THE ALBERTA STRING ASSOCIATION NEWSLETTER
Summer-Fall 2014

IN THIS ISSUE

1 PRESIDENT’S MESSAGE by Mathias Silveira
2 PERFECT PITCH: NOT SO PERFECT by Isis Tse
3 EXCERPTS FROM “VIOLINISSIMO” by Guillaume Tardif
4 THOUGHTS ON THE SECRETS OF SUCCESS by Brooklyn Biegel
5 CONVERSATION with YUE DENG by Isis Tse
6 MUSIC CONFERENCE ALBERTA 2014
7 RECENT STRING NEWS
8 UPCOMING EVENTS

PRESIDENT’S MESSAGE
It is nearly the end of our year as the AGM is around the corner (Nov. 16). It will be held in room 3-17 Fine Arts Building at the University of Alberta. I feel the year has gone by in a flash. I would like to thank all our members for their support and all our Board members for their dedication to the A.S.A. We were recently involved in the Music Conference Alberta and we had sessions that spanned from world music to Paganini techniques. A special thank you to Philippe Borer, Guillaume Tardif, Trevor Sanders, Vladimir Ruffino, Fabiola Amorim, and Gautam Karnik for delivering very interesting, informative and engaging sessions. As I retire from Presidency and the Board I would like to wish the incoming President and all the board members all the very best as they continue to take the A.S.A to new heights.
Sincerely, Mathias Silveira

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Violinissimo
Saturday, Oct 4 | 8 p.m.
Convocation Hall
University of Alberta

ASA AGM NOV16! WE NEED YOU!
Perfect Pitch: Not So Perfect by Isis Tse

Two camps of musicians: those who have perfect pitch and those who wish they did.

Eight o'clock on a Monday morning – time for the first year university music students’ aural skills class. We were attempting to sight-sing a melody. We croaked out the high notes with difficulty. “Let’s try it again in a lower range – it’s too high for this morning,” said our instructor. We started the melody a major second lower. The majority of the class improved. I fumbled through the solfège syllables and consistently sang the wrong notes. Several of my classmates gave me the side-eye; as someone with perfect pitch, I was supposed to be an unwavering reference for intonation.

Perfect pitch has long been a coveted and revered ability. Ultimately, perfect pitch is heightened tonal memory – each of the twelve tones can be recalled and reproduced. The advantages are obvious: no referential pitches are needed, sight-singing is easier, and keys can be identified aurally. The disadvantages of perfect pitch are less well-known. Any change from the learned tonal system (usually 440 Hz) becomes an issue. Transposing music is often problematic for those with perfect pitch. Since each note has a fundamental identity, conflicts between what is heard and what is written are hard to reconcile. Even switching to Baroque tuning (415 Hz) becomes a transposition exercise - Bach’s first cello suite is now in F sharp major rather than G major. Orchestra tunings (often 441Hz and higher) can also be difficult: players may be forced to adjust their learned tuning system to play in tune with the orchestra.

Anyone with perfect pitch will attest to the fact that they have been called upon to “name that pitch”, whether the sound source is a piano or a car alarm. The car alarm might be halfway between A and G#. They will probably label it as a “really flat A” or a “really sharp G#”. The alarm’s poor intonation will irrate them. An eight-year old musician with perfect pitch once declared, aghast, “There is no such tone!” as he played a note on a piano that was tuned sharp. German music theorist Hugo Riemann described the student’s remark as a response to having “no pigeonhole into which to place this tone”. ¹

Perfect pitch is a concept from the Western musical system of equal temperament, which consists of twelve tones, each a semitone apart. There are, of course, pitches in between these labels. In other musical systems, these tones are not simply “out of tune”; in microtonal music, intervals smaller than a semitone exist. Even within Western music, musicians who play non-fixed pitch instruments often use just intonation, which, unlike equal temperament, uses pure intervals. For example, major thirds in equal temperament sound sharp when contrasted to their pure counterparts.

Where does this leave musicians with perfect pitch? A recent study from the University of Chicago suggests that “detuning” someone with perfect pitch may not be so difficult. In the experiment, subjects with perfect pitch listened to the first movement of Brahms’s Symphony No. 1. Over the course of the fifteen minutes, the pitch slowly crept downwards until it was 33 cents (a third of a semitone) flatter than the original (note that most people are able to detect a change of 25 cents). The rest of the symphony was played in the flattened key. None of the subjects noticed the change. When tested again on their “perfect pitch” after listening to the symphony, they identified out of tune notes from the newly detuned music as being in tune, and in tune notes (that they had correctly identified previously) as slightly out of tune.² This change in the subjects’ pitch sense was only temporary, but it may suggest that sustaining perfect pitch is dependent on the reinforcement of a tuning system.

