



# IMPROMPTU

Late Spring 2013

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*A hundred times a day I remind myself that my life depends on the labors of other men, living and dead; and that I must exert myself in order to give, in measure as I have received, and am still receiving.*

- Albert Einstein

## Inside this Issue:

- 2 Advertisers Directory
- 3 Executive and Committee Members
- 4 Editor's Note
- 5 Calendar of Events
- 7 Announcements
- 10 Why Calgary Branch Meetings
- 11 Member Classified
- 14 The Interviews
- 24 Recitals Menu
- 26 CASSA
- 27 Minutes to Hours

## President's Message

Sight reading is a fascinating process. It can be compared with such skills as learning to read words or touch typing; however, sight reading is much more complicated. Reading a language involves the translation of symbols into sounds. Then

comes the grouping of sounds: first into syllables, words, phrases and then the ultimate sentence. Touch typing involves the association of keys with certain fingers and a certain placement on the keyboard. In reading

*continued on page 8*



ARMTA Calgary Branch Meeting to be held  
Monday, May 6<sup>th</sup> at 9:30 am  
First Church of the Nazarene  
65 Richard Way SW

*A free luncheon will be served after the meeting  
Please contact Rita Thurn by April 29<sup>th</sup> to reserve your lunch  
403 202 0429 [rita\\_thurn@telus.net](mailto:rita_thurn@telus.net)*

# Advertisers Directory

*Please support our Advertisers*

Long & McQuade.....	9
Mount Royal University Conservatory.....	Back Cover
Music for Young Children.....	25
Music Makers.....	27
Precision Piano Movers.....	23
Rocky Mountain College.....	22
Yamaha Canada.....	17

## Editorial Policy

### Advertising and Submission Deadlines:

-  Fall Issue – deadline is September 10<sup>th</sup>
-  Winter Issue – deadline is November 10<sup>th</sup>
-  Early Spring Issue – deadline is January 10<sup>th</sup>
-  Late Spring Issue – deadline is April 10<sup>th</sup>

Impromptu is the newsletter of the Calgary branch of ARMTA with the purpose of informing our members of events of interest; providing summaries of Calgary branch General and Executive meetings; and encouraging and supporting professional development through member-written articles.

For Advertising Inquiries, please contact:

Amy Essenburg  
[askinner@musicalmiles.ca](mailto:askinner@musicalmiles.ca)  
403 888 7122

Articles by members are welcomed and encouraged. Attended a great workshop or concert; read an inspiring book? Share your thoughts with ARMTA members. Inquiries and submissions can be made to the editor:

Margaret Brentnall at:  
[MargaretImpromptu@gmail.com](mailto:MargaretImpromptu@gmail.com)

Submissions should be in doc or pdf file format - no docx files, please; and may be edited due to space considerations.

## ARMTA Calgary Branch Executive & Committee List

**2012 – 2013** *at April 10., 2013*

Executive Officers:			
President	Rita Thurn	202 0429	<a href="mailto:rita_thurn@telus.net">rita_thurn@telus.net</a>
Past President	Melodie Archer	251 3805	<a href="mailto:mel.lynn.archer@gmail.com">mel.lynn.archer@gmail.com</a>
1st Vice-President	Beth Olver	254 6008	<a href="mailto:soundsofmusic@shaw.ca">soundsofmusic@shaw.ca</a>
2nd Vice-President	Marilyn Newbury	619 3013	<a href="mailto:marnewbury88@gmail.com">marnewbury88@gmail.com</a>
Secretary	LaDona Ahenda	<b>815 0725</b>	<a href="mailto:aahenda@shaw.ca">aahenda@shaw.ca</a>
Treasurer	Priscilla King/ <b>OPEN</b>	239 8383	<a href="mailto:kingtientak@gmail.com">kingtientak@gmail.com</a>
Internal Communication: (Treasurer)			
Branch Administrator	Tanya Foster	686 2398	<a href="mailto:tanyargates@hotmail.com">tanyargates@hotmail.com</a>
Web Maintenance	Tanya Foster	686 2398	<a href="mailto:tanyargates@hotmail.com">tanyargates@hotmail.com</a>
E-mail & Telephone	Barb Robertson	241 1002	<a href="mailto:barbrob@telus.net">barbrob@telus.net</a>
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Newsletter Distribution	Josee Robitaille	547 6541	<a href="mailto:josee@essentialtalk.com">josee@essentialtalk.com</a>
Newsletter Advertising	Amy <b>Essenburg</b>	888 7122	<a href="mailto:askinner@musicalmiles.ca">askinner@musicalmiles.ca</a>
External Communication: (2nd VP)			
Publicist	<b>Lynne Dale</b>	203 9111	<a href="mailto:ldale@shaw.ca">ldale@shaw.ca</a>
New Member Convener	Josee Robitaille	547 6541	<a href="mailto:josee@essentialtalk.com">josee@essentialtalk.com</a>
Archives	Karen Gloge	254 4842	<a href="mailto:rgloge@shaw.ca">rgloge@shaw.ca</a>
Education, Students, Social: (1st VP)			
Workshops/Events	Mila Brandman	284-9313	<a href="mailto:mbranma@telus.net">mbranma@telus.net</a>
Teacher Talk	<b>OPEN</b>		
Joint Recital	Katrina Thompson	454-8859	<a href="mailto:kthompson11@hotmail.com">kthompson11@hotmail.com</a>
Coffee and Food	Rita Thurn	202-0429	<a href="mailto:rita_thurn@telus.net">rita_thurn@telus.net</a>
Honours Recital	<b>OPEN</b>		
Outstanding Student Recital	Natalie Brodsky	720-4785	<a href="mailto:bleocam@telus.net">bleocam@telus.net</a>
Student Recitals (North)	Alice Monson	286-8809	<a href="mailto:a_monson@telusplanet.net">a_monson@telusplanet.net</a>
	<b>OPEN</b>		
Student Recitals (South)	<b>Liz Tremblay</b>	477 5717	<a href="mailto:limestoneliz@gmail.com">limestoneliz@gmail.com</a>
	<b>OPEN</b>		
Delegates & Representatives (President)			
PPG (Piano Pedagogy Group)	<b>Alicia Romero</b>	208 1739	<a href="mailto:avantgardemusic@shaw.ca">avantgardemusic@shaw.ca</a>
Liaison Convener	Looi Tan	619-9990	<a href="mailto:info@musicaacademy.com">info@musicaacademy.com</a>
ARMTA Board 1	Barb Robertson	241 1002	<a href="mailto:barbrob@telus.net">barbrob@telus.net</a>
ARMTA Board 2	<b>Melodie Archer</b>	251 3805	<a href="mailto:mel.lynn.archer@gmail.com">mel.lynn.archer@gmail.com</a>
CFMTA delegate	Beth Olver	254 6008	<a href="mailto:soundsofmusic@shaw.ca">soundsofmusic@shaw.ca</a>

*All telephone numbers are a 403 exchange*

If you are interested in becoming involved, Calgary Branch is currently looking for volunteers for the following positions:

- : Treasurer – please contact Priscilla King [kingtientak@gmail.com](mailto:kingtientak@gmail.com)
- : Newsletter Editor – please contact Priscilla King [kingtientak@gmail.com](mailto:kingtientak@gmail.com)
- : Honours Recital – please contact Beth Olver [soundsofmusic@shaw.ca](mailto:soundsofmusic@shaw.ca)
- : SW and NW Recital Conveners - please contact Beth Olver [soundsofmusic@shaw.ca](mailto:soundsofmusic@shaw.ca)

*Changes to last Impromptu are bolded*

Need your contact information updated or corrected? Please contact the editor at  
[MargaretImpromptu@gmail.com](mailto:MargaretImpromptu@gmail.com)

## Editor's Note

**D**id you take part in the flurry of activity that is Kiwanis? Have you had just enough time to take a breath before exam preparations amp up? Whether you will continue to teach right through the year or are in the home-stretch looking towards the end of June, it's hard to believe the year has flown as it has.

