

Impromptu

CASSA Musical Arts Camps

by **Nathene Arthur**

When I first moved to Calgary from Fort McMurray in 2002, it was like a whole new world. ARMTA with lots of inspiring members! NATS with a great group of enthusiastic singing teachers! Operas! CPO! CSO! All kinds of live entertainment, theatre, etc. It was “just like music heaven”!

I kept hearing about something called “CASSA”. Around 12 years ago I jumped in and tried the “Jazz Camp” and I was hooked. After that, it was the Pedagogy Teachers One Day Camp. Hooked again. Then, the Adult Piano Camp (yes, teachers, this is for you!!). Scary, but I learned so much and fell in love with playing piano again (rather than just staring at my books on the shelf and wishing I had time to play them again during my busy teaching year). I met the incredible musicians who travel from all over the world, just to teach the workshops for people like myself who love music but may not take weekly lessons anymore...and the summer time is a perfect time for myself, and most teachers to do something for ourselves. I met other adults who - like me - took a little “musical summer vacation camp” and we grew into a wonderful little group of learners and performers.

Below is my recollection of this past summer’s Pedagogy Camp. It was a special treat as our clinician, Edwin Gnant, has a real passion for the life and music of his topic: Fryderyk Chopin. I remember studying about the ‘Poet of the Piano’ in my university days, this strange musician whose body is buried in one place and his heart somewhere else, at his own request! Having attended the CASSA Recital on July 19th, where Edwin and Dr. Rachel Goldenberg gave a Chopin recital of piano and vocal works, we all had a bit of a teaser that we might hear some new historical information about this amazing composer. We certainly did at this workshop.

Our morning session was in two sections. The first covered the summation of the man himself and his pianistic legacy while the second featured the inner psychological issues that plagued his life, with highlights from Edwin’s extensive research in Paris and

Valldemossa, which he will present in his upcoming book entitled “The Inner World of Fryderyk Chopin: Psychology, Medicine and the Majorca Period.”

In the morning sessions Edwin played over a dozen Chopin pieces with examples and comments about the influencers behind his style and thoughts. I loved the idea that Chopin united the human voice with piano: a ‘Bel Canto’ piano sound as opposed to ‘Con Belto.’ He learned about Chopin integrating improvisation with composition, his preference for sharing intimate poetry over being a virtuosity star, his confinement to mostly piano music, his nationalism, love of traditional and folk dances, his rich range of emotions, and the link between his life of anguish with politics, social, and health issues.

We discussed many aspects of Chopin’s personality, based upon Edwin’s studies of letters written by the composer himself, as well as insights by other people that were in his circle. He loved his Polish Thursday Dinners and Evening Soirees, where he and his friends would have a social, play and sing, do silly pantomimes, or share a meal. Did you know that Chopin could imitate monkeys? His composing was very connected to improvising and he really needed to be present at a piano to compose. His influencers included many people, but Bach was huge for him. Did you know that Chopin studied counterpoint several hours a week? Chopin once said, “Bach is an astronomer, discovering the most marvelous stars... Beethoven challenges the universe... a long time ago I decided that my universe will be the soul and the heart of man...”

And there were lots of examples and details on the style of his music, leaps of a 6th, pedaling, trills, rubato, and the best editions of his music.

In the afternoon sessions, we looked at understanding Chopin piano style and the soul of the music. Edwin demonstrated the five style differences in performing Chopin’s works used by concert pianists, including Classical, Romantic, Virtuositic, Romanic-Virtuositic, and Classical-Virtuositic. One special quote I have from this session is “Technique is like money: it is not everything, but you cannot do much without it.”

Continued on pg.7

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ARMTA

IMPROMPTU

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

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President's Message

Greetings to all Calgary ARMTA members. It has only been five months since the last edition of Calgary Impromptu. So much has happened!

Since my "Fall Inspiration Challenge", we have had many highlights! We had an amazing group of close to two dozen teachers at our GM on October 7th with Guest Speaker (Speech Arts) Jennifer Orr; many of our members attended part or all of the Music Conference Alberta Oct 24-26; we had North and South Student Recitals; and a "Teaching Composition in our Studios" Workshop. Many ARMTA teachers were involved with Contemporary Showcase. We held three Executive meetings (always open to every ARMTA member) and have been planning many interesting events to finish off our 2019-2020 year.

