



Progressions

Inside this issue:

Upcoming Competitions:

- *Multidiscipline - Junior - Student Composer*
- *BCRMTA News*

And so much more.....





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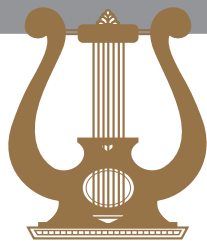


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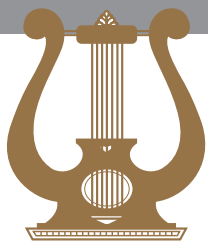
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We are perfectly happy to co-operate, but we
don't want quotations to appear out of context.

www.bcrmta.bc.ca

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My President's Message



Barbara Siemens

president@bcrmta.bc.ca

Hello to all BCRMTA Members,

I am sure the Fall was a busy time for everyone, I guess we really can't expect anything else given our chosen profession!

The BCRMTA Executive has also been productive.

The Association's official documents have been under review since the September Council meeting. All Branch Presidents have now received the **proposed 2026 BCRMTA Bylaws**. If the Bylaws have not yet been circulated to you, they will be soon, as a vote must take place at the Branch level sometime in the coming months in preparation for the April Council Meeting. Of particular import are the changes to the membership categories, most notably the creation of the Affiliate Member Teacher (AMT) category and the official addition of the Student Teacher Auxiliary (STA) category. There are other points that have been clarified but these major updates demonstrate how our Association is preparing the way for future growth. In reviewing the Bylaws, the Executive realized that there were gaps in the **Policies and Procedures Manual**. We are currently finishing the updates in this document and it will be included in the April Council meeting's agenda package.

The **BCRMTA Conference Manual** is now complete and ready for review by any potential hosts of a conference in September 2028. The document includes: a timeline working backwards eighteen to twenty-four months, detailed suggestions for various stages, templates for letters and contracts, plus a complete income/expense excel file. This last element will be useful in determining the ticket prices for the conference, which will then balance costs to create a viable budget. The Conference Manual was sent to all Branch Presidents in late November but it is also available in the Members Only section of the website under "Resources".

Our **Provincial website, bcrmta.bc.ca** has added a few pages. Be sure to check out "Our History" under the "About" menu, a great reminder of the longevity of our Association. A separate "Benefits of Membership" page is now listed under "Membership". This new page will make it easier for prospective

members to explore the BCRMTA; current members might also find it interesting as there are discounted concert tickets available for our teachers.

The Ad Hoc Competitions Committee has been diligently organizing the **Multidiscipline Competition** and the **Junior Piano Competition**. On pages 22 - 24 you can read about the judges and find out more details about the venue, The Inn at the Quay. You will note that at this time there is no vocal judge for the Multidiscipline Competition. The Committee had some challenges in this area but once the May 1st deadline has passed, should there be a need for a vocal specialist we will be sure to engage the right person. In the meantime, we heartily thank Showcase Pianos for supplying the piano and the Canadian Music Centre, Life Musique Academy, and Maureen Hollins RMT for providing additional prizes. Be sure to make plans to attend either or both competitions in September 2026.

The **Student Composers' Club** has another composition workshop planned for May 3rd thanks to the generous support of the Canadian Music Centre. There is more information on page 21 so be sure to have a look. The Club is having a substantial impact on our young composers but in order to continue running effectively, one more volunteer is needed to help with administration duties. The time commitment is very reasonable so if you're interested in stepping forward, please contact the chair at studentcomposersclub@bcrmta.bc.ca for more information.

The **BCRMTA Facebook Page** continues to grow and it's encouraging to see our increased online visibility. Thank you to the Branches who were able to complete the Facebook Survey sent out in October. The results were edited to remove names and forwarded to the Branch Executives for viewing. At the moment, there is still a relatively low participation rate vis a vis Branch Facebook pages but the BCRMTA will continue to support and encourage this vital tool for showcasing our association to students, parents, and potential members.

Hello from the Editor & Webmaster



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

President's Message - cont.

Beware of suspect emails - Over the past few council meetings, the secretary and/or the webmaster have reminded delegates of fraudulent emails that appear to be coming from a BCRMTA Executive member. We also send emails periodically to Branch presidents for forwarding to their members when a new angle seems to be circulating. Please know that neither the Provincial nor Branch Executives will ever ask for sums from their members to be paid for services or emergencies. Be sure to review the email address of suspicious messages and contact the person named in the email if you have any questions.

The Annual Provincial Council meeting will be held April 12th online. Your Branch delegates will be able to report back on many issues after the minutes are released but in the meantime be sure to visit/like the BCRMTA Facebook page and refer to **bcrmta.bc.ca** for more information on programs as well as announcements.

I wish you all a wonderful start to the New Year!

Barbara Siemens - President

Hi Everyone,

As I sit at my desk typing this out, I reflect on this past year (that flew by), my students, my teaching, and myself, and I feel blessed. Blessed that I get to spend time with amazing students, blessed that I get to see them grow, as people and as musicians. So pleased that I chose to do this job as a profession.

To work:

Magazine - Thank you to everyone who that submitted their reports for this magazine. Some great information about the upcoming programs on competitions.

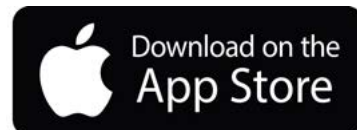
Website - The online applications forms have gone live for all the upcoming competitions. This includes the Multidiscipline, Junior Piano, Student Composer Competition and the Student Composer Club Masterclass. If you have any questions or issues with the forms or anything else on the website, please let me know.

Happy New Year to everyone and all the best in 2026.

Dina

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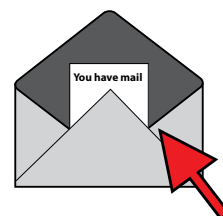
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- Thank you!



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Canada Music Week Events



Abbotsford

The Abbotsford branch held our Canada Music Week recital and award presentation on November 22nd, 2025 at Calvin Presbyterian Church.

We opened with Betty Suderman playing *O Canada*, this was followed by performances by twenty-two students representing seven members. The program included pieces by Canadian composers, as well as a wide variety of composers from different eras. It was great to see a large audience attend and enjoy the concert. We are slowly going back to the number of attendees we had attend pre-Covid.

Every year we acknowledge all the students who achieved over 80% on both theory and practical subjects. At the end of the concert a video was viewed by the audience, showcasing the students who received the highest marks in all levels.

Thank you to all the members that helped with organizing our event. ✨

Dina Pollock

Chilliwack


The Chilliwack branch of the BCRMTA held the Canada Music Week Recital on November 21st, 2025 at Sardis Community Church.

Over 30 students participated. We heard amazing Canadian content performed in a variety of styles, on the piano, violin, voice, and even a bass clarinet. There was a string quartet that led the audience in the singing of *O Canada*. We had a number of compositions written by a local composer and member of the Chilliwack Chapter, Kathleen Feenstra, and it was exciting to hear her pieces performed. We also had talented accompanists that played for the violin, voice, and bass clarinet students.

Our M.C. for the recital was Sharie Atley, and Karin Fehlauer. Our president, presented bursaries to the students who completed exams with the highest marks this past year. It was great to see teachers involved and supporting this event. We ended with taking professional photos of all the students and teachers as well.

It was a great evening celebrating Canadian music through the talents of many local students who put tremendous effort into learning their pieces to present to a respectful audience. ✨

Christine Millar



*Thank you to all branches
that submitted a
Canada Music Week report.*

*In our next issue **A Year in Review**,
the Annual Branch reports
will be included.*

In Memoriam

Ruth Huang
joined BCRMTA in 2002
was part of the Vancouver/Burnby Branch



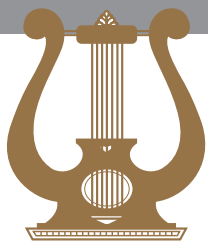
Virginia (Ginny) Lowrie
joined BCRMTA in 1960
was part of the North Island Branch



Daniel Mahlberg
joined BCRMTA in 2000
was part of the Vancouver/Burnby Branch



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



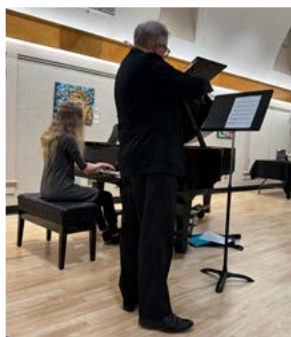
Canada Music Week Events - cont.

Coquitlam/Maple Ridge

On Sunday, November 23rd, the Coquitlam/Maple Ridge branch hosted a Canada Music Week recital at Place des Arts in Coquitlam. This year we were pleased to have Christine Donkin join our recital and present a wonderful workshop for students within our branch. We also acknowledged student achievements with trophies for the highest exam marks. During the recital, many students performed compositions by Christine Donkin. Christine noted that this was the first time so many of her pieces had been performed in one concert.

During the workshop Christine worked briefly with fourteen students giving them another chance to perform their piece with one or two insights to think about. This was such a great opportunity for students! Christine also answered student questions about her process and inspiration as a composer. As a special highlight one of the last questions asked was what was Christine Donkin's favourite piece that she has composed. This piece was performed by Christine and guest violinist Reg Quiring. It was a beautiful ending to our Canada Music Week Recital! ✨

Rosemary O'Connor and Karen Wood
CMW Recital coordinators



East Kootenay

As part of a general move to link and overlap activities between our regional centres, two Canada Music Week recitals were held. Creston hosted a Canada Plus event on Saturday November 22nd; Cranbrook presented its annual Canada Music Week recital on Sunday the 23rd. Dozens of Canadian works at varied levels - plus a few other selections in Creston - were performed for happy audiences.

