

impromptu

ARMTA Calgary Branch

Member Newsletter ■ September 2023

LETTER FROM THE EDITOR



RACHEL (AND QUINN) McLELLAN

MEET MY
NEW BABY!

Here we go into another September, the beginning of the work year for many of us. My own year will look different than before, as my husband and I welcomed our first child in May. Quinn Maria Lee McLellan was born on May 7th, 2023. She arrived at 4:14 in the afternoon, weighing 5lb 13oz at 19 inches long. We are so lucky to have this happy little girl in our lives!

ARMTA Calgary is welcoming Sandra Joy Friesen as co-chair with Beth Olver, and our new Vice Chair is Angela Frankowski. Our treasurer remains Lorna Sewell, and the other Members at Large are Kaylee Read, Barbara Robertson, Cindy Speelman,

Carolyn Steeves, and Nathene Arthur. Our stalwart administrator is Maryellen Pankratz, who also puts together this newsletter before you. Thank you to everyone on the board for your hard work!

In this issue we have articles about the CFMTA conference held in Edmonton from the three members who received our grant to help them attend the conference. We also have information on some new members, and some recaps on different events. Gloria Chu has once again written an article, this time on musical memorization - thank you Gloria!

If you are interested in volunteering in a larger position with ARMTA Calgary, the following convener positions are vacant: Volunteer Coordinator, Workshops & Events, Social Media, and Student Recitals. There are also positions available to join the teams of

members organizing Music Marathon and ARMTA Calgary Recital and Awards (ACRA).

We are always looking for articles and other submissions from our members for publication in Impromptu. If you have something you'd like to contribute to our next issue slated for publication in February, please either email impromptu@artma.ca or to myself directly at RMcLellanMusic@gmail. ■

SWEET
BABY
GIRL



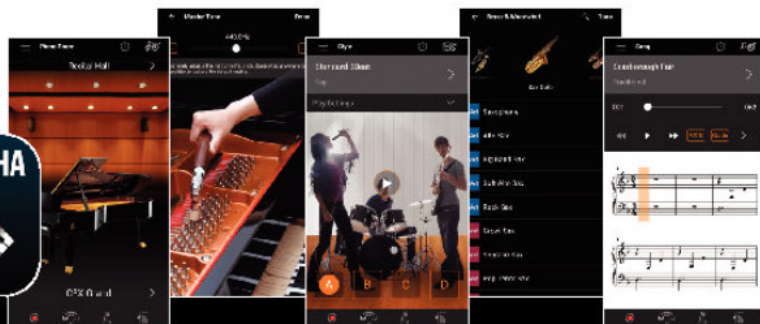
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For a detailed list of our board and conveners, visit <https://armta-calgary.com/teacher-resources/>

GREETING FROM THE CO-CHAIR



First, a note of sincere gratitude to Beth Olver for her continued dedication to ARMTA Calgary. Her example and standard of leadership is going to be difficult to match, but I am grateful for her model of guidance. In her position now of Past Chair, Beth has agreed to help guide me through responsibilities of Chair this coming year. Thank you, Beth! Also, an enormous thank you to all our Board Members, Conveners, and Volunteers from this past year who made the season successful; nothing would happen without your tireless efforts.

For me, it is an exciting privilege to return to active volunteer duty after many years of being on the sidelines and it has already been a pleasure to get to know more teachers in the city, province and country. At the July

CFMTA conference “Our Rhythm Runs Through It” in Edmonton, I welcomed the opportunity to reconnect with former BCRMTA colleagues from so many years ago (1992-2008), to reconnect with a few composers in attendance, to reconnect with Edmonton colleagues from my 5 years spent there (2008-2013), to make new connections from across the country, and of course have fun with my Alberta colleagues!

As both a listener and performer, I would not be the only musician to comment that this past season was particularly special with respect to returning to concerts the way it used to be. Through the 2022-23 season, I attended concerts presented by Pro Musica, Instrumental Society of Calgary, CPO, CASSA, and more. I was genuinely moved by many performances and motivated to search out events and venues with which I am less familiar since settling in Calgary in 2015. So, as we all plan for a new year of teaching and playing, I encourage every teacher this season to consider one new type of performing arts event to attend – perhaps a different type of music concert (jazz, contemporary), opera, ballet/dance, choir concert, festival concert, fundraiser concert, competition; there is plenty going on in the

city. You never know who you will meet or what you will hear that may expand your musical pathway! And going a step further, please encourage our future audiences – your students – to attend these events to enhance their musical journey.

Also as we head into a new season, please consider attending the workshops and events organized by your hard-working and dedicated conveners. These events are for your benefit as an ARMTA member, and our commitment as a Board is to make sure all areas of teaching from the practical instrumental and vocal aspects to theory, harmony and history components to the philosophical, physical, emotional, and business-related elements can be addressed to help you improve and succeed as a teacher. If you have ideas for workshops or events you want in the future, please let us know!

Finally, part of my plan going forward as a representative for ARMTA Calgary is to help give our organization greater presence in familiar places as well as in venues and events not considered in the past. To this end, I welcome all suggestions for events throughout the city and surrounding areas where I can represent our organization.

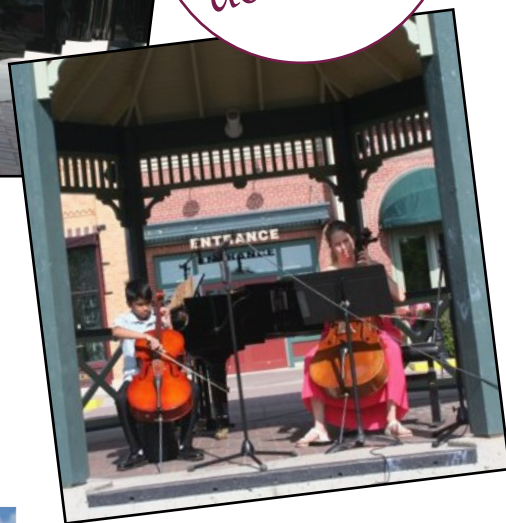
Looking forward to correspondence with all members, and wishing everyone the very best heading into a new season of music! ■

SANDRA JOY FRIESEN





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MUSIC MARATHON June 10, 2023

Music Marathon 2023 was another huge success! Thank you to all who volunteered their time to make it happen.