Not only is this the last issue of our 2012-13 year, it is also my last issue! I have thoroughly enjoyed being the Impromptu Editor – it has been an honour to serve ARMTA Calgary in this capacity. Through this position, I have also gotten to know the executive and the inner workings of the group. As much as I would like to remain as Editor, circumstances deem it is time to move on.

Einstein, quoted on the front cover, is best known as the preeminent scientist of the 20<sup>th</sup> Century, but did you also know that he was an accomplished violinist as well as pianist? Einstein again: *“If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music.”*

Your executive – and committee members – are working hard to best serve ARMTA Calgary, and I am sure all member comments, concerns and feedback are welcomed. Member involvement and a responsive executive go hand-in-hand and are so very vital to the health and strength of any organization. So I encourage all members to introduce yourself to an executive member – whether at a meeting or at an event; ask what's new, share your impressions, give a word of encouragement.

Offering a personal and heartfelt ‘thank you’ to the executive – especially to Rita, our out-going president, whose respect, fairness and open-mindedness are qualities to be valued; and to Melodie, Beth, Marilyn, LaDona and Priscilla for the strengths and good intentions they bring to each of their positions.

And now, before I go, I thought it would be interesting to mine the richness of experiences and insights found in our members. Picked at random - for the most part - and teaching a variety of disciplines, 5 members graciously agreed to reply to questions about themselves and their teaching careers. I hope you enjoy reading these interviews as much as I have.

Ciao and Best Wishes,

*Margaret*

# Calendar of Events

## 2013

**\*New! ARMTA Calgary branch items are highlighted**

<b>April</b>
<b>29<sup>th</sup>-----Please contact Rita Thurn by this date to reserve your post-AGM lunch held May 6</b>
<b>May</b>
1 <sup>st</sup> -----CFMTA Essay Competition Application Deadline
1 <sup>st</sup> -----ARMTA/GPMTA Masterclass application deadline---see pg 7
1 <sup>st</sup> – 4 <sup>th</sup> ----- NATS Calgary Songfest-----Southwood United Church
5 <sup>th</sup> -----PPG meet----- see pg 7 for all PPG dates and contact info
<b>5<sup>th</sup> to 18<sup>th</sup>-----ARMTA SW &amp; NW Registration Period for Student Recitals May 25<sup>th</sup></b>
<b>6<sup>th</sup>-----ARMTA Calgary AGM &amp; luncheon-----1<sup>st</sup> Church of Nazarene-9:30 am</b>
10 <sup>th</sup> & 11 <sup>th</sup> -----RCM Spring 2013 Theory Exam
11 <sup>th</sup> -----Music Teachers Workshop & Masterclass----Grand Prairie---see pg 7
11 <sup>th</sup> -----CC Spring 2013 Theory Exam
11 <sup>th</sup> ----- NATS Calgary Awards Concert-----Southwood United Church
<b>25<sup>th</sup>-----ARMTA SW Student Recital-----2 pm-----St Andrew's United Church</b>
<b>25<sup>th</sup>-----ARMTA NW Student Recital-----2 pm-----St David's United Church</b>
31 <sup>st</sup> -----CFMTA 2013 Conference 3 <sup>rd</sup> Registration Deadline

<b>June</b>
1 <sup>st</sup> – 30 <sup>th</sup> -----CC Spring 2013 Practical Exam
1 <sup>st</sup> -----CFMTA deadline for Student Composer Competition
4 <sup>th</sup> -----RCM Summer 2013 Exam Registration Deadline
9 <sup>th</sup> ----- PPG meet-----see pg 7 for all PPG dates and contact info
10 <sup>th</sup> – 29 <sup>th</sup> ----- RCM Spring 2013 Practical Exam
<b>17<sup>th</sup>-----ARMTA Calgary Executive meeting-----home of Beth Olver</b>
27 <sup>th</sup> -----CC Summer 2013 Registration Deadline

<p><b>Summer</b></p> <p>July 3<sup>rd</sup> – 6<sup>th</sup>-----CFMTA Convention; Piano &amp; Voice Competition-----Halifax, NS</p> <p>July 3<sup>rd</sup> – 10<sup>th</sup>-----CASSA Musical Theatre Program</p> <p>July 10<sup>th</sup> – 14<sup>th</sup>-----ICVT 2013, Singing: Learning, Teaching, Performing-----Brisbane, AUS</p> <p>July 21<sup>st</sup> – 23<sup>rd</sup>-----NATS Summer Workshop-----Spokane, WA</p> <p>July 22<sup>nd</sup> – 26<sup>th</sup>-----CASSA Exploring the Arts &amp; Playwriting Camps</p> <p>July 27 &amp; 28<sup>th</sup>-----RCM Summer Summit-----Toronto, ON</p> <p>July 29<sup>th</sup> – August 2<sup>nd</sup>-----CASSA Piano Camp</p> <p>August 6<sup>th</sup> – 9<sup>th</sup>-----Various CASSA events-----see page 26 for more details</p> <p>August 9<sup>th</sup> &amp; 10<sup>th</sup>----- RCM Summer 2013 Theory Exam</p> <p>August 10<sup>th</sup>-----CC Summer 2013 Theory Exam</p> <p>August 12<sup>th</sup> – 24<sup>th</sup>-----CC Summer 2013 Practical Exam</p> <p>August 12<sup>th</sup> – 24<sup>th</sup>----- RCM Summer 2013 Practical Exam</p>
<p><b>August 26<sup>th</sup>-----ARMTA Calgary Executive meeting</b></p>

<p><b>Fall</b></p> <p>Sep TBD-----ARMTA provincial board meeting</p>
<p><b>Oct 21-----ARMTA Calgary GM</b></p>
<p>Oct 31-----CMC Emerging Composer Competition submission deadline</p> <p>Oct 31<sup>st</sup> – Nov 2<sup>nd</sup>-----Music Conference Alberta-----Red Deer</p>
<p><b>Nov 4<sup>th</sup>-----ARMTA Calgary Executive meeting</b></p>
<p>Nov 18–24-----Canada Music Week</p> <p>Dec 1-----NATS Art Song Competition submission deadline</p>

