a great year of events and learning at the South Okanagan Branch.

Our South Okanagan Branch celebrated its 70<sup>th</sup> Branch Anniversary and Canada Music Week in style, with a concert at the elegant Penticton Lakeside Resort. This event was so well attended that overflow seating was required. The concert began with a resounding rendition of *O Canada* with enthusiastic audience participation, uniting us in the joy of being in Canada and celebrating Canadian artists. The recital featured diverse selections from BC composers from Linda Niamath, Stephen Chatman to our own local composers, Anita Perry and Ernst Schneider, as well as an 8-year-old student composer.

We are honored to have talented and involved branch members that have contributed significantly towards the sustaining and realizing of wonderful events, as well as sharing their expertise and love of music with our South Okanagan community. ✨

*Marlene Bartsch*

## Sunshine Coast

We did put a great deal of effort in creating a performance opportunity for our students in February with wonderful participation. The Theme was "Building Confidence and the Joy of Performing" for upcoming events such as a Festival and future performances. It was a wonderful concert and many teachers in our group included students from the youngest to the most senior performers. Refreshments were provided and parents were delighted with this event. ✨

*Patricia Greenfield*

## Trail / Castlegar

What the Castlegar/Trail branch would like to offer as a highlight from our 2025 teaching year, is to reflect on what it means to be part of a small branch in the Kootenays. We are not close to any major centres and we are a branch of eight members. Despite our tiny size, our members are actively engaged! We enjoy gathering to share ideas, learning collaboratively and creating engaging performing opportunities for our students. Most of all - we have fun!

In addition to our two popular annual student recital opportunities - (one during CMW and one in the Spring each year), below are a few examples of ways some of the fun we've enjoyed:

**For our students:** In 2025 as part of our CMW celebration, our branch hosted an in person Duet Fest, a free workshop lead by our very own Anna King, one of our Branch members. Four pairs of pianists worked on their pieces with Anna, and together explored the joys and challenges of duet performance. It was enjoyed by all!

Also in 2025, the Kootenay Festival of the Arts took place in Trail, BC. Our students were able to participate, receive adjudications, attend some workshops and have wonderful performing opportunities with a highlights wrap-up concert.

For part of our CMW in 2024, noted Canadian composer Dean Burry of Queen's University zoomed into the Muriel Griffiths Recital Room where 9 student composers and several teachers were gathered. The students worked both individually with Dean on previously submitted pieces, and collaboratively on a group composition exercise. The event was enjoyed by all and got the creative juices flowing in those present.

**For ourselves:** This past January 2026, we had a ZOOM presentation by Dr. Merlin B. Thompson on success and strategies for student practicing. It is always good to discuss different techniques and perspectives. Attendees shared strategic best practices for student engagement and a healthy discussion was had. The branch was very grateful to Dr. Thompson for sharing his wisdom. Another year we were fortunate to host a Zoom presentation by musicologist and composer, David Gordon Duke. David presented a workshop for branch teachers on three prominent Canadian women composers between 1950 - 2000 – Barbara Pentland, Jean Coulthard, and Violet Archer. David discussed their biographical history and how that affected their music, as well as presented recordings of some of their music. It was a very informative and enlightening presentation on their lives and works.





# Branch Highlights - cont.

## Trail / Castlegar - cont.

In September 2022, many of us traveled together to the Sound Vision Conference on beautiful Vancouver Island. As well as the delightful performances and informative presentations, it was great to reconnect with other RMTs from other parts of our province.

**For the community:** In 2023, it came to the branch's attention that one of our young award recipients for the Canada Music Week recital was in Vancouver Children's Hospital, fighting cancer. She was taught by both Christina Allen (voice) and Tammy Francis (piano) and her family is well known in the Castlegar musical community. The branch joined a community effort to raise funds and we chose to donate our door proceeds from the 2023 CMW concert to a fundraising campaign set up to support her and her family. I am happy to say that her last checkup was an all clear. It was an honour for us to be able to show support through our BCRMTA musical community.

In our fast-paced lives, I would just like to encourage all of you to take a few minutes to look at what you've participated in, enjoyed and/or achieved during the last few years within our music community. Yay, us!!

Our branch wishes everyone a wonderful spring session of teaching and sharing music. ✨

*Nicole Zimmer*

## Vancouver/Burnaby

The Vancouver/Burnaby branch's annual Celebration of Excellence recitals were held on March 1<sup>st</sup>, 2026, at the Vancouver Unitarian Church. Two recitals featured a total of sixty participating students and celebrated those who achieved 90% or higher on their practical examinations in 2025. Top mark and runner-up award recipients from each level and discipline were invited to perform.

An awards ceremony followed the performances. All participating students were invited to the stage to receive certificates, trophies, or medallions, while top mark recipients were additionally recognized with scholarships. Teachers of award-winning students were also acknowledged and invited to the stage for photographs with their students.

In addition to student recitals, the branch organizes Performance Group meet-ups three times annually, offering members opportunities to perform in a supportive, collegial setting. On March 4<sup>th</sup>, 2026, a meet-up was held at Tom Lee Music in downtown Vancouver, where seven members presented ten programs. These included classical and jazz piano performances, clarinet solos, and self-composed works. Participants value these sessions for the opportunity to share their music and engage with colleagues.

The next student recital and Performance Group meet-up are scheduled for May. We sincerely thank our sponsors, coordinators, and volunteers for their invaluable contributions, which make the ongoing success of these events possible. ✨

*Karin Wang*





## Vernon

In May 2025, our group hosted a recital and discussion by pianist Simi Luttrell, who performed music from 1720 - present day, with compositions by Handel, Mozart, Caroline Shaw, Chopin, and Rachmaninoff. The event poster said

*"he displays emotional depth and intensity, capturing the dramatic essence of the music".*

A musician pursuing his Masters in Music, under the direction of Dr. Henry Kramer, his recital was excellent. Vernon RMT, Carol Schlosar, former teacher of Simi, was in attendance. A luncheon followed the concert.