Three sets of 2 CPO concert tickets were won by our top three fund raisers. Our end of day event draw was a one-year family membership for the National Music Center. In addition, there were three random draws throughout the day, and a final draw from the names of all performers at the end. We hope you will join in the fun for the next annual event. ■

VOLUNTEERS NEEDED FOR NEXT YEAR

- **Social Media**
- **Photography**
- **Event Day Registration Table**

CALENDAR OF EVENTS

For the most updated information, visit the events page of our website <http://armta-calgary.com/>

CFMTA CONFERENCE GRANT WINNERS

Kaylee Read • Lorna Sewell • Nadia Khlynovskaya

The CFMTA Conference takes place in odd-numbered years and was held this summer in Edmonton.

Last year, a committee of officers from our branch board developed a new grant for members of our branch. Three applicants were each awarded \$350 to assist financially with attendance of the conference. Their reviews of the conference follow.

**NEXT
CONFERENCE
JULY 3-5, 2025
Montréal, QC**



Conference Grant Recipient no. 1 of 3

Kaylee Read

The Canadian Federation of Music Teachers' Associations (CFMTA) held its national conference in Edmonton, Alberta in early July 2023. This was the first in-person conference CFMTA was able to organize in the past four years due to the pandemic. I had the privilege of attending the conference for the first time this year where I enjoyed many inspiring and informative sessions, met other music teachers from across the country, and listened to beautiful performances! Many music teachers, competition judges, and performers gathered on July 5th to kick off the conference with the Gala Concert in Salon A at the Chateau Lacombe Hotel. The evening was filled with incredible performances from various ensembles showcasing the immense talent and diversity Edmonton has to offer!

While there were many interesting session topics, I was grateful for the variety of sessions that focused on the mental health of our students and how we can support them through various conditions and circumstances. There were two exceptionally relevant sessions regarding performance anxiety. Dr.

Emily Logan presented When Music Performance Anxiety Interrupts the Natural Rhythm of Performance, where she shared practical ways that teachers can not only recognize symptoms of music performance anxiety, but how to respond in a productive and empathetic way. She also reminded us how the teachers' wellness is also important; something I think many of us are guilty of neglecting. The keynote speaker of the conference, Noa Kageyama, continued the discussion with his presentation "From Anxious to Excited: A 3-Part Technique to Facilitate More Positive Performance Experiences." Kageyama shared his integration of sports psychology to his music preparation to help students continue performing with anxiety. I was glad to see this emphasis on mental health discussions at the conference, as I believe it is extremely relevant for all music teachers, especially post-pandemic.

As a voice teacher myself, I must make note of the voice events I found illuminating and thoroughly enjoyed attending. The Aging Voice session presented by Steven Henrickson explored

the changes singers will go through vocally throughout the years (puberty, menopause, senior years, etc.) and how a singer can navigate those changes to ensure a successful career with longevity. Gordon Gietz offered a wonderful Voice Maserclass where two young singers worked through their repertoire and quickly applied the advice and adjustments. In both voices, simplicity seemed to be the key. One singer found stillness, allowing her voice to express, rather than her hands. The other clarified her lyric diction, eliminating the chewing of vowels and releasing a more legato sound. The Voice Competition provided a space for young singers from around the country to prepare extensive programs and deliver moving, meaningful performances. I want to congratulate all the participants and winners. I truly hope CFMTA continues to offer a voice competition at all future conferences. I am thankful to have attended the CFTMA conference and look forward to attending once again in the future! The next national conference is set for July 3-5, 2025 in Montréal, Québec. ■

Kaylee Read

Kaylee Read is a singer, voice instructor, and founder of the Sing with Kaylee music studio located in SW Calgary, Alberta. Kaylee holds a Bachelor of Music in Vocal Performance from the University of Alberta and now boasts a diverse and exciting studio where she offers private voice lessons to singers of all ages and abilities, summer music camps, and mom/tot music and movement classes. Kaylee is currently involved in the Calgary music community as a member at large on the board of the Alberta Registered Music Teachers' Association (ARMTA) and is also a member of NATS (National Association of Teachers of Singing).



Kaylee Read

Rotary Calgary Concerto Competition (RC3)

March 9 - 10, 2024

<https://www.rotaryc3.com/>
<https://www.calgarycivicsymphony.ca/Rotary-Calgary-Concerto-Competition>

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Conference Grant Recipient no. 2 of 3

Lorna Sewell

I have been a member of ARMTA Calgary for many years but it is only now as I have been more involved as a volunteer that I am seeing the breadth of what is available to us as studio teachers through our branch, through ARMTA provincial, and now through CFMTA.

I had never attended a CMFTA conference prior to this summer and I am honored to have received a grant to help cover the conference fees. As a voice teacher, my interest was piqued when I read that CFMTA would be hosting a national voice competition and holding the semi-finals and finals during the conference. When I learned more about what was being offered at the conference, I jumped on the registration.

When I arrived, I was pleased to see some smiling familiar faces from Calgary. Throughout the conference I enjoyed catching up with folks that I do not often get to see, as well as meeting new people from regions across Canada. Networking was even fairly comfortable for us introverts due to the relatively small size of the conference!

On Wednesday evening we were treated to the Gala Concert. The program began with beautiful performances by Andrea Hill, Margaret King and Patricia Tao. The remainder of the evening was an entertaining presentation of multi-cultural art forms! The voice semi-finals filled an entire afternoon on Thursday with extraordinary singing. On Thursday evening many conference attendees participated in or enjoyed a

rather large salon-style sharing of some serious performances and silly antics at "Albertiad".