<p><b>2014</b></p>
<p><b>Jan 6<sup>th</sup>-----ARMTA Calgary Executive meeting</b></p> <p><b>January TBD-----ARMTA Calgary nominating committee</b></p>
<p>Feb TBD-----ARMTA provincial board meeting</p>
<p><b>Feb TBD-----ARMTA Calgary budget meeting</b></p>
<p>Mar 1<sup>st</sup>-----NATS National Music Theatre Competition registration deadline</p>
<p><b>Mar 17<sup>th</sup>-----ARMTA Calgary AGM</b></p> <p><b>Apr 7<sup>th</sup>-----ARMTA Calgary Executive meeting</b></p>
<p>July 5-9<sup>th</sup>-----NATS 53<sup>rd</sup> Conference-----Boston, MA</p> <p>July 20 – 25<sup>th</sup>-----ISME Conference-----Porto Alegre, Brazil</p>

# A<sup>n</sup>nouncements

- ♪ Helpful links: for ARMTA Calgary <http://www.armta-calgary.com/>  
: for ARMTA Provincial <http://www.armta.ca/>  
: for CFMTA <http://www.cfmta.org/>
  
- ♪ An advance welcome to Calgary branch incoming second vice-president, Edamil Nassar de Araujo.
  
- ♪ Looking for a way to become involved in the Calgary ARMTA group? The following positions are vacant:
  - : **Treasurer** – please contact Priscilla King [kingtientak@gmail.com](mailto:kingtientak@gmail.com)
  - : **Newsletter Editor** – please contact Priscilla King [kingtientak@gmail.com](mailto:kingtientak@gmail.com)
  - : **Honours Recital** – please contact Beth Olver [soundsofmusic@shaw.ca](mailto:soundsofmusic@shaw.ca)
  - : **Recital Conveners** – for the South and North areas
    - please contact Beth Olver [soundsofmusic@shaw.ca](mailto:soundsofmusic@shaw.ca)
  
- ♪ Piano Pedagogy Group – upcoming meetings and contact information:  
May 5<sup>th</sup> - June 9<sup>th</sup>  
Come and join us if you are interested in learning more about piano pedagogy Location: TBA  
Contact Denisa Calcan for more information Phone: [\(403\) 460 0757](tel:4034600757) Email: [denisa.calcan@shaw.ca](mailto:denisa.calcan@shaw.ca)
  
- ♪ Calgary Pro Musica Society's Young Artists Development Program performs their season finale concert on Monday, April 29, 2013 at 8:00 PM in the Rozsa Centre. Contact Dean O'Brien for complimentary concert tickets. Also contact Dean for information on the YA program which provides scholarships for individual music instruction. [deanobrien@calgarypromusica.org](mailto:deanobrien@calgarypromusica.org) . Application deadline for the 2013-14 season is May 31, 2013; visit [www.calgarypromusica.ca](http://www.calgarypromusica.ca)
  
- ♪ The National CFMTA Essay Competition invites submissions of essays on any topic related to music teaching, pedagogy or performance practice. There is no fee to enter. This competition is open to all Canadian residents currently attending high school, and studying at the undergraduate and graduate levels. Application deadline is May 1, 2013. Information and application can be found on the CFMTA website.
  
- ♪ ARMTA and GPMTA present a Music Teachers Workshop & Masterclass with Dr. Magdalena Adamek May 11th at Grande Prairie Regional College 10726 – 106<sup>th</sup> Avenue, Grande Prairie, AB. Application deadline is May 1<sup>st</sup>. For more information and the application, visit the ARMTA provincial website.
  
- ♪ CFMTA's biennial Hugheen Ferguson Distinguished Teacher Award: nominations are currently being sought for 2013. 2011 awardee was our own Linda Kundert-Stoll.

music, beginners must learn to associate the notes with their keys on the keyboard. The names of notes give us a system to recognize them by, but their sounds and places on the keyboard are of first importance. The correct use of flash cards can assist with this process. The student should play the notes not just name them.

Examinations and festivals give students a predetermined 30 seconds to look over a piece and commence playing it. This can strike panic in a student. There are our normal nine guidelines to follow before the student attempts to play the short piece. A good knowledge of scales, solid and broken chords, arpeggios, and repeated patterns ( i.e. Alberti Bass) are also essential. Often students can read in linear patterns, but can not take in the chords.

Encourage the student to maintain the rhythm at all cost. Go slowly, correct errors as they are made so they do not become habitual, repeating the segments until perfect.

This is the antithesis of the sight reading process in that errors cannot be unmade. "Think in patterns, keep eyes moving ahead."

The human eye works best when it is roving over the scene in front of it, blinking but not staring fixedly. Watch your student's eyes when sight reading to see if the eyes are moving normally.

Playing duets is a great help in the development of sight reading skills. Let the less skilled reader do the second part where they are more likely to encounter treble and bass clefs. The effort to keep up with a partner encourages good sight reading habits. It is also less exposed and more fun than solo reading. If a partner is not available the teacher can play with the student "Keep eyes on the Music habit"

Concentration and confidence are two important qualities in sight reading.

The ability to shut out distractions and focus the mind can be consciously cultivated. Lots of praise and encouragement, not

criticism is needed, especially in the early stages. When some success is experienced "Half the battle is won". The Teacher should maintain a sign-out library of suitable material. Assigned daily reading, with a testing process at the lesson needs to be maintained.

There are many benefits to the development of good sight reading skills. Students learn much more quickly and accurately. There is more incentive to continue as a Teen when other activities tend to crowd their schedules. You can certainly tell when you have an adult student who previously had good skills in sight reading...they will read through pieces well enough to consider whether they want to learn them. "As Music Teachers we need to encourage our students to persevere---it is well worth the effort!"

Respectfully submitted

G. Rita Thurn

President ARMTA Calgary

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**EDMONTON WHYTE** - 10832 Whyte Avenue, 780.439.0007    **GRANDE PRAIRIE** - 9826 - 100th Avenue, 780.532.8160  
**LETHBRIDGE** - 323 - 8th Street South, 403.380.2130

## ARMTA Calgary AGM Notice

Monday, May 6<sup>th</sup> at 9:30 am  
First Church of the Nazarene  
65 Richard Way SW

*A free luncheon will be served after the meeting  
Please contact Rita Thurn by April 29<sup>th</sup> to reserve your lunch  
403 202 0429 [rita\\_thurn@telus.net](mailto:rita_thurn@telus.net)*

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### Why Calgary Branch meetings

Submitted by Beth Olver

A new member of our branch executive committee asked why we have two General Meetings in addition to our Annual General Meeting. Good question!

Why indeed?

Each one of us has a life, a life filled with the demands.

Maybe our families: young children, school age children and their activities, aging parents, retired spouse.

Or a large studio of students, or a choir to accompany, or a job or career not related to our studio teaching.

Or feel too old or sick, or already devoted many hours to ARMTA.