To highlight a few events: the ACRA (ARMTA Calgary Recital Awards, formerly known as the Honours Recital), was held February 1st, and the OSR (Outstanding Student Recital) was held February 8th. We had a very successful "Branching Out" CFMTA event at the beautiful Central Library January 19th with eight ARMTA teachers and 15 students. What a fun time - we had piano, violin, trumpet, speech arts and singing students. Lots of interest from the public, and we debuted our new QR Code on the ARMTA Banner. We have also ordered 1000 ARMTA Business cards for our members to use. All thanks to ARMTA members who said "yes".

We have had great help with other ARMTA members who jumped in and we now have our ARMTA Teacher Continuing Education Award (\$500) up and running, we have a great "Music for Everyone" program which will help immigrant children with music, the Music Marathon is back, there is a Pedagogy for Advanced Harmony teachers workshop, plus other (one or two) Branching Out events - one at the Devonian Gardens and another at the Calgary Zoo. There is also a great collaboration with the CPO "PhilKids", providing paid teaching opportunities for our members. Among other things! We have been busy.

Did we drop the ball a few times? Yes. Are we sorry? Yes, sincerely. There are many balls in the air, and I am personally grateful for every single member who helped in so many ways. We are all volunteers and doing our best in the midst of other issues and commitments.

I am particularly thankful for our new Impromptu Editor, Denisha. This edition would not be possible without her saying "yes".

In this edition you will note we are coming up to our May 11th AGM. We have many Executive and Convenor positions to fill. If you would like to join us in a more formal way, we would love to talk with you. All of the above amazing events would not have happened if ARMTA members had decided "someone else will do it." I challenge you once again: choose one topic that interests you, just one, and join with us in making a big difference in the lives of our students, our city and yes, ourselves. We are a great team when we work together. Thank you for giving me this year as your President. It has been busy, but I loved meeting every one of you and appreciate your talents and contributions so very much.

See you at the AGM.

Nathene Arthur
ARCT RMT
President, Calgary ARMTA

ARMTA Calgary AGM

May 11th, 2020

9:30 a.m.

Executive Elections

Presentation of the 2020-2021 Budget

First Church of the Nazarene
65 Richard Way, SW

For more information,
contact Nathene Arthur
narthur@telus.net



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Calendar of Events

DATE	EVENT & PLACE	CONTACT
Monday, February 3	Calgary ARMTA Executive Budget Meeting - 9:30am. 3 Ranch Estates Drive NW.	scarne@telus.net
Saturday, February 8	OSR (Outstanding Student Recital) - 4pm. St David's United Church.	ronaldproctor@shaw.ca
Monday, February 10	ARMTA Endowment Society Budget Meeting - 9:30am. 3 Ranch Estates Drive NW	scarne@telus.net
Sunday, February 23	CFMTA BranchingOut Event - Devonian Gardens, Core Mall - 12:30-1:30pm.	rnarthur@telus.net
Saturday, March 7	North Side Student Recital - 2pm. St. David's United Church.	rita_thurn@telus.net
Saturday- Sunday March 7/8	C3 Competition, Scarboro United Church - 134 Scarboro Ave	barbrob@telus.net
Saturday, March 14	CFMTA Branching Out Event - 1-2:30pm. Calgary Zoo.	rnarthur@telus.net
Thursday, March 19	ARMTA Calgary Executive Meeting - 9:30am. First Church of the Nazarene	rnarthur@telus.net
Saturday, April 4	South Side Student Recital - 2pm. Steinway Piano Galleries.	rhythmreader@shaw.ca
Thursday, April 23	ARMTA Calgary Executive Meeting - 9:30am. First Church of the Nazarene.	rnarthur@telus.net
Wednesday, May 1	Deadline to apply for the ARMTA Calgary Teachers Continuing Education Bursary.	ladona.ahenda@gmail.com
Monday, May 11	ARMTA Calgary AGM - 9:30am. First Church of the Nazarene.	rnarthur@telus.net
Friday, May 15	Deadline for Early Bird Rates for CASSA Musical Arts Summer Camp programs (Piano, Adult Piano, Jazz, Kids, Playwrights, Recital, Composer). Camps run July 13-August 11, 2020.	www.cassamusicalarts.com
Saturday, May 23	Music Marathon - 10am-6pm. Core Mall.	karen@gerelusmusic.com
Saturday, May 23	North Side Recital - 2pm. St David's United Church.	rita_thurn@telus.net
Sunday, May 24	Advanced Harmony Pedagogy Workshop - 9am-5pm. Mount Royal University, Calgary.	dpianofingers@yahoo.com
Saturday, May 30	South Side Student Recital - 1:15pm. Steinway Piano Galleries.	rhythmreader@shaw.ca
Sunday, June 7	C3 Gala Concert with Civic Symphony and winners - 2:30pm.	barbrob@telus.net
Monday, June 15	Deadline for Early Bird Rates for CASSA Pedagogy Teachers Camp (July 20) with Clinician Dr. Christopher Hahn.	www.cassamusicalarts.com

