

iMA Newsletter



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International
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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. 9

September 2017



WELCOME MESSAGE FROM THE DIRECTOR



Welcome to the International Music Academy 2016-2017 school year!

Our Faculty and Staff are very excited and proud to having you as a student! We look forward to working with you and fostering your potential through music.

Our expert teachers will take care of all aspects of your program at the International Music Academy. We wish you an exciting and stimulating school year!

Kristian Alexander

M.Mus., M.A., MBA, D.E.S.S.G.O.C., B.Mus., B.A.
Director

IMPORTANT DAYS IN SEPTEMBER

September 1. School year begins.

September 4. Labour Day. School is open.

September 25. PA day (YR). School is open.

WELCOMING OUR NEW STUDENTS

Angalena M. (piano)
Aarush K. (piano)
Avni P. (piano)
Emily L. (piano)
Ravleen K. (piano)
Christine Z. (piano)
Ashley M. (piano)
Connor L. (violin)
Tara M. (piano)
Jaden R. (piano)
Brigitte B. (piano)
Abby M. (brass)
Ashwin P. (brass)
Advika R. (clarinet)
Jessica W. (voice)

IMA STUDENTS BIRTHDAYS IN SEPTEMBER

Lucia I., Aarush K., Yolanda N., Olivia K., Akshat R., Fatimah K., Marc V., Mackenzie B., Aryan I., Jasper S., Henry U., Esther F., Anthony S., Nicole H., Ava F., Ashley M., Melany P., Mavrik S., Jeffrey S., Jhanvi T., Jack W., Grace T., Leo X., James L., Arthur T., Sara C., Georgie Y., Matthew S., Ishaan R., Kingston S., Jaemie M., Vithushan J., Angelique E., Opal Y., Natalie P., Alena P., Ria K., Kishan B., Hricha R.

HAPPY BIRTHDAY!

NEWS

GET 3 FREE LESSONS WITH THE PURCHASE OF A PIANO

If you are ready to purchase a high quality pre-own piano through one of the IMA partners, 3 of your lessons at the IMA will be free. Call our Office or e-mail Office@InternationalMusicAcademy.ca for more information. Pre-own piano is a great investment that comes at an attractive price, with a free tuning and delivery.

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. 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 SEPTEMBER

4/9/1824 - Bruckner born
4/9/1892 - Milhaud born
4/9/1907- Grieg died
5/9/1735 - J.C. Bach born
5/9/1912 - John Cage born
8/9/1841 - Dvorak born
8/9/1949 - Richard Strauss died
13/9/1874 – D. Schoenberg born
20/9/1957 – J. Sibelius died
21/9/1874 – G. Holst born
23/9/1836 - Bellini died
25/9/1906 - Shostakovich born
25/9/1849 – J. Strauss Sr died
26/9/1898 - Gershwin born
26/9/1945 - Bartok 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



Lili Khachatryan, B.A.

Piano studies, Music Theory

Ms. Lili Khachatryan has graduated with an ARCT in Piano Performance and Certificate in Advanced Piano Pedagogy from the Royal Conservatory of Music, where she also is a registered teacher. Ms. Khachatryan has over 20 years of teaching and performing experience at all levels, including the RCM curriculum, university auditions and competitions preparations. She has knowledge of and experience with a wide range of musical paradigms and genres, thereby allowing her to tailor lessons to the individual goals of each student. In her spare time, Ms. Khachatryan performs as a member of a progressive rock band at various venues in Toronto.

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

- 1. What do you like most about teaching?** I like the ability to inspire students to achieve their full potential.
- 2. How do you inspire students to practice more?** I inspire students to practice more by helping them see the value in music, rewarding them for their achievement, encouraging competition, and expecting the best from them.

3. What roles does performance play in student's development? Performance allows students to work towards a goal, hone technical skills, practice playing in front of others, gain confidence, and much more.

4. Who are your favourite composers? J.S. Bach, Chopin, and many others.

5. What was the last piece of music (sheet music or a recording) you purchased for yourself? James Horner - The Definitive Collection.

FEATURED STUDENT OF THE MONTH

Gautam Sood



What instrument do you play? – I play electric guitar

How long have you taken lessons? – I have been learning electric guitar for 3 years and prior to this, I have studied acoustic guitar for about 2 years.

Who are your favourite musical artists? – I like to music of Queen, Eric Clapton and Led Zeppelin.

What are your other hobbies, besides music? - Rugby and Golf

Favourite food? – Pizza.

What is the coolest thing you've learnt in your lessons in the past three months? - Learning how to play longer and more sophisticated pieces has been a great experience.

Do you have any performance coming up? – Not yet.