Or volunteer time goes to a church community, another music group, a child's school ...

Who needs another meeting? Yet another morning gone, and the "to do" list growing.

So why participate in this professional association?

Know a teacher close to you? Come! meet a colleague.

Just a handful of students ready for a recital experience? Come! There's someone looking for a joint recital.

Ready to make a friend? Come! There are always new members.

A student situation got you stumped in some way? Come! share your story. There is lots of experience among us.

Tied up in your studio, focused on your students to the point of distraction? Come! trade stories and get another perspective.

Life getting you down? Come! Laugh with us.

I joined ARMTA in search of colleagues. I have continued to serve on our branch executive committee because of the comradeship with other teachers, what I learn about teaching and music from them, that I can share my successes and failures with them. Yes, it is additional work, it is frustrating, but my friends are worth it.

Another meeting? Yes, it's time to be with my colleagues, my friends, my community. I'd love for you to be among my ARMTA friends, too.

Beth Olver



## Important Notice to all Members Regarding Delivery of Impromptu

Beginning in the 2013-14 year, ARMTA Calgary will mail hard-copies of our newsletter *Impromptu* *only* to those members who have indicated 'By Canada Post' in their ARMTA profiles under 'Delivery of ARMTA Communications'. Otherwise, beginning with the Fall 2013 issue, members who have indicated 'Email Notification' will receive email notification only – no hard-copy – that the newsletter is available for downloading through the ARMTA Calgary website.

Please check your profile to verify which method you have selected for Delivery of *Impromptu*.

**If you have any questions regarding accessing or updating your profile, please contact the Web Maintenance convener, Tanya Foster at [tanyargates@hotmail.com](mailto:tanyargates@hotmail.com) 403 686 2398**

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## Member Classifieds



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Web: [www.plumspiano.com](http://www.plumspiano.com)

#3 6915 Ranchview Dr NW  
Calgary AB T3G 1R8

● *I am no longer teaching Kindermusik. I would like to dispose of my teaching materials. The teacher guides are full of ideas for using song and rhymes to give preschoolers experience with the elements of music. Contact Beth Olver 403 254 6008 [soundsofmusic@shaw.ca](mailto:soundsofmusic@shaw.ca)*

**ARMTA Calgary Joint Recital Initiative  
Grant Application**

Mail or email application to:

Katrina Thompson Fost  
116 Woodmont Terrace SW, T2W 4Z4  
kthompson11@hotmail.com  
403-454-8859

**Applicant Name:** \_\_\_\_\_ **Application Date:** \_\_\_\_\_

**Phone:** \_\_\_\_\_ **E-mail:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Participating ARMTA Teachers:** \_\_\_\_\_

**Proposed Recital Date(s):** \_\_\_\_\_

**Proposed Recital Venue(s):** \_\_\_\_\_

**Reason for Collaboration:**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Applicants should refer to the grant purpose, guidelines and follow-up requirements found in Impromptu and on the website at [www.armta-calgary.com](http://www.armta-calgary.com) before submitting this application.

**Comments & Additional Performance Info:**  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## ARMTA Calgary Joint Recital Initiative

### Program Description:

ARMTA Calgary is pleased to offer a recital grant program to its members. Teachers who organize a joint recital with other ARMTA members may apply to receive a \$75 grant toward recital costs.

### Application Guidelines:

- A joint recital must be organized between 2 or more independent teachers **from separate studios**.
- Teachers may apply for the grant once in a budget cycle (March 1-February 28).
- All teachers who send students are required to attend the recital.
- There must be a minimum of 10 student performers in the recital.
- There is a funding cap on the program of \$525 per fiscal year. Applications will be reviewed on a first-come, first-served basis.
- Send an application form to the Program Coordinator for approval a minimum of **4 weeks** prior to the recital date.

### Purpose:

- Build community and strengthen relationships among music teachers
- Encourage collaborations among students and teachers from different studios and disciplines (i.e. duets, chamber music)
- Encourage the development of themed recitals (i.e. Jazz/Pop styles, Adult Student Performances, Duet Concert, Chamber Music Concert)
- Provide more performance opportunities for all students
- Give teachers the ability to offer recitals at times other than the scheduled ARMTA Student Recitals
- Give teachers the flexibility to present a recital at a venue of their convenience

*Successful applicants will address the purpose of the grant and meet the guidelines as outlined above.*

### Follow-up Requirements:

- For reimbursement following the recital, send a copy of the program containing the names of participating teachers and students, the date, and the location of the recital to the Program Coordinator.
- The program must acknowledge funding and support from ARMTA-Calgary Branch.
- Participating teachers are required to submit a short article for Impromptu and the website, which may include a recital review and a description of how the funds were used. Teachers are encouraged to send a photo to be included with the article.

### Exclusions:

- The recital may not be exclusively between family members (i.e. husband and wife, mother and daughter).
- The recital may not be exclusively between teachers who work in a commercial studio.
- The recital may not be exclusively between ARMTA Executive Officers (i.e. President, VP's, Treasurer).

## The Interviews

Five members of ARMTA Calgary representing Voice, Piano, Accordion, and Violin graciously agreed to share their music-teaching insights and experience. Enjoy and be Inspired by these thoughtful replies! The participants:

Trevor Bennett - Piano  
Janice Dahlberg – Piano

*sorry, no picture supplied*  
*sorry, no picture supplied*



Jessica Lutzak - Voice



William Macen - Accordion



Maury Michie – Violin

## Fancy meeting you

**Janice:** I have been teaching in Calgary since 1977. I teach piano and piano pedagogy from my home studio.

**Jessica:** I have been teaching for 12 years and loving every minute of it! I have taught in the rental-studio setting, but at this point in my life, I am really enjoying teaching out of my private home studio in NW Calgary. I teach voice and piano lessons, although my studio is primarily voice students, whom I strongly encourage to also learn to play the piano. Although I have a love for performing and continue to seek out opportunities to do so, it became clear to me that my heart was leaning ever so slightly more in the teaching direction. While at UBC in the Opera Performance Program (and after attaining my Music Performance Diploma majoring in Voice from Mount Royal College, now University) I looked more into the educational options available to me. Once I returned home, I pursued my Teacher's ARCT in voice, which I completed in 2012. As a little girl my heart and spare time was always devoted to music, and I am so grateful to be pursuing the life I imagined as a child.

**Maury:** I have been playing violin almost 30 years and have been teaching violin for over 15 years. I earned my Bachelor of Music in Violin Performance from the University of Regina. I have taught in Regina, Calgary, Montreal (where I earned a Bachelor of Music Education from McGill University), and have been back in Calgary for four years now.