This research might offer hope to musicians struggling with the rigidity of perfect pitch. By practicing with other tuning systems and working on transposition, musicians can think of pitches as not having a fundamental identity as one of twelve notes. Learning to stop relying on perfect pitch for intonation and developing a better sense of relative pitch is the first step in becoming a more well-rounded musician.

For now, though, my refrigerator will continue to annoy me with its sharp B flat.

On October 4, Dr. Tardif presented "Violinissimo" with pianist Roger Admiral. The concert focused on Eugène Ysaÿe (1858–1931) and Arthur Hartmann (1881–1956).

Notes from “Violinissimo” by Guillaume Tardif
On October 4, Dr Tardif presented “Violinissimo” with pianist Roger Admiral. The series proposed to re-discover another period of the violin’s history and the influence of noteworthy violinists on their times. The concert focused on Eugène Ysaÿe (1858–1931) and Arthur Hartmann (1881–1956).

Eugène Ysaÿe
(1858–1931)

Claude Debussy
(1862–1918)

Arthur Hartmann
(1881–1956)

The concert program featured Ysaye’s Extase, Sonata no. 6, Caprice d’apres l’Etude en forme de Valse de Saint-Saëns, Chausson’s Poeme, and Debussy and MacDowell arrangements by Hartmann, Roques et Choisnel.

(...)

Considering the friendships and extensive artistic associations that Ysaïe and Hartmann maintained with each other and with Claude Debussy (1862–1918), they could certainly be labelled the ‘the violinists of Debussy’. They both were early champions of the works of Debussy and hoped to inspire a new concert work from the Frenchman, though this never came to fruition. The Liège-born Eugène Ysaïe (1858–1931) was soon revered around the world as his work from the Frenchman, though this never came to fruition. Ysaïe was a paradoxical mixture of ‘gigantic’ and ‘delicate’—a worldly culture-bearer of extraordinary charisma. His name became known and ‘delicate’—a worldly culture-bearer of extraordinary charisma. His name became known and his influence extended beyond petty nationalistic conflicts (claiming that ‘art is international’), he bridged violin salon style with the modernist languages of France and Germany, adapting the whole-tone scale to the violin technique and systematically exploring the potential ‘colour’ of each harmonic interval (as in his late 10 Préludes).

“Ysaïe had the rare power, at times, to inspire himself to such sublime heights that from no other artist have I seen the vistas of majesty, grandeur, and nobility so revealed. [...] Ysaïe was the violin itself, and, so far as I have ever heard, the only one to whom the violin sufficed as a medium of expression of all music. Thus he accomplished the unbelievable, [...] he would accompany any concerto, giving the fullest harmonies and the most complete effects of the various elements in the orchestration” — Hartmann et al., 2003, 198–199.

Ysaïe was a paradoxical mixture of giganteic and delicate—a worldly culture-bearer of extraordinary charisma. His name became attached to many new works that are now standards of the repertoire, such as the 1886 violin sonata by Franck—a wedding gift offered by the elderly composer—and, mostly through his ‘Ysaïe Concerts’ in Brussels, other sonatas by Vincent d’Indy, Theodore Dubois, Guillaume Lekeu, Louis Vierne, Guy Ropartz and Sylvio Lazarri were performed. ‘L’Extase’, op. 21, is perhaps Ysaïe’s best-known poem and shares similarities with Ernest Chausson’s ‘Poème’, op. 25 (also dedicated to Ysaïe). It also shows the influence of other programmatic ‘symphonic poems’ by R. Strauss and F. Liszt.

Ysaïe knew how to feature the violin as the leading voice within the orchestral fabric. This mastery is evident in his use of the richer lowest string for the whole first section of the poem and his ingenious use of double-stops. The assimilation of Wagner’s lush and highly-chromatic style and the emergence of a ‘signature’ French ‘taste’ brought about through the pervasive use of the augmented fifth chord and the whole-tone scale is quite evident. As should be expected, the looser structure of the Poème invites the exploration of dream-like atmospheres and the free development of musical ideas known in Wagner as ‘leitmotives’. Ysaïe was indeed a poet of the violin, and repeated some of Vieuxtemps’ advice to his students: “Nothing which wouldn’t have for goal emotion, poetry, heart.”