There was just so much to be taken in that I was unable to get to it all! Overall, the presentations were world class and we got to enjoy them in our own back yard! The voice competition finals ended the conference for us voice teachers on an exhilarating note, leading to interesting conversation as we debriefed our way back to Calgary!

Oh, and did I mention good food?! ■



Lorna Sewell

Lorna Sewell

Voice and piano teacher for 31 years. Performance in various genres: pop, rock, blues, jazz, classical, including opera. ARCT in vocal performance Diploma in Music, vocal performance, BSc in Psychology.



Conference Grant Recipient no. 3 of 3

Nadia Khlynovskaya

The CFMTA 2023 Conference in Edmonton was unforgettable! It took place from July 5th to 8th at MacEwan University and Chateau Lacombe Hotel. Everything was well-organized and we had a great time learning, having fun, and making connections. I'm excited to share my experience and invite all music teachers to join us in the future.

The conference had lots of sessions and masterclasses for piano, voice, and strings. We learned a ton from famous teachers and performers who gave us practical tips for our studios. It was very inspiring!

One of the highlights was watching the National piano and voice competitions. Congrats to Zoe McCormick from Alberta for getting third place in the voice competition and to Diana Rockwell from Northwest Territories and Edward Duan from British Columbia for winning first place in the

voice and piano competitions. They were amazing!

We also had a stunning Gala Concert on the first day. There were dances, instrumental performances, and singers who blew us away. The next day, we all got to showcase our talents at the Albertiad. It was a fun and joyful experience sharing music with other teachers. Thanks to the Calgary Branch for organizing this fantastic event!

Besides the music, the conference was a great opportunity to meet and collaborate with colleagues from all over Canada. It was a friendly and supportive environment where we could share ideas and build connections. I'm sure the collaborations we made will improve our teaching.

I'm already looking forward to the next Music Conference! CFMTA always puts on amazing events for music teachers.

Attending these conferences not only helps us grow professionally but also lets us celebrate music and connect with others who love it too.

In conclusion, the CFMTA 2023 Conference in Edmonton was an incredible event that left us feeling inspired and energized. The sessions, competitions, performances, and networking opportunities made it unforgettable. It would be great to see all the music teachers at the next Music Conference. Let's keep learning, growing, and celebrating music together! ■



Nadia Khlynovskaya

Nadia Khlynovskaya

Nadia, a Russian choir conductor, graduated from N.A. Rimsky-Korsakov High Music College in 1997. Moving to Canada in 2006 with limited English, she worked hard, teaching piano and achieving RCM certification. As an ARMTA member, she built a thriving business for over ten years.



ELIGIBILITY REQUIREMENTS FOR

ACRA (ARMTA Calgary Recital & Awards)

& OSR (Outstanding Student Recital)

Did you know that students of ARMTA members in Calgary who do practical and advanced theory exams with Conservatory Canada or Royal Conservatory of Music are eligible for marks-based awards and a performance opportunity? To be eligible for consideration, ALL of the following conditions must be met:

- 1) The teacher must be a current member of ARMTA Calgary Branch and must have been a member of ARMTA Calgary Branch when the student took their exam.
- 2) The student must have received a mark of 85% or higher on the exam you are applying for.
- 3) The student must have completed the exam and all co-requisite exams as specified in the chart below:

ACRA will be held on:

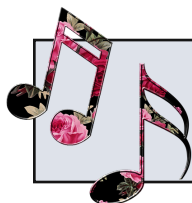
Saturday, Jan 27, 2024
at [Temple B'nai Tikvah](#)

OSR will be held on:

Saturday, Feb 17, 2024
at [St. David's United Church](#)

Type	Level	Exam Dates	Co-requisite Exams
Practical	1-4	Sept. 1, 2022 to Aug. 31, 2023	N/A
Practical	5-8	Sept. 1, 2022 to Aug. 31, 2023	Theory (at grade level or higher) Completed by Aug. 31, 2023
Practical	9/10	Sept. 1, 2021 to Aug. 31, 2023	- Level 9/10 History - Level 9/10 Harmony (&Counterpoint) or Keyboard Harmony Completed by Aug. 31, 2023
Practical	ARCT	Sept. 1, 2021 to Aug. 31, 2023	- ARCT History, Harmony & Counterpoint, and Analysis Completed by Aug. 31, 2023
Advanced Theory (History, Harmony (&Counterpoint), Analysis)	9, 10, ARCT	Sept. 1, 2022 to Aug. 31, 2023	N/A

One last “note” We are still looking for conveners for ACRA! We would love to have someone volunteer for this role, or even volunteer to help organize the event. Any questions? Please contact us via the new email address: acra@armta.ca.



Online applications will open in September.
Deadline for submissions will be Wednesday, October 25.

Endowment Society of the Calgary Registered Music Teachers
ANNOUNCES

The Second Annual Poster Competition and Video Competition
WINNERS!



2023 Creative Video Competition Winners

Age 12 & over

1st Place: Yuna Zhang (*Speech Arts*)
[Interview/The Stepsister Speaks Out](#)

2nd Place: Megan Fisher (*Voice*)
[Happy Working Song \(from movie *Enchanted*\)](#)

3rd Place: Gabe Guennette (*Piano*)
[Snowflake Rag](#)

Honourable Mention: Tuula Kennedy
(*Piano*)
[Jealousy](#)

Age 11 & under

1st Place: Sofia Bellon-Asuncion (*Piano*)
[Early One Morning](#)

2nd Place: Linh Dan Pham (*Piano*)
[The Sleeping Dragon](#)