CASSA Musical Arts Camps

(Continued from pg.1)

We then went through a few sections of Edwin's previous book, "The Soul of Music: Gifts from the Golden Age of Piano", with a special reference to Chopin's compositions. Edwin played many examples of singing tone, the historical timeline split of composition and improvisation (including where and how Chopin would have been improvising into and above the written notes), preluding, ornamentation, and the current obsession with technical perfection, which developed particularly since recording began. We discussed the concept that 'brain, heart and mechanics should balance' and that we should 'err on the side of self-indulgence versus being bored' as an idealistic goal. We had great discussions and enjoyed the analysis of the pieces being played, following along in the prepared handouts. It was a wonderful camp.

Please have a look at what CASSA can offer yourself and your students. Their website is a great place to start: www.cassamusicalarts.com and hopefully you will consider one of the camps for yourself his summer. You will be in for an amazing summer highlight and a chance to grow in your love of music, meet fellow musical campers, and enjoy some quality time having fun with music again. And it is right here in Calgary! "Just like music heaven". See you there!



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Music Marathon 2020 Details

SATURDAY, MAY 23
CORE MALL / TD SQUARE
10AM - 6PM

We are so excited to be hosting the 4th Annual ARMTA Music Marathon, in partnership with the Core Mall, Steinway Pianos, and the Calgary Philharmonic. This event is ARMTA's major yearly fundraiser which supports student scholarships, masterclasses, and teacher development workshops.

Teachers can register their studio to 'run' their part in the race for any block of time (example: 11:00 - 11:30am) and are responsible for organizing students to fill that time. Students of all ages, ability levels, and instruments are welcome. We will be performing on a beautiful Steinway grand piano, with mics and amps for vocalists and other instruments.

In order to claim a time spot, please email Karen Gerelus: karen@gerelusmusic.com.

This is a great event for average, normal students to play in a more fun atmosphere and bring all sorts of friends who might not hear them perform in a recital setting. It's also a great chance for exam students to run their entire programs. The event also happens to be next to Purdy's ice cream and chocolate... Yum! Despite the relaxed nature, a high standard of preparation is still expected since part of the mandate for this event is public outreach for ARMTA and we are representing our professional work to the broader community.

When planning repertoire, remember that the bigger, flashier, and more impressive sounding the better, and duets are particularly good. Consider that this event is in a 3-story concrete mall and so small, nuanced playing is usually missed.

In order to participate, each student will collect 'pledges' to support their part in the marathon. No minimum donation is set and anything from \$1 upwards will be allowed to participate. However, there will be charitable tax receipts issued for donations over \$20, and the CPO has donated two tickets to their Beethoven 4: Bold concert for whoever brings in the highest sum of pledges. Pledge forms are available at www.armta-calgary.com > Programs > Music Marathon.

For all students, there will be a general participation draw for two \$50 gift certificates to Steinway Piano Gallery where students can purchase new music & theory books.

See you at the Music Marathon!



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An Old Fashioned Fairy Tale

by Peter Jancewicz

History of “An Old Fashioned Fairy Tale”: A couple of years ago, I was commissioned to write a piece of music for piano and narrator for a children’s concert for Alberta Pianofest. I had written the fairy tale some time before that before for publication in *Clavier*, but it fell through the cracks in a change of editors. I used that text, wrote some new music to go with it, and it was premiered at Alberta Pianofest in Edmonton last July, performed by Cameron Watson, piano and Robert Klakowich, narrator. I will be performing it with actor Jillian Danielson at the Performance Hall, Studio Bell at the National Music Centre here in Calgary on May 16, 2020.