Three students presented their own compositions. Creston listeners heard *Rainforest Melody*, an ethereal piece by junior student Maya Delcaro, and the gripping *Finality* by teen composer Riaan Gerber. Jonathan Talbot, a longtime composer and arranger now 17, presented his profound two-piano *Variations on a Theme By Chopin* (the *C minor Prelude, Op. 28 #20*) with duet partner Arne Sahlén in both Creston and Cranbrook. At both recitals, awards were presented to students who had earned high exam marks in 2024-25.

The further-flung town of Golden had hosted a Canada Plus concert a few years ago. Plans are afoot to co-ordinate future Canada Music Week events, in part to build up promotion and public enthusiasm for our student performers as well as the dazzling array of music by Canadian composers. ✨

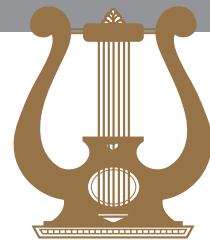
Arne Sahlén

Mid-Island

No report was submitted.

Mission

No report was submitted.



Kamloops

This fall term we hosted the Second Annual - Kamloops Branch BCRMTA - “**Elevator Music Event**”

We invited a group of students of various ages and levels to perform background music. The event was held in the Bruce Dunn Theatre in the upper level of the Kelson Hall; the lower level is the KSO Music School, which will be connected to the new Arts Centre being built now. We brought in large round tables and set them with comfortable chairs. The tables were set with board games such as *Chess*, *Shut The Box*, *Uno* and others. Two long tables were set with coffee, tea, juice, snacks, baked treats, homemade tabouli and Christmas oranges. Friends and families visited, ate and played games while listening to the music.

As we are all well aware, piano playing and learning to read music involves the practice at home, the lesson at the piano studio, the piano recital and sometimes festivals and competitions. As a collective group of teachers we feel this event adds another experience for our students, another skill building tool. I’m not sure which they enjoyed more - the piano playing or the chess matches!

We will do it again next fall, and remember to take some photos. ✨

Deborah Miles

Kelowna

Canada Music Week 2025 was celebrated by the BCRMTA Kelowna Branch. Each teacher who participated shared Canadian music with their students. Our workshop in June by Conservatory Canada introduced us to several new Canadian compositions in their new Mosaic Series. Some studios had Canadian Music Concerts and/or encouraged students to compose compositions in honor of CMW. ✨

Marla Mesenbrink

North Island

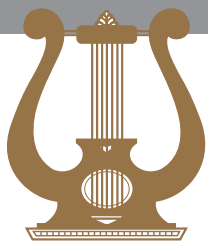
The North Island Branch celebrated Canada Music Week with a student recital at Courtenay’s Stan Hagen Theatre on November 23rd. The program was organized according to the home Province of each composer. The largest contingent was (of course!) BC composers, with works by Alexina Louie, Christine Donkin, Linda Niamath, Andrew Dow, Irene Voros and Teresa Richert. Though we didn’t have many prairie-province composers represented this year, we did have a lovely performance of *Shimmer* by Alberta composer Heather Schmidt. Our Ontario group had some diverse repertoire; from *An Army of Ants* by Beverly Porter and *Rainforest* by Joanne Bender to *Sonatina in D Minor* by John Burge. Other Ontario composers featured were Christopher Norton, Clifford Poole and Boris Berlin. The 3rd largest group was Nova Scotia, with works mostly by Anne Crosby Gaudet and Rebekah Maxner. Interspersed between the Provincial groups, several students performed their own compositions. There were more than a hundred-fifty people in attendance, and everyone really enjoyed the concert. We’ll do it again next year! ✨

Jocie Brooks



North Shore

No report was submitted.



Canada Music Week 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 ARCT levels. Pieces by Canadian composers Linda Niamath and Teresa Richert were performed. As well, RMT Dustin Anderson talked about the career and compositions of Heather Schmidt, then performed her well-known piece *Shimmer*. The MC for the event was RMT Louise Phillips. Refreshments were served and everyone enjoyed meeting one another and visiting. ✨

Lori Elder

Richmond

We had a lovely day full of music at the Richmond Branch Canada Music Week Recitals. We hosted two recitals on November 16th, both about an hour long. We had a total of sixty-four students from twenty-four different teachers performing piano and vocal works. There were nine Canadian composers whose music was performed and living composers were invited to attend our recital. They were very grateful to have received a personal invitation to attend, although unable to join us. We are all looking forward to our CMW event next year. ✨

Rowena Silver Bridson



South Fraser

The number of performers gathered for the annual Canada Music Week Celebration may have been smaller this year, but it was huge with enthusiasm. All the pianists exuded delight in their “recital piece” and the opportunity to share it. Many audience members caught the students’ eagerness and returned positive appreciation. The program featured primary grades through senior level. Each piece was different.

A pre-concert chat with the students focussed on Nova Scotia composer, Anne Crosby Gaudet. This inventive composer was clearly a favourite! Her musical descriptions of Kangaroos, Bears, Belugas, Stormy Seas, Dreamcatchers, and Periwinkle Twinkle prompted the performers to chat excitedly about the images that inspired them.

The performance concluded with a draw for a door prize for a bookstore gift card, photos and a very yummy Celebratory Cake! ✨

Maureen Hollins



Vernon

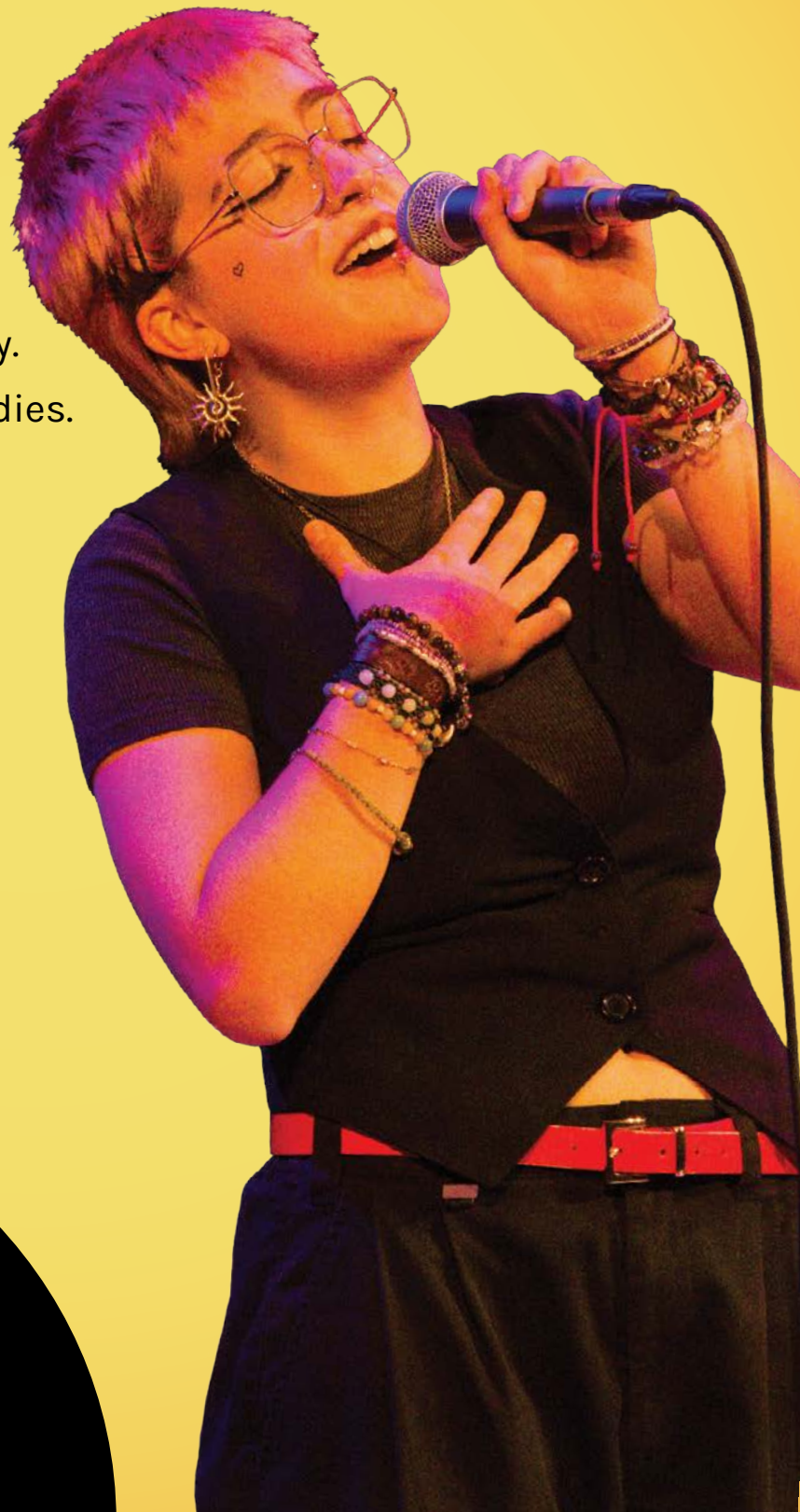
No report was submitted.

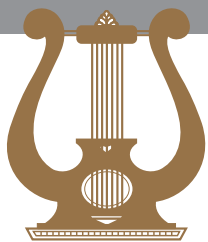
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Canada Music Week Events - cont.

South Okanagan

Our South Okanagan Branch celebrated both our 70th Branch Anniversary and Canada Music Week in style! Our recital featured diverse selections from many B.C. composers from Linda Niamath, Stephen Chatman to our own local composers, Anita Perry and Ernst Schneider, and a young student composer Rio Stevensen!