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



George Hall untangles the complex world of the operatic voice type

How do you cast an opera? Mostly by voice – but which voice? If you're casting Siegmund in *Die Walküre*, you're obviously looking for a tenor; but you would probably not approach either Ian Bostridge or Juan Diego Flórez – and they would most certainly turn you down if you did. The reason is that not all tenors are the same: some sing higher than others, some can easily negotiate fast passages, some have a good deal more vocal weight.

It's all to do with what the Germans refer to as 'Fach' – which means category or compartment. One individual who knows more about operatic voices and their categories than almost anyone else is Sir Antonio Pappano, who this month presents a new BBC television series on the subject.

Voices are categorised for their inherent qualities and their suitability for particular operatic roles -- though this isn't an exact science. Singers remain individuals, and there are artists who are impossible to categorise – Maria Callas, for instance, who sang an extraordinary range of soprano roles, or that tenor *extraordinaire* Jonas Kaufmann.

Voices also change, often growing larger as they mature. Sopranos can start off as lyric and end up as dramatic, or even turn into mezzos; so it's possible to change voice-type, let alone Fach. What follows is a brief guide to some of the main vocal categories – all of them, however, subject to individuality and a certain amount of negotiation...



The soprano is the highest female voice – though it could also refer to boy trebles and, in centuries gone by, to some male castratos. These days, in opera, the soprano is usually the heroine and often gets her man – unless the mezzo-soprano manages to steal him...

Light soprano (Soubrette)

'Soubrette' is an old Provençal word originally used in the French theatre to describe the clever female servant roles such as Susanna in Mozart's *Marriage of Figaro* and Despina in the same composer's *Così fan tutte*, which need lightness of touch in their delivery. They fall into the wider category of the light soprano, who might also offer such parts as Sophie in Strauss's *Der Rosenkavalier* and Nannetta in Verdi's *Falstaff*.

Coloratura soprano

The coloratura soprano regularly sings higher and faster than her colleagues, dashing off sequences of flashy ornaments and decorated passages in writing that represents extreme emotion, even madness. Konstanze in Mozart's *The Abduction from the Seraglio* and the Queen of Night in *The Magic Flute*, plus innumerable roles in Rossini, Donizetti and Bellini, are examples.

Lyric soprano

With a more substantial, warmer tone and a wider vocal range than the light soprano, the lyric soprano supplies the heroine in numerous operas, with such emblematic roles as Micaëla in Bizet's *Carmen*, Mimì in Puccini's *La bohème*.

Spinto soprano

Grander in vocal scale than the lyric soprano, and usually requiring less vocal agility, the 'spinto' (pushed) soprano takes on some of the braver and bolder heroines, such as Verdi's Aida, and his Leonora in both *Il trovatore* and *La forza del destino*.

Dramatic soprano

At the most powerful end of the highest female register comes the dramatic soprano, amply equipped to take on Beethoven's Leonore, Wagner's Brünnhilde and Isolde, and Strauss's Elektra. Size of voice and security are paramount; Birgit Nilsson, one of the greatest, also advised wearing comfortable shoes.



The mezzo-soprano plays a wide variety of roles, from maternal figures to sex-goddesses to young men – the latter usually inherited from the castratos who died out as a species in the early 19th century.

Coloratura mezzo

Rossini supplies classic instances of the coloratura mezzo in roles such as Rosina in *The Barber of Seville* and Angelina in *La Cenerentola*. As with the coloratura soprano, the ability to move

the voice around swiftly is crucial: coloratura mezzos will also explore the ever more eagerly devoured Baroque repertoire, notably Handel and Vivaldi.

Lyric mezzo

Warmer and mellower is the lyric mezzo, who might sing the role of the emotionally conflicted Charlotte in Massenet's *Werther* or the passionate teenage boy Octavian in Strauss's *Der Rosenkavalier*.

Dramatic mezzo

Bringing her more powerful vocal guns to bear on strong and occasionally wilful characters, the dramatic mezzo often plays tough-as-old-rope ladies – such as the princess Amneris in *Aida*, the gypsy Azucena in *Il trovatore* and Herodias in Strauss's *Salome*.



A rare voice, the contralto plumbs the female vocal depths with a tone that is sometimes stupendous in size. Contraltos inherited from the castrato the role of Orfeo in Gluck's *Orfeo ed Euridice*, while Mistress Quickly in Verdi's *Falstaff* and Ulrica in his *Un ballo in maschera* suit her down to the ground, as does the title-role in Britten's *Rape of Lucretia*.



The countertenor is an ancient voice lost to view for centuries before it resurfaced in the 20th century – largely through the impact of Alfred Deller, for whom Britten wrote the role of Oberon in *A Midsummer Night's Dream*. The countertenor is now a frequent visitor to the opera house, either in new roles (such as the Boy in George Benjamin's *Written on Skin*) or in revivals of roles written for castratos.