Arthur Hartmann (1881–1956), of Hungarian descent, was (apparently) born in Philadelphia, where he was first heard as a child prodigy in 1887. Like Ysaïe, he was trained by his father, a violinist. He then pursued studies in NYC before touring as a boy in Europe, meeting and playing for Guilmant, Saint-Saëns, Richter, Paderewsky, Nachez, Godard, Thomas, etc. He then studied in Boston with Charles Martin Loeffler. In 1899 he embarked for Belgium to study with Ysaïe, and to London where he met Elgar and Joachim. Finding renewed inspiration in the Paris and the music of Debussy’s “Pelleas et Melisande,” he however as disappointed to learn that Debussy had written nothing for the violin. Hartmann’s transcription of I’ll pleure dans mon coeur was the first authorized transcription completed in 1908 (Hartmann was 27 years old). In 1910, Hartmann found a house around the corner from Debussy’s, allowing the relationship to deepen until the war broke out in 1914.

An ardent proponent of the music of his time, Hartmann became a founding faculty member at George Eastman’s (of Kodak fame) visionary new School of Music in Rochester, New York in 1921–22.

November 2014
Thoughts on the Secrets of Success
by Brooklyn Biegel
Inspired by quotes of Dr. Suzuki

The spiritual, emotional, mental and physical development of a human being is inevitably affected by the environment in which he lives. As Dr. Suzuki stated: “Man is the son of his environment.” The journey of a person from childhood to adulthood, as well as the success he does or does not enjoy in society and in his personal life as a mature adult, have much to do with the environment that his parents provided for him as an infant, toddler, adolescent and a young adult. An individual will respond to different situations based upon the values and communications skills he has acquired in his growing up years. This statement begs the question: What environment is it that will secure a successful life? Is it one focused on obedience to authority? Independence through choices? Or consequences, albeit painful, for wrongs done or offences committed? May we venture to ask if there are any consequences at all? Also, does the child’s environment force him to become something he is not, or does it nurture the creative and individual beauty of character and personality?

In the early stages of development, a child’s character and personality are shaped largely by the examples he is exposed to. His understanding of faith and morality is moulded through the values he sees upheld in his own circle of acquaintances; his ideas and personal opinions are determined according to the moral standards given by the authority figures in his life: these most notably being parents and teachers. This indeed is a sobering consideration; a thought-provoking reality.

Dr. Suzuki also said, “Where love is deep, much can be accomplished.” To expand on his statement, let us draw from an example. If the environment in which a child or adolescent lives is one that sees no fault in fostering an unrestrainedly negative, judgmental and critical spirit toward others, he will learn through the examples around him that it is acceptable to speak degradingly, even disrespectfully, of others behind their backs, and feel no remorse. However, we can be sure that at last he will come to the realization that there are few relationships that can survive in an atmosphere that condones such severe and unchecked criticism. Let us now reverse the example to apply the same concept in an environment that encourages sincere appreciation, acceptance, and admiration of others. In putting these principles to the test, we may see that every aspect of human relationships would surely benefit from the diligent application of such virtues; the careful practice of which would certainly result not only in a person’s success in the professional world, but in both the success and happiness of the individual as a person.

When a child - or any person for that matter - is placed in an environment that upholds kindness and respect as the principles for healthy relationships, there is established a certain level of trust and personal confidence between both parties that is indeed beautiful to behold! Therefore, if a child senses that he is in an unsafe environment, he will instinctively withdraw himself, either physically, emotionally or intellectually, from the situation at hand, because he believes he cannot invest his trust in whatever authority figure it is that he feels subject to. It must be understood that it is the delicate and vulnerable trust of that child which has yet to be won - and it will never be won rightfully if it is pursued through forceful or manipulative means.

The first key to securing a child’s trust is letting him know, sometimes through verbal but often simply through non-verbal communication, that he is loved and appreciated simply for who he is, and not for what he can do. Every child should have the opportunity to know the freedom that can be enjoyed in an environment that embraces unconditional love as the motto for successful learning. As teachers and parents, may we always strive to provide examples that deny negative criticism and fears of failure, and instead uphold the love and respect that foster the sweet atmosphere where hope and honesty can be the centre of our relationships with others.
In Conversation with Yue Deng  

Yue Deng is currently Artist-in-Residence at the University of Alberta. She studied at Oberlin Conservatory and the Juilliard School, worked with Barbara Streisand, Josh Groban, Diana Krall, and Michael Buble, and performed in Carnegie Hall, Birdland, and Avery Fischer Hall.