I thought that our ARMTA colleagues might enjoy something a little unusual. It tells the story, in fairy tale form, of my struggle to become a successful musician, and by extension, describes the challenges we all face.

Once upon a time, there was a little boy named Hans. He lived in a pretty house in the woods with his mother, his father and his little sister Maria. They were a happy family, poor but contented.

One day, a traveling minstrel called Rubin Stein chanced by, playing the most wondrous music little Hans had ever heard, so lovely and passionate that he could scarcely contain himself. In him, a longing to make music was kindled. More and more, his eyes turned to a mountain that was far, far away, so far that he could barely see the snow capped peak. Curious, he asked his parents, who sat him down saying, “Little Hans, that is the mountain they call Teknik. If you want to make music, you must first scale the mountain, and then reach the Land Beyond where dwells a beautiful princess named Cecilia. Few succeed, for the way is long and treacherous, but those who do are richly rewarded.” Hearing those words, little Hans cried out, “I must scale the mountain, then seek Cecilia in the Land Beyond!”

So the very next morning, little Hans packed himself an enormous lunch and set off with a jaunty spring in his step, whistling merrily down the path. Before long, he was farther from home than he had ever been.

Suddenly realizing that his mother, his father, and his little sister Maria were so far away, he got very lonely, and very thirsty as well.

Soon he spied a rough little cottage by the path. Spritely forest animals played around the cottage, and looked at him curiously but without fear. He knocked on the door. A little old woman, all gnarled and wizened like a winter apple, her hair wispy white and her eyes bright and curious, opened the door. She handed him a glass of pure spring water and spoke in a lovely lilting voice that made her words sound like a song. “Where goest thou on such a beautiful day, little Hans?”

Thirsty little Hans drank the whole glass of water in one gulp and replied, “I am off to the mountain they call Teknik, then to the Land Beyond where dwells Princess Cecilia.”

The old sage said, “A long, arduous journey hast thou undertaken, little Hans. Climb the mountain thou must, win the key that lies at the very peak, and use it to open the door guarding the Land Beyond. Four amulets willst thou need.” With that, she gave little Hans a wallet containing a pair of battered old spectacles, a carved wooden cup, a twig straight as an arrow, and a

mottled grey feather. “Brave thou must be!”, she counseled.

Little Hans thanked the wise old woman and cheerfully went on his way. The sun shone, the birds sang. Suddenly the journey didn’t seem so long and he wasn’t so lonely. When darkness fell, he found a pleasant tree by the path, curled up under it and fell asleep. He dreamed pleasant dreams of fair Princess Cecilia, dressed in robes of the purest white, in the Land Beyond.

When he awoke, it was bitterly cold and so very dark. Loneliness welled up and tears ran down his cheeks. He thought to see a faint light through the trees, and heard distant cheerful music. He sprang up and followed the glow. Presently he came to a clearing, where he spied the most wondrous merry-go-round he had ever seen. Never in his life had he seen such a sight. The horses were all colours of the rainbow, galloping gallantly in a circle, and the music was so cheery, (although a little bit peculiar), and the lights so bright and glittering that his flagging spirits lifted.

With a joyous cry, little Hans leapt on to the most magnificent stallion. Round and round, faster and faster he went, wielding his imaginary sword with extraordinary skill, striking terror into the hearts of imaginary foes, uttering bloodcurdling threats, riding with trusted comrades-in-arms while fair maidens cheered him on. After a time, the game palled and little Hans tried to dismount. To his dismay, he found that he couldn’t, held prisoner by the garish lights and sickly sweet music.

In a panic, he fumbled in his wallet and found the battered spectacles. “Now what use could these be?”, he wondered, but donned them nevertheless. Through the lenses, he now saw his comrades clearly, polished skeletons of other little seekers, wielding ghostly swords, glaring jealously at him through empty skull sockets. With an anguished cry, little Hans realized he was caught in the machinations of Fuhldia the Delusionist, an evil sorcerer that tricked his victims by making them believe they were doing great deeds whilst they were actually doing nothing at all. When he saw the truth, Fuhldia’s evil spell shattered in a thousand pieces and gathering all his strength, little Hans tore himself from the beguiling will-o’-the-wisp. The instant his feet touched solid ground, the sorcerous carousel faded away as the worst nightmare succumbs to the light of day. Just as dawn broke and the sun rose, he found himself back on the path, striding along with renewed courage.

