

iMA Newsletter



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International
Music
Academy

Voted **top 100 educators in the world** by the International Biographical Centre
Winner of the **Consumers' Choice Award** for best music school in the GTA.
Winner of the Royal Conservatory of Music **Gold Medal for Teaching Excellence**.
Winner of the **York Region Character Community Award**.
Markham Board of Trade **Business Excellence Award** finalist.

Year XX, No. 6

June 2016

WELCOMING OUR NEW STUDENTS

Paulo S. I. (guitar)
Melinda L. (guitar)
Rianna C. (piano)
Daniel L. (violin)
Grace T. (voice)
Lynn T. (voice)

IMA STUDENTS BIRTHDAYS IN JUNE

Kyle M., Ethan W., Jordan D., Janna C., Hazel R., Vanessa C., Kuhan P., Jesper R., Elizabeth W., Kathy A., Jalen Y., Vicky W., Aaliyah W., Nicholas B., Breanna A., Navid P., Sarika C., Richard Z., Pirashana V., Mishani T.

HAPPY BIRTHDAY!

IMPORTANT DAYS IN JUNE

June 3. PA day (YR - elementary school). *School is open.*
June 6-25. RCM practical examinations.
June 20-30. Canadian Music Competition (National finals, *TBD*).
June 24. IMA Annual report cards.
June 11-12. IMA Summer Festival.
June 29. PA day (YR). *School is open.*
June 30. PA day (YR). *School is open.*
June 30. Flato Markham Theatre. Kindred Spirits Orchestra.
Majesty, brilliance, and victory.

NEWS

GET A \$30 CREDIT ON YOUR NEXT MONTH TUITION

We have been very pleased with the continued success of our students. They have improved a great deal and we share their excitement with their families, friends, neighbors, and schoolmates. We appreciate your interest towards our programs and services. We are always very happy to welcome new students of all ages, levels, and instruments to the iMA. **Please tell your friends about your experience with the International Music Academy.**

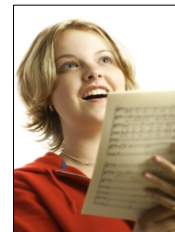
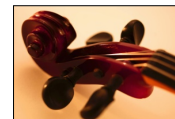
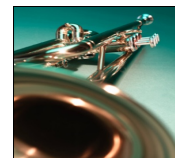
Do you know someone who is thinking of taking music lessons or who has **children** who may be interested in getting their hands on a musical instrument or singing? Do you know a **teenager** who needs a high school OAC credit? Do you know an **adult** who has wanted for a long time to learn how to play a musical instrument but has never had the time or inclination? **Please tell them about the IMA.**

As an appreciation for your referral, we will give you a **\$30 credit** for each new student who registers at the International Music Academy as a result of your referral. As we value your friends as much as we value you, we will offer to each referred student a **\$30 credit** as well.

IMA ANNUAL SUMMER FESTIVAL

The end of the school year is fast approaching and we have already begun preparations for the iMA Summer Music Festival. As usual, we are planning on having a series of one-hour concerts starting on both Saturday, June 11 and on Sunday, June 12. The festival will consist of ten separate one-hour concerts (on Saturday – only piano and guitar; on Sunday – any instrument). Participation in the iMA Summer Festival is based upon a teacher's recommendation and it represents a natural culmination of several months of studying at the International Music Academy. Performing in front of public builds essential skills and develops a high level of self-esteem and confidence. All students are encouraged to participate.

The concerts will take place in Cornell Recital Hall located at the Cornell Community Centre, 3201 Bur Oak St. in Markham PN L6B 0T2. The hall has an excellent Steinway grand piano, large screen connected to an HD camera that will allow you to see the finest details of each performance.



HOW TO KEEP YOUR LESSONS CURRENT DAY, TIME AND TEACHER FOR SEPTEMBER?

Over the past few years several parents asked how to keep the day, time and teacher for their children for the upcoming school year. Below is important information that would most likely answers most of your questions. Please do not hesitate to ask if there is still something that we did not cover.

Q. How do lessons work in the summer? - The IMA is open year round, and we do not close during the summer.

Q. Do a lot of students quit during the summer? - For the past 5 years, we have grown in enrolment each July by 10%. Some students withdraw but we get a huge influx of students in June, July and August and most of them continue into the fall.

Q. How full is the Academy? - As of today we are near capacity, and many teachers have no availability between the hours of 3:00-8:30 p.m. on weekdays and between 8:30 am – 6:00 pm on both Saturday and Sunday.