**Trevor:** I began studying music as a 7 year old rather by accident. When I was in grade one I collapsed in pain during a physical education class and was taken to St. Michael's General Hospital. I was diagnosed with acute appendicitis and operated on that evening. Three days later I was paralyzed from my neck down -- I had contracted paralytic poliomyelitis. I did not return to school until June of the next year and Dr. R.G. Townsend recommended I have piano lessons to enable me to recover small motor skills in my hands. I remember Mr. Bruce Barrow bending

my fingers and shaping them around an apple so that I could play on my fingertips. Lessons went on for years -- until I gained the ARCT diploma. It was sometimes necessary to swallow one's pride and redo the occasional exam or redo a section of an exam with the view to refining performance or writing skills. My school years were a progressively improving adventure as far as relationships with my own age group was concerned. I progressed from being bullied because my movements were a caricature to being a hero in grade 12 when I earned the Conservatory Silver Medal for grade 8 organ performance. When I was 12 Mr. Barrow provided me with organ lessons at no charge in exchange for my services as his substitute when he was on examination tours for the Conservatory. His reasoning was that the organ would help me gain a sense of balance and improve my self-concept; I believe he was correct because I have a good sense of balance now and most people do not realize that I have recovered from polio. This gesture of lessons has provided me with half a century of playing in churches that otherwise would not have had organ accompaniment for their services. I have been a private music teacher since 1971.

**William:** I started taking music lessons on the accordion from Laurence Eidland in Calgary when I was 7 years old. At that time I had no idea that playing the accordion would be something that I would do for the rest of my life. At about age 8 or 9, I started playing in vaudeville (in those days people enjoyed live music). By the time I was 17, I was playing professionally as a soloist. At that time, the war was on. A pianist by the name of Jac Friedenberg asked me if I would take on a few accordion students at his studio. I had never taught before. He helped to get me started in teaching. A concert pianist by the name of Kuzinski from the London Conservatory in England was in Calgary for his health and to be with his daughter. He gave me lessons in harmony. My father encouraged me to open up my own studio which was located downtown where Olympic park is now, on 8th Avenue. In the same building Robert Hooper had a music studio and he helped me do the Trinity College harmony etc. Although my first love was playing and performing in public, I gradually started to lean more and more towards teaching. I've been teaching ever since, and have never stopped playing.

## Lean on me

**Janice:** I have had many mentors along the way. Calgary influences would include Dorothy Hare, with whom I completed my A.R.C.T. and Willard Schultz and Evonne Johnston, who were my piano professors at the University of Calgary.

**Jessica:** I am incredibly blessed to have a group of supporting people in my life, especially my wonderful husband, Jeff, my parents, and my family and friends. I really enjoyed how the logistics of achieving my Teacher's ARCT meant that I had to reach out to various influential voice teachers in the area, notably: Sandra and Ernie Atkinson, Winston Noren, Michelle Minke, Frances Ginzer, Reid Spencer, Dawn Johnson and Roberta Stephen. I am very grateful for the knowledge and experience that they shared with me; we surely have some gems of vocal wisdom in Calgary!! This variety of experiences has allowed me to have insight into different ideas and teaching traditions, which I believe has helped me to become a more well-rounded teacher, singer and musician.

**Maury:** My teaching style has been highly affected by Dr. Howard Leyton-Brown, who was my violin teacher while I was working towards my Bachelor of Music at the University of Regina. He was very patient but still expected a lot from his students and really developed a relationship with each one. His teaching and influence solidified my musical foundation and set me up for continued progress on the violin.

**Trevor:** The Royal Conservatory of Music at Toronto has had a great and positive impact on my life. The efforts of teachers who became mentors to me were also supporters of the Conservatory and its national examination system. I have learned much from the musicians in my life: Mr. Barrow taught me that the seasons of the year also apply to one's life. When one is having a difficult winter it is the wrong approach to quit piano lessons. Quitters make the

wrong approach to life's intractable demands. Besides, quitters are not worth admiring for their example. I foolishly quit piano lessons once. I soon learned that not working with the instrument had consequences of a physical nature, which required the discipline of a yearly goal. From my university music history professor I learned that it is important to keep one's brain active. Arthur Kingsley Putland challenged me to earn as many diplomas and degrees as he had earned in a long lifetime - before he died he had 9 counting an honorary Dr. of Music from the University of Lethbridge. I have now earned 9 degrees and diplomas. It has been an interesting, challenging and rewarding journey earning these benchmarks of knowledge

**William:** I took some lessons with Anthony Galla-Rini, whose compositions and arrangements did a lot to get the accordion accepted in the classical world. But the teacher who helped and encouraged me the most was Alf Carlson from Vancouver. He was my teacher and friend. If he were alive today, I'd still be taking lessons from him. My best friend Joe Morelli who was a great accordion virtuoso and composer from Vancouver, was a great inspiration to me over the years. My good friend Leo Aquino, a concert accordionist who has played internationally, was also an inspiration.

## Oh Admirable Art

**Janice:** The qualities which have helped me the most are my education and practical experience with students.

**Jessica:** I believe that a great music teacher must possess the following qualities, which I aspire to on a daily basis: Patience: for being able to calmly guide a student and oneself through frustration; Listening skills: the ability to truly understand what a student is saying, even if you have to hear what they aren't saying; Compassion: to keep a teacher humble and remember what it was like as a student themselves; Humour: It's amazing what a good laugh can accomplish; Organizational Skills: Let's be honest...teaching any amount of students can get overwhelming really quickly if everything is up-in-the-air; A support network: for those days when we need to be reminded that our dedication to teaching doesn't mean we need to lose sleep; Humbleness; Quite simply, there is no place for ego in the studio...and finally, Passion: When teaching comes from the heart, with the best interest of the student in mind at all times, then the music can truly come alive.

**Maury:** Patience – Sometimes I get the comment that I have a lot of patience. Trying to see the big picture helps in this area. What I mean is trying not to let every wrong note increase my stress level but to look for areas of improvement. Sometimes my job as the teacher is to show the student the light at the end of their tunnel; to encourage them and let them know that, yes they are improving and growing.

**Trevor:** From Professor Lucien Needham, the one time chairman of the music department at the University of Lethbridge, I learned the value of perseverance. He challenged me to earn the British Music School fellowship diploma: it took about 15 years to gather information and work it into a form acceptable to the committee. My thesis was written and accepted without the benefit of a financial grant.

**William:** From my experience, a great music teacher must: be liked by the student – a smile goes a long way; tailor the lessons to the student; talk to the student at their level of understanding – each is an individual; have great patience; enjoy working with students, young and old alike; and teach awareness.



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## Proud of You

**Janice:** I continue to teach because I enjoy working with people – all ages – and it’s very gratifying when some of my students go on to become music professionals. And with all students, whatever they do after high school, it’s a joy to watch their skills develop from being beginners to becoming advanced players. They have acquired a lifetime skill.

**Jessica:** After 12 years, I have to say that I am even more motivated in my teaching than when I began. I feel that this is because, for me, teaching music is a lifestyle and a calling rather than my “job”. I am ever-inspired by my students’ abilities to push through their own fears, frustrations and insecurities to be able to share their sometimes very personal musical experiences with an audience. This, in turn, encourages me to continue expanding my own knowledge and skills, as I believe in lifelong learning. I feel a sense of great pride when a student gets the part, or has a “personal best” moment, wins their competition or does well on an exam. Seeing a student succeed at something that they originally thought to be out-of-reach motivated me to help them attain that again, and keeps me searching for ways to be creative in my teaching approach. I have also found a renewed sense of inspiration in my role as Vocal Coach for the Calgary Children’s Choir; it’s an exciting way for me to use my skills in an entirely new way.