The forefront of the stage had our Canada Music Week banner, plus many Canadian flags all around. At the end, deserving students were presented with over one thousand dollars worth of scholarships. We are most grateful for the continued financial support of the Schneider family with the Colleen Schneider Award, the Sunshine Rotary, and Madame Janisch families. Students, families and composers were able to hobnob while digesting a most beautiful and delicious Happy 70th Birthday South Okanagan BCRMTA cupcakes.

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

Marlene Bartsch



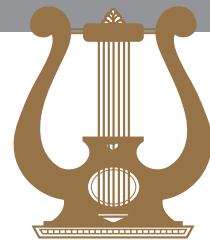
Sunshine Coast

The Sunshine Coast RMTA held its Canada Music Week Recital at St. Hilda's Anglican Church in Sechelt, BC, on November 22nd. This year, the organizing committee decided to invite the registered teachers to display their talents too, as an addition to the typical program of student performances. The chosen music could be either a composition by a known Canadian composer or, if the teacher wished and was inclined to compose, a composition that they wrote themselves. The audience was treated to a recital of performers of various ages, experience, styles, levels, and disciplines - voice, flute and recorder combined with piano as well as solo piano.

The event combined a 75-minute recital with a reception and book sale (by-donation) that followed. Music-related books had been collected from instructors and the community, from previous book sales together with new items. Several teachers shared their baked goods, including cupcakes decorated with Canadian flags. This tied together the Canadian music theme from sanctuary (performance area) to reception hall.



Students' primary and intermediate levels selections included works by Linda Niamath, Teresa Richert, Clifford Poole and Boris Berlin. Advanced level pieces included composers Anne Southam, Alexina Louie and Martha Hill Duncan. Students 'own-composition' titles included *Wind Blowing* and *Jellyfish*. Performers were well-prepared - some introduced their pieces by speaking about their composers, while others began and ended with a simple bow.



Sunshine Coast - cont.

The five teacher performances were interspersed between the children's pieces, which proved to be quite effective, holding the attention of even the youngest of the audience members. Music included the following: *Phobos and Deimos*, *Circling*, by Jocelyn Morlock, (piano), *The Sound of Moosick*, by Cameron Wilson (piano, flute and recorders) and *Blue Sky I and II*, by Alexina Louie (piano). A recently-graduated voice major performed with his accompanist, *Everyone Sang* by Clifford Crawley. Another member presented her own composition for flute and piano entitled *Before We Meet Again*. The event was a celebration of Canadian music in a fun and entertaining way - sharing with the community a few glimpses of Canadian sentiment and talent. ✨

Serah Strandberg/Patricia Greenfield

Vancouver / Burnaby

On November 22 and 23, 2025, the Vancouver/Burnaby Branch held its seventh annual Canada Music Week Festival at the Canadian Music Centre in downtown Vancouver. This year, adjudicator Dr. Jane Hayes of White Rock, BC heard sixty students from preparatory to ARCT level; we even had two students brought in their own compositions! Tom Lee Music generously donated 1st and 2nd place gift cards for each class and the Branch presented 1st and 2nd place scholarships for the Elementary, Junior, Intermediate and Senior divisions. The CMW Festival Committee, Joanna Yeh, and Emily Ko appreciated the support and enthusiasm of the students, the teachers, the Branch and especially Jane Hayes! ✨

Hailey Wong



Trail / Castlegar

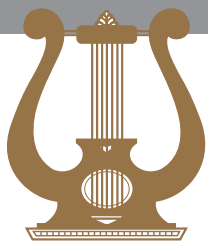
The Trail/Castlegar Branch held two very successful events in celebration of Canada Music Week in the Muriel Griffiths Room of the Bailey Theatre in Trail. On Saturday, November 22nd, Duet Fest, a free duet workshop with Branch member Anna King, was attended by four pairs of pianists and their teachers. Students performed Canadian duets, and together explored the joys and challenges of ensemble playing in close proximity. Such fun was had, that a request was made to do it again next year.

The following day, Sunday, November 23rd, we hosted a branch recital, *A Celebration of Canadian Music*, in which students performed a program of twenty-eight Canadian works. It was a wonderfully varied program of piano (solos & duets), voice, and violin pieces in a wide range of genres, performed by students of all ages. One of the many highlights was an original composition sung by an adult voice student. This recital was followed by an awards & scholarships presentation to those students who received the highest marks on exams within our Branch. The event was very well attended.

It was a most exciting & joyful weekend filled with lots of learning & fun. ✨

Anna King





Canada Music Week Events - cont.

Victoria

The Victoria Branch usually hosts two events for the Annual Canada Music Week celebrations. This year they were:

1. The Canada Music Week Breakfast Meeting

Friday, 21 November 2025: The Banquet Room of the Lakes Restaurant & Bar, Holiday Inn: ably organised by Social Chair, Nanako Dufleit and Past President, Evelyne Deschênes-Godbold. Thank you both. We also thank Long & McQuade and Tapestry Music for sponsoring the door prizes, and Nanako for sponsoring the beautiful flower pot giveaways.

2. Canada Music Week Concert

Saturday, 22 November 2025: Grace Lutheran Church, that included performances by the winners of our Annual Murray Adaskin Composition Competition. Grateful thanks to our Concert Chair and Canada Music Week Coordinator, Joe Hatherill, assisted by Carolyn Powell.

Our **Canada Music Week Breakfast Meeting** opened with a welcome to all and to Featured Composer for Canada Music Week 2025 and Adjudicator of our Murray Adaskin Composition Competition, Stephen Brown. There were twenty-three attendees.

The morning began with a hearty breakfast and the Branch's General Meeting, during which the following members were congratulated:

- Joanne Dalisay (25 year pin)
- Wendy Maggiora (50 year pin)
- Paloma de la Guerra (60 year pin)

The meeting was then followed by an engaging presentation by Stephen Brown, who gave us some insight into his creative process through his topic: *Influences, Techniques, and Stuff to Use*.

The next day, our Annual **Canada Music Week Concert** was hosted by Master of Ceremony, Linda Low. She opened the program by leading in the singing of *O Canada* from the piano. Featured Composer and Adjudicator, Stephen Brown, then explained the intricacies of the musical form in compositions and illustrated this to the audience by having them participate using the rhyme *Twinkle, Twinkle, Little Star*.

The awards for the Murray Adaskin Composition Competition were then presented:

- **1st Place** – Junior Category:
Hope Syyong for *Centipede*
- **1st Place** – Intermediate Category:
Jakob Constible for *A Day at the Beach*
- **Honourable Mentions**
Intermediate: Bodi Minardi for *Sonata in D Major, 1*
Nathan Syyong for *Raindrops*

Thank you, Tom Lee Music, for sponsoring the Murray Adaskin Competition prizes.

The concert segment then opened with Hope Syyong and Jakob Constible performing their winning compositions. In all there were twenty-three performers who came together to honour and celebrate the music of Canadian composers. Apart from the piano, students performed on the cello, violin, flute, and alto-saxophone. Local composer, Nicholas Fairbank, who was also in attendance, had his composition *Sidney Island Swing* performed by Sophie Buckley. Nicholas took a round of applause as the audience acknowledged his presence. Students also paid tribute to our Featured Composer by performing three of his compositions. The concert fittingly ended with Stephen's composition, *Extremities*, performed by Rosalia Carlson. ✱

Rafael Oei



Stephen Brown & President Rafael Oei





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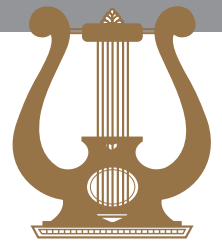
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Musical Community Service Awards - October 2025

Coquitlam/Maple Ridge	Paulina Lee	Trevor Chun Him Lai	Bronze
Richmond	Lillian Chan	Olivia Dong	Bronze
		Bennett Kong	Bronze
		Callum Kong	Bronze
		Kerry Liu	Bronze
		Kerry Liu	Silver
		Zielo Rivera	Bronze
		Zoe Rivera	Bronze
		Joanne Tung	Silver
		Harvey Wong	Bronze
South Fraser	Michelle Bumpus	Emma Bumpus	Bronze
		Emma Bumpus	Silver
		Katerina Plotnic	Bronze
	Kevin Thompson	Mira Bumpus	Bronze
Sunshine Coast	Katherine Hume	Allegra Montgomery	Bronze
Vernon	Melissa Sutherland	Ella Irving	Bronze
		Lucy Ling	Bronze
		Karsten Miller	Bronze
		Talus Miller	Bronze
		Ellie Poulin	Bronze
		Victoria Timms	Bronze

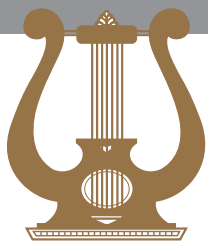
Thank you for your service to the community!

The number behind the Gold certificate is the number of hours the student has volunteered. 60 volunteer hours is required to achieve a Gold certificate. 35 volunteer hours is required to achieve a Silver certificate. 10 volunteer hours is required to achieve a Bronze certificate.

Since this program began in 2002, more than 1,000 Musical Community Service Awards have been earned!

Joyce Janzen - Registrar





From the Registrar

Renewing your BCRMTA membership for the 2026-2027 fiscal year begins January 1, 2026.

Deadline for renewal without penalty is February 15, 2026. Late renewals and new memberships continue throughout the year.

Payment of Membership:

- All online renewals go through **PayPal**.
- **Credit Card** payment will still be an option through the PayPal portal.
- **Cheques** are still accepted.
A downloadable form is available on the Online Renewal page.

If you are a retired member who has stopped teaching, contact me to sign a waiver and to receive a coupon to exempt you from paying insurance.

Teachers who have their own business insurance need to contact Marsh Insurance to receive an exemption from paying insurance through BCRMTA. Marsh Insurance will only be providing a new insurance certificate close to March 1, 2026.