Photo by Michael Lamont

“I think my first violin was around four dollars,” says Yue Deng. “Part of the reason why I chose the violin was because it was affordable. Even getting the instrument was actually very difficult - in the first few months of my studying, I had to share a violin with my neighbour.”

“My mom taught me how to sing, so when I was 2, I would sing and conduct in public. I chose the violin due to its similarity with the human voice. My parents were able to support my violin lessons because I was the only child.”

At age eight, her teacher thought it might be a good experience for her to enter a competition; they registered in the National Violin Competition in China. “We didn’t think I was going to win anything,” laughs Deng. “I was really surprised to even get into the finals.” She won the First Prize.

The next year, she was one of six violinists accepted to the Central Conservatory of Music in China. The nine year old left her hometown of Shijiazhuang, Hebei and got on the train to Beijing. The program at the conservatory was competitive and vigorous; she remembers the teachers systematically checking whether the students were practicing. For their juries, students were given scores by a group of ten professors. The student rankings were then announced, and those with low scores were placed in a separate class. She admits that her eight years at the conservatory were rather oppressive. As she consistently placed first in her year, she faced envy from her classmates and often found her violin strings and bow hairs cut.

She recalls leaving China for the first time at the age of fourteen to compete in the Menuhin Violin Competition in London. “It was sponsored by the Chinese government. I didn’t win it; they’d picked six finalists, and the president of the jury told me that I was the seventh – and that it was such a pity.” Her determination and perseverance through these years is a testament to the strength of her character. Also apparent is her sense of humour: reminiscing about the trip to London, she adds, as a natural afterthought, “I tried cheese for the first time there, and I was kind of just like, why do people eat this?”

By the age of sixteen, she was headed to Oberlin Conservatory on a full scholarship for her Bachelor of Music. A friend had helped her send a videotape of her playing to Taras Gabora, who was a violin professor there. “Oberlin was my utopia,” she says. “There was an immediate sense of camaraderie that I hadn’t felt before. Mr. Gabora came and picked me up from the airport and drove me to my dorm. Another student, without me asking, helped me carry my luggage. It was a small gesture, but I was so touched.”

Four years later, she was attending the Music Academy of the West in Montecito (near Santa Barbara, California, getting ready to leave for masters’ degree at Juilliard. It was then, by a series of coincidences, that the classically-trained violinist discovered her love of jazz.

One of her friends in California was Janet Lees, whom she knew from her summers at the Academy. Janet Lees was the wife of Gene Lees, famed music writer and lyricist. They knew that Deng needed a part time job while in New York. Gene Lees had friends at the American Society of Composers, Authors, and Publishers (ASCAP); they would consider offering her a grant if they heard her playing.

Through Lees, she met pianist and composer Roger Kellaway, who offered to help her make a recording for the grant. The piece he had arranged to play with her was a version of Django Reinhardt’s Nuages. She had never even heard jazz before. Kellaway was astounded by her natural phrasing. The week after, he decided to feature her in a performance at the Jazz Bakery in Los Angeles. The audience went wild, demanding an encore. They had only prepared Nuages. They played it again to thunderous applause. Mark Rydell, who was in the audience, described it as “one of the defining musical events of [his] life.” She, of course, received the grant.

Kellaway later decided to produce an album with her titled Both Sides Now (a reference to the song by Joni Mitchell, with whom Kellaway had worked with previously). The album features a version of Nuages, along with an arrangement of the title track Both Sides Now, and the jazz classic In a Sentimental Mood, but most of the tracks are written specifically for her by Kellaway. “The training I’d had was all from conservatories. Classical music builds a strong foundation,” says Deng. “But playing the pieces written for me was liberating – it was on a personal level. It actually helped my classical playing.” She dismisses the great divide between classical music and other forms like jazz and pop. “With jazz, of course the fingerings, bowings, vibrato, and timing are very different. But in the end, it’s music – it’s an art form. And if it’s good art, it doesn’t matter what form it is,” she declares.