**Maury:** I love seeing my students grow not only as musicians but also as people. Music can really give students a sense of accomplishment and help them conquer mountains they never thought they would be able to overcome. Whether it’s that new challenging piece, or conquering their fear of public performance, students who are willing to embrace the challenge inevitably come out of the experience stronger.

**Trevor:** Music has been a life long-adventure for me. Meeting the requirements of the examination system gradually allowed me to overcome the worst aspects resulting from paralytic poliomyelitis. It has allowed me to associate with a host of other musicians in social and professional situations. I have had the opportunity to be a festival adjudicator, and a conservatory examiner associated with the Western Board of Music during the last decade that it functioned. One of my greatest surprises was when the Anglican Bishop of Calgary, the Rt. Rev. Derek Hoskin, appeared at my church in 2010 and presented me with a certificate for 50 years of service to the church as an organist. The RCM has had students from my studio enter every examination session since 1998. I have taken pleasure in belonging to and participating in the activities of the RCM Calgary Branch Alumni Association.

*If you think you recognize a song title or two in the banners – you are right! All are titles from musical theatre or film. If you’re curious, feel free to contact me for the name of the shows. Ed.*

**William:** What keeps me in teaching is the joy of watching my students develop their abilities. A student is like a gem in the rough – not much to look at, but cut it and polish it, and you have something beautiful. I have taught hundreds and hundreds of students over the years. No matter what success a student reaches in music, it always gives them a sense of pleasure and awareness that will enrich their lives. It gives me great pleasure to think that I was a part of that.

## It’s the Hard-Knock Life

**Janice:** The challenges include how to motivate and inspire students with all of the many activities in their busy lives: other arts studies, sports, school, volunteer time, and part time work. Time management is a huge issue for most students these days.

**Jessica:** As a new mom to our beautiful 5-month-old baby girl, Eva, I am dealing with the difficulty of finding that ideal work-life balance. I feel that teaching from my home studio helps immensely in this area, as does being able to create my own teaching schedule. While I would love to spend every second with Eva and Jeff, I know that continuing to pursue my passion will make a happier mother and wife, as well as setting a good example for Eva.

**Trevor:** My own struggles to develop skills were worth the effort and using music, coupled with the examination system — yearly goals to work towards—gave focus and a chance to mature and develop skills which were complimentary to sports skills my contemporaries were acquiring.

**William:** I once taught someone who was blind. Another challenge is that some students are just naturally slow learners, but with patience and effort on the teacher's part, they gradually come around. In most cases, even their marks in school improve. One challenge I am currently facing is that I am getting older, but my mind still thinks that I am a young man.

## Ace in the Hole

**Janice:** My favourite resources keep changing. Most recently, it is the internet. I still use print resources: The Grove Dictionary of Music and Musicians, Harvard Dictionary of Music, quickie little pocket dictionaries, and text books, etc.

**Jessica:** While RCM is a go-to series in my studio, I also love to branch out! I feel it's important for my students to be exposed to a variety of musical eras and styles such as Classical, Jazz, Musical Theatre, Art Song, Folk, Opera and Pop! I also try to support local and Canadian composers whenever possible (especially since I have one in the family; my cousin: Kathryn Chomik Parrotta). We also do a lot of active listening in my studio; we really analyze what we're hearing or seeing on a recording or YouTube clip.

**William:** I have developed my own teaching methods, and I use a variety of materials. The materials are only as good as the person who is teaching them. I teach music as a language. I am a romantic, and I love melody. I started out on classics and gradually branched out to other styles such as rag, swing, jazz, French musette melodies, tangos etc.

## The Bare Necessities

**Janice:** I am lucky to have a very nice studio space: two good grand pianos, lots of natural light, easy access at the front of the house, telephone, lots of parking, a waiting space for parents or other students, and recording and listening equipment. I make bookkeeping very simple by only depositing income in a bank account set up for that purpose and charging business expenses on a single charge card.

**Jessica:** Teaching from home is wonderful, but it certainly has its challenges! Simply finding a home with the right layout for a studio is difficult in itself, but we got lucky and found one where everything is basically at the front of the house. It was important to me that Jeff (and now Eva) can have their own space and freedom in the house while I teach, and also that the studio feels professional. What has worked well for me is putting up a thick set of curtains to separate the studio space from the rest of the house. In terms of the logistics of running my own business, it certainly helps to come from a family of entrepreneurs, as well as being married to a Chartered Accountant!

**William:** I bought my present home in 1972 and use one floor as a studio and the other floor as living quarters. I've been self-employed for my entire teaching career. The only suggestion I can offer: have a savings plan of some sort because before you know it, it is later than you think.

## Part of Your World

**Janice:** My husband plays the acoustic bass guitar.

**Jessica:** Although my husband, Jeff, is not a musician by day, he is certainly musical! In fact, we met at a jam session through a mutual friend when we were 19...Jeff played the bass guitar and I played the keyboard and sang, and the rest is history! I like to think that Eva is musical as she "sings" while I practice or if she hears my students singing, and our dog, Caye, loves to nap by the piano on the rare occasion that she's allowed into the studio while someone's playing or singing.

**Maury:** I'm the only professional musician in our home; however, my wife plays piano and took up viola in high school. My children all love music and I love to share my passion of music with them.

**William:** My wife also plays the accordion. She married me so that she would not have to pay for music lessons.

---

**"My wife also plays the accordion. She married me so that she would not have to pay for music lessons."**

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## Hundreds of Stories

**Janice:** Too many stories! I'll pass on that one.

**Jessica:** I am ever in awe of the power of music. Over the years I've had people tell me that our lessons have helped them gain confidence in areas outside music, spark a lifelong career choice in music, help them deal with a challenge they are facing, cope with tragedy, reach out to someone in need, and the list goes on! I put a particular emphasis on a holistic teaching approach, and like to address all parts of a student's life that may be affecting their progress. I've had great success with this method, even though it's sometimes difficult, or requires extra time on my part.

**William:** Through these humble portals, some of the finest accordionists have walked. One of my students, Penny Sanborn, was the first person to earn a bachelor of music degree at the University of Calgary on the accordion. She plays professionally and teaches. She also played in the locally written and performed opera 'Filumena' and accompanied Pavarotti when he came to Calgary. Many of my students won top awards at the Kimberley Accordion championships. Some students earned bachelor of music degrees, but had to do it on another instrument such as piano. Many students are now school teachers or work in the oil industry, but on week-ends play accordion professionally. They tell me this helps pay the mortgage.

## What Shall I Do?

**Janice:** I wish I could offer insights to other teachers. What comes first – the music or the student? Be creative, be flexible, and be ready to meet the challenges!