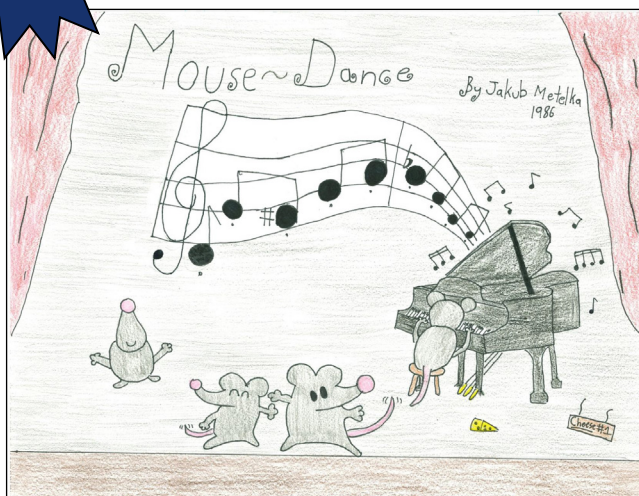
3rd Place: Gia Zhang (*Speech Arts*)
[September](#)

Honourable Mention: Jeremy Ha
(*Speech Arts*)
[Five Little Monsters](#)

2023 Creative Poster Competition Winners

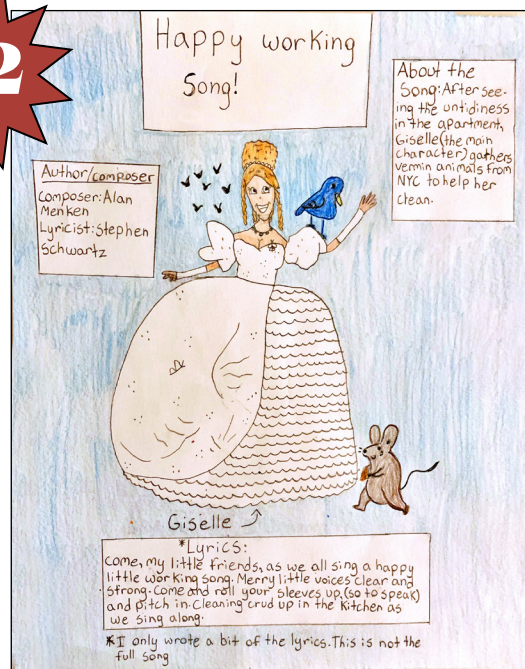
Age 11 & over

#1



Tristen Ho (Piano)
"Mouse Dance"

#2



Megan Fisher (Voice)
"Happy Working Song"
(from movie Enchanted)

#3



Juliana Widish (Piano)
"The River Meets the Sea"

Honourable
Mention

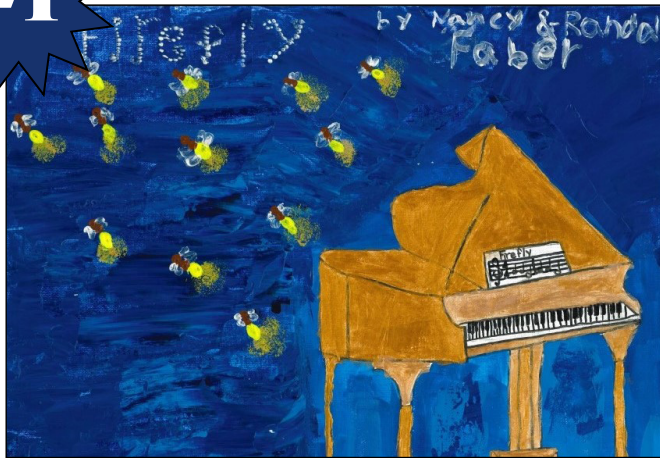


Maximus Nedeljkovich (Piano)
"Rising Sun"

2023 Creative Poster Competition Winners

Age 10 & under

#1



Madison Diller (Piano)
"Firefly"

#2



Olivia Chung (Strings)
"Berceuse"

#3



Avery Diller (Piano)
"Yellow Submarine"

Honourable
Mention



Anika Smith (Voice / Violin)
"Au clair de la lune"

Rely on MOM for Memory of Music

By Gloria Chu

There's no such thing as a good memory or a bad memory; there is only a trained memory and an untrained memory. I often encounter resistance to memorizing music from students. At times it feels like a dreaded task to memorize the chord progression of a modulating passage. So why memorize? Dr. William Klemm shares this in his article "Five Reasons That Memory Matters".

1) Memorization is discipline for the mind. It helps exercise the mind to be focused and concentrate when we really need it.

2) No, you can't always "Google it": The online world is dominant in our society, but sometimes the internet is just not accessible and we can't simply search it up.

3) Memorization creates the repertoire of what we think about. To be coherent and knowledgeable in any area of life you have to already know some of it.

4) We think with the ideas held in working memory, which can only be accessed at high speed from the brain's stored memory. Our knowledge and understanding of concepts are nourished by the information in our working

memory. The mind will be complete mush if we don't have working memory.

5) The exercise of the memory develops learning. The more that we can remember, the more that we can learn. Unlike a computer, our brain is not like a hard drive where once it is full no more data can be added. The brain is like a muscle that can be trained and the stronger it becomes the more it can store.

When we memorize our repertoire, it trains us to have a healthy mind and create an encyclopedia of ideas in our brain to build future music concepts and knowledge.



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“

Sitting tall with an open heart posture can allow us to breathe comfortably and impact our emotional state to be ready, to be present.

The next question I get asked a lot is “how do we memorize a piece of music”? A fun mnemonic device that Jim Kwik shares is **MOM**.

M is for Motivation With motivation, we are likely to remember something. If someone says “Hey, remember to come pick up your music book tomorrow,” you may not remember to do this. However, if you heard “Hey, remember to come pick up your music book tomorrow and I’ll give you \$3,000,” you will absolutely remember the appointment. Giving yourself the motivation to retain memory is a great start.