Q. If we withdraw for the summer, can we keep our spot for fall? - Lessons are first come first serve, so if you withdraw for the summer, we cannot guarantee that we will have a spot for you in the fall as we will open the spot to new students.

The big question for all parents and students to consider is: Do you want to stay with the same teacher in the fall?

IF THE ANSWER IS YES THERE ARE 2 WAYS TO DO THIS:

- 1. Take advantage of our summer make-up lessons.** We realize that some of you will go on vacation for a portion of the summer. So, what you can do is simply make up in advance the lessons that you would miss because of your holidays. You can make them up as early as you can (in April, May or even earlier).
- 2. Sub lease your spot to a family or friend.** You can send a family member or a friend in your place for the dates you will miss. Just let the office know who is coming in your place and when. Make sure that they reimburse you directly for the lessons. If you are taking summer lessons and need a specific time for the fall, please contact us around late July and we will do our best to accommodate you.

Each September, we get calls from students who have been with us for years, but withdrew for the summer. They want to return to the same teacher, day and time, but another student who signed up for lessons in July or August has already filled the spot. We can't kick out the new student from the spot he/she has been taking for 2 months during the summer.

So, if you LOVE your teacher, keep your spot by using the summer make-ups or sub lease your spot.

FOLLOW US ON 

Stay in touch and follow the IMA latest news on Facebook. Visit <https://www.facebook.com/International-Music-Academy-33444769758/> and become a friend of the International Music Academy.

PERSONALIZED IMA GIFT CARD

The IMA offers personalized Gift Cards that could be used as thoughtful birthday, holiday, bar/bat Mitzvah, graduation gift or for any other occasions as well as to encourage someone to start learning a musical instrument or singing. The card can be used for any products or services.



The gift card is available for **any amount**. As cards are personalized with the name of the person who will receive it as well as with the name of the person who purchase it, requests have to be made 1 day

in advance. Cards can be ordered in person, by phone at 905.489.4620 or by e-mail at info@InternationalMusicAcademy.ca. At the time the card is ordered, a non-refundable \$5 deposit is required. The full value of the card is paid upon pick-up (and the deposit is credited towards the purchase price). Payments can be made by any major credit card, cheque or cash as well as through the accounts of the IMA Clients.

COMPOSERS' ANNIVERSARIES IN JUNE

01/06/1804 - Michail Glinka was born
02/06/1857 - Elgar born
03/06/1875 - Bizet died
03/06/1899 - Johann Strauss died
06/06/1903 - Khachaturian was born
08/06/1810 - Schumann was born
21/06/1908 - Rimsky Korsakov died
11/06/1864 - Richard Strauss was born
14/06/1671 - Tomasso Albinoni was born
15/06/1843 - Edward Grieg was born
17/06/1818 - Charles Gounod was born
17/06/1882 - Igor Stravinsky was born
20/06/1819 - Jacques Offenbach was born
25/06/1767 - Georg Telemann died

Where you born or do you know someone who was born on the same day as these famous composers? Drop us e-mail at info@InternationalMusicAcademy.ca to let us know.

FEATURED TEACHER OF THE MONTH

Mariko Der Avanesian, B.F.A., D.Mus

Piano Studies, Music Theory



Born in Japan, Ms. Der Avanesian earned Bachelor of Fine Art from Osaka College of Music. She continued her study in Paris, France at *Ecole Normale de Musique de Paris* for *Diplome Supérieur d'Execution* (6eme division professionnelle, piano performance). She has performed numerous concerts, recitals and also

appeared as a concerto soloist in Japan, France and Canada. She participated in several music festivals such as the International Keyboard Institute and Festival (New York), the Toronto Summer Music Academy and Festival (Toronto), Scotia Festival of Music, *Academie Internationale d'interpretation de Piano* (France) and *Flaine Musique Festival* (France). Among her teachers were world-renowned pianists Alicia de Larrocha, Menahem Pressler (Beaux Arts Trio), Peter Frankl and Andre Laplante. As a piano teacher, she has more than 25 years of experience and successful in teaching any level of students at any age. She has a great ability of communication with students to tailor the lessons to fit each students needs, goals and skills. Her passion and love of music transforms any music lesson to a joyful musical experience filled with beautiful artistic moments and fun challenge. Any student will find her/himself to be a motivated self-learner. Ms. Der Avanesian is a registered teacher with the Royal Conservatory of Music.