**Jessica:** From my experience, if a student is proving to be particularly difficult to teach, or isn't practicing, it's most helpful to clear the air by having a "talking lesson". I sometimes invite the parents to get it on the discussion too. Much good can come out of these chats for everyone involved!

**Maury:** Sometimes, it is possible to get so focused on trying to produce great musicians that we forget that the enjoyment of the journey is really what the ultimate goal should be.

**Trevor:** The training and recognition I have received from the RCM national examination program, now re-titled the Conservatory Certificate Program has provided me with more than a career. It provides a life-time of learning, growing and sharing knowledge about music. It has brought emotional, physical and educational benefits to me in more ways than I can communicate.

**William:** Carry on – it is a great and rewarding profession. If you love what you are doing, you'll never work a day in your life.

## Trust your destiny to a Star

**Janice:** Beyond teaching, I attend live concerts, plays, movies, and I participate in collaborative performances with colleagues. I am a founder of the Calgary Arts Summer School, and have served on many ARMTA boards over the years, including CFMTA. I also sing with the Calgary Philharmonic Choir and I love to read.

**Jessica:** I am constantly thinking up ways as to how I can use music and teaching as a platform to help the community. I often organize donations to be given to local charities at recitals, or take small groups of students to senior's homes or hospitals. I have future plans to expand on those efforts, as I believe music is a powerful connector between people.

**Maury:** For me, teaching is an overflow of my love for music. I have enjoyed being a part of several orchestras over the years, from the Lakeshore Chamber Orchestra in Montreal, to the Regina Symphony Orchestra. I thrive on continuing to grow and improve as a violinist. Pursuing my own musicianship makes me a better teacher. This can be compared to an airplane passenger securing his own oxygen mask before assisting other passengers.

**William:** One of my early teachers felt that teaching would be my destiny, and that has turned out to be the case. I've never grown tired of it, and will continue to do it as long as I am capable. I feel that I am a much better teacher now than I ever was. It has been a constant learning experience, and a life-long love affair.

## Something Good

**Janice:** No quotes – just my opinion that creativity, flexibility, and curiosity are among the best attributes for teaching. I have enjoyed the camaraderie of colleagues and have made many lifelong friendships over the years.

**Jessica:** One of my favorite quotes that I use often in my studio is "Focus on what you want, not what you don't want". I find myself repeating this in other areas of my life as well, as a reminder to keep our eyes on the possibilities ahead instead of the mistakes of the past. I also believe that our attitudes and actions are a daily choice, and so I have a sign outside my studio that reads: "Please take responsibility for the Attitude and Energy that you bring into this space".

**Maury:** I don't know who said this old adage first but I try to communicate this principle in my teaching: "Practice doesn't make perfect, perfect practice makes perfect". I have had to tell students to start practicing less to ensure they were really concentrating on what they were doing. Bad habits can easily creep in when you're not focusing on your playing. (Ed. Note: Quote is by Vince Lombardi, Hall of Fame football coach)

**Trevor:** My work has become a life-encompassing career. I am so glad music claimed me as a participant in the continuing adventure of sharing with others and learning about the breadth and depth, joys and disappointments.

**William:** 'Art is that without which you can exist, but without which there is no reason for existing.'



*There you have it! With my thanks to each of our five participants for taking the time for this interview and making my last issue so special. Margaret*

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# *A message* from Barb Robertson, E-mail and Telephone Convener:

## DO YOU GET MAIL?

I am still sending e-mails to our membership. However, the system changed about 6 months ago. I am concerned that several of you are not getting the announcements which I send about ARMTA events, concerts, teaching opportunities, community events, member information, etc.

If you have an e-mail address, you should have received an invitation to subscribe to the e-mail list. It will come from Calgary ARMTA and should look like this:

From: Calgary ARMTA [<mailto:calgary@armta.ca>]  
Sent: April-10-13 11:08 AM  
To: Calgary ARMTA  
Subject: ARMTA Calgary Email List

Hello ARMTA Calgary Branch Member!

The executive has created an email list to contact our members about upcoming ARMTA & music related events, information & deadlines.

This list will be our primary means of keeping members informed so it is strongly suggested that you subscribe by clicking the link below:

[http://www.armta.ca/dadamail/dada/mail.cgi/n/calgary/jbr\\_123/telus.net/XBx3hoTsnCZSI/](http://www.armta.ca/dadamail/dada/mail.cgi/n/calgary/jbr_123/telus.net/XBx3hoTsnCZSI/)

If you choose not to subscribe, please visit our website often [www.armta-calgary.com](http://www.armta-calgary.com) & read the newsletters found in the Members' Area of the website.

(You can always remove yourself from the mailing list, at any time)

If you wish to receive my e-mails, you must subscribe. I also suggest that you check your "junk mail" periodically in case an announcement is filtered and ends up in "junk mail".

I also ask that you please respond by using my personal e-mail [barbrob@telus.net](mailto:barbrob@telus.net). Please **DO NOT** respond to me by hitting "reply".

Thanks.

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# Recitals Menu



**Honours Recital** – We take our top exam students of the previous year and present them with a delectable award – only available in January. However, to allow time to marinate – submit an application form (available in the fall) by the November deadline. Ingredients are hand-selected - our committee of Sous chefs will notify successful applicants.

Chef: Honours Recital Convener

**Outstanding Students Recital** – a ‘lite’ version of the Honours; still a high-quality cut: high exam or festival results. A filling dish - teachers are advised to order a maximum of two students in the spring.

Chef: Natalie Brodsky  
[bleocam@telus.net](mailto:bleocam@telus.net)

**Student Recitals** – This dish appeals to everyone; students of all levels gobble up these aromatic performance opportunities. Offered throughout the year - usually in February, May and November; let us know within a two-week period to properly prepare. Available in two flavours: north and south.

North Chef: Alice Monson  
[a\\_monson@telusplanet.net](mailto:a_monson@telusplanet.net)

South Chef: Liz Tremblay  
[limestoneliz@gmail.com](mailto:limestoneliz@gmail.com)

**Joint Recitals** – Perfect for sharing! For 2 teachers or get a group together – your own students will love this. We want you to enjoy; so, fill out an application form and we will cover up to \$75 of the cost of this rare dish.

Chef: Katrina Thompson Fost  
[kthompson11@hotmail.com](mailto:kthompson11@hotmail.com)

**New Fee!**

## ARMTA

North and South Student Recitals

Next recital date for both locations is

**May 25<sup>th</sup>**

*The registration period is **May 5<sup>th</sup> through May 18<sup>th</sup>**. Please note that registering by the deadline date does not guarantee your student's admittance: submissions are accepted until the recital is deemed full by the convener.*

### **SW Student Recital**

*will be held at **St. Andrew's United Church** 924 Heritage Dr SW on **May 25th at 2 pm***

*Antonina Cox for submissions  
[coxanton@hotmail.com](mailto:coxanton@hotmail.com)*

### **NW Student Recital**

*will be held at **St. David's United Church** 3303 Capital Hill Cres. NW on **May 25th at 2 pm***

*Alice Monson for submissions  
403 286 8809*

*[a\\_monson@telusplanet.net](mailto:a_monson@telusplanet.net)*

**For all north and south student recitals,** please email the following information to the appropriate convener.

**- Student name and grade level**

**- For each piece being performed:**

**Title, Composer and Length**

Registrations are filled on a first-come-first-served basis; Conveners will confirm submissions.