The castrato is an obsolete voice, though it once ruled the operatic roost, with star performers like Senesino (1686-1758) and Farinelli (1705-82) the most famous singers of their day. Always illegal, the means by which the voice was created was increasingly condemned by the late 18th century. Only one castrato survived to put his voice on record – Alessandro Moreschi (1858-1922), a member of the Papal Choir.



Since the early 19th-century, when he took over the role from the castrato, the tenor has traditionally played the young hero in opera, usually the object of the amorous attention of sopranos and/or mezzos.

Light tenor (Tenore leggero)

A lightweight voice with plenty of facility to move quickly around the notes, the light tenor (sometimes called ‘tenore di grazia’) thrives in the delicacy of Rossini, Donizetti and Bellini – provided he can manage the coloratura and hit the high notes: grace and charm are essential to a repertoire that includes Almaviva in *The Barber of Seville*, Ernesto in Donizetti’s *Don Pasquale* and Fenton in *Falstaff*.

Character tenor

Tenors who are good actors, but may not have especially large or beautiful voices, come to specialise in roles suited to their resources; comic or grotesque parts, such as Mime in *The Ring*, Monostatos in *The Magic Flute* and Monsieur Triquet in *Eugene Onegin*, are their staples.

Haute-couture

A specialism of French opera in the 17th and 18th centuries, this high tenor voice moves in the direction of the countertenor.

Famous past performers include Pierre Jélyotte, for whom Rameau wrote the comic-grotesque female role of the deluded marsh nymph Platée, and Joseph Legros, for whom Gluck revised that of Orpheus in his 1774 French edition of *Orphée et Eurydice*.

Lyric tenor

Opera’s equivalent of the spoken theatre’s juvenile lead, the suave and mellifluous lyric tenor is usually the young man in love with the soprano, or possibly the mezzo, and may occasionally be torn between the two. Alfredo in *La traviata*, the Duke in *Rigoletto* and Rodolfo in *La bohème* are classic instances.

Spinto tenor

One size up from its lyric equivalent, the spinto tenor tackles such grandly heroic parts as Don José in *Carmen*, Radames in *Aida* and Calaf in *Turandot*, riding over substantial orchestral forces as he seeks to win the hands of spinto sopranos, and even dramatic sopranos and mezzos.

Heldentenor (Tenore robusto)

The ultimate Wagnerian heroes – such as Siegmund and Siegfried in Wagner’s *Ring*, Walther in *Meistersinger*, Tannhäuser and Tristan – form a type in themselves. Those blessed with a suitably voluminous instrument can spend their career singing a small selection of roles, which may include optional extras such as Florestan in Beethoven’s *Fidelio*, Verdi’s Otello and Britten’s Peter Grimes.



The baritone voice rose to a position of increasing importance during the 19th century, especially in the operas of Verdi.

Lyric baritone

With an essential sweetness in the timbre, the lyric baritone can be encountered in operas by Mozart (Guglielmo in *Così fan tutte* or Papageno in *The Magic Flute*), Donizetti (Malatesta in *Don Pasquale*) and Puccini (Marcello in *La bohème*).

Verdi baritone

Verdi composed magnificent parts for the baritone voice, including some of his finest dramatic creations -- roles such as Macbeth, Rigoletto and Simon Boccanegra -- finding in the possibilities of the voice itself (and its greatest exponents) an ambiguous quality that adds to the complexity of the character portrayed.

Dramatic baritone

Darker in quality, and with a harder core at the centre of the tone, the dramatic baritone is in other respects close in type and range to the Verdi baritone, but will also shine as Scarpia in Puccini's *Tosca* and Jack Rance in his *Girl of the Golden West*.



The lowest male voice is often used to delineate figures of authority – fathers, kings, high priests, gods – and devils!

Bass-baritone

Halfway between the baritone and the bass voices, the bass-baritone – of whom the best present-day example is Bryn Terfel – is the ideal voice for several of Wagner's most important roles, notably the Flying Dutchman, Hans Sachs in *Meis tersinger*, Wotan in *The Ring* and Amfortas in *Parsifal*.

Basso cantate

Oroveso in Bellini's *Norma*, or Padre Guardiano in Verdi's *La forza del destino*, are examples of the *basso cantante* (literally 'singing bass'), the most lyrical in quality of the lowest voice type, generally suited to static characters rather than those busily engaged in the action.

Basso buffo

The *buffo* (or 'comic') bass (or sometimes baritone) spends his time singing rapid-fire patter songs and purveying traditional tomfoolery in such roles as Don Magnifico in Rossini's *La Cenerentola* or the title role in Donizetti's *Don Pasquale*. The leading exponent of this type of role today, however, insists that he is a baritone.

Basso profundo

Even lower even than his bass relatives is the *basso profundo* ('deep bass'), typified by Sarastro in *The Magic Flute* and Osmin in his *The Abduction from the Seraglio*, both of whom sing some of the lowest notes ever written for the human voice.

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International Music Academy

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