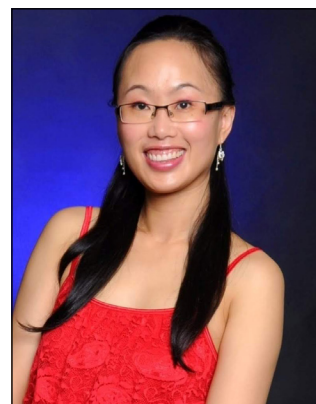
O is for Observation A common reason for why we fail to remember something is because we were not entirely present to

learning it initially. To help with being present, consider your personal emotional state and posture. Having a positive emotion to be focused on remembering is key. If our emotional state is depressed and not ready to learn, the result is that nothing will be kept in our brains. Condition yourself to have a positive mindset. Secondly, the posture we are in can deeply impact how much we retain. If we are slouched over with our head and body caved in, our breathing is disrupted and not enough oxygen and blood are flowing through our brains. Sitting tall with an open heart posture can allow us to breathe comfortably and impact our emotional state to be ready, to be present.

M is for Micro Kwik refers to the last M as methods. I prefer to adapt this final M to Micro. Learning in small chunks is an active learning strategy which allows the brain to

record information into meaningful groups; thus increasing capacity in the memory. When someone speaks to us in sentences, our brain does not count how many alphabets are in the sentences but rather groups them into meaningful words. These become ideas for our brains to comprehend. Similarly, music can be understood through the grouping of chords, harmonic functions, intervals, melodic patterns, etc. Target memory in micro amounts to assist in creating meaningful music ideas for the brain.

The next time you or your students begin to memorize a piece, consider relying on MOM; Motivation, Observation, and Micro to upload the millions of black dots on the score into the superhuman brain. ■



Gloria Chu, ARMTA Calgary Member

Gloria Chu is a dedicated pedagogue, adjudicator, composer, and performer. She holds two master’s degrees: MA in Piano (Ottawa) and MA in Strings (Chichester). She has been recognized by Steinway & Sons with a Top Teacher Award and is the recipient of the Royal Conservatory of Music Teacher of Distinction Award for her leadership as a music educator. Gloria has presented at the CFMTA National Conference, NCKP Piano Conference and CFMTA Connecting Canada Professional Development. In addition, her compositions have been featured in the ACNMP Contemporary Showcase syllabus for strings. Her innovative teaching methods motivate students to develop confidence in expressing their unique voice in both music and life.

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Young Artist Concert A Sold-Out Success!

By Sandra Joy Friesen

The Young Artist Concert by pianist Erich Herchen (student of Colleen Athparia) took place Friday June 30, 2023 at the Lipnicki piano gallery. Erich brought in a large audience of friends and family, filling the space to capacity. It was an exciting evening and an excellent opportunity for Erich to play his program for a captive audience.

Erich's expressive poise was beautifully conveyed in the Prelude and Allemande from Bach's English Suite No.2 in A minor. His "Waldstein" sonata was dramatic in character and focused in technical precision. Most interesting, he chose to program a solo composed by his teacher – a fantastic choice because of its contrapuntal texture expressed

in jazzy, syncopated and surprising rhythms. Finishing with Chopin's "Heroic" Polonaise highlighted Erich's natural ease with the Romantic repertoire. As I noted in the introductory remarks that evening, we (ARMTA Calgary) heartily thank Lipnicki for the generous use of their appropriate space for our events!

As part of the CFMTA 2023 competition, Erich was one of two young Albertan musicians – the other being vocalist Zoe McCormick – to compete in the CFMTA National Conference final stages. Again, it was my pleasure to attend their performances at the conference. Erich played brilliantly and confidently in

the semi-finals round, though did not make it to the finals. Zoe's program in the finals was elegant, refined, dramatic, and spectacular on all musical and performance levels. She placed 3rd as well as received the Firebird Symphony & Chorus Prize. A genuine congratulations to both Erich and Zoe on their recent accomplishments, and to their teachers who must be so proud! ■



Erich Herchen

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Inaugural ADULT Student Recital Tops the Charts!

By Kaylee Read

The first ever Calgary Branch Adult Student Recital took place at Asylum for Art on Sunday, February 12 from 2pm to 4pm. This event was organized to give adult students an opportunity to perform outside of their studio and form a community with others who have continued or begun their musical studies as an adult.

The theme was “Songs of Love” leading us into Valentine’s Day. We had 13 students (voice, piano, cello, and violin) from ten different studios register for the recital. The repertoire was from a variety of genres and levels. There was cafe seating for the audience with wonderful servers offering coffee, drinks, and a delicious brunch menu. This casual recital provided a fun and comfortable

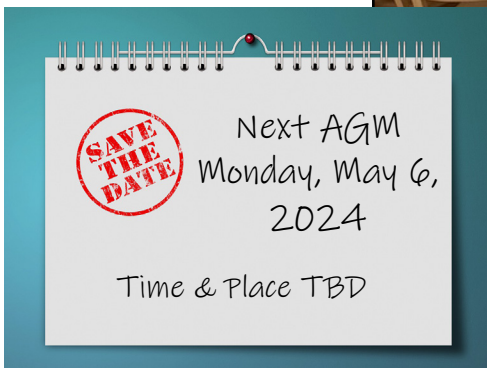
atmosphere that helped calm the nerves of the adults performing. We held a random draw, in which \$25 cash was awarded to a pianist from Wei Chi’s studio. The response from the performers and guests was extremely positive and we plan to make this an annual ARMTA Calgary event! ■



ANNUAL GENERAL MEETING was MAY 8, 2023



Elaine Case
receiving
50-Year
Milestone Award



Pictured left to right:
Calgary Member Barbara Robertson
ARMTA President Rosemarie Horne
Calgary Member Elaine Case



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Wellness and Music

By Peter Jancewicz

Along with my colleagues Susan Hlasny, MMus. and Terry Clark, PhD. (director of the MRU Conservatory), I would like to invite our ARMTA colleagues to participate in a Music and Wellness series designed to promote awareness and discussion of the topics of the teaching and performance of music in a sound, healthy manner. We aim to have a flexible, convenient schedule of events (presentations, discussions, masterclasses) that will be arranged in part according to suggestions from you for the benefit of teachers of all instruments and voice, and will include breakout sessions geared towards particular instruments. The first general session is scheduled for Saturday, September 30 at 7PM, TransAlta Pavillion at the Taylor Centre, an evening featuring short, general presentations by Susan, Terry and Peter about plans for the rest of the series to be given by a variety of highly qualified and experienced presenters followed by a discussion period for suggestions and comments. Since we are all musicians, wine, cheese and other refreshments will be served.