In 2007, she released an album with pianist Jean-Yves Thibaudet (of Atonement soundtrack fame) titled Ogermann: Violin and Piano Works. She calls the collaboration “monumental.” “After we finished recording, I didn’t even know what to do. It was hard for me to imagine anything better. My dad always said that you start from zero every day. And so I kept going – it was a new day.”

Deng moved from California to Edmonton in 2013 to join the string faculty at the University of Alberta. She is constantly discovering ties she has to Alberta: her roommate at Juilliard, Diane Leung (currently a violist with the Toronto Symphony Orchestra) is an Edmonton native who studied at the University of Alberta, and Joni Mitchell (Both Sides Now) was born in Fort Macleod.

She currently keeps a busy schedule as the university’s Artist-in-Residence, coaching and teaching students as well as performing; she hasn’t had time to complain about the cold weather.


Pictured below: Yue Deng with the Pacific Shores Philharmonic at Ojai’s Libbey Bowl.
The Conference was a busy weekend for musicians of all stripes in Edmonton and the ASA was proudly part of it! String lectures were offered by guest Dr. Philippe Borer (right, violinist and scholar from Switzerland), Gautam Karnik (on the topic of Indian music), Vladimir Rufino and Fabiola Amorim (doctoral students at the University of Alberta, on the topic of Brazilian traditional music), and Dr. Guillaume Tardif (University of Alberta, two lectures on the duet repertoire with Trevor Sanders, and on the natural technique of Paganini). Dr. Philippe Borer presented on the early training of Paganini, with Tardif playing excerpts from La Carmagnole, Paganini’s first set of variations. (Borer’s doctoral thesis on the 24 caprices is frequently quoted, and appears as a reference on Wikipedia’s Paganini page). In the field of violin research, Dr. Borer has contributed articles to various societies and to the Strad magazine, among many others. A retired virtuoso having trained with Rostal and Ricci, he turned to musicology and pedagogy, and currently teaches violin at the Société Suisse de Pédagogie Muscale. His research in tuning systems led to the creation of the “Violin Slide-Rule” for the calculation and the visualisation of fine musical intervals. Following the conference, he offered a lecture at the University of Alberta on that topic, and to introduce the Bach-bow, a curved bow that allows sustained triple- and quaduple-stops. That lecture was followed by a concert for violin and guitar to commemorate the birthday of Paganini (Oct. 27), with Guillaume Tardif and Trevor Sanders, featuring Paganini’s op. 3 (6 sonatas), the Grand Sonata for guitar and violin, the op. 10 (Carnival of Venice) and op. 11 (Moto Perpetuo). The two had also presented earlier that weekend as a prelude to the Conference Gala Concert at the Winspear Centre. A few days earlier, they had also presented a Quartet with Guitar at the Enmax Hall with the Enterprise Quartet, as part of the Prism showcase presented by the Department of Music, University of Alberta.

“I want to thank you for the wonderful sessions at the conference. I especially liked the Paganini sessions yesterday. I took down a lot of notes and your opinions about bow hold, posture, tone, etc., gave me lots to think about. I laughed when you talked about changing your strings - I am guilty of the same. I have just been thinking how awful my violin sounds right now and that I need new strings. My goal is to be a great teacher and I am always looking for ideas to improve what I do. Teaching my private students is such a different situation from my orchestra classes. Thanks again!”
I had the pleasure of working with world-renowned violin pedagogue Kurt Sassmannshaus last month in San Francisco. The weekend workshop was located near Stanford University and was hosted by the American String Teacher’s Association (ASTA). Being the only Canadian, I made up the “foreign” contingent of the group, which consisted of mainly local teachers from the San Francisco area.

But I certainly did not feel foreign. It seems that string teachers instantly get along with one another, and I made some new friends during my visit. The most friendly presence was that of Professor Sassmannshaus himself. Despite his international reputation, he seemed to be like “one of us”, and he made it a point to keep the proceedings as informal as possible. “I do not want this to be a lecture, but rather a conversation,” he declared. “In fact, I learn as much from these workshops as you do from me.” That set the tone for a relaxed and informative weekend.

