

# 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 XXI, No. 11

January 2017

## WELCOMING OUR NEW STUDENTS

Ashley T. (saxophone)  
Abby Cheung (voice and guitar)  
Hannah Wong (piano)  
Avery S. (guitar)

## IMA STUDENTS BIRTHDAYS IN JANUARY

Daniel G., Meagan J., Adit K., Edward T., Katherine L., Jessica F.,  
Anya P., Jady N. Y., David L., James A., Roshnie R., Anjali M.,  
Mathushan M., Eddy C., Michael W., Lucy Z.

## HAPPY BIRTHDAY!

## IMPORTANT DAYS IN JANUARY

January 1: School is closed  
January 4: RCM April Exam registration deadline (piano only)  
January 7: Christmas (orthodox)  
January 15: Markham Music Festival registration deadline  
January 15: North York Music Festival registration deadline  
January 16-28: RCM practical examinations  
January 28: Chinese New Year

## NEWS



## WINTER TERM STUDENTS EVALUATION REPORTS

The Winter term Students evaluation reports are now finalized and are being given to the students. Please feel free to discuss directly with the teacher any points in the reports that may be of interest. If you have any concerns, please contact the Music Director, Mr. Kristian Alexander at Director@InternationalMusicAcademy.ca

## ROYAL CONSERVATORY OF MUSIC

### January examinations

Many IMA students will be taking their examinations in the second half of January. Under the guidance of their inspiring teachers, students have worked very hard to prepare long and demanding programs. We wish them success!

## 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.

## 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](mailto: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.

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## COMPOSERS' ANNIVERSARIES IN JANUARY

4, 1710	PERGOLESI, Giovanni Battista
4, 1874	SUK, Josef
6, 1838	BRUCH, Max
6, 1872	SCRIABIN, Alexander
7, 1899	POULENC, Francis
25, 1913	LUTOSLAVSKI, Witold
<b>27, 1756</b>	<b>MOZART, Wolfgang Amadeus</b>
31, 1797	SCHUBERT, Franz Peter

*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](mailto:info@InternationalMusicAcademy.ca) to let us know.*

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## FEATURED TEACHER OF THE MONTH

### Salome Legemaate, B.Mus.

Violin studies



Salome Legemaate was born and raised in Switzerland and started studying the violin at the age of 12 at the Music School of St. Gallen in the class of Beatrix Sieber and Hermann Ostendarp and, in Canada, with Yuman Chang and Dan David Arnovich. Ms. Legemaate has performed with the Hueberli Orchestra in Wattwil under the baton of Peter Roth and has performed at the

Conservatory of Music in Zuerich. She has extensive teaching experience for students of all ages and is a registered teacher with the Royal Conservatory of Music.

*Mrs. Legemaate was happy to answer a few questions for our students and parents:*

**1. What do you like most about teaching?** I believe, for me, the enjoyment of teaching springs forth from my love of learning. I am fascinated to find out how my students learn and what motivates them. Every student is different and my job is to find the right approach in teaching him or her the violin. I am passionate about what I do and I try to instil the same passion in each student. Music is a powerful tool that reaches far beyond learning notes. It gives me great pleasure to extend what I have learned over the years to students that are keen, no matter what age. I will always encourage them to think for themselves and help them along the way to discover their potential and inner gift. These are some of the reasons that I like teaching.

**2. How do you inspire students to practice more?** I don't believe that more practice is necessary. Bringing forth more fruit, it can also bring more discouragement and frustration. The latter two I like to avoid if possible. How to practice has to be taught just like how to study. In most Cases it does not come naturally and so it is important to work on a **good** habit, which over time starts to feel natural. I think that accountability can be a helpful starting point in building a good habit. This is the reason I like a weekly log that tells me what the student practised and how long. Depending on the student I ask them to practise for a certain amount of time and increase it gradually. It is like going into training, we always start slow and build on it to become stronger and better. How I inspire my students in practising more...I want them to be inspired by their own work and the success it brings. My job is to encourage and let them see the benefits of focused practise.

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

The performance of a student as a student is very important to me as a teacher. I expect every student to give their best to their ability. My believe is that homework assignments should be manageable and building. I want each student, in every lesson to feel a sense of accomplishment. It is important for us, student/teacher, to set goals and reach them. This, I believe, will encourage students to do the same in every day life. How important is it for me that students perform? I think that the younger students are the more naturally performance comes. I encourage them to start playing for parents, siblings and relatives. If we have a duet I invite parents to join a lesson. This way it is possible to also point out to parents the progress their son or daughter is making.

**4. Who are your favourite composers?** That is a tough question as there are too many to name. Growing up in Switzerland, I was introduced to J.S Bach at a young age. He is certainly one of my favourites. As I spent many summers in Salzburg, Austria, I was introduced to the happy and light music of Mozart. Spending time in his city of birth and attending chamber orchestras performing Mozart's music midst of old buildings and streets of cobblestones has given me a love for some of his compositions. Playing in the

Kindred Spirits Orchestra for a number of years under the baton of brilliant Kristian Alexander has certainly broadened the library of wonderful composers for me. I very much enjoy the music of Brahms, Mendelssohn, Tchaikovsky, Sibelius and the list goes on.

**5. What was the last piece of music (sheet music or a recording) you purchased for yourself?** It was a CD by Holst "The Planets" and the sheet music of Jean Batiste, Accolay.