Receipts and membership cards will be mailed out once the current insurance certificate is received.

The insurance certificate will be 'generic' listing the insured as 'Members of the British Columbia Registered Music Teachers' Association'. Any certificates which require a specific location or person named should be requested from:

winnipegcertificates@marsh.com

Please feel free to email the registrar at registrar@bcrmta.bc.

Joyce Janzen - Registrar

Heritage Fund

All branches are eligible for the \$300 Heritage Fund subsidy, to be used for a continuing education project from March 1, 2025 to February 28, 2026. The online application is on the bcrmta.bc.ca website under *Programs for Branches*.

The following branches are still eligible for the grant for the fiscal year:

- East Kootenay
- Kelowna
- Mid-Island
- Mission
- North Island
- North Shore
- Prince George
- South Fraser
- South Okanagan
- Trail/Castlegar
- Vernon.

Application must be made before the event is held and the online report must be submitted by February 28, 2026. Don't miss this opportunity.

Professional Development Fund

Branches with less than 40 members are eligible to receive a grant of \$300 every other year. This can be merged with the Heritage Fund grant. There are 2 (out of 5) remaining grants.

Branches that are eligible for the fiscal year March 1, 2025 to February 28, 2026, are:

- East Kootenay
- Kelowna
- Mid-Island
- Prince George
- South Okanagan
- Sunshine Coast
- Trail/Castlegar
- Vernon.

The online application is on the bcrmta.bc.ca website under *Programs for Branches*.

Liz Munro

Heritage and Professional Development Committee Chair



THE VANCOUVER CHOPIN SOCIETY - 2025 / 2026 SEASON



ERIC LU
WINNER OF THE 19TH
INTERNATIONAL CHOPIN COMPETITION
Monday, Feb 16, 2026, 3 pm
THE ORPHEUM



RONALD BRAUTIGAM
Saturday, Feb 28, 2026, 7:30 pm
VANCOUVER PLAYHOUSE



ROBERT SILVERMAN
Lecture Recital
Sunday, March 15, 2026, 3 pm
ROY BARNETT RECITAL HALL (UBC)



DMITRI LEVKOVICH
Sunday, March 22, 2026, 3 pm
VANCOUVER PLAYHOUSE



DANIIL TRIFONOV
Sunday, April 19, 2026, 3 pm
THE ORPHEUM



SOFYA GULYAK
Sunday, April 26, 2026, 3 pm
VANCOUVER PLAYHOUSE



VINCENT ONG
PRIZE WINNER OF THE 19TH
INTERNATIONAL CHOPIN COMPETITION
Sunday, May 24, 2026, 3 pm
VANCOUVER PLAYHOUSE

We have many more incredible performances coming up in 2026. The absolute highlights of the rest of our season would of course be the recital by **Eric Lu**, gold medalist of the 19th International Chopin Competition on Family Day (February 16th), as well as the long-awaited return of piano megastar **Daniil Trifonov** on Sunday, April 19th at 3:00 p.m. Both these performances will take place at downtown's beautiful Orpheum Theatre.

Purchase tickets for both Orpheum events, and receive 15% off regular ticket prices.

Of the concerts at the Playhouse, we have recitals by fortepianist **Ronald Brautigam**, as well as recitals by **Dmitry Levkovich**, **Sofya Gulyak**, and **Vincent Ong**, the first Malaysian to win a major prize at the International Chopin Competition in Warsaw. Purchase tickets for 4 or more concerts in 2026 and receive 25% off regular ticket prices.

On Sunday, March 15th, 2026, at 3:00 p.m., we are pleased to present pianist **Robert Silverman** in a lecture-recital on Robert Schumann's Kreisleriana, Op. 16, one of the composer's most startlingly original and beautiful works. This special lecture-recital will be held at the **Roy Barnett Recital Hall**, at the UBC's School of Music.

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. The price for youth (grades 1 through 12) is again an incredible \$18 per ticket.**

For details on each of our 2025/26 concerts please visit: chopinsociety.org


Order subscriptions by PHONE, by calling our Box Office at the VCS 604 871 4450

Ticket Enquiry Hotline – Call or Text Message us at 236-878-4056



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of the Republic of Poland
in Vancouver





vcc.ca/music



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Start

September

Credentials

- Preparatory music certificate
- Two-year diploma
- Subsequent two-year Bachelor of Applied Music

Scholarships

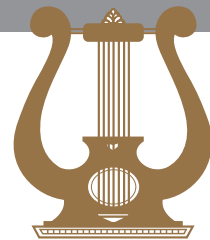
Over \$50,000 in scholarships available

Learn more

music@vcc.ca

Student Composers' Masterclasses at the CMC

Presented by the BCRMTA Student Composers' Club in partnership with the Canadian Music Centre (CMC)



The BCRMTA Student Composers' Club and the Canadian Music Centre invite all students of BCRMTA and STA members to submit their original compositions for an exciting masterclass opportunity with award-winning composer Rodney Sharman.

This event will take place Saturday, May 3rd, 2026, from 2:00 – 5:00 PM at the Canadian Music Centre, 837 Davie Street, Vancouver.

Six compositions will be selected to be featured in the masterclass. Students may submit works for any combination of instruments. Pieces must be 3 – 8 minutes in length.

Submission Requirements

- A written, notated score (Musescore, Sibelius, etc.) is required for all works except those composed in a DAW.
- A recording link must be provided for all compositions.
- For DAW compositions, a DAWcast link must be included so the composer mentor can view instrument/track timelines.
- Works must be performed live by the student or presented as a recording with the supplied score.

Age Categories

- Students aged 10–15
- Students aged 16–20

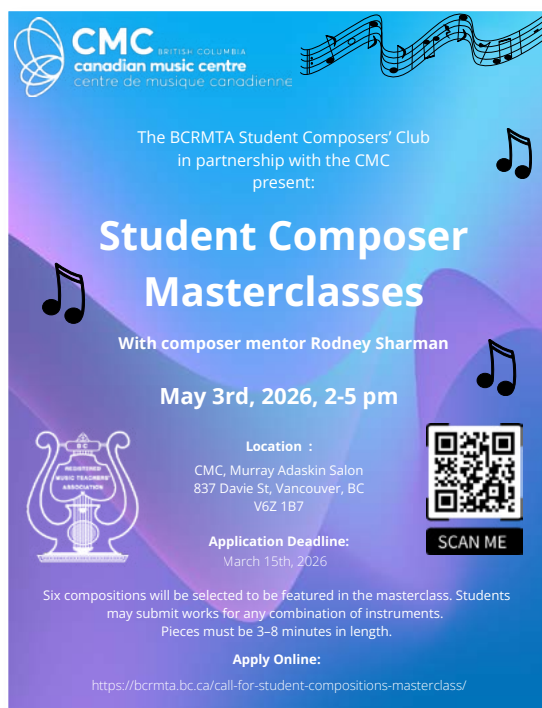
Entry Fee: \$39

Submission Deadline: March 15, 2026

<https://bcrmta.bc.ca/call-for-student-compositions-masterclass/>

Selected participants notified by: April 1, 2026

For more information - studentcomposerclub@bcrmta.bc.ca

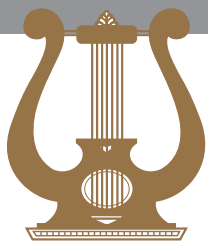


Adjudication & Livestream

- Registrants who are not selected for one of the six masterclass spots will receive a written adjudication of their submitted work.
- The event will be broadcast live via Zoom so students may invite family and friends to watch remotely.
- A Zoom link will be provided to all applicants closer to the event date.
- Only selected entrants are required to attend the event in person on May 3rd, 2026.
- (Non-selected entrants are welcome to watch the event via Zoom, but attendance is not required.)

We look forward to celebrating the creativity and imagination of young composers from across our community.





BCRMTA Multidiscipline Competition

September 18 - 19, 2026 New Westminster, BC Deadline for entry - May 1, 2026

Online application bcrmta.bc.ca/multi-competition-online-registration-form/

Deadline for any changes to repertoire order - July 1, 2026

1. The BCRMTA Multidisciplinary Competition is open to competitors who are:
 - a. Canadian citizens or legal residents of Canada
 - b. instrumentalists who have not reached their 25th birthday by January 1, 2027
 - c. vocalists who have not reached their 33rd birthday by January 1, 2027
 - d. students of a BCRMTA member in good standing, at the time of application and competition
 - e. NOT previous 1st place winners of a BCRMTA Competition
2. Each Branch may send two competitors in two different disciplines; the Branch is responsible for the costs of accommodation, transportation, and any per diem.
3. General Repertoire Requirements
 - a. Repertoire must be at a senior concert level or higher
 - b. Competitors may select movements from a sonata; the entire work need not be performed
 - c. Repertoire substitutions are not permitted once the application is received
 - d. Memorization is strongly encouraged
 - e. Competitors must provide scores and/or legal copies for the judges, a second set of scores and/or legal copies will be required in the case of collaborators
 - f. Stage time is defined as the time between the first note of the performance and the last note of the final selection



SEMI-FINAL ROUND INFORMATION

- a. Competitors in the BCRMTA Semi-final Round should present a stylistically balanced program
Repertoire should be chosen carefully to reflect the experience and maturity of the student
- b. The overall programme must contain 25 to 30 minutes of stage time
- c. Program requirements:
 - i. Instrumentalists' programs must include:
 1. One Canadian composition
 2. One major composition from the Baroque or Classical Period
 3. A variety of shorter works to form a well-balanced program
 - ii. Vocalists' programs must include:
 1. One Canadian composition
 2. One operatic or oratorio aria
 3. A variety of shorter works to form a well-balanced program
- d. Three finalists will be selected from the Semi-Final Round of the competition to proceed to the Final Round of the competition