The general principles we would like to cover are as follows. As music teachers, we are engaged in a difficult and subtle attempt to instill in our students a love for and understanding of music, the means to play it, and to demonstrate how it is possible to learn to truly enjoy the process as well as the result. There is a great deal of evidence on the positive effect of music on the wellness of listeners, but what about the wellness of musicians and students themselves in their learning and performance of music? Before I get to that, a quick word about the word “wellness”.

There are an astonishing number of synonyms for the word “wellbeing” or “wellness”. They include words such as pursuing comfort, prosperity, happiness, ease and health. We

all know what health is, but may not realize that the origins of the term include “whole, uninjured, of good omen” and “wholeness, a being whole, sound or well”.

As a performing musician who also teaches and composes, I believe that in order to play well, a musician must be as healthy as possible, not only in mind and body, but also in their relationship to music and their instrument. The concept of wholeness is crucial to convey to students and includes several areas of focus. The foundation is the philosophy of teaching and learning, why and how we teach music and to what end. From that base, we need to teach sound physical and psychological techniques to play our instruments that include artistic listening, body awareness, the love and understanding of music and the crux of the matter: effective practice and learning skills.

We hope to see you there. For more information, please contact Peter at pjancewicz@mtroyal.ca. ■



Peter Jancewicz, ARMTA Calgary Member

Peter Jancewicz is a composer, pianist, and teacher. He holds a Master of Music degree in piano from McGill University and a Doctor of Music degree from the University of Alberta. A resident of Alberta since 1986, he has taught at Medicine Hat College, Alberta College, the University of Alberta and has been a member of the piano faculty at The Conservatory at Mount Royal University in Calgary since 1994, where he also served as piano coordinator and coordinator of Academy piano. A composer since 1996, Peter has piano pieces published by Alfred, as well as Alberta Keys, a Calgary company.

MUSIC & WELLNESS SERIES
starts Sat. Sept 30 @ 7 pm

**Mount Royal University
Conservatory
TranAlta Pavillion**

FREE ADMISSION

*For more information,
contact Peter at
pjancewicz@mtroyal.ca*

Student Recital Registration Reminders

By Kaylee Read

The Calgary Branch board would like to remind teachers of the required student recital guidelines. Please ensure that you have reviewed the following policies before registering your students for any of the recitals in the upcoming year.

Teacher Notes

- Registration **MUST** be completed by the student's teacher. The teacher must be an ARMTA Calgary member in good standing. Applications submitted by the student will not be accepted.
- Online forms may be submitted starting approximately 3 weeks before the recital date and closing approximately 10 days before the recital.
- Teachers may submit students of any level to a maximum of 6 students or a total of 8 minutes of performance time (for all students combined) per teacher.
- Performance selections cannot be modified after the form is submitted.
- Performers are accepted on a first-come-first-served basis, if space is available. Successful applicants (teacher & student) will be notified by email with a copy of the program.

Performer Notes

- Students are expected to wear appropriate performance attire, bring all necessary music books, and stay for the entire program (around 60 minutes).
- Vocalists and instrumentalists are to provide their own accompanists.

If you are interested in hosting or helping with the preparation or day-of duties of the students recitals, please contact Kaylee Read at singwithkaylee@gmail.com.

MEET SOME OF OUR NEWEST MEMBERS



Crystal Yang

Taiwanese-born Canadian musician, Ms. Crystal Yang was raised in a musical family, following in the footsteps of her parents, who are both piano teachers. After receiving her Master's degree in Music Performance, she worked as an ensemble coach and an instrumental instructor at the University of Victoria in British Columbia. She also worked as a course designer/early childhood music educator at the OceanRain International Arts Academy. After having her own child, she was especially passionate about teaching young children, and went on to receive her 30-hour Orff teacher training program to better enhance her teaching strategy towards younger students.

With over 20 years of teaching experience, Ms. Yang teaches flute from beginner to advanced levels, and piano from beginner to higher levels following the RCM program up to grade 9. Crystal lives and teaches from her home in central Calgary, where she enjoys spending time outdoors and exploring the neighbourhood with her husband and son.

Ariel Gonzalez holds a University Degree in Piano Performance, Chamber Music, and Collaborative Piano from the Higher Institute of Art of Havana, Cuba, and a master's degree in Piano Performance from the University of Calgary. He has performed as a soloist and as a member of chamber ensembles in Cuba, Italy, Switzerland, The Netherlands and Canada.

Ariel has kept a busy schedule as a piano teacher since 2001 at his private studio and at MRU Conservatory. He teaches all levels and helps students get ready for exams, recitals, auditions, festivals, and competitions. Lessons are tailored to students needs and interests.

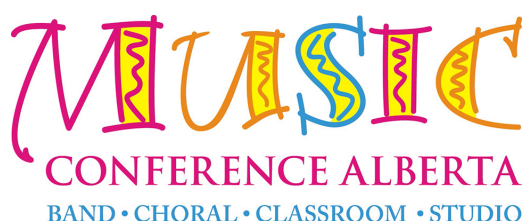
Ariel Gonzalez



Danae Turgeon

Danae Turgeon received her Bachelor of Music (Honours) in Piano Performance from Lakehead University. She has worked extensively as a collaborative pianist and in 2018 formally established the piano trio – Trio Turgeon – with two of her siblings. Turgeon is an award-winning composer and often performs her original compositions in concert.

Danae has eight years of teaching experience. Her teaching philosophy is centered around teaching a sensitive piano touch that mimics the human voice, achieved through a strong technique informed by expressive artistry.