Our branch will be gathering at Cora Restaurant, for breakfast and our May 2026 Vernon RMT Branch Meeting. This get together will also include a round table discussion, immediately following the meeting.

Teachers and students are looking forward to an All Boys Recital to be held in May 2026. ✨

*Lisa Parsons*

## Victoria


The Victoria Branch will once again be presenting members in concert on Sunday October 4<sup>th</sup> at 2:30 in the Phillip T Young auditorium of U Vic. Parking is free. Entry by donations to the Branch Scholarship fund.

Any questions can be addressed to the Concert Chair Susan de Burgh. ✨

*Wendy Maggiora*

*Thank you to all the branches that submitted a branch highlight.*

*In our next issue we will highlight a member in each branch.*

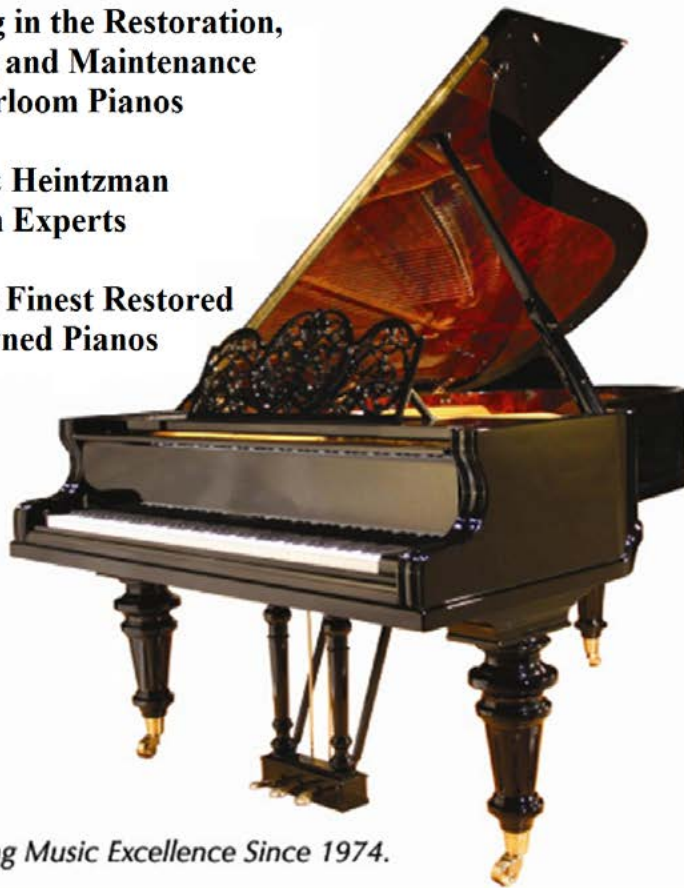


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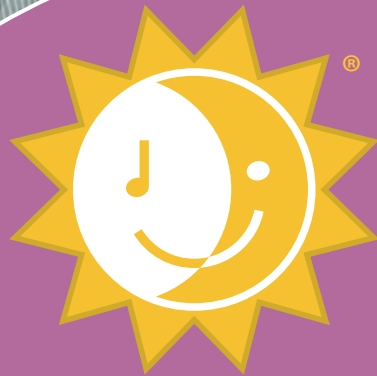
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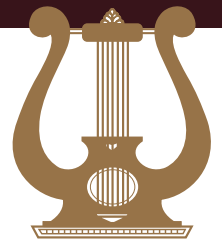
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# Student Composer Competition Adjudicator Ryan Trew

**Ryan Trew** is a composer and music theory pedagogue. As a composer, Ryan’s works have been performed by renowned Canadian ensembles including the Vancouver Symphony Orchestra, the Toronto Symphony Orchestra, the Prince George Symphony Orchestra, the Kitchener-Waterloo Symphony, the National Arts Centre Orchestra, and the Hamilton Philharmonic Orchestra. He has been described as an “inspired voice, with a sure-footed sense of style.” He has worked extensively with Maestro Evan Mitchell who is one of the most innovative and sought after conductors in Canada.

In the 2024-2025 season, Ryan’s orchestral and operatic work was heard across the country. His *Symphony No. 1* was played by the Thunder Bay Symphony Orchestra, his orchestral *Intermezzo* was played by the Saskatoon Symphony, his arrangement of Hindemith’s *Flute Sonata* was played by Amelia Lyon and the Kingston Symphony Orchestra, and his first chamber Opera *Come Closer* was premiered by Opera 5 in Toronto and workshopped at Opera McGill. *Come Closer* has had previous residencies and workshops at Pacific Opera Victoria, Opera 5, The Banff Centre for the Arts, Opera McGill, and is supported by the Canada Council for the Arts. ✨



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## Pedagogy Award

Every year BCRMTA gives a Pedagogy Award to a student in each of three conservatories:

- BC Conservatory of Music
- Conservatory Canada
- The Royal Conservatory of Music

Who achieves the highest aggregate mark in the Associate Teachers’ Diploma.

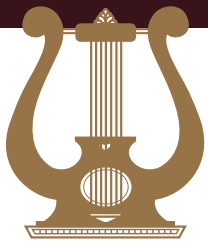
The award consists of a \$125 scholarship and a one year free membership in BCRMTA. This year we have no recipients from BCCC or CC.

Our winner from RCM is Nannan (Nancy) Mu.

**Nannan (Nancy) Mu** is a dedicated and highly qualified piano educator with over 25 years of musical training and 10+ years of professional teaching experience. Specializing in classical piano pedagogy, I blend a rigorous technical foundation with an encouraging, student-centered approach. I have a proven track record in preparing students for RCM examinations and fostering a lifelong passion for music across diverse age groups.