Some time later, young Hans had the misfortune to fall afoul of Hyrnocht, a wicked witch with empty eyes and a cold stone heart who cast a powerful spell upon her victims making their hearing muffled and dull, turning beautiful music into dim dreariness and jangling unpleasantness. Her laughter, more like chickens cackling, was particularly spiteful. For a time, he wandered aimlessly, shunning music, preferring to languish in misery than to try and make music. His dreams of Cecilia faded, and all he could hear was the sneering laughter of the witch. He ate little and drank less. One cold rainy night, as he trudged hopelessly down the muddy path crying bitterly, a murder of crows cawed insolently from the treetops. They seemed to be mocking and jeering at Cecilia's name, but how could they make a lovely name so ugly? A particularly large crow swooped by his head, shrieking raucously in his ear. "Cecilia! Cecilia!" He jumped.

Then, much more powerfully than the crow's grating shout and the witch's lunatic giggles, the wise old woman's voice echoed in his head. "Wake up, young Hans! Drink and wake up!" He reached into his wallet and pulling out the carved wooden cup, filled it with pure, sweet raindrops. A few of his bitter tears splashed into the cup. He drank deeply and by the misery of his tears and the magic of the cup, the spell was dissolved. Instantly his hearing was restored, better even than before. His dreams returned, and knowing that he was getting nearer to Cecilia in the Land Beyond, he boldly strode on his way with new-found determination.

Before he knew it, Hans found himself standing at the bottom of the mountain they call Teknik, looking up at the peaks. At first, it was a magnificent sight, glorious and awe-inspiring, with its craggy spires and immense gleaming fields of snow and ice. But it was so high and steep that he couldn't even see the top. Suddenly, he felt his heart sink. How could he possibly climb all that way?

But he hadn't come all this way for nothing. With a determined sigh, he squared his shoulders and set off, one step at a time. Shortly after he set foot on the mountain (yes... that one), Young Hans spied a mysterious white hillock issuing black smoke blocking his path. All of a sudden sprang out a hideous, fire-breathing dragon named Bragueboste, stomping and snorting and blockading the path with his arms flung out as if he had just accomplished something remarkable and was impatiently awaiting a round of well-deserved applause. He pinned young Hans down with his venomous glare, and prepared to make mincemeat of him. Now spiteful Bragueboste loved to preen and posture, a preposterous popinjay, breathing fire and uttering baleful threats against those who doubted his paltry greatness. His fangs were enormous and sharp and he had a coat of bony armour to protect himself. Young Hans realized that while the hideous dragon looked and acted like a big silly oaf, he was also very strong and exceedingly dangerous. Young Hans divined that the mysterious white hillock was built out of the bleached and broken bones of other seekers, and became sore afraid.

While Bragueboste was busy puffing himself up, young Hans quickly reached into his wallet, pulling out the twig that was as straight and sure as an arrow. At first, nothing happened. He was

about to cast it aside when it changed into the most beautiful sword ever, with a finely jeweled hilt and a keen blade. The sword was magical and with its help, he had no trouble slaying the blustery Bragueboste.

Some time later, after a difficult and treacherous climb, terribly weary, bruised and sore from his many slips and dangerous falls, Hans gained the very top of the mountain they call Teknik, all gleaming ice, brilliant snow and bare rock. He felt he could touch the clouds just by standing on his tiptoes. A golden key lay on a flat rock, unguarded. It was a simple matter for him to take it and place it in his wallet. He looked down the mountain and a very long way below and spied the door to which the key fitted. The way was barred by an impassable cliff and he became despondent. So close! Yet, it seemed so very, very far away, and he was so very, very tired. He heard the Wise Old Woman's voice. "Jump, Hans, just jump!" Without stopping to think, he obeyed and leapt.

