

A few highlights this month:



PERFORMANCE BY SIRVAN MANHOobi
PLAYBACK AVAILABLE



FESTIVAL FOR CREATIVE PIANISTS
ENROLLMENT FOR 2022



YOUTH SHOWCASE AUDITION!
NOVEMBER 12 & 14



LYRICS

Fall Course 2021 - DAMTA Presents

November 10th - Hal Aqua

Meet Your Neighbors: Conversations with Local Artists



A Brief Journey through Jewish World Music

Description: Jewish culture dates back about 4000 years, with roots in the Middle East. For the past two millenia, Jews have been in diaspora in many parts of the globe, and Jewish music reflects a wide array of regional influences. Denver musician Hal Aqua will lead us through an overview of some of the main cultural spheres of Jewish life --

particularly Eastern European, Spanish, and Middle Eastern -- with examples of songs from each culture, sung in several languages (Hebrew, Yiddish, Judeo-Spanish, and English).

Bio: Hal Aqua is well-known in the Denver Jewish community as a performing musician, songleader, and teacher. Hal serves as Cantorial Ritual Director for B'nai Havurah, a Reconstructionist congregation, and songleader at Temple Micah, a Reform synagogue. He fronts klezmer fusion band Hal Aqua and the Lost Tribe, organizes community-wide events like the "Jews Do Jews" concert series at Swallow Hill Music, and teaches workshops and classes in world Jewish music.

Register now at
damta.org

All events will be held in-person and virtually via Zoom
Wednesdays from 10:30am-11:30am.

Q&A until noon



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Sponsors
Member Information

Save These Dates:

November 10

9:30-10:10 a.m. - DAMTA Business Meeting. Guests: Evelyn Billberg, Helber Fernandes Ribeiro
10:30-12:00 a.m. - Fall Course with Hal Aqua: "Jewish World Music"

November 14

2:00 p.m. - Virtual Musicale

November 17

10:30-12:00 a.m. - Fall Course with Andy Cozad: "Kiowa Tribal Music"

November 17th - Andy Cozad



Kiowa Tribal Singer

Description:

Explanation about Kiowa Tribal music. Some musical samples will be of Gourd dance, war dance, warrior societies and possibly other if time permits. I will use a drum and a gourd rattle in the presentation.

Bio: Andy is a

member of the Kiowa Tribe. Born and raised Anadarko, Oklahoma. Presently resides in Westminster, CO. He comes from a well-known family of singers. The Cozad Family participates in pow-wow, traditional and ceremonial events presenting their style of music. His family are song keepers within the Kiowa Tribe. Andy's late father, Leonard Cozad, Sr. was a well-known song composer of Kiowa gourd, war dance, warrior societies and Native American Church beginning from the 1940's. Andy has carried on this cultural knowledge which has been passed down to him from his late father and others in the Tribe.

2021/2022 Board Members:

| | |
|---------------------|---|
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| Vince Madison | Past President |

Newsletter Submissions

- Submit all flyers, announcements, or news items as an email attachment to our editor, David House, at davidhouse1@comcast.net no later than the 20th of each month. Please give emails the heading "Lyrics Submission".
- DAMTA issues the Lyrics Newsletter monthly from September through May, with a double edition in December/January.