*My goal is to cultivate a deep-seated love for music while maintaining the highest academic standards. I believe that a disciplined technical foundation, when paired with an encouraging environment, allows students to truly find their own musical voice. ✨*





# BCRMTA Competition Hotel - Tickets - Sessions

## Inn at the Quay

900 Quayside Drive, New Westminster, BC

**Inn at the Quay - [ReservationDesk.com](https://www.ReservationDesk.com)**

604-520-1776

Double rooms - \$279 plus applicable taxes,  
no extra fees for added guests.

Deadline for rate 3:00pm August 15, 2026



## Competition Tickets

Advance tickets will be available June 2026

Tickets will be available at the door, cash sales only

### Junior Piano Competition

- Semi-finals \$10
- Finals \$15

### Multidiscipline Competition

- Semi-finals \$15
- Finals \$20

## Tentative Schedule for Competitions

### Friday September 18

- 9:00 am - 12:00 pm Junior Semi Finals
- 2:00 pm - 8:00 pm Multidiscipline Semi Finals

### Saturday September 19

- 9:00 am - 12:00 pm Junior Finals
- 6:00 pm - 10:00 pm Multidiscipline Finals



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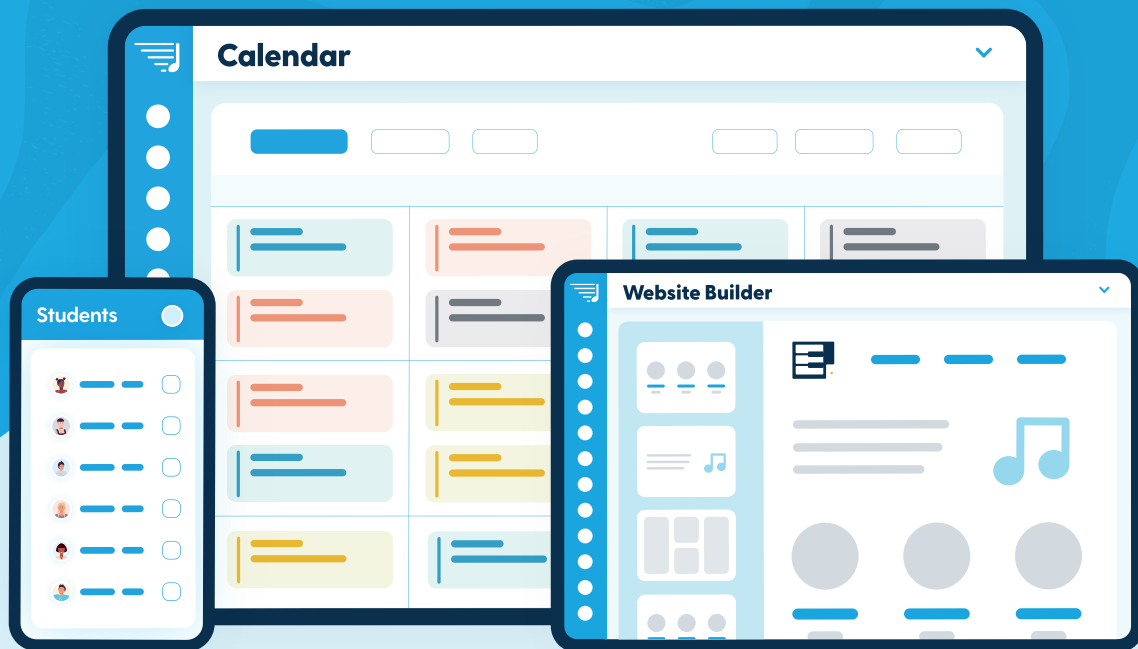
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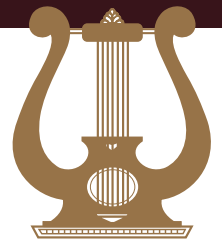


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## Student Teacher Auxiliary

Members - we have created a poster promoting this program. Please consider displaying it in your studios.

For more information:

<https://bcrmta.bc.ca/student-teacher-auxiliary/>

Or contact Liz Munro / Cindy Taylor

[sta@bcrmta.bc.ca](mailto:sta@bcrmta.bc.ca)

**BCRMTA has 3 levels of membership:**

A **Student Teacher Auxiliary STA** is 16 or older, and has completed a minimum of Level 9 (both practical and theoretical) with a recognized conservatory. They must be studying with an RMT. They use the designation of STA.

Learn more here:

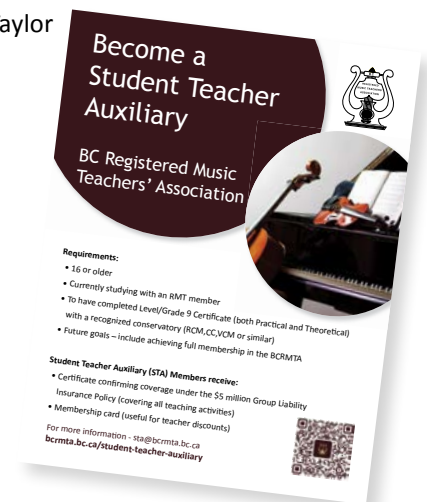
<https://bcrmta.bc.ca/student-teacher-auxiliary>

An **Affiliate Music Teacher AMT** is 25 or older, and has completed a minimum of Level 10 (both practical and theoretical) with a recognized conservatory. Have a minimum of 4 years of teacher experience. Learn more here:

<https://bcrmta.bc.ca/amt-membership>

A **Registered Music Teacher RMT** has a performance or teaching degree from a university or a conservatory of music. They use the designation of RMT. Learn more here:

<https://bcrmta.bc.ca/rmt-membership>

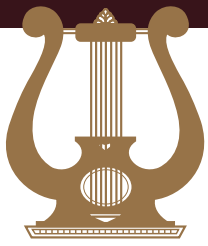


## Affiliate Music Teacher

An AMT member is eligible to be a:

- Branch Member
- International Member
- Multijurisdictional Member
- Retired Member.