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## FEATURED STUDENT OF THE MONTH

### Maria-Aimée Tat



**What instrument do you play?** - I play the piano.

**How long have you taken lessons?** - I have been taking lessons for three years.

**Who are your favourite musical artists?** - My favourite musical artists are Havasi as an interpreter and Chopin as a composer.

**What are your other hobbies, besides music?** - I love skiing and reading good books.

**Favorite food?** - My favourite food is pizza "quattro formagi" made in Italy

**What is the coolest thing you've learnt in your lessons in the past three months?** - The coolest thing I learnt in the past months is playing different rhythms with both hands

**Do you have any performance coming up?** - Not right now, I hope to have the next one in the summer 2017 ☺

*E-mail to [info@InternationalMusicAcademy.ca](mailto: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.*

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## 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.*

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## FEATURED ARTICLE

### Germany's sparkling jewel

Oliver Condy reports from the opening of Hamburg's spectacular new Elbphilharmonie in January 2017

The wait is over. After years of spiralling costs and delays, Hamburg's much-anticipated Elbphilharmonie is finally open. The extraordinary glass-clad building atop an old brick warehouse, looms over the city's harbour like a cruise ship waiting to dock. Inside are two concert halls and their foyers (a 400-seat chamber venue and the main event, the 2,100-seat hall), a five-star hotel, apartments, spa, public areas and a car park. It's difficult to work out from the outside how they squeezed it all in.



There's no escaping the eye-watering costs, however. Initial estimates almost a decade ago (never a good idea to publicise such things) put the final cost at around 272m euros. The actual figure is nearer 850m euros. Almost a billion.

But the city expects to recoup the money – in fact, reports flying around that the city is already close to making it back, thanks to the sheer numbers of tourists descending on Hamburg, are unsubstantiated, but I wouldn't be surprised if they were true. After all, the city itself now owns the Elbphilharmonie (minus the apartments, which start at around 1.5m euros); 500,000 people came to gawk on the opening weekend, and 450,000 tickets have already been sold for upcoming seasons. The Elbphilharmonie has created quite a stir.

But to the building itself. Even its entrance instills a sense of occasion – an 84-metre escalator sweeps visitors up to the eighth floor in an elegant parabolic curve, journey's end hidden from sight until its final few moments.



A bar and restaurant greets them on arrival, alongside a huge window rewarding arrivals with one of many fine views across the harbour. And it's only until they reach the public square, a large space of brick and glass, open to the chilly elements, that any mention is made of a concert hall. This is, runs the official line, a building for everyone, not just the classical music-loving few...

But what of the performing venues? The recital hall is an acoustic gem, thanks to its classic shoe-box shape and walls of richly coloured, undulating carved wood. It looks sensual, and sounds it, a performance of Berg's *Seven Early Songs* featuring soprano Sandrine Piau revealed in rich detail by the purity of the acoustic.

The main concert hall, however, is even more astonishing. Clad in 10,000 individually pitted panels made from a composite of gypsum and recycled paper, it appears as if carved from a single block of coral, its creamy, chalky colour shimmering in the dimmed lights. Its lines are organic and natural, balconies flowing into one another, and its seats are comfortable and pleasingly wide. In short, it's a delight.

Modelled on the design of Berlin's Philharmonie Hall, the Elbphilharmonie is democratically designed, with no member of the audience more than 30 metres from the stage.

Hidden from view is the four-manual Klais pipe organ, embedded within the walls as if an after-thought. Which it was – there were originally no plans for an organ, but a private donor stepped in

almost certainly after the acoustic designers had done their bit. Organs can make a hall (witness the Walt Disney Hall's Glatter-Götz organ in Los Angeles). I can't help thinking that this one is a wasted opportunity.

The opening concert – a mix, like Hamburg itself, of old and new – showed off the hall's acoustics. A meandering solo oboe from back of the hall hung in the air; modern masterpieces, including Dutilleux's *Mystère de l'Instant* and Bernd Alois Zimmermann's *Photoptosis/Prélude für Grosses Orchester*, growled and whispered, early music by Praetorius, Caccini providing proof that the hall could handle smaller forces equally well.

With each piece segueing into the next, and therefore no applause, the contrasts of musical sorbets, starters and great banquets of sound could be appreciated. For early and modern music, this hall works well.



For Wagner and Beethoven, which dominated the second half, the jury's still out. The conductor, Thomas Hengelbrock, gave such fragmented readings of the *Parsifal* prelude and the final movement of Beethoven's *Choral Symphony* (with Sir Bryn Terfel on fine form) that it was difficult to form an opinion. Was a slight lack of richness in the strings the fault of the orchestra? Time will tell.

For now, however, Hamburg is celebrating, and rightly so. The Elbphilharmonie is a triumph.

To comment on this story or anything else you have read in the Newsletter, head over to the IMA Facebook page or message us on Twitter.

International Music Academy

## **GIFT CERTIFICATE**

*for new students only*

### **ONE FREE LESSON**

Call the IMA Office at  
**905.489.4620 (Markham)** or  
**905.640.6363 (Stouffville)**  
to schedule your first lesson.

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



Music is sooooooooo beautiful!

Register for lessons by  
**January 28, 2017** and receive

# **\$30 off**

*New students only.  
Cannot be combined with any other offer.*

## **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.***