Sassmannshaus is well-known for his website “Violin Masterclass”, which consists of short video tutorials covering every aspect of violin technique. The website has become an internet phenomenon since it was launched in 2004, and Sassmannshaus has been dubbed by some as the “King of Internet Pedagogues.” The title is apt, but the actual person is a warm and generous human being. During the two-day, eight-hour workshop, I was impressed by his breadth of knowledge and experience. The topics included a discussion of his violin method (which is the most popular of its kind in Europe), how to set up a beginning student, exercises for the various forms of bowing (all of which are clearly elucidated on “Violin Masterclass”), and even rather esoteric concepts such as the Helmholz vibration (ever heard of that? Check it out on YouTube!). His own method is highly structured and organized, and easily comprehensible. But he was good to his word and listened to each of us as we shared our ideas—and sometimes challenged his. Along the way, there were anecdotes about various famous string players, which kept the proceedings light and entertaining. All in all, it was a wonderful weekend of learning!

Kurt Sassmannshaus and Frank Ho

Brian Lewis masterclass and recital

On Nov. 7-9, the Suzuki Charter School partnered with the University of Alberta to present workshops, a masterclass and a recital with violinist Bryan Lewis (University of Texas). Mr. Lewis, a student of Dr. Suzuki and Dorothy Delay then presented a well-attended concert at Convocation Hall on the occasion of the 50th anniversary of the Suzuki program in Edmonton. More Suzuki string activities are planned this year, with master teachers for the different string instruments. Suzuki students were featured as a prelude and entr’acte to the recital program. Mr. Lewis and Laura Kennedy presented Sonatas by Mozart (K. 305) and Grieg (c minor op. 45), followed by shorter pieces.

The ASA awards $300 to Andrea Gaboury’s string program

The ASA recently awarded $300 to Andrea Gaboury to encourage her string program at Monsignor William Irwin School in southwest Edmonton. Andrea Gaboury teaches an orchestra program with 266 children and is in strong need of additional instruments. She hopes that, with these new instruments, the school will be able to participate in events with the Edmonton Symphony and with schools in other districts.

Guillaume Tardif and Yue Deng visit China

In late May, 2014, University of Alberta faculty members Tardif and Deng were hosted at the central Beijing and Shanghai Conservatories, the Hebei Vocational Art School (left), and two universities in Shijiazhuaing. They presented a duo recital and masterclasses for students at these schools.
Upcoming concerts

EDMONTON AND AREA

Hear’s to Your Health Concert: Trio Voce
Thursday, November 20 at 5 pm, Foyer to Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre (University of Alberta), 112th Street entrance
RACHMANINOV: Trio Élégiaque No. 1
BEETHOVEN: Trio in B-flat major, Op. 97 “Archduke”

Edmonton Chamber Music Society: Constantinople with Suzie LeBlanc
Friday, November 21 at 8PM, Robertson-Wesley United Church, 10209 123 St NW, Edmonton

St. Albert Chamber Music Society: Trio Voce
Saturday, November 22 at 7PM, Don’s Piano Place, 8 Riel Drive, St. Albert

University of Alberta Symphony Orchestra

Thursday, November 27 at 8PM, Convocation Hall, Edmonton
ELGAR: Variations on an Original Theme (“Enigma”)  
BRAHMS: Serenade No. 2  
TOMASI: Concerto for Saxophone (soloist: Kendra Heslip)

Vaughan String Quartet with Amandy Bandeira (clarinet)

Friday, November 28 at 7:30PM, Holy Trinity Anglican Church, 10037 84 Ave NW, Edmonton
HAYDN: String Quartet Op. 33 No. 2 “(Joke)”
BRAHMS: Clarinet Quintet in B minor, Op. 115

Edmonton Symphony Orchestra: Schubert’s Fourth Symphony
Saturday, November 29 at 8PM, Francis Winspear Centre for Music, 4 Sir Winston Churchill Square NW, Edmonton
SCHUBERT: Symphony No. 4 “Tragic”
BARBER: Violin Concerto
FUNG: Aqua

Edmonton Youth Orchestras

Sunday, November 30 at 2PM, Francis Winspear Centre for Music, 4 Sir Winston Churchill Square NW, Edmonton
MOZART: Symphony no. 38 (“Prague”) 1st movement
DVORAK: Silent Woods (soloist: Adam Caulfield)
FIBICH: Orchestral Suite No. 1
SUK: Fairy Tale op.46 No. 8
DVORAK: Slavonic Dance op 46 no. 8

Madrigal Singers with the Alberta Baroque Ensemble

Sunday, December 7 at 3PM, Robertson-Wesley United Church, 10209 123 St NW, Edmonton
HANDEL: Concerto Grosso in D Major
SAMMARTINI: Christmas Concerto Grosso
VIVALDI: Dixit Dominus