## Registrar's Report

Our insurance certificate is generic , it lists only **Members of BCRMTA** rather than individual names and addresses. I have asked our webmaster to list it on our 'Members Only' section for access and download. In the next renewal period, the form will ask if a member also wishes a hard copy of the insurance certificate.

Twice a month I send our webmaster updates for our provincial website. Together, we attempt to have the most up to date information possible posted. As delegates, please ask your members to check their information online every few months and to inform the registrar of any errors or corrections. Only personal websites are listed for teachers on our BCRMTA website. We do not list 2<sup>nd</sup> party websites over which the teacher has no control such as Facebook, Naxos, MYC or faculty listings. We do not list websites which advertise teachers or disciplines not registered with BCRMTA.

Our insurance company gives us the option of having retired members who do not pay liability insurance. We require these teachers to sign a waiver saying that they are not teaching at all. We have nine retired members for the 26-27 year – four Life Members and five members who choose to still continue to be associated with and support the organization.

Application for new RMT members and STA members continues to be completely online.

Branch	Members
Abbotsford	21
Chilliwack	30
Coquitlam Maple Ridge	55
East Kootenay	6
Kamloops	7
Kelowna	15
Mid Island	30
Mission	2
North Island	16
North Shore	49
Prince George	11
Richmond	86
South Fraser	67
South Okanagan	10
Sunshine Coast	15
Trail Castlegar	7
Vancouver Burnaby	161
Vernon	21
Victoria	91
Provincial Members	20
Multijurisdictional Members	1
International Member	1
STA Members	25
<b>Total</b>	<b>747</b>

Branches with STA members are:

- Abbotsford (2)
- Chilliwack (1)
- Coquitlam Maple Ridge (3)
- Mission (1)
- North Island (6)
- South Fraser (2)
- South Okanagan (3)
- Sunshine Coast (1)
- Vancouver Burnaby (1)
- Victoria (5).

Musical Community Service Awards are issued twice a year. The deadline for spring certificates is May 1<sup>st</sup>. We are now using 'public' signatures so if you feel free to post these certificates to social media.



# BCRMTA News - cont.



## Registrar's Report - cont.

This year we have the pleasure of recognizing 13 members who will receive their 25 year pin and certificate:

*(These members joined in 2001.)*

Lorna Yeates	Coquitlam/Maple Ridge
Susan Adams	Kelowna
Carrie Lemke	North Island
Jennie Chen	Richmond
Michelle Bumpus	South Fraser
Alison D'Entremont	South Fraser
Katherine Hume	Sunshine Coast
Miya Otake	Vancouver/Burnaby
Jammy Smith	Vancouver/Burnaby
Charlotte Hale	Victoria
Nell Howard	Victoria
Frances Perriam	Victoria
Margaret Letkeman	Provincial

We have the honor of recognizing 6 members who will receive their 50 year pin and certificate:

*(They joined BCRMTA in 1976!)*

Sharie Atley	Chilliwack
Collette Elbl	North Island
Grace Hoff	Richmond
Carol Shinkewski	Life Member, South Fraser
Magdalene Tan	Vancouver
Christine Eschmann	Victoria

In past years we have given pins to 25, 50 and 60 year members. Certificates have been given to 60 and 65 year members only. This year we are initiating certificates for 25 and 50 year members. Certificates and pins will be sent to a branch representative. We are using 'public' signatures so if you would like to post these certificates to social media, feel free.

If you have passed your 25 or 50 year membership milestone and would like to purchase a pin or a certificate, you can do so on our website under Online Renewal.

<https://bcrmta.bc.ca/product/25-year-certificate/>

British Columbia Registered Music Teachers' Association  
Presented to  
REGISTERED  
MUSIC TEACHERS' ASSOCIATION  
In honor of 50 years membership in  
BCRMTA  
Congratulations!

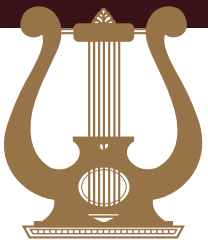
Discipline \_\_\_\_\_  
Region \_\_\_\_\_  
Date \_\_\_\_\_

British Columbia Registered Music Teachers' Association  
Presented to  
REGISTERED  
MUSIC TEACHERS' ASSOCIATION  
In honor of 25 years membership in  
BCRMTA  
Congratulations!

Discipline \_\_\_\_\_  
Region \_\_\_\_\_  
Date \_\_\_\_\_

*Congratulations to each one!*

Joyce Janzen - Registrar



## Heritage Fund

The project for 2026/2027 is a Branch Continuing Education Project.

This project will assist branches at the local level to conduct continuing education events/workshops/masterclasses for their membership and community. This Subsidy is available to all branches of BCRMTA regardless of size.

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

Amount of Subsidy: \$300.00 per branch

For more information:

<https://bcrmta.bc.ca/heritage-professional-development-subsidy/>

Or contact Liz Munro

[prodev@bcrmta.bc.ca](mailto:prodev@bcrmta.bc.ca)

## Professional Development Bursary/Grant

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

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

The deadline for application and report submission is February 28, 2027. Application for the grant and approval of the same must take place before the event to qualify for the bursary.