FINAL ROUND INFORMATION

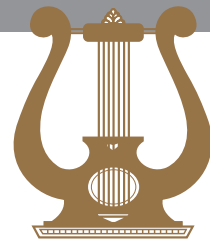
- a. Competitors in the BCRMTA Final Round should present a stylistically balanced program. Repertoire should be chosen carefully to reflect the experience and maturity of the student
- b. A completely new program must be presented
- c. The overall programme must contain 30 to 45 minutes of stage time
- d. The piano and/or multidiscipline winners must be prepared to continue to the July 2027 CFMTA National Competition in Wolfville, Nova Scotia

PRIZES Piano / Instrumentalist / Vocalist Prizes

1 st place	\$ 1000
2 nd place	\$ 700
3 rd place	\$ 500

Best Performance of a Canadian Work – \$500 *donated by Canadian Music Centre*





BCRMTA Junior Piano Competition

September 18 - 19, 2026

New Westminster, BC

Deadline for entry - May 1, 2026

Applications online only - bcrmta.bc.ca/bc-junior-piano-competition/

1. The BCRMTA Junior Piano Competition is open to competitors who:
 - a. Are Canadian citizens or legal residents of Canada
 - b. Have not reached their 18th birthday by January 1, 2026
 - c. Have not passed the Level 10 repertoire portion of a practical examination as of August 31, 2026
 - d. Are studying with a BCRMTA member in good standing at the time of the application and the competition
2. Each Branch may send one competitor; the Branch is responsible for the costs of accommodation, transportation, and any per diem.
3. Procedures
 - a. Repertoire:
 - i. Pieces must be at a Level 10 RCM or equivalent
 - ii. Single movements from a sonata or larger work may be performed
 - iii. No substitutions once the application is received
 - iv. Memorization is compulsory
 - b. Competitors must provide scores and/or legal copies for the judge
 - c. Time limits will be strictly enforced. Any competitor whose performance goes over the time limit will not be stopped, however, they will be disqualified from proceeding to the next level or receiving a placement

SEMI-FINAL ROUND

- a. Repertoire requirements:
 - i. At least two pieces of contrasting styles and/or periods
 - ii. One Canadian composition
 - iii. 10 to 15 minutes of stage time, defined as the first to last note of the performance
- b. Three finalists will be selected from the Semi-Final Round of the competition
- c. A prize for the best performance of a Canadian work will be selected from the semi-final round

FINAL ROUND

- o Repertoire requirements
 - at least two pieces of contrasting styles and/or periods
 - 15 to 20 minutes of stage time, defined as the first to last note of the performance
 - A completely new program must be presented

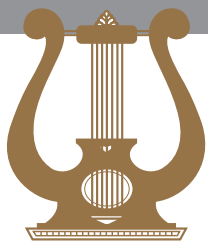
PRIZES

1 st place	\$ 500
2 nd place	\$ 350
3 rd place	\$ 250

Best Performance of a Canadian Work – \$200 *donated by Maureen Hollins*

Most Promising Performer \$200 *donated by Life Musique Academy –Matthew Chan*





BCRMTA Multidiscipline Competition – Judges Maestro Kenneth Hsieh – Dr. Patricia Tao

Maestro Kenneth Hsieh

A charming, passionate, and compelling presence on the podium, Maestro Kenneth Hsieh, has gained widespread attention for his vibrant performances, making him one of the most exciting and versatile young conductors on the international stage today. The 2024-2025 season marks his 22nd season as Music Director of the Vancouver Metropolitan Orchestra in addition to his many international guest conducting engagements.

Born in Edmonton, Canada, Kenneth is the winner of several prestigious conducting prizes. A graduate of both the Royal Conservatory of Music and the University of British Columbia, he completed his post-graduate studies in orchestral conducting in Japan at the prestigious Toho Gakuen School of Music, and Senzoku College of Music on full scholarship. He furthered his conducting studies in Vienna, Austria with Yuji Yuasa, and in masterclasses with Seiji Ozawa and Pinchas Zukermann.

Maestro Hsieh is a prominent and in demand conductor across the globe. In addition to working with many of Canada's most prominent orchestras, he has led concerts in the USA, Japan, Finland, France, China, and Taiwan. As a strong advocate for young artists and music education, Kenneth often works with



youth and training orchestras such as the Vancouver Youth Symphony Orchestra, the Surrey Youth Orchestra, and the BCMEA Honour Orchestra, as well as many other international groups. Kenneth's concerts have been recorded live and broadcast on CBC Radio, and on television in Canada, Taiwan, Japan, and the USA.

Among other honours and recognitions, Maestro Hsieh has been awarded the *Order of Merit for Outstanding Young Leaders* from the Lions Club, named one of the *Top 100 most influential Asian-Canadians* by the Vancouver Sun, and most recently listed in the *Top 10 of Elite Chinese-Canadians*.



CMC
canadian music centre
centre de musique canadienne



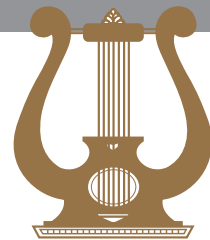
September 18 - 19, 2026

New Westminster, BC

Deadline for entry - May 1, 2026 - online application

Deadline for any changes to repertoire order - July 1, 2026

<https://bcrmta.bc.ca/bcrmta-md-competition-rules/>



Dr. Patricia Tao

Pianist Patricia Tao has enjoyed a distinguished career as a performer, teacher, and concert organizer. As pianist of the Guild Trio for ten years, she performed widely across the United States and Europe and won the United States Information Agency Artistic Ambassador competition, leading to a seven-country European tour. The Trio served as Trio-in-Residence at the Tanglewood Music Center, where it was praised by the *Boston Globe* as a “beautiful new landmark” and worked with Leon Fleisher, Yo-Yo Ma, and Gilbert Kalish. With support from Chamber Music America, the Trio established a concert residency at Stony Brook University’s medical school, commissioned and premiered numerous contemporary works, and recorded Sheila Silver’s *To the Spirit Unconquered* (CRI/New World Records). The Guild Trio also held a two-year residency at the University of Virginia.

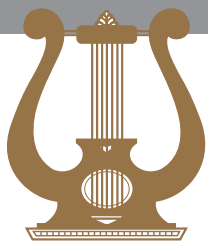
As a soloist, Dr. Tao toured extensively throughout the United States and internationally, performing in Europe and Asia. Her performances have been broadcast on National Public Radio, WNYC, WQXR, WFMT, CBC, and public television. She has recorded a solo CD on the Arktos label featuring works by Schubert, Liszt, and Corigliano. For ten years she performed with Trio Voce, recording works by Chopin and Strauss on the Centaur label and two trio recordings on the Con Brio label.

Dr. Tao has served for 17 years as Artistic Director of the Edmonton Chamber Music Society’s Summer Solstice Music Festival. She holds degrees from Harvard University, Indiana University, and Stony Brook University. A dedicated educator,



she taught at Western Washington University, the University of Virginia, and the University of Alberta, where she served as Professor of Music and department chair. Now Professor Emerita, she lives in Kelowna and is Artistic Director of Chamber Music Kelowna.

SHOWCASE pianos | FAZIOLI



BCRMTA Junior Piano Competition – Judge Jane Hayes

Jane Hayes

“I believe that we should teach music as a language using the piano as our voice. Know the grammar, know the pronunciation, know and communicate the message; train your ears, train your fingers and arms, train your feet. Give your listener the gift of experiencing a personal connection with sound”

Since her debut with the Toronto Symphony, Jane Hayes' concerts have taken her across Canada, the United States, Europe, Asia and Mexico. An active recording artist, she has over 30 CDs available on many prestigious labels. Jane moved to BC in 1993 to become a faculty member in the newly opened Music Department of Kwantlen Polytechnic University. Her passion for teaching was recognized when she received the 2015 Distinguished Teaching Award in the Faculty of Arts. She has established a strong link with Chinese music schools, giving a series of recitals and master classes in 2017 at universities and private music schools to foster professional development among Chinese piano professors.

In recent years she has appeared on concert stages in every combination from duo through large ensemble, as soloist with orchestra to chamber collaborator. She has been a partner of such esteemed artists as cellist Harvey Shapiro, violinist Robert Davidovici, and flutists Julius Baker and Bonita Boyd. The Four Jays performance for Vetta Chamber Music has been recognized with a nomination for the 2021 Western Canada Music Awards. She is an active member of Turning Point Ensemble, Yarilo Ensemble and Sea and Sky.

Since leaving Kwantlen in 2020, Jane is maintaining an active performing, teaching and adjudicating career that has been relatively untouched by the beast that is Covid.

September 18 - 19, 2026

New Westminster, BC

Deadline for entry - May 1, 2026

Applications online only - bcrmta.bc.ca/bc-junior-piano-competition/



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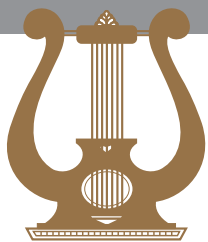
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BCRMTA Competition Hotel - Tickets

Inn at the Quay

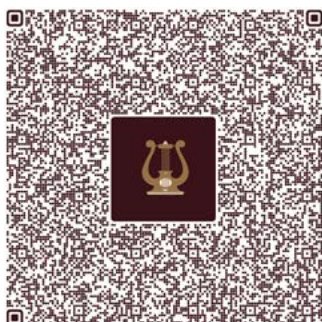
900 Quayside Drive, New Westminster, BC

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





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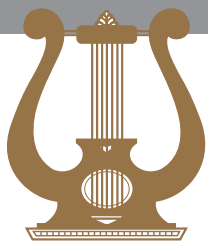
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From the very start of the remote exam, I experienced the presence of the examiner as if in-person. The quality of the call was clear and was maintained without any interruptions throughout the exam. The part I liked best was that I was able to musically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

There is nothing better than playing on your own piano for a certifying exam from the comfort zone of your own home!