Ms. Der Avanesian was happy to answer a few questions for our students and parents:

1. What do you like most about teaching?

Music is a universal language. Teaching music for me is talking about it regardless of any difference as human. That gives me the joy of sharing something very precious we all have in our heart. This is what I love.

2. How do you inspire students to practice more?

I set a small goal to reach each students dream. A little step makes a big difference. I want them to feel it. A little victory leads you to a real achievement. Achievement gives you a satisfaction. Happy feeling leads to the motivation.

3. What roles does performance play in student's development?

When I teach, performance is in my mind always. For me, practicing means preparing for the performance. I assess what need to be done to make her/his performance better at each student's current developing stage. This is what I teach at each single class. From another angle, I absolutely know what the students will go through to preparing performance and experiencing real performance so it makes me possible to prepare each student in the best possible condition.

4. Who are your favourite composers?

There are a lot! Chopin, Rachmaninoff, Albeniz, Mozart, Beethoven, Scriabin, Brahms, Ravel, Debussy, Faure, Falla, Scarlatti, Bartok, Dutilleux, Franc, Berg, Shöneberg on and on and on and on..... :)

5. What was the last piece of music (sheet music or a recording) you purchased for yourself?

Bach's *Cello Suites* with Yo-Yo-Ma

FEATURED STUDENTS OF THE MONTH



Aaron Dutta

What instrument do you play?

I play the piano.

How long have you taken lessons?

I started about 4 years ago.

Who are your favourite musical artists?

My favourite artists are Beethoven, Mozart and Bach.

What are your other hobbies, besides music? I love to paint, read story books and play ice hockey

Favorite food? Nothing in particular...

What is the coolest thing you've learnt in your lessons in the past three months? Everything ... I love to learn from Ms.Lily, it's fun and not boring.

Do you have any performance coming up? Yes – the iMA Summer Music Festival in June!

E-mail to info@InternationalMusicAcademy.ca a photo of yourself (or your child) together with the answers of the questions above. The deadline for submissions is the 15th of every month. We will feature you in one of the next issues of the newsletter.

PET OF THE MONTH

Send a photo of your pet together with following information and we will publish it in one of the next issues of the IMA newsletter. What is the name of your pet? How old is he/she? What kind of breed our pet is (if applicable)? How long have you had him/her for? Any special circumstances around getting the pet (i.e. a gift, foster pet, etc.)? The funniest story about you pet? Any special skills or abilities.

FEATURED ARTICLE

The New York Times

Stravinsky or Ska? You Call the Shots

By ANAND GIRIDHARADAS

THE people around me were ordering music the way I order a burger. “I’ll take the Prokofiev,” No. 12 declared. “Let’s have the Bach,” No. 2 said. At the Shuffle Concert <http://www.shuffleconcert.com/>, where crowdsourcing crashes into classical, every guest gets a number. If yours is called, you pick the next piece.

The pieces are numbered, too: In theory, Guest No. 4 could order Piece No. 6. But to prevent the whole thing from tumbling into anarchy, the audience knows to skip the menu numbers and order by composer name. For full effect, you should mutter it casually, as if you and Stravinsky go way back. If there’s a faintly European gargling noise involved (see, for example, Bach), gargle it. Classical music can rouse the aspiring sophisticate in some people. But on a recent rainy evening in a Brooklyn district that real estate brokers might call “on the cusp of the cusp,” in the dingy borderlands between East Williamsburg and Bushwick, an experiment was in progress. An ensemble of six young but highly accomplished classical musicians was magnificently slumming it for one night, knocking the genre from its pedestal with a game of musical “Choose Your Own Adventure.”

Each member of the audience has a number. Their goal is to create a gateway drug to classical music for casual and sporadic listeners like me who want something in between the tap water of department store Mozart and the heroin of a Bach “Brandenburg” Concerto marathon. The result is old music rebottled for new times: brief pieces in dizzying sequence for an age of narrow attention spans, and audience choice for a moment when it’s becoming a right to curate your cultural diet. Of course, because we live in a democracy, we know that it doesn’t guarantee that we know how to choose, that our welfare will be any better than if a benign dictator had chosen and that votes won’t be bought, stolen or (in my case) “influenced” by a tall, bearded stranger.