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

For more information:

<https://bcrmta.bc.ca/professional-development-bursary/>

Or contact Liz Munro

[prodev@bcrmta.bc.ca](mailto:prodev@bcrmta.bc.ca)

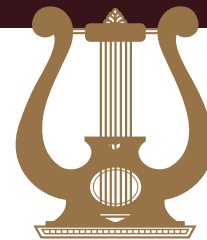
## Bylaws / Policies and Procedures

**Members** - the updated Bylaws are now available in the 'Members only' section of the website. The Policies and Procedures for 2026 have also been posted.

**Branches** - If you would like your branches Bylaws posted on the BCRMTA Archive, please forward to the Secretary Susan Chan.

[secretary@bcrmta.bc.ca](mailto:secretary@bcrmta.bc.ca)





## Join our Team ! - Openings

### Student Composers' Club Chair

- Term is 2026/2028
- Time Commitment is approximately 3–4 hours per month (October–May)
- The chair works with the existing committee to organize and support student composers. Good communication skills and comfort hosting/managing zoom meetings are helpful.

### Young Artist Chair

- Term is 2026/2028 however, there will be no duties until after Sept 2026
- Time commitment is a few hours per month from Sept 2026 to June 2027
- The chair will liaise with branches and the winner(s) of the Multidiscipline competition to arrange dates for recitals
- The chair is NOT responsible for venue arrangements, programs, etc., these duties are taken care of by the Host Branch.

### BCRMTA Music Competitions Chair

- Term is 2026/2028, however, there will be very little to do until December 2027
- Time commitment for December 2027 to September 2028
- 2 - 3 hours in January to prepare online application with webmaster
- 2 - 3 hours post deadline in May sorting
- Sporadic time between May and September to liaison with competitors
- The chair liaises with the competitors for the Multidiscipline and Junior competitions, and helps things flow smoothly before and during the competition
- The chair is NOT responsible for the judges, venues arrangements, scheduling, programs etc. In normal circumstances, these tasks are taken care of by the Conference committee.

For more information - please contact:  
Acting President - [president@bcrmta.bc.ca](mailto:president@bcrmta.bc.ca)



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### **JULY 6 - TECHNIQUE & MUSICIANSHIP WEEK**

**Ian Campbell**

*From Theory to Creative Practice:  
Teaching Harmony Through Improvisation and Composition*

**Nita Pelletier & Joyce Janzen**

*Easy Improv at the Piano*

**Xun "Richard" Xu**

*A Frog-First Approach to Ševčík Op. 3:  
Developing Reliable Bow Control*

**Jarred Dunn**

*Progressive Etudes:  
Imagination and Integration*

**Nicole Chan**

*It Can be Sung: Italian Lyric Diction for Cantonese Singers*





## **JULY 13 - TECHNOLOGY WEEK**

### **Chee Hyeon Choi**

*Navigating AI in Piano Pedagogy:  
Challenges, Possibilities, and Purpose*

### **Dina Pollock**

*Digital Music*

### **Diana Dumlavwalla & Molly Morrison**

*"Modern Family":  
How to Navigate Teaching in Today's Society*

## **JULY 20 - STUDIO BUSINESS WEEK**

### **Anne Marie McIntyre**

*From Burnout to Sustainable Joy:  
Embodied Studio Business Transformation for Music Teachers*

### **Barbara Levorson**

*Making a Living as a Music Educator*

### **Brendan Jacklin**

*The Limitations of Once-A-Week Lessons*

## **JULY 27 - PEDAGOGY WEEK**

### **Helena Aung**

*From the Gym to the Keyboard Lab:  
Rethinking Group Piano through Engagement and Spiral Learning*

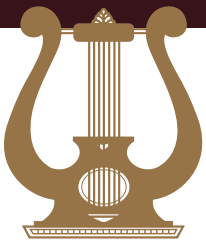
### **Merlin Thompson**

*Repertoire Review/Refinement: Lessons from the Language Learning Model*

### **Erin Parkes, Jeff Sabo, Olivia Adams**

*Beyond Accommodations:  
Taking a Positive Approach to Teaching Neurodivergent Students*





# Rethinking “I Didn’t Have Time to Practice”

By Dr. Merlin B. Thompson

When my student Patrick recently told me he hadn’t had much time to practice that week, it got me thinking about what to do next. After some reflection, I realized there are essentially two ways music teachers can respond.

One approach - something we inherited from previous music teaching traditions—is to regard the explanation as an “excuse”, dismiss what students have to say, and continue the lesson as planned. The expectation is clear: practice is required, regardless of circumstances.

The other approach asks something different of us. It invites us to recognize the complexity of our students’ lives and to respond with compassion and curiosity. Instead of closing the conversation, we open it—encouraging students to share more about what’s been happening beyond the practice bench.

**Today’s Music Lessons** - Music lessons, now as always, exist within the broader rhythm of students’ daily lives. Today’s students juggle academic demands, extracurricular commitments, social connections, family responsibilities, and the constant presence of digital distractions. Like many of us at that age, they are still developing the organizational and time-management skills needed to navigate these competing priorities. In that context, it’s not surprising that practice can sometimes slip down the list.

When a student says they haven’t practiced, that statement is often just the surface. Beneath it may be a more complex story—one that requires careful listening and, at times, thoughtful interpretation.

When Patrick shared his experience, I found myself asking a series of questions:

- Does he need help organizing his time or structuring his practice more effectively?
- Does he simply need to feel heard and supported during a particularly busy or stressful time?
- Is this a sign that we need to revisit his current musical goals? Perhaps the repertoire feels too difficult, too easy, or simply not engaging.

These questions shift the focus of the lesson. Rather than asking, “*Why didn’t you practice?*” we begin asking, “*What does this student need right now to stay connected to music?*”

**Solving Problems Together** - My goal in these moments is to reframe the conversation toward shared problem-solving. Helping students set realistic, achievable goals, breaking practice into manageable segments, and developing time-management strategies can lead to far more meaningful progress than simply pointing out what didn’t happen.