- RCM Student, Maya Krishnan





Student Composer Competition 2026

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 who are Canadian citizens or legal residents of Canada, and who are currently studying with a BCRMTA member in good standing; it is not necessary for that teacher to be registered as a composition specialist.
2. Each entry must be an original composition by the named entrant, computer-generated by the entrant (*exceptions are made only for Preparatory and Division A entries*).
3. There are five age categories. Entrants should enter the appropriate category according to their stated age on June 1st 2026.
4. There are two classes within each categories:
 - Composition for solo instrument or instrumental ensemble;
 - Composition for solo voice or choir, accompanied or unaccompanied.
5. Entries must be submitted as a digital score from a software program. 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 other performance 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. All compositions must be accompanied by a performance of the composition in an audio file link, or YouTube recording.
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, 2026.
 - All applications must be received by midnight on April 1, 2026. *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 (Optional) 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 2026

Rules and Regulations

1. In each of the two classes in every age category 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.
2. The CFMTA national competition awards First Place winners only. All decisions are final. Award cheques must be cashed within thirty days of receipt.
3. The BCRMTA and CFMTA reserve the right to use a winning work for publicity. All other rights remain with the entrant.
4. The results will be sent to the student's teacher after June 1st, 2026.

Preparatory: 8 years & under

Fee: \$18.00

Award: \$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

Category A: 11 years & under

Fee: \$20.00

Award: \$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

Category B: 15 years & under

Fee: \$25.00

Award: \$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

Category C: 19 years & under

Fee: \$35.00

Award: \$70

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

Category D: Open

Fee: \$40.00

Award: \$80

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



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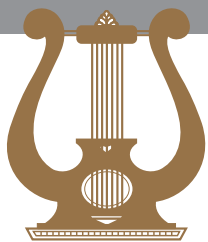
Great for teachers and students!

Lori Elder M.Mus. B.Mus. ARCT RMT

Email: lorielder@shaw.ca

Studio: 250-562-7920

Cell: 250-301-4875



Lessons with Gratitude

By Dr. Merlin B. Thompson PhD, MA, BMus

It's the beginning of another new year and I've got gratitude on my mind. I like to think of gratitude as an emotional catapult of thankfulness for others, for life, and for the world where life happens. Gratitude springs from the awareness of how deeply we are connected to other people and the earth, making it clear that in this moment, at this time, and in this place, we live alongside others in this thing called life. We aren't adrift in the world. Nor are we alone. As living breathing human beings, we lead massively interconnected

lives punctuated by joy and suffering, filled with sights and sounds, intensified by those who graciously open doors.

When I think about the people who have most clearly revealed this interconnectedness to me, my mind goes immediately to my students. Their unexpected insights, honest questions, and unfiltered perspectives have shaped my teaching in ways I could never have predicted. And to them, I am eternally grateful. Some of the most profound

lessons have come from very young people with incredible awareness and wisdom.

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Gratitude Lesson #1 - My six-year-old student Ethan arrives for his lesson. In my typical welcoming fashion, I inquire, "How's everything going Nathan?"

He replies, "Great! I did everything you told me to do."

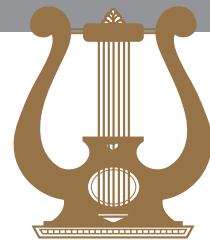
I continue, "Nice job. What did you improve?"

And here's where things take the unexpected turn as Nathan's voice vaults and he replies, "Improve? You didn't say anything about improving. I just thought I was supposed to practice!"

It was an awakening to be sure. Obviously there was lots for me to learn if I was ever going to communicate effectively with students.

Gratitude Lesson #2 - Nine-year-old Emily has been my student for five years. During that time, I've learned that if I'm going to ask her a question, I need to make sure it's one worth answering. So, in my responding to a particularly poor performance of hers, I take my time to find the right words.

Finally, I ask, "Emily, why do think sometimes kids play well and sometimes they don't?"



Emily shrugs her shoulders. I'm anticipating she'll talk about why it's important to keep a steady beat or follow the correct dynamics. But that's not what she says. What she does say is something that permanently changes my teaching. She states, "Well... kids who play well, want to. And kids who don't, don't care," followed by another shrug of her shoulders.

Of course, it makes perfect sense that if someone doesn't care about whether they play well or not that it will show up in their performances. Why had I not figured this out on my own? How many poor performances had I misdiagnosed that were actually the result of "not really caring"?

What stands out for me is how teachers and students have an amazing influence on each other. Teachers shape our students. And in turn, those same students shape us as teachers. With both Nathan and Emily, the lessons I learned from their simple observations many years ago have stood the test of time and I feel honoured to express my gratitude for how they shaped my teaching.

Starting with Gratitude - Experiences involving gratitude may span an entire spectrum - much like what goes on in music lessons. At one end, we've got spontaneous occurrences that catch us by surprise with their serendipity. Fortuitous moments that invite us to look with appreciation. At the other end of the spectrum, gratitude also emerges from deep reflection, from the deliberate process of pulling out what's not available at first glance. We slow down our pace to appreciate what's going on around us. We go beyond what's obvious to uncover the gems hidden within.

As this new year of 2026 begins, I want to take advantage of the way gratitude invites us to pay attention, to honour the voices that shape us, and to recognize the quiet gifts tucked inside our everyday teaching. For music teachers, my hope is that we'll continue to make space for these reflective moments, so that our work in the studio grows deeper, gentler, and more aware.

My wish is that teachers will make time for gratitude. Slow things down and create spaces to thoughtfully look backwards - so that what we do in the future isn't just a cut

and paste of what we've done in the past. Rather, that what we do next is reflective of our immense capacity for awareness, flexibility, sensitivity, and appreciation of the world we live in and of the people with whom we share it.

And so I invite music teachers — right now, at the start of this year — to pause and consider who has shaped your own teaching. Reach back to those moments, acknowledge them, and carry them forward. Who are you grateful for? What did they say or do? How has your teaching been influenced?

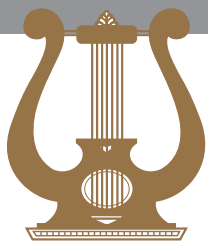
Now it's up to us to weave together our love and knowledge of music, our passion for teaching and learning, in combination with gratitude for the privilege of living with others and being in the world.

Knowing our devotion to music, to people, and the world around us - it's a joyous task. ✨



Award-winning music educator, workshop clinician, and keynote speaker, Dr. Merlin Thompson is an internationally renowned authority in studio music teaching. With nearly five decades of teaching experience, Merlin has guided countless teachers in expanding their teacher skillset and creating engaging studio environments across Canada, USA, China, New Zealand, Australia, and Finland. He is author of "More than Music Lessons: A Studio Teacher's Guide to Parents, Practicing, Projects, and Character". Now as creator and founder of Teach Music 21C, Merlin inspires music teachers, students, and families to rethink what successful music lessons look like.
www.TeachMusic21C.com.





Ask Lori: Teaching Tips for Everyday Lessons

By Lori Elder

Q. How can I get my students to hold long notes for the full value and not cut them short?

A. I know what you mean, and my students do this too. It can be hard to be patient through a long note. I explain to my students that when playing the piano, it is easy to push a note down and think that you're done. But musically, nothing could be further from the truth! When you sing a long note, you have to maintain your breath through the length of the note. With a wind or brass instrument, you have to blow air through the note. And on a string instrument you have to draw your bow. In all these cases, it takes energy and focus just to make a long note happen. On the piano however, all you have to do is hold your finger down or use the pedal. This makes it seem deceptively easy to hold a long note, when in fact, there may be a lot going on musically during that note. Here are some ways I work with my students on this:

- Count aloud through the long notes.
- Count a subdivision of the beat, such as the 8th notes. Who knew all those little beats were in there?
- Find a RH long note that has a LH accompaniment of 8th or 16th notes and show them that when they play with this accompaniment, the RH note is held the whole time. Then on all the long notes imagine the 8th and 16th notes, even if they're not being played.
- Add words. For a two-count note say, "hold it". For a three-count note say, "hold this note". For a four-count note say, "hold it longer". This works!
- Listen through to the end of the long note.
- Play one hand and tap the counts on your lap with the other hand.
- Play with the metronome set to the main beat. Practice with the metronome separate hands and together. Then, set it to a subdivision of the beat, such as the 8th notes.
- For a long note with a fermata over it I tell my students that they have two choices for how long to hold that note: long or longer! Shorter is not a choice! Believe me, it will sound just right in performance. ✱

Q. I have a student who only wants to play out of books with illustrations. She seems to need some kind of visual stimulation, but now she is outgrowing these books. What do you suggest I do?

A. Perhaps the visual illustration helps this student to focus and understand the mood and character of the music. If she really likes a certain piece and there's no picture, then ask her to draw one! Or you could find a picture online or in a book and use that for inspiration.

If the piece doesn't have a title, such as a sonatina, then you could talk about the mood and style of the music. Is it happy or sad? How does it make you feel? What does the music make you think of? Then create a picture based on your discussion. Finding a picture or drawing an appropriate illustration could be a good creative activity to go along with studying the music. ✱



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.