Terrified, Hans plummeted towards the valley floor. Reaching inside the wallet, his hand fell on the feather. He pulled it out and with a sudden thrumming of mighty wings, a giant eagle named Fey'th flew beneath him. Hans landed with a thump on the sturdy back of the eagle, who cried, "Well met, Master Hans! I was sent by my friend the Wise Old Woman, who heard your call. I will take you to the door that guards the Land Beyond, but by your own hand must you enter!" The view from the eagle's back was magnificent, but all Master Hans could think of was the beautiful Princess Cecilia. Down, down, down they flew, and Master Hans could scarcely believe that he had climbed all that way. Fey'th carried Master Hans quickly and effortlessly to the door.

The golden key fit the lock perfectly, and after courteously thanking the eagle for his aid, he boldly entered the Land Beyond.

It was warm and sunny and very pleasant. The very first thing Master Hans saw was a fair maiden dressed in a robe of pure white, and deep in his heart, he knew that she was Cecilia. Now no doubt, Cecilia was the fairest princess in the Land Beyond, with long gleaming tresses that shone like spun sunlight. She gazed at him with love in her lovely eyes and said, "Hans, I have been waiting so long for you." Upon hearing her words, his heart leaped with joy for he told himself that he would marry her.

He went to the king and queen and asked for Cecilia's hand in marriage, but the queen knitted her brows and fixing him with a keen eye said, "First, you must prove that you are worthy of our daughter's hand!"

The king led Master Hans to a magnificent grand piano, polished and shining like a mirror, and said, "Play, varlet! If you move our daughter to tears with the beauty of your music, we will gladly grant you her hand. But sooth! If your music proves false and displeases, our soldiers will throw you into a deep black pit of venomous vipers who are very very hungry. We warn you, many have tried and all have failed!" The burly, beetle-browed Captain of the soldiers looked at him menacingly with coal black eyes.

Upon hearing this, Master Hans became fearful. But his victory over the evil sorcerer Fuhldia the Delusionist, his escape from the clutches of the wicked witch Hyrnocht, his vanquishing of the ravenous, fire-breathing dragon Bragueboste, his successful ascent

of Mount Teknik, his death-defying leap from the peak onto the back of the eagle Fey'th and most of all his true love for Cecilia gave him courage. He paused with his hands over the keys and taking a deep breath, thought about her. An expectant hush fell over the court. With that, he poured out his love, telling his story in a most wondrous ballade, his fingers moving with exquisite grace and precision over the keys. The music was so marvelous and filled with joy that not only did Cecilia burst into tears, but the king and the queen and the courtiers and even the fierce Captain and his soldiers broke down and sobbed in wonder.

Both king and queen embraced Master Hans, crying out, "Our new-found son! This is now your home! If Cecilia agrees, you shall have her hand in marriage!" All eyes turned to Cecilia. Her eyes shone as she took Hans' hand. With that, the wedding was arranged for the very next day and Cecilia and Hans lived happily ever after.

The end (or is it?)

ADVANCED HARMONY PEDAGOGY WORKSHOP

Sunday May 24, 2020

ARMTA Calgary and ARMTA Provincial present
Julia Galieva-Szokolay Jszokolay from Toronto.

WHO: All interested ARMTA and non-ARMTA teachers/advanced students who are interested in furthering their knowledge and exam preparation teaching skills for Level 9 & up Harmony Exams.

WHAT: This workshop is your opportunity to have specific questions from the RCM Harmony textbooks answered. Please email your questions (stating workbook and page number where possible) to Ivea Mark with the Subject Line: "Harmony Q" by April 15th, 2020. Ivea's email: dpianofingers@yahoo.com

WHEN: Sunday, May 24, 2020. Time: 9am-5pm.

WHERE: Mount Royal University, Calgary. Main Building, Room Y214. Free parking on Sundays. Enter by the West Entrance.

WHY: Harmony is a great subject. Many of us have taught this for years, but with the new RCM Workbooks out, this is a good time for a full day immersion with other harmony loving teachers to really explore teaching methods and better ways to share our love of harmony with our students. And as this is a "Pedagogy" workshop, spending this time with other enthusiastic teachers will also give us opportunities to learn from each others' teaching experiences. This will also be a great help to new Harmony teachers.

REGISTRATION: Registration will begin on March 10, 2020. A Registration Form will be sent, via email, from Calgary ARMTA and through Provincial ARMTA, to all members and then to other teacher groups. Registration cost will be \$15 for ARMTA members, \$30 for non-ARMTA members. Catered lunch options are available at a cost of \$14.25, and can be selected with your registration. At the time of Registration, out-of-town teachers may request to have a Saturday night billet with a local Calgary area ARMTA teacher if needed.