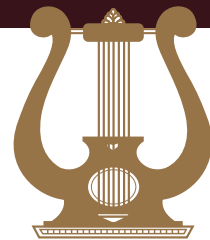


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Often, the barrier to practice isn't a lack of motivation, but a lack of clarity about how to begin. For some students, the idea that five minutes of focused practice is a valid starting point can be transformative. It lowers the threshold, builds momentum, and helps them re-engage. Equally important is the understanding that arriving at a lesson underprepared is not a failure—it's part of the learning process.

Over the years, I've observed that when students feel accepted, understood, and respected, they are far more likely to engage honestly and consistently. When Patrick senses that his challenges are acknowledged rather than dismissed, his trust in me grows. That trust becomes the foundation for a stronger teacher-student relationship—one that supports musical progress and personal development.

**Listening with Compassion** - Whether we're adjusting lesson plans, helping students navigate challenges, or simply offering a listening ear, music teachers have the opportunity to create an environment where students feel empowered. When teachers listen with compassion, students take ownership of their learning not out of obligation, but because they feel supported and inspired. When students know that their teacher genuinely cares about their wellbeing beyond just their progress on an instrument, they're more likely to remain motivated and engaged with music making. And that's definitely something music teachers can support!

- How do you typically respond when a student says they haven't had time to practice?
- Do you tend toward a "no excuses" mindset, or do you invite further conversation?
- In what ways can you balance maintaining expectations with responding to students' real-life demands?



*Dr. Merlin B. Thompson is the driving vision behind Teach Music 21C, a forward-thinking music teacher community transforming the way music is taught and experienced. Merlin is an award-winning music educator, scholar, and internationally-recognized authority on music studio teaching with nearly five decades of experience across Canada, USA, Australia, New Zealand, China, and Finland. Author of "More than Music Lessons", mentor, and sought-after clinician, Merlin helps music teachers expand and enhance their teaching approach with tools and strategies deeply rooted in students' lived personal musical experience.*

<http://www.TeachMusic21C.com>





# Ask Lori: Teaching Tips for Everyday Lessons

By Lori Elder

**Q.** How can I get my students to lift for rests?

**A.** Lifting for all the rests in a piece can be challenging. So, what is a rest really? A rest is silence. It can be tempting for students to think of a rest as a place where they don't have to do anything, but nothing could be further from the truth! I always explain that a silence has musical meaning. This could be to create drama, thin the musical texture, punctuate a phrase and countless others. Once we find the purpose for a rest, I find it is a helpful starting point.

Here are some practice tips:

- Practice separate hands, taking notice of all the rests
- Write in all the counts, then practice lifting exactly on the beat
- Count aloud, and focus on lifting for each rest
- Put big arrows in the score above the rests
- Highlight all the rests
- Say "rest" aloud for every rest.  
That way you know that it's there!
- Say "up" for every rest
- Lift the hand very high - exaggerate the motion to help remember
- Do metronome practice at a slow tempo, focussing on the lifts
- We make a game out of it with Monopoly money - I pay them \$10 for every rest they lift off, and they pay me \$10 for every rest they forget. It's surprising how fun this is, and how hard they try!

**LH rests.** Rests in the left hand are particularly easy to overlook. Know the exact note the RH plays, then lift the LH when the RH strikes that note. Also, know what finger the RH plays and lift the LH when you strike that finger. When the RH has 16<sup>th</sup> notes, the student can be distracted by that and may forget about the LH entirely! Count aloud, saying "one – e – and – a – UP" during the 16<sup>th</sup> note passages to help remember when the LH lifts. Also, memorize the LH so you don't have to think about it, and then you can concentrate fully on the RH 16<sup>th</sup> notes.

**Rhythmic motions.** Be sure to cultivate a rhythmic down/up motion with the hands and arms. Just as notes should be rhythmic, so should rests and silences. This is particularly important for Baroque and Classical repertoire. Also, check that the hands and arms are relaxed, as stiffness and tension inhibit the free flow of rhythm.

**Do something during the rest.** Having a job to do during a rest can also be helpful for students to remember to lift. Preparing for the next entry is often a good use of the time, moving to a different part of the keyboard, or preparing a dynamic change. This is especially true if you are coming in on a chord, as the student can prepare the shape of the chord and be ready on top of the keys. Counting during a long rest is always good. And here's a good use for a rest – breathe! Never a bad plan!

**Silence.** Rests at the end of sections such as the development are musically important and are usually very dramatic. These often have a fermata over them and are meant to be an extended silence. This is particularly important for a concert performance, as it takes awhile for a silence to go through a hall. You basically have two choices for how long to execute this rest: long, or longer! When students ask me how long the rest should be, my standard answer is "half a day!" That gets them thinking!



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](mailto:lorielder@shaw.ca)





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*From the very start of the remote exam, I experienced the presence of the examiner as if in-person. The quality of the call was clear and was maintained without any interruptions throughout the exam. The part I liked best was that I was able to musically enhance my recital pieces with the stress-level being low.*

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- RCM Student, Maya Krishnan

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# Review of **New** Publications



Joyce Janzen  
Abbotsford  
Piano, Theory



Jean Ritter  
Abbotsford  
Piano

## KANADE

Naoko Ikeda

Hal Leonard HL01917227

Kanade (pronounced ka-na-day with the accent on the last syllable) is a lovely collection of 14 lyrical jazz-infused piano solos.

*Akatsuki (A New Dawn)* opens this compilation with a thoughtful introspective melody. The key signature would suggest A minor with gentle jazz elements such as 7<sup>ths</sup> and accidentals.

*Summer Sky* features a quicker tempo, staccato articulation and syncopated chords.