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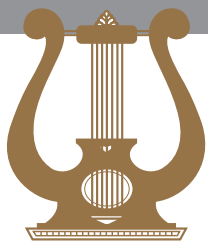
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Review of **New** Publications



Joyce Janzen
Abbotsford
Piano, Theory



Jean Ritter
Abbotsford
Piano

A BAROQUE STYLE SERVICE

Faye Lopez

Alfred Music **48596**

Faye Lopez is a prolific American composer, arranger and recording artist. She has over 600 published compositions and arrangements and has recorded seven piano solo albums. She has a particular gifting for arranging hymn tunes and Christmas carols in the style of, and interwoven with, well known classical compositions from the baroque, classical, romantic and impressionist eras. Full disclosure – in the past I have not been a huge fan of this concept but I have seen and heard too many great pairings to dismiss it!

In this book, ten familiar hymns are paired with well known masterworks from the baroque era.

The hymns are the primary focus with the baroque pieces providing the framework, motifs and style. Pieces are 3 – 4 pages long in keys from four sharps to three flats, often with a modulation or two. Frequently the arrangement will begin with an excerpt and then segue into the hymn tune with a return of the excerpt between verses and also at the end. Difficulty is listed as Late Intermediate.

Arise My Soul, Arise uses Bach's *Prelude in E^b major* from the WTC Bk 1 as an 8 bar introduction. The contrast between the imitative 8th note motifs of the Prelude with the 'blocky' quarter note chords of the hymn works well. Conversely, *Brethren We Have Met to Worship* and Bach's *Musette in D major* have a similar rhythmic structure of quarter notes and eighth notes. Paired together with a comparable LH accompaniment, one melody flows seamlessly into the other. On the second page, sequential modulation moves from C major to E major, then to G major and back to C major. Scarlatti's *Sonata in E major* features triplet eighth notes. The melody of *Come Christians Join to Sing* is highlighted on the first note of each quarter note pattern. The

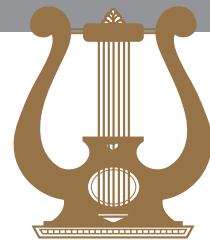


triplets give way to two eighth notes, resume and then move to gentle syncopation. C major proceeds to E^b major, and then G major. Both *Come Thou Almighty King* and the *Hornpipe* from Handel's *Water Music* have an arresting, almost martial rhythm making them work well together.

The last verse is marked with grandeur featuring octaves in the LH, chords in the RH and an extra 'eighth and two sixteenth note' flourish. In contrast, the *Spring* theme from Vivaldi's *The Four Seasons* has a very different character from the hymn tune *For the Beauty of the Earth*. Because the topics addressed in each of these are similar, they pair well. The serene mood of Pachelbel's *Canon in D* complements the contemplative nature of *Jesus Paid it All*. The same can be said of the resolute and stately character of *The God of Abraham Praise* and the overture from Purcell's opera *King Arthur*. The adagio movement of Telemann's *Trumpet Concerto in D major* sets a peaceful and reflective atmosphere for *Savior, Like a Shepherd Lead Us*. The modulation here is from two sharps to two flats, implying the need for careful following of a sure and trusted guide! Another meditative combo is *When I Survey the Wondrous Cross* with Bach's *Air on the G String* (Orchestral Suite #3). Beginning in D major, this arrangement wends its way to F major and ends in G major. A very different mood is evoked with the use of Bach's *Invention in B^b major* as a foil for the gospel song *When the Roll is Called Up Yonder*. In a nod to the imitative nature of the invention, the second verse of the hymn is played by the LH. Once again, modulation occurs from G major, to C major, and finally, to E^b major with the use of a few secondary chords.

Lopez' arrangements are always inventive, compelling and, above all, pianistic. They stay true to the character of both elements of hymn and masterwork. I strongly recommend this book!

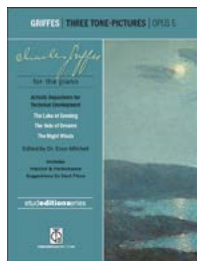
Joyce Janzen



THREE TONE PICTURES OPUS 5

Charles Tomlinson Griffes

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Until I was presented with this book to review, I knew nothing of Mr. Griffes! Then to my surprise, I found *The Lake at Evening*, one of the pieces in this book in the RCM syllabus for level 9. His music clearly demonstrates the influence of Debussy. "The use of whole tone collections, evocative titles and floating, non-functional harmony (in other words, lacking clear dominant-tonic cadences or other conventional chord progressions) imparts a distinct atmosphere to these mature works composed in the final decade or so of his life." I decided to play the three pieces before exploring all the excellent notes on the composer and practice and performance. Then the lights went on when I read them!

The Lake at Evening contains a soothing ostinato and simple texture which can be misleading because it is difficult. Many pedal effects are used: flutter pedal, $\frac{1}{2}$ pedal and much una corda pedal is employed lending to the haziness in the background. Dynamics are very distinct resulting in careful voicing required especially in octaves and chords. Some of the rhythmic interplay between hands will demand careful tapping first before getting onto the keys. The practice and performance tips are very specific to the measures provided and will help in mastering the techniques required. Can you evoke the sounds of the lake?

The Vale of Dreams is written to portray an excerpt from Edgar Allen Poe's *The Sleeper*. It suggests a mostly pleasant dream although much about the poem and piece is unsettled. There are syncopations and an inconclusive ending on a second inversion tonic chord that lends to this unsettledness. A gently floating touch and fluid approach to the pulse is needed to bring the sense of dreaming to the performance. The work is full of accidentals while employing a key signature of three flats. Much care must be taken to reading this very cleanly in the thick textures. Sometimes rolls are required to cover the large stretches. Voicing is particularly critical here as is the attention to the pedal techniques.

The Night Winds requires weightless, rapid finger touch regardless of the volume indicated. A non-legato touch is recommended to avoid blurring the texture. The majority of the notes are 16th and 32nd demanding great running passagework. There is some room for interpretation when deciding if the winds should blow at the same speed or ebb and flow to add a sense of terror or bewilderment. Again the pedal techniques need to be noted. There is some non-legato pedaling as well as $\frac{1}{2}$ pedaling and flutter pedal.

Although I'm not particularly drawn to this music, I do know that many students, teachers, and composers are. The music is written with a very specific sound in mind and the practice notes are very helpful!

Jean Ritter

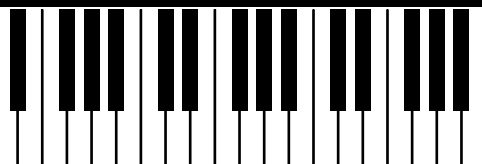


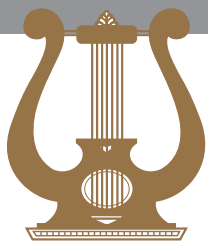
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MUSICAL INSTRUMENTS 





Review of **New** Publications

FIT IN 15 MINUTES

Warm-ups and Essential Exercises for Sound-oriented Piano Playing

Ilja Scheps

Schott HAL LEONARD HL49047709

Since I began doing book reviews years ago, I have had the privilege of encountering books that I would never had the good fortune to discover! This is one of them!

I was captured from the Preface with statements like:

"Playing the piano is not only about controlling finger dexterity. Mastering the production of sound is also crucially important."

"A piano can sound like an orchestra, or it can whisper or sing like a human voice."

"Performance technique that makes use of the full potential range of sounds on the instrument, making it possible to give each phrase and each musical line in a piece of music its own interpretation, is call 'sound-focused technique'."

The book is divided into two main sections.


Section 1 is: Waking up the fingers - waking up the ears.

This begins with three little exercises for the body and hands that doesn't involve the keyboard at all but focuses on warming up the upper body and hands promoting circulation in the arms and hands. Then you move to relax the muscles and create mental liberation while activating the fingers. Awareness of the weight of the hands and activating the fingers in a relaxed



position is the purpose. Finally you have circulating movements around the wrist and finger joints. The steps to achieve these are very clearly explained.

Although we all think we have great posture and proper sitting at the piano, it might be time to work through the checklist to see if it is actually so or if small bad habits have crept in! Do we always use rotating movements as the basis for loose wrists? This topic has a QR code to scan so you can watch a video for following these movements carefully. There are numerous exercises here to ensure the actual realization of the instructions. Five-finger patterns for both hands follow, where the objective is to develop flexibility in the wrists and activating the fingers with relaxed hands. Again we have step by step exercises to help put this into practice. How do you develop great dexterity in the fingers? A physics formula is provided to support the instructions given to activate the finger joints and fingertips while maintaining a relaxed wrist. Because the thumb and little finger are less mobile, we have to teach them to move quickly. Great exercises follow to support this. Next, because scales and arpeggios are present in many piano pieces, there are excellent guidelines and exercises to develop superior skills in these areas. Some Hanon and Czerny exercises that work



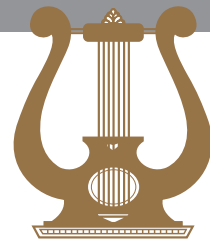


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FIT IN 15 MINUTES - cont

specifically on activating the fingers, mobility and relaxation of the wrists are included. These are fabulous warm-up routines to implement. To round out this section, #9 is Waking up the Ears. It is critical to ensure active listening and control of the fingers. There is another QR code for a video to see how the sound of a note can be influenced.

Section 2 is: Warm-ups using excerpts from the piano repertoire.

The first part of this section is focused on improving looseness in the wrists, rapid finger gripping technique, use of the thumb and fifth finger, and matching the tone produced by both hands. There are great practice tips to apply working through the Little Prelude in C major BWV 939 by JS Bach. A warm-up based on the theme of the Minuet from the Little Book of Music for Anna Magdalena Bach for children follows. More pieces by JS Bach, D Scarlatti, R Schumann, and L van Beethoven complete this part. Wonderful practice tools are provided for each excerpt.