Northern Alberta Concerto Competition
Sunday, January 11, Muttart Hall, Alberta College (Grant MacEwan University)
1PM: intermediate strings
2:30PM: senior strings
5PM: winds and brass

Hear’s To Your Health featuring Adam Zukiewicz, piano
January 26 at 10AM, Foyer to Bernard Snell Auditorium, Walter Mackenzie Health Sciences Centre (University of Alberta), 112 street entrance

Early Music Alberta: Pallade Musica
Saturday, January 31 at 8PM, Holy Trinity Anglican Church, 10037 84 Ave, Edmonton
Featuring the grand Prize winners at the Early Music America Baroque Performance Competition in New York, October 2012 (Tanya LaPerrière, Baroque violon, Elinor Frey, Baroque violon, Esteban La Rotta, theorbo, and Mylène Bélanger, harpsichord)

Alberta Baroque Ensemble: Baroque Strings (featuring Charles Pilon & Jeanette Comeau, violas)
Sunday, February 1 at 3PM, Robertson-Wesley United Church, 10209 123 St NW, Edmonton
VIVALDI: Concerto for Violin in G Major
J.B. BACH: Suite in E Minor
TELEMANN: Concerto for Violin in G Major
TELEMANN: Concerto for Two Violas in G Major

Beethoven Sonatas for Violin and Piano, Part Three (featuring Jacques Despres, piano & Andrew Wan, violin)
February 6 at 8:00 PM, Convocation Hall, Old Arts Building, University of Alberta
BEETHOVEN: Sonatas no. 6, no. 9 and no. 10

Edmonton Chamber Music Society: Jordi Savall & Hespèrion XXI
Tuesday, February 24 at 8PM, Robertson-Wesley United Church, 10209 123 St NW, Edmonton
Music from the Ottoman Empire in dialogue with the Armenian, Greek & Sephardic traditions

From China to Canada (Yue Deng)
Friday, February 27, 2015 at 8PM, Convocation Hall, Old Arts Building, University of Alberta
Works by Halvorsen, Fung, Gershwin and many more, with guest artists Colin Ryan (cello) and Patricia Tao (piano)
ASA Annual General Meeting:
November 16, 2014, 4:30pm, Room 3-17, Fine Arts Building, University of Alberta

Agenda

(Google hangout conference call, please call or email in advance (tardifg@gmail.com or 780-492-8112).

Quorum:
1. Call to order;
2. Correspondence
3. Executive Reports
   President;
   Treasurer; report on accounts; presentation of budget
4. Motion to appoint auditors
5. Committee Reports
   Educational Events;
   Newsletter and Social Media;
6. Election of Directors
7. Motions to change Bylaw 3.2 (Number of Directors)
   3.2 The Board shall consist of a minimum of eight (8), and a maximum of twelve (12) elected or appointed Board Members. Each Director shall be elected for a term of three (3) years each and shall hold office for no more than two (2) consecutive terms or six (6) years in total.

to the following:

   3.2 The Board shall consist of a minimum of five, and a maximum of eight elected or appointed Board Members. Each Director shall be elected for a term of three (3) years each and shall hold office for no more than two (2) consecutive terms or six (6) years in total.

8. Other Business
9. Adjournment

ASA Partnership with ARMTA
Following meetings with Judith Amman (former president of ARMTA), the ASA would like to encourage members to join ARMTA and take advantage of the benefits that this association offers. The ASA has decided to focus its core mandate to promote or fund members' projects:

Benefits of ARMTA membership:
-RMT Designation - qualified members are entitled by the Societies Act of Alberta to use RMT (Registered Music Teacher) designation
-Membership in Canadian Federation of Music Teachers (CFMTA)
-Subscription to both ARMTA “Tempo” and CFMTA “The Canadian Music Teacher” publications.
-Opportunities to attend the National and Provincial Conventions
-Networking and the sharing of progressive ideas on the teaching of music through workshops and lectures for continued education
- Access and reduced rates to Professional Development workshops and masterclasses
-Competition and scholarship opportunities for your students: CFMTA Music Writing competition, the ARMTA Piano Competition, the Young Artist Tour and the CFMTA Piano Competition.
- Advertising through website listings, teacher locator and referral system
- Being part of the local, provincial and national bodies that shape music education in Canada