A melody shared between the hands with a  $\frac{9}{8}$  time signature begins *Tale of the Wind on the Green Hill*. The middle section changes tonality, tempo and style before returning to the languor of the opening which then ends with surprising energy.

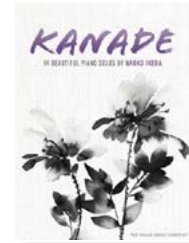
The energy of swing rhythm infuses *Tokyo Night Blues* imagining a cool and moody stroll through the city.

*Manhattan Swing* is also in swing rhythm but with a brighter, livelier feel. Improvisation in D minor channels a Latin rhythm with its characteristic syncopation.

*Deep Red* uses a slow melody over a stride bass then rolled chords and 6<sup>ths</sup> and 3<sup>rds</sup> in the melody to create a denser texture and timbre.

Alternating 16<sup>th</sup> note patterns between the hands opens the *Nocturne in G major*. The LH then takes over both patterns while the RH creates a harmonized melody. This is a captivating, romantic dip into emotion.

*Nocturne in E<sup>b</sup> major* is slower and more reflective creating a mature sound with a rising tonic chord motif in the LH and a falling tonic chord motif in the RH. The RH gets to play with a divided hand when a second melody is added.



*Foggy Blues* is appropriately moody with a flexible melody. Here the LH gets to shine with widely spaced chords.

A graceful swing rhythm and triplet eighth notes create a contemplative mood in *Reverie in C major*.

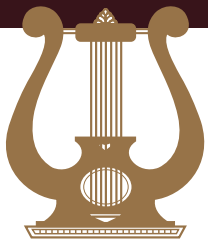
The RH uses a two note quarter beat motif in lower and then higher register over a LH waltz rhythm to begin *Valse Nostalgique*. The melody becomes more active in eighth notes and changes key twice before ending in a more subdued manner.

*Valse Romantique* establishes a simpler atmosphere with a quarter beat RH melody. In the middle section the LH creates an interesting counterpoint rhythm with two eighth notes, an eighth rest, an eighth note and a quarter note.

The book closes with an arrangement of the alluring and elegant *Bellini aria Vaga luna, che inargenti (The Beautiful Silver Moon)*.

The performance notes for each piece from the composer are an added bonus. Each of these unique and exquisite miniatures is 2 – 3 pages long. Key signatures range from 3 flats to 4 sharps. Layout is clean and articulation is clearly marked. The pieces are approximately mid to late intermediate level but I feel the book would have a wider appeal than its level of difficulty. This is such an enjoyable publication with a wealth of material to engage the minds, imaginations and fingers of students!

Joyce Janzen



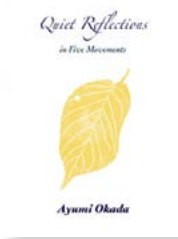
# Review of **New** Publications

## QUIET REFLECTIONS

Intermediate to Advanced Piano Solos

Ayumi Okada

Red Leaf Pianoworks **AO-P002**



This suite of five movements is a delightful creation! I always play through the books I review before I read descriptions and suggestions by the composer; this way I can see how the music influences me before the descriptions and suggestions do. Then when I go back it expands my overall experience as I incorporate the composer's ideas and thoughts.

*Quiet Reflections* explores the nostalgic emotions of childhood and is descriptive and imaginative. The beauty is that it could be performed as a suite or as individual movements. The focus is on melody and deep expressiveness....to feel the emotions.

Sorely tempted to discuss each movement individually, I decided rather to talk about the various tools used to convey to the performer the intentions of Ms. Okada. Words or short phrases guide the playing and the use of tenuto on the notes leads the style of play. There is great exploration of the various registers bringing in many colours. The use of fermatas and many ritardandos promote rubato and expressive playing. Dynamics are varied and wide and the use of pedals effectively expands the imagination. Three movements are written in  $\frac{4}{4}$  while the others are in  $\frac{3}{4}$  and  $\frac{6}{8}$ . There are some large rolled chords, long value notes, and tied notes.

If you are looking for something delightful and expressive, give this a chance. I have already selected the perfect student in my studio to start learning this suite!

Jean Ritter

## WILLIS STUDENT RECITAL COLLECTION

Elementary - Late Intermediate

Willis (Hal Leonard)

**HL01787264**



This brilliant collection goes a long way to answering the question that teachers ask every year as they plan their recitals – ‘What can Johnny (or Susie) play for the recital?’ or perhaps more to the point ‘What would Susie (or Johnny) be excited about to play for the recital?’

The 40 selections are divided into 3 sections:

- **Elementary** (Grades 1 – 2) 16 pieces
- **Early – Mid Intermediate** (Grades 3 – 4) 14 pieces
- **Later Intermediate** (Grades 5 – 6) 10 pieces

Each section has a page of description. Printed on cream colored paper with legible layout, simpler pieces are written with larger notes. Composers represented range from the ‘tried and true’ of the past – John Thompson and Edna Mae Burnam to perennial favorites Carolyn Miller, William Gillock and Lynn Freeman Olson, to contemporary winners Glenda Austin, Eric Baumgartner, Naoko Ikeda and Jason Sifford.

The Elementary section features the lyrical *Morning Dew*, a jaunty *Fantastic Fingers*, a pictorial *Forest Dawn* and a jazzy *Jivin’ Around*. Several of these pieces include hand crossing and shared melody between the hands making them great teaching pieces as well as effective recital choices.

The Early – Mid Intermediate Level encompasses lyricism – *Full of Grace*, drama – *Raiders in the Night*, jazz – *Fiesta Friday*, syncopation – *Run and Hide* and swing – *Carefree Swing*. In addition there are showpieces like *Etude Dramatique* and dreamy impressionist pieces like *The Southern Cross*. Pianistic skills such as crossing hands and metric challenges are displayed in *Fireside Thoughts* and *Goblin Dance*.