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OUR CLINICIAN: Dr. Julia Galieva-Szokolay Jszokolay combines a busy teaching career with musicological research in the field of new music, pedagogy and musical aesthetics. Since 1998, she has taught theoretical subjects at the Royal Conservatory of Music, the Glenn Gould School and the Taylor Performance Academy for Young Artists. She co-authored a series of music theory textbooks (Celebrate Theory: Harmony, Counterpoint and Analysis), and published on topics related to Eastern European contemporary compositional practice.

FURTHER INFORMATION: Please contact: Nathene Arthur: rnarthur@telus.net, 403-851-9912. See you there!



CONTINUING EDUCATION SCHOLARSHIP APPLICATION FORM

\$500

Application Deadline May 1st, 2020

ARMTA Calgary Branch is pleased to offer its current members funding to take additional education. Applicants must be full or affiliate members in good standing with plans to take pedagogical, theory, or performance training with the overall intent of updating their teaching skills.

All applicants must include the following documents with their application:

1. A cover letter including the applicant's name, address and contact information, a brief personal biography, and a summary of teaching history.
2. The applicant's CV of musical and educational achievements.
3. A short explanation of financial need.
4. A detailed budget including tuition, travel or conference fees.
5. One letter of reference from a colleague or peer from your professional capacity (i.e. not friends or family).
6. A thorough explanation of how this scholarship will impact your studio, your teaching practice, and, most importantly, your students.

There are two awards of \$500 each available for 2020. The successful applicant(s) will be notified by July 1st, 2020. Note that applications are not accepted by email.

Please mail all documents to:
LaDona Ahenda
386 Panamound Drive, NW
Calgary, AB
T3K 5M1

Branching Out- Music on the Move

by Frances Ewington

Our Branching Out Music on the Move Calgary event on January 19, 2020 was a great success.

The Calgary Branch of ARMTA participated by presenting a variety concert of piano, voice, speech arts, brass and string students on January 19, 2020 at Calgary's downtown Central Library. Our performers filled this architectural wonder with an hour of beautiful sounds for the public. It was wonderful to see passers-by smile as they took in the music. What was even more impressive was to watch our composed young performers take the stage with confidence as they performed right in the middle of the bustle of the library's main foyer. Programmes were available in the front entrance seating area and many on-lookers stopped and took a seat to take in the show. Much of our spontaneous audience stayed right to the end. This public recital ended with a group photo. Congratulations to all who participated in this lovely afternoon of the performing arts.

For our next event on February 23rd, 2020, we will have a one hour concert to celebrate and share our love of music in the beautiful setting of the Devonian Gardens. You can look and listen for us again in March 2020 at The Calgary Zoo.

Piano - Austin Ewington, Dylan Wang, Danica Fisher, Megan Fisher, Greta Yo, David Minassian, Lennox Tian, George Moangher, Tania Li, Gabe Moreno
Cornet - Gregor Ewington
Voice - Danica Marks
Speech Arts - Arian Farahbakhsh, Austin Ewington, Gregor Ewington
Violin - Herman Piera



ARMTA Logos

by Beth Olver

Did you know that as an ARMTA member you are allowed to use our logos?

My signature line for all my emails looks like this:

Beth Olver, RMT, ARCT, B. Ed.

403 542 9657

Registered Music Teacher



And I include  on all my studio documents like recital programs and registration information.

Why? I want my studio families and everyone I contact to know I am a member of ARMTA. ARMTA is our professional association and promotes quality music instruction. I want the ARMTA name to be associated with quality and be the place families search first when looking for a music teacher. Every time a member uses our logo, our visibility to the public increases and the value of being a member is enhanced.

You can download the logo from the member's area at ARMTA.ca. Page down to the heading "Promotional material", open the jpg file and right click, select "copy image", and paste into your document. You may also use it on your website or Facebook page.

As a member of ARMTA, you are also a non-voting member of CFMTA and there is a CFMTA logo at <https://www.cfmta.org/en/logo-members/> that you may also use.

You, too, can promote our association by being the best teacher you can and by using our logos.



Photo by: Miriam Johnston

Harold Saklofske winner Canterlo Lete at the February 1st, 2020 ACRA.