Please note that each teacher is initially limited to 6 students performing; with a combined performance time of no longer than 6-8 minutes.

**Participation fee for performers – soloist or ensemble member – is \$10.00. (Accompanists are exempt)**

All about the recent *Honours Recital* held January 27<sup>th</sup>, 2013

Marilyn Newbury went to bat for the Honours Recital and promotion of ARMTA Calgary securing programming time on the Shaw Cable TV station. Here are some 'specs' as provided by Scott Pym-Hember:

- The program aired a total of 10 times between Feb 15<sup>th</sup> & Mar 6<sup>th</sup> at a variety of times.
  - Over the 10 broadcasts we reached a cumulative 8000 unique viewers with an average 600 viewers per minute of airtime
  - We never clocked a rating point during any broadcast but we did see a .2% share on the Premiere (Fri Feb 15<sup>th</sup> @ 4pm) and then no more share after that
  - The 3 best showings were the Premiere (mentioned above) and then Wed Feb 20<sup>th</sup> @ 8:30pm (4000 viewers watched an avg of 3mins) and then Fri Mar 1<sup>st</sup> @ 1:30pm (1000 viewers watched an avg of 16mins)

To break down the information, the unique viewers and average viewers per minute are pretty self explanatory. Over the course of 10 airings there were 8000 unique people who watched the show (which isn't bad considering it was not promoted) and at any given minute of the show at least 600 people were watching. Although we never clocked a rating point on the show (this is typical for our programming) we did see a .2% share which is great (most of our shows see less than this).



2013 Honours Recital medal winners - Picture submitted by Dorothea Johanson.

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### July

#### MUSICAL THEATRE SHOWTIME

July 3, 4, 5, 8, 9 & 10

#### EXPLORING THE ARTS CAMP

(FORMERLY NAMED: MUSIC, DRAMA, MOVEMENT & ART CAMP)

July 22-26

Open house family day: Friday, July 26

#### PLAYWRITING CAMP

July 22-26

Performances: Friday, July 26, 11:15 am & 3:15 pm

#### PIANO CAMP

July 29-August 2

Clinicians: Eugene and Elisabeth Pridonoff from Cincinnati

Recitals: Thursday, August 1, 7:00 pm

& Friday, August 2, 2:00 pm

#### **Piano Pedagogy Workshop with clinicians Eugene and Elisabeth Pridonoff** from Cincinnati

August 6, 2013, 9:00 am to 4:00 pm

Lunch included with full day registration

*Session I, Part 1* 9:00 am

**WHY MUSIC?** Eugene Pridonoff will discuss why people want to play and listen to music, and he will talk about music's greater purpose. This topic is particularly useful for young people considering music as a career and helps them to clarify the difference between career ambitions and the pursuit of artistry.

*Session I, Part 2*

**SOUND AND EMOTION** Elisabeth Pridonoff will discuss the effects of music on our emotions, and will discuss the interrelationship of sound and emotion.

Lunch, Noon to 1:00 pm

### August

#### CASS RECITAL: *CELEBRATING 20 YEARS!*

Featuring Pridonoff Duo and former students of CASSA

August 6, 7:00 pm

#### PIANO PEDAGOGY WORKSHOP

August 6, 9:00 am 4:00 pm

*\*See below for full details*

#### JAZZ KEYBOARD WORKSHOP

August 6-9

Performance: Friday, August 9, 2:00 pm

#### ADULT PIANO CAMP

August 7-9

Clinicians: Eugene and Elisabeth Pridonoff from Cincinnati

Musicale: Friday, August 9, 2:00 pm

*Session II, Part 1* 1:00 pm

**SELF-AWARENESS IN PRACTICING** Eugene Pridonoff will talk about becoming aware of the difference between process-oriented and goal-oriented practicing. He will address areas related to tension, concentration, and practice methodology.

*Session II, Part 2*

#### **HOW TO INTEGRATE A LIFE OF MUSIC WITH HAVING A FAMILY**

Elisabeth Pridonoff has experience in both worlds. She will talk about how to handle the artist's life style and how to manage both.

*For more information and to register (June 15 Early Bird Deadline) please see*

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

# Minutes to Hours — Summaries of ARMTA Calgary Minutes

## Executive Meeting January 11, 2013

- Discussion of increase to admission fees for Student Recitals to take place at the Budget meeting
- Priscilla would like to have a “treasurer in training”
- Agreed: nominate Priscilla for the remaining ARMTA Service Award Nominee for 2013 - a Provincial Award given at the AGM in the Fall
- Student Recitals: Teachers who are submitting should be encouraged to volunteer and help. Nominating committee will search for more conveners

### Notes:

- Summaries of approved Executive and General Meetings are published in Impromptu. Full meeting minutes are available to members on request to the Secretary.
- Reports presented at the AGM, to be held May 6<sup>th</sup>, will be available on the Calgary branch website



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CONCERTS IN MRU LEACOCK THEATRE:  
SUNDAY, JULY 7, 2013 7 P.M.

**NIKKI CHOOI**, violin  
**TIMOTHY CHOOI**, violin  
**DAVID MOROZ**, piano  
**JAY PENGJI SUN**, piano  
**FAN LEI**, clarinet  
**PAUL DORNIAN**, clarinet

SUNDAY, JULY 14, 2013 7 P.M.

**IAN SWENSEN**, violin  
**ANDRÉS DÍAZ**, cello  
**ROBERTO DÍAZ**, viola  
**BRAD MAHON**, guitar  
**SUSANNE RUBERG-GORDON**, piano

SUNDAY, JULY 21, 2013 7 P.M.

**POLISH MUSIC DAYS**  
**PATRYCJA PIEKUTOWSKA**, violin  
**ANNA MIERNIK-SOBULA**, piano

SATURDAY, JULY 27, 2013 7 P.M.

**NING FENG**, violin  
**SHANSHAN YAO**, violin  
**TENG LI**, viola  
**NI TAO**, cello  
**WANG XIAOHAN**, piano

THURSDAY, JULY 30, 2013 7 P.M.

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NEW WORKS BY COMPOSER  
**CHRISTOPHER THEOFANIDIS**  
**NING FENG**, violin  
**GWEN HOEBIG**, violin  
**NI TAO**, cello  
**DAVID MOROZ**, piano  
**DAVID SHIFRIN**, clarinet  
**PAUL DORNIAN**, clarinet

CONCERTS IN THE ROZSA CENTRE:

FRIDAY, JULY 12, 2013 7 P.M.  
**MMB CONCERTO CONCERT**  
**with the cpo**

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THURSDAY, AUG. 1, 2013 7 P.M.

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