The Later Intermediate Level highlights contemporary styles. Rhythmic, dramatic and virtuosic challenges are found in *New Orleans Nocturne*, *The Glacial Mermaid*, *Jazz Prelude* and *Shooting Stars in Summer*.

The wide range of music styles and characters represented here guarantees that you will find gems that your students will be eager to learn, that you will enjoy teaching and that audiences will delight to hear!

Joyce Janzen

# Review of **New** Publications

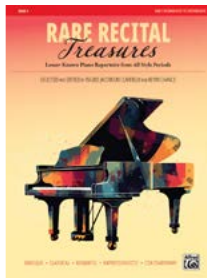
## RARE RECITAL TREASURES

Book 1 - Early Intermediate to Intermediate

Selected & Edited by

Ingrid Jacobson Clarfield & Kevin Chance

Alfred 52039



I like the way this book is arranged and the layout is very user friendly. When I come across material like this it supports what I so often say to my students:

*“there is a world of music out there that we so seldom get to explore and discover.”*

We set our students on a course of study and because of the incredibly busy schedules we all try to juggle, there is so little time for just sitting down to play for pleasure and personal satisfaction.

This collection of twenty-five works presents us with possible recital and festival repertoire. “Some works are lesser-known pieces by well-known composers; many are selections by under recognized composers, including works by women and people of color.” Of the eighteen different composers, four were unfamiliar to me and I had not ever played fourteen of these works although I was familiar with the composers.

There are five works in each the Baroque, Classical, and Romantic sections. The Impressionistic era is represented by three and the Contemporary era has four pieces. Each work has an accompanying biographical sketch of the composer as well as pedagogical pointers to help both teachers and students successfully explore and master it. There are five headings: About the Composer and the Piece, Before you Begin, Preparatory Warm-Ups, Practice Tips, and Performance Pointers.

Fingerings, articulation, and dynamic markings have been suggested to aid in the learning and musical performance of these pieces.

If you find planning your next recital daunting, may I suggest this book for your intermediate level students? There is variety and interesting music to discover!

*Jean Ritter*

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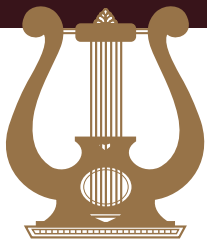
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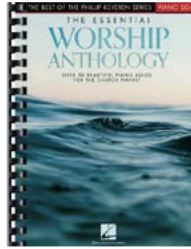
# Review of **New** Publications

## ESSENTIAL WORSHIP ANTHOLOGY

Intermediate to Early Advanced

Phillip Keveren

Hal Leonard HL01860046



Another beautiful coil bound anthology of sacred music, this volume contains over 50 pianist arrangements of contemporary worship music as well as some praise songs from earlier eras.

Written over the last 25 years by the prolific and talented Phillip Keveren, these settings span a wide variety of difficulty and stylistic approaches. Among the syncopated rhythms and diatonic harmonies is some jazz harmony and a piece with a classical approach. There are six new arrangements not found anywhere else and – as an extra bonus – six Christmas medleys blending traditional tunes with contemporary worship songs. The pieces used were composed between 1939 (*I'd Rather Have Jesus*) to 2025 (*Love of God*). Two perennial favorites from the distant past are *How Great Thou Art* and *I'd Rather Have Jesus*. There is a good representation of pieces from the 70's, 80's's and 90's through to the present. The contents are mostly alphabetical making them easy to find and access. Key signatures range from 3 flats to 5 sharps. Several pieces are treated very simply. Most arrangements are 2 – 3 pages long but occasionally there will be one that extends to 5 pages. The level is stated as Intermediate to Early Advanced.

The lyricism of *Above All* (Paul Baloche 1998) and *Oh How He Loves You and Me* (Kurt Kaiser 1975) is highlighted with a broken chord LH accompaniment.

*Agnus Dei* (Michael W. Smith 1990) begins slowly with chords, then, after after a brief section with a LH ostinato, the RH plays the melody with chords to a LH rapid sixteenth note accompaniment.

*Come, Now is the Time to Worship* (Brian Doerksen 1998) plays a simple melody above a syncopated LH and modulates from F major to A<sup>b</sup> major and back again.

The harmony of *Give Thanks with a Grateful Heart* (Henry Smith 1978) dovetails with that of Pachelbel's *Canon* which is used as an introduction.

*Holy Ground* (Geron Davis 1983) modulates from G major to B major as it builds to a climax using octave chords in the RH.

*Holy Forever* (Tomlin, Ingram, Wickham, Johnson 2022) uses a broken chord LH accompaniment to complement the syncopated melody.

The rhythmic accentation of the melody in *Shout to the Lord* (Darlene Zsech 1993) is complemented by the LH.

The Christmas medleys are – to me – really unexpected pairings that work surprisingly well bridging the gap between tradition and the present. They are *Angels from the Realms of Glory with Majesty*, *Away in a Manger with O Lord*, *You're Beautiful*, *The Holly and the Ivy with You are my King*, *O Come All Ye Faithful with Revelation Song*, *What Child is This? with Mary*, *Did You Know? And my personal favorite – Angels We Have Heard on High with Open the Eyes of My Heart*. In this last linking, as the melody plays *Open the Eyes of My Heart*, it is interjected with a line of *Angels We Have Heard* in a higher register. It is remarkably effective!

Joyce Janzen

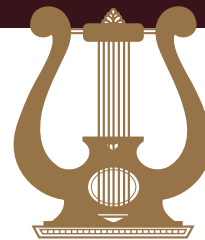
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*Thank you Jean and Joyce for these reviews.*

*Members - if you are interested in doing a review, please let me know at*

[editor@bcmrta.bc.ca](mailto:editor@bcmrta.bc.ca)





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