“Have you ever shuffled before?” a genial man named Oded Naaman asked arriving guests. If not, he explained the Shuffle Concert way. On your menu is a unique handwritten number and a list of 35 musical works in 15 categories, from B. G. Marcello, under Baroque, to Björk under Pop/Rock. (Part of the gateway drugging is to stir contemporary music in with the classical.) If the musicians call your number, you choose what everyone hears next. The ensemble is prepared to play all 35. Like any newly enfranchised people, we quickly had to learn how to choose, after having had decisions made for us for so long. The person sitting beside me, Barbara Kalish, said she knew she had to pick a piece featuring the recorder, because her recorder teacher plays in the ensemble. This limited her to the Baroque period, which — along with middle school — is an important period for the recorder. Seeing me struggle to choose, she asked, “How do you choose what you eat in a restaurant?” That made me wonder: What was the classical music analogue of always getting the thing closest to beef? Ms. Kalish also offered this: “Think of yourself as someone other — the conversation between the head and the heart.”

Though I didn’t know what this meant, I sensed it was good advice. Then the tall, authoritatively bearded stranger entered our row with a companion and took Ms. Kalish’s place, driving her a few seats down. He detected my uncertainty and told me to go with No. 9 on the menu, the first movement of Beethoven’s Sonata No. 8 in G (Op. 30, No. 3), and No. 26, a Stravinsky suite that he called “a very large work,” which meant little to me but, with musical pieces as with beef pieces, seemed better than a small one.

It was lushly plain that these artists — ascending the narrow (and ever narrowing) spiral staircase of the classical world, disciplining themselves in their art rigorously since before taking up razors and deodorant — relished the temporary liberty of this music and of this bond with a living, choosing audience. As they played, they swayed. Their eyebrows jiggled and did the worm, as if they were freelancing for tips. They closed their eyes at times, and stood on the tips of their toes for emphasis. They moved as if the music were something they were riding atop, not creating — as if they were a wild elephant’s rapturous mahouts. The audience’s choices zagged across genres and eras — from the 20th-century Brazilian songwriter Antônio Carlos Jobim to the Baroque composer G. P. Telemann; from klezmer to opera to Broadway; from joyous to sober. I thought of my old Russian piano teacher, conservatory-trained and headmistress strict, who argued that merely listening to (let alone playing) bastardizations like jazz would sully my admittedly limited skills. Here was the rebuttal I wish I had then: musicians who knew their Mozart but could just as easily belt out the “Chicago” show tune “When You’re Good to Mama,” oozing sexuality into an event whose menu suggested nothing riskier than some late Lutoslawski. When I first heard of Shuffle Concert, I was skeptically intrigued. Sure, we the people, in order to form a more perfect concert, got to choose the selection and order of the music, but the larger repertoire was beyond our control.

To be in the room that evening, though, was to discover the tension and the drama of never knowing what’s next. In a concert, as in so many other art forms, transitions are no less important than what they demarcate. The stitching makes the suit, at least as much as the sections of cloth. And here the audience did the stitching. We decided to put “Mama” after Beethoven, to bench the soprano for most of the first half and summon her back for most of the second. We made the mood. For the artist, this audience power can be both stressful and exhilarating: the wondering about whether they’ll choose you, or about why they keep going with the violinist, not you. Mr. Anderson, the oboist, was worried about all this, and also worried, after a longish spell on the sidelines, that his reed had dried. Mr. Anderson grew up in the South, where he was often the only black child in the orchestra. Now he juggles teaching music to middle school students in Newark, taking public transit around the region to \$50 gigs that take hours of rehearsing, and playing in this ensemble, whose members seem to “get” him better than his own blood kin. “We’re all hustlers,” he said. When the members of the crowd, on their final occasion, chose a piece featuring Mr. Anderson, it seemed to remind him of the worth of his own choice. He leapt to his feet, his smile as wide as an oboe is long. “You like me, you really like me!” he said — and almost sang — to his audience. “I get to play!”

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International Music Academy

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for new students only

ONE FREE LESSON

Call the IMA Office at **905.489.4620**
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Once scheduled, the lesson cannot be rescheduled. Cannot be combined with any other offer. No refunds, no exchanges.



Music is soooooo beautiful!

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June 20, 2016 and receive

\$30 off

New students only.

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REFER A NEW STUDENT and GET ONE FREE LESSON!

When you refer a new student to the IMA, who registers for lesson, you will get one free lesson for every new student. So, if you refer the IMA to 2 new students, we will give you 2 free lessons; for 3 new students – 3 free lessons etc. Fill in the coupon below and leave it with the IMA Office administrator.

Your name: _____

Name of the new student: _____

You can print or photocopy this coupon as many times as you need.

Cannot be combined with any other offer.