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Recording of Canadian Music “Off the Shelf” (2014)

Pianist Sandra Joy Friesen

Artistic exploration by its very nature must extend conventional boundaries; it must challenge the mind, the ears, the heart. Long ago, I became intrigued by music that took me beyond the familiar conventions of structure and style, music that required alternative approaches to interpretation and practice, and new sensitivities towards musical expression. Teaching this music is exploration of another kind, and about 10 years ago, I thought the best way to share performative and instructional perspectives would be through audio-visual recordings, of which *Off the Shelf* was the first volume. The video included offers live and studio performances for the viewer to benefit from seeing the physical motions in play and from commentary regarding interpretation and technique. Through this project, I remembered the bold statement from Karlheinz Stockhausen, that the arts are a means to “explore the inner space... a means by which to expand one’s inner universe.”

Not all the works on this recording are unconventional or explorative. I wanted to cover a diversity of style and expression including some melodic and harmonic familiarity, while at the same time, bring lesser-known works for solo piano off the shelf. Violet Archer’s compositions never veered into experimental territory, yet her impressive oeuvre illustrates a steadfast voice in controlled lyricism, surprising harmonic progressions, succinct counterpoint and logical structures. I have always enjoyed playing and teaching Archer’s piano works. I appreciate her musical artistry, her stylistic blend and brevity of structure and expression with unadorned,

almost austere, melodic character. To honour her as a pioneer composer of Canada, I included one of her earlier compositions, the *Fantasy* for pianoforte from 1947, because it shows the serious and bold expressions for which she became well known. She was a brilliant composer, an activist who brought new music to the public, a profoundly dedicated teacher, and an inspiration for composition students across Canada.

John Fodi was born in Nagyteval, Hungary and became a naturalized Canadian in 1961. While composing, he also took up many important duties to promote new music in Canada. Through a Canadian Music seminar in 2008, I was delighted to become familiar with his music, specifically his piano works from the 1960s that are imaginative exploits into the avant-garde. Five *Extensions* op. 21 offer a kaleidoscope of pianistic colour and expression through extremes of intensity, combinations of fixed rhythmic patterns and grace-note figurations, and rapid contrasts of articulation and register; interesting piano textures and resonances are achieved through pedaling and percussive techniques as well as sympathetic vibrations. Fodi also combines conventional and graphic notation. Using the grand staff as the frame for geometric designs and lines, ink blocks and blotches, curvaceous formations, squiggly ascending and descending lines, and boxes of white space, Fodi’s suggestion is that these graphics will be a source of inspiration for free-interpretation, “a pictorial representation of the desired effect.” The *Extensions* are mobile – to be performed in any order or separately, and there is internal mobility, in *Extension #4*, where arrows

indicate options for interpretation. The pointillistic writing style in this work takes time to absorb, for both performer and listener. A helpful analogy is viewing a pointillistic painting, which comes into clearest focus when the viewer steps back and reflects on the whole rather than the details up close.

There are many noteworthy composers in Canada and it was difficult to limit my choices for one recording, but considering the artistic genius of Mr. Udo Kasemets, he was at the top of my list. The Estonian-born (Tallinn) composer became the iconic Canadian experimentalist figure in the 1960s devising works that were based in a philosophy that acknowledged the spontaneous act or process of artistic creation, and that involved multiple disciplines: music, visual art, dance. I decided that these captivating experimental and inter-disciplinary works would make an excellent future recording project and that for this recording the wonderfully charming *Preludes* op. 30 from 1952 deserved to be taken off the shelf. Referring to these preludes as meditations on questions related to atonality, rhythm and meter, Kasemets’ treatment of all compositional aspects present superb examples of symmetry, logic and lyricism, all based in serialism. They are poetic miniatures truly delightful to learn and play.

Scott Smallwood (born in Dallas, Texas, now residing in Edmonton, Alberta) was inspired by the radical American composer Annea Lockwood, who in her *Piano Transplants*, subjected the piano to elements of fire, water and forest. Smallwood’s *Transplants* re-create these three sonic environments

through piano preparations and the piano itself. Reflecting the height of instrumental explorations in the 1940s when composers were re-inventing piano sound by placing objects inside the piano and between the strings, Smallwood asks for coins, screws, and cable inserted between certain strings to alter pitch and timbre, and produce truly magical tones and sounds. Other sound effects are achieved by bubble-wrap on the strings, rocks, a glass tumbler, a cedar ball, a seashell, and percussion mallets used directly on the strings. This blend of pitch and noise requires a new kind of aural sensitivity in which the pianist creates an inner aural spectrum and communicates this spectrum as sound art. The three Transplants are notated by musical vocabulary presented “in boxes” on the page and placed into varying time frames along with performance instructions. Though the notation appears simple at first glance, the instant the music is taken to the piano, one discovers a myriad of possibilities and questions. Presenting the opportunity for an explorative attitude in practice, a score such as this shows how notation can be a beautifully imperfect means of communication as well as an avenue for perpetual creativity.

As a central figure in music education and composition in Canada, Mary Gardiner not only dedicated her career to organizations promoting new music, she wrote many works for the intermediate piano student bringing contemporary aesthetics and ideas into traditional piano training. *A Long Time Ago In The Future* is a North American aboriginal saying that confirms belief in the continuity of all things. Gardiner’s work by the same title is an evocative, haunting and beautiful one in which musical meter and passages fluctuate

and flow freely. Her inspiration for the work comes from the Dene Dogrib Prayer Song of the Northwest Territories Dogrib people. Gardiner employs techniques to capture resonances that reflect the sounds of nature—air, wind, water, thunder—joyful dance, prayerful solitude, and that represent spiritual energy, wisdom, the spiritual call, animal and nature spirits. It is a work best understood as musical metaphor; the ambient residue that lingers through the ends of passages, the symmetrical and mirroring figures, and the recurring repeated-note figure are all metaphors for the continuity of humanity, for its unbroken line.