Scales are prevalent in our piano repertoire and developing the ability to have light finger movements and relaxed hands and wrists is often a skill that is weak. Familiar WA Mozart and CPE Bach pieces provide practical opportunities to work on this. Excerpts from R Schumann, F Liszt, and F Chopin are used to work on arpeggios. The goal is to have rapidly gripping fingers and loose wrist movements to enable both staccato and legato passages. The fourth part deals with playing octaves and chords with alternating hands. Works by P Tchaikovsky and F Mendelssohn are great examples to prefect. I really love the explanations for waking up the ears! Learning to listen to the direction and duration of each note is critical. How do you move to the next note? Avoid the use of pedal as often as possible to help listen closely. Music by F Chopin incorporates many of the skills discussed throughout this book as you complete your warm-ups.

What a fabulous resource for our studios! It provides very clear instructions and guidelines for us! I'm grateful to have been exposed to it!

Jean Ritter

FIRST 50 CHORD PROGRESSIONS

Mark Harrison

HAL LEONARD HL01117443

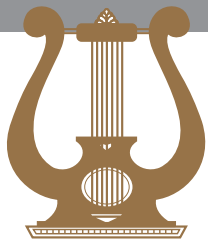


Billed as 'a unique collection of must-know chord progressions used in pop, rock, hip-hop, R&B, soul, jazz and gospel music', this 55 page volume attempts to cover a lot of territory! 50 progressions are divided into eight categories – Progressions with Two Chords, Progressions with Three Chords, Progressions with Four Chords, Progressions with Six Chords, Progressions in Minor Keys, Simple Circle Progressions, Progressions with Seventh Chords and – finally, More Advanced Progressions. Each category has between 5 and 9 examples of different progressions. Each progression has a song reference and a 'tip' for playing. The book also comes with exclusive downloadable or live streaming online recordings.

Beginning with the most basic two chord progression this moves through a variety of chords to more complex combinations. For example: Progression 1 uses chords I and V, Progression 2 uses I and IV and so on until Progression 50 uses B^b13, E^b13, B^b13, F7, E^b7, A^b9 together with tips about notes used from the Mixolydian mode, played in swing rhythm. Each progression has 1 line of the basic progression and a 3 – 4 line piece of music demonstrating the use of the progression. Each progression comes with two audio tracks – a basic chord solo piano demonstration and a rhythmic style track showing how to play the chord in a particular musical style. This second track has the piano on the right channel and a backing band on the left channel.

There is a wealth of information in this book suitable for someone who has at least an intermediate level of piano playing. The most helpful change would be a more thorough Table of Contents listing the progressions covered under each new chapter. This would allow for easier reference and checking, in addition to working through the book in a consecutive fashion. Even so, this is an invaluable resource for those wanting to expand their level of knowledge from reading notes to improvisation, chording and accompaniment.

Joyce Janzen



Review of **New** Publications

CHRISTMAS IMAGININGS

HAL LEONARD HL01890810

How many volumes of Christmas books do you really need? No matter how many you have, you need at least one more – this one! Truly unique, Christmas Imaginations features sixteen familiar traditional carols in the widest variety of contemporary styles I have seen in a single volume! This may be due to the nine different arrangers who contributed. The last page of the book is titled ‘Coda’ and has a brief bio and a festive memory from each of them. Level indicated is Intermediate to Early Advanced. Pieces are 2 – 5 pages long with 5 sharps to 3 flats and frequent accidentals. Divided into two categories of Merry and Bright – music for the cheerful – and Poignant and Peaceful – music for the thoughtful, there is something here for everyone. The ‘cheerful’ category begins with – of course! – *Joy to the World* featuring a syncopated LH and modally mixed chords in a joyous pop groove. *Ding Dong! Merrily on High!* uses an ostinato bass to create a sparkling ‘perpetual motion’ mood. *Good King Wenceslas* should be played ‘with a royal swagger’ according to the arranger! Staccato chords in the RH are played above a syncopated LH. The second verse features the melody in the LH while the RH plays chords and running 16th note patterns. *God Rest Ye Merry, Gentlemen* begins with a running 16th note introduction, then sets up a dotted quarter and eighth note bass pattern over which the melody is played in eighth notes. *Jesu, Joy of Man’s Desiring* is not specifically a Christmas piece – but it is showcased here with a surprising light Caribbean vibe. You will either be appalled or delighted! *O Christmas Tree* begins with an rhythmically free introduction which segues into a funky syncopated swing. *Jingle Bells* sports a lot of accidentals

in chords with a swing rhythm. Several carols are incorporated into Fantasy on *We Three Kings*. First come the ‘kings’ in a ‘wandering’ rhythm which alternates between $\frac{12}{8}$ and $\frac{9}{4}$. Next *Joy to the World* and *Angels We Have Heard* are played to the same rhythm. *In the Bleak Midwinter* begins the ‘thoughtful’ category. Movement of eighth notes in an inner voice creates movement with a contemporary feel. *Night Before Christmas* blends *Winds Through the Olive Trees* and *Away in a Manger* in a gentle lullaby. I love the modern take on *O Come, O Come Emmanuel*. An ostinato LH accompaniment adds some impetus to the chant like melody. Written in $\frac{9}{4}$ time, *What Child is This* has a broken chord triadic accompaniment in the LH, then, when the melody is featured in the LH, the RH plays alternating sixteenth note patterns. Added accidentals give a more chromatic jazz sound to *It Came Upon a Midnight Clear*. LH accompaniment of eighth and sixteenth notes is an asset to the lovely *Still, Still, Still*. *We Wish You a Merry Christmas* is to be played in a ‘serene and floaty’ manner in this arrangement. The book closes with that most iconic of carols – *Silent Night* – here in a version which updates the LH accompaniment rhythm, adds some accidentals and modulates from B^b major to B major and then to C major.

Well worth exploring, you need this Christmas book of piano solos!

Joyce Janzen



*Thank you Jean and Joyce for these
amazing reviews for all of our members*

Dina



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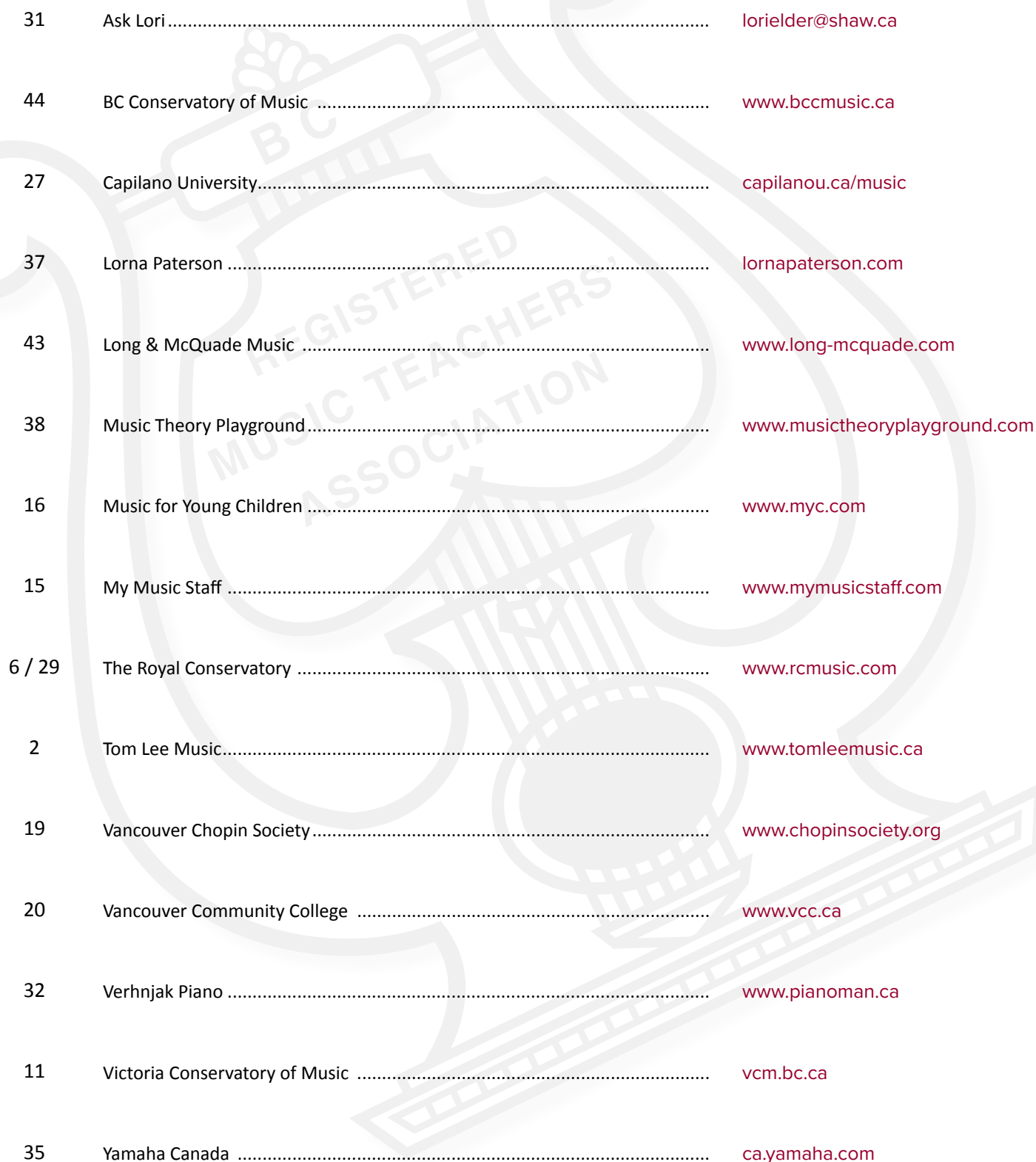
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