ARMTA CALGARY RECITAL AND AWARDS



VOICE JUNIOR 1

Holly Lam	Gold
Claire McCluskey	Silver
Sophie Obrigewitsch	Bronze



VOICE JUNIOR 2

Kaitlyn Watson	Gold
Robert McDonald	Gold
Nora McCluskey	Silver



VOICE INTERMEDIATE

Rhianna McDonald	Gold
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VOICE ADVANCED

Richard Gaskell	Gold
-----------------	------



SPEECH ARTS

Lucas Chen	Gold
Caden Chau	Silver



STRINGS JUNIOR 1

Edward Chen	Gold
Nolan Rock	Silver
Edward Chen	Bronze



PIANO JUNIOR 1

Arash Philipowicz	Gold
Asher Li	Silver
Ari Jiang	Silver
Elva Chen	Silver
Ethan Shu	Bronze



PIANO JUNIOR 2

Rylea Roque	Gold
Evelyn Shu	Gold
Maisy Goertzen	Silver
Maria Mansi	Silver
Luke Hoepfner	Bronze
Jackson Xu	Bronze
Sarah Wang	Bronze



PIANO INTERMEDIATE

Alexa Manzano	Gold
Hannah Krahn	Gold
Uliana Savytska	Silver
Howard Wen	Silver
Neil He	Bronze
Jasmine Lee	Bronze

ARMTA CALGARY RECITAL AND AWARDS SPECIAL SCHOLARSHIPS



PIANO ADVANCED

Madeleine Nysetvold	Gold
Mary Long	Silver

STRINGS JUNIOR 2 (no photo)

Kailey Leong	Gold
Daniel Lang	Silver



ADVANCED THEORY

Stuart Chen	ARCT Analysis
Stuart Chen	ARCT Harmony
Annaliese Boim	ARCT History
Julian Tan	Level 10 Harmony
Haofei Guo	Level 10 History
Haofei Guo	Level 9 Harmony
Elaine Liang	Level 9 history

PIANO DIPLOMA ASSOCIATION

Mary Long (no photo)



HAROLD SAKLOFSKE SCHOLARSHIP

Canterlo Lete
Rhianna McDonald



PETER TURNER MEMORIAL SCHOLARSHIP

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Calgary Branch Executive Directory

Executive Officers

President	Nathene Arthur
Past President	Lisa Kiernan
Vice-President 1	Ilkim Tongur
Vice-President 2	Ilkim Tongur
Secretary	Gideon Choi
Treasurer	Sharon Carne

Internal Communication: (Treasurer)

Web Master/Administrator	Lindsay Inkster
E-mail & Telephone	Barb Robertson
Impromptu Editor	Denisha Teichroeb
Impromptu Distribution	Carol S. Moore
Sponsorship	Jackie Law
Bylaws/Policies & Procedures	new

External Communication: (2nd VP)

Promotions Convener	Beth Olver
New Member Convener	Melodie Archer
Archives	Gideon Choi
Catering	Beth Olver
Social Media/Publicity	Ilkim Tongur

Education, Students, Social: (1st VP)

Workshop/Events	VACANT
Music Marathon	Karen Gerelus
ARMTA Calgary Recital & Awards	Lisa Kiernan
ARMTA Calgary Outstanding Student Recital	Lisa Kiernan/Ron Proctor
Bursaries & Scholarships	Ladona Ahenda
Student Recitals North	Rita Thurn
Student Recitals South	Carol S. Moore

Delegates and Representatives: (President)

PPG (Piano Pedagogy Group)	Katrina Thompson Fost
Calgary Concerto Competition	Barb Robertson
ARMTA Board 1	Rita Thurn
ARMTA Board 2	Barb Robertson
CFMTA delegate	Nathene Arthur

Executive members' contact information is available in the "members only" area at www.armta-calgary.com

**There are currently three Executive positions, and several convenors who are stepping down after the AGM on May 11, 2020. A Nomination Team is actively seeking new Officers and Convenors. Consider making this the year that you say "yes" and join in making ARMTA Calgary the best ever.

“We have been purchasing Yamaha pianos for over twenty years. The tone, touch, and consistency of Yamaha pianos have made them the first choice of The Royal Conservatory.”

Dr. Peter Simon
President, The Royal Conservatory



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