My greatest artistic challenge for this recording was John Weinzwieg’s *Impromptus*. Weinzwieg describes these 23 *impromptus* as fleeting musical fragments with thematic quotations from his earlier works alongside interpolations of musical memories and extra-musical moments (#20 for example, which is a mime). Of the many questions pertaining to interpretation, an obvious one is how to hold together this fragmentary music. There are a number of angles from which to understand and appreciate the work. First, remember that Weinzwieg wrote music for radio theatre in the 1970s and that the *Impromptus* tie into this theatrical interest. Indeed, the action of playing the instrument in performance is part of the theatricality. The musical expression is hinted at, rather than spelled out. Both performer and listener must imaginatively create the implied drama and context from which each *Impromptu* might be taken. Second, there is a constant push and pull of one musical character to another, so one might consider each *impromptu* as a day in the life... and how the constant opposites in the human condition—

good and evil, elation and despair, playful and serious—are in perpetual conflict as well as harmony. Or, inspired by the landscape format of the score containing one *Impromptu* per page, one might understand the work as a mosaic showing theatrical moments in still-life musical form, captured in snapshots and framed. The work is based on a 12-tone row from which descending 4-note groups (for example: E D C-sharp B; G-flat F E D) create an aural thread. The *Post Script*, a high C-sharp, is a dramatic punctuation following (most of) the *impromptus*. As a structural device, at times it highlights the musical tension and other times, provides resolve. The result is a piano monologue directed by the performer, but equally reliant on the imagination of the listener.

Prior to composing *Traçantes...* auprès, au loin..., Québec composer Gilles Tremblay said that he was re-discovering the fascinating nature of timbre. His poetic definition of this aural perception was “sound unfolding in a fantastic reality.” This work is an exploration into many timbres. It is shaped by brilliant keyboard passages contrasting, but also blending, with indirect resonances produced through sympathetic vibrations and overtones. The title reflects how these timbres overlap and form a mysterious collection of resonances, comparative to foreground and background, at times ringing clearly and other times barely audible in extreme subtlety. There are nine short sections ordered by the performer, and the structure is held together through recurring related pitch clusters and passages as well as the tonal center of pitches G and G-sharp. The interesting temporal aspect of this work is that musical time is understood almost entirely from the performer’s aural perception of what Tremblay calls

resonance-durational forms; that is, the time it takes for a fortissimo to diminish to pianissimo, the time it takes for the sympathetic vibrations or overtones to be heard in the acoustic space, listening

to how sound develops and changes through its duration, and listening to the beat of string vibrations. The effect is an extraordinary multi-dimensional aural spectrum, a sonic alchemy.

Dr. Sandra Joy Friesen teaches in Calgary (Hawkwood). ■

To receive a FREE copy of this CD/DVD recording, email sandrajoyfriesen@gmail.com

Fantasy for pianoforte, Violet Archer. <https://on.soundcloud.com/AAexm>

Five Extensions op. 21, John Fodi. <https://vimeo.com/110672090?share=copy>

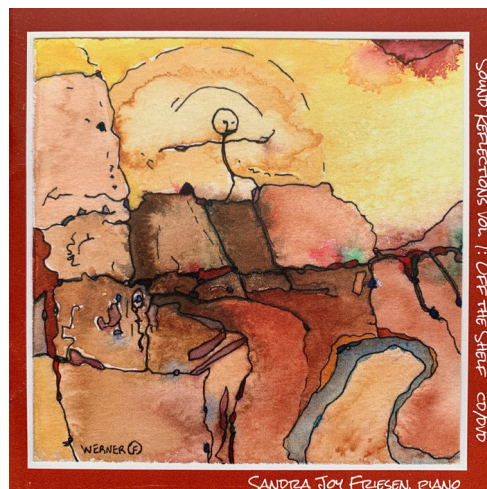
Preludes op. 30, Udo Kasemets. <https://on.soundcloud.com/KPRvq>

A Long Time Ago In The Future, Mary Gardiner. <https://on.soundcloud.com/XKG54>

Impromptus (excerpt), John Weinzwieg. <https://vimeo.com/118375980?share=copy>

Traçantes...auprès, au loin..., Gilles Tremblay. <https://on.soundcloud.com/2YptV>

"down amongst young trees" Transplants, Scott Smallwood. <https://vimeo.com/118374569?share=copy>



WATERCOLOUR: "On The Edge" by Werner Friesen

Our branch is planning to hold a variety of different workshops, presentations and masterclasses over the year...some virtual and some in-person...FREE for members!
Stay tuned to your email for announcements.

Tired of meeting in church basements and stuffy boardrooms?

Our own Gloria Chu kicked off our first workshop
on August 30th at the fabulous **space** in Marda Loop!



...to
Kaylee Read
for organizing
this event!



would like to thank

SANDRA JOY FRIESEN

Since the start of a new board in May, Sandra Joy has jumped in with both feet. With a commitment to working toward being the active chair, she has been engaged in all matters. She stepped up when a last minute request was made to organize Calgary's portion of the Young Artist Tour. Our branch was honoured to have her represent us at the CFMTA conference in Edmonton this July. Through her professional contacts, she envisions an exciting new approach to some upcoming masterclasses and workshops! Please help us welcome Sandra Joy as she trains for the position of acting chair.

Calgary Branch Board

MUSIC

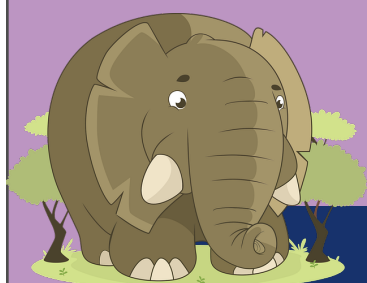
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Thank You

to the following members and staff
who contributed to this issue

Gloria Chu
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Nadia Khlynovskaya
Maryellen Pankratz
Kaylee Read
Lorna Sewell

Articles by members are welcomed and encouraged! Attended a great workshop or concert? Read an inspiring book? Share your thoughts with ARMTA Calgary members. Inquiries and submissions can be made to the editor at impromptu@armta.ca.

Submissions must be in Word file format (no pdf files) and corresponding photographs will be greatly appreciated.

Rachel McLellan
Impromptu Editor