President's Message

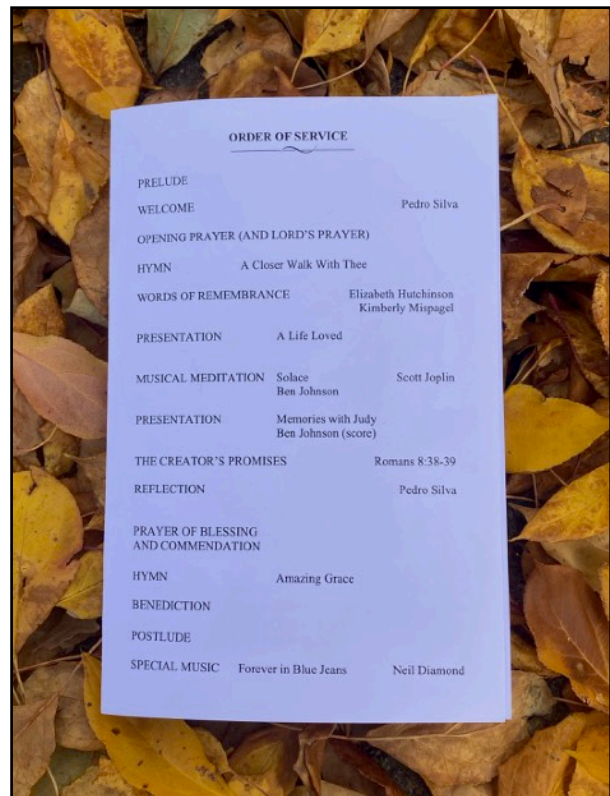
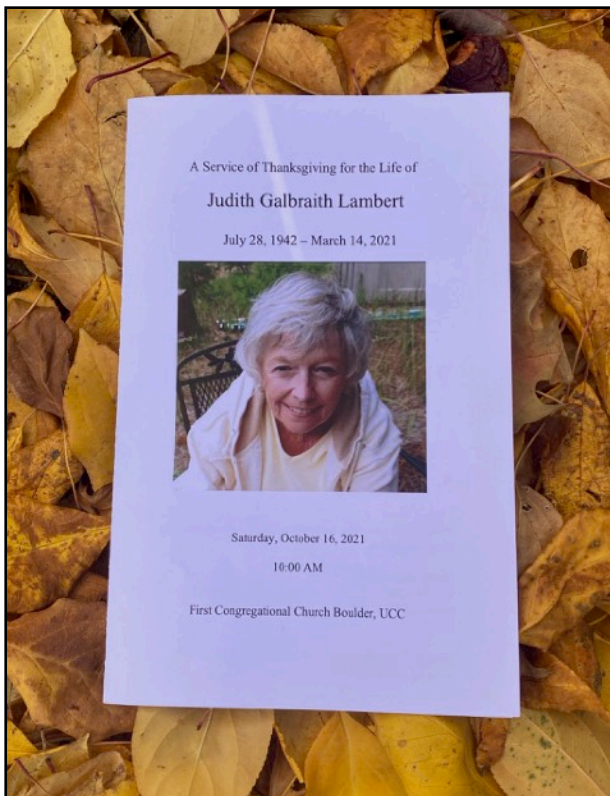


Dear DAMTA,

In my President's Message for October's DAMTA newsletter, I wrote about one of the most influential people in my life, my childhood piano teacher, Judy Lambert. I was so fortunate to have Judy as my teacher, as a role model, and as an inspiration. Judy passed away earlier this year. There really are no words I can come up with to describe my feelings for this loss. I was touched that Judy's family asked me to perform at her memorial service on October 16th. I played one of the most beautiful pieces of music I know, and had learned only because of Judy, Solace by Scott Joplin. When it was my time in the service to play, I sat down at the bench and the music just poured out. I love this composition so much that I've had it memorized since I was a kid. It's hard to remember exactly what I thought about during these 6 minutes. I was in a zone. However, as the piece was coming to a close, to my surprise I started playing slower, maybe unconsciously trying to delay the music from the inevitable ending. I felt an inexplicable struggle. I played the final notes and had a hard time letting go, barely able to lift my hands and end the sound coming from the piano. I think that I feared the silence and the feeling of emptiness silence can sometimes provoke. When I did raise my hands from the keyboard, all of my emotions rushed to my eyes. The tears were uncontrollable. In that moment I realized that this performance, this final performance for Judy, was how I would truly express my gratitude for her. In my own way, this was how I was able to say goodbye.

Ben Raznick

Ben Raznick
DAMTA President



Editor's Note

I recently came across a picture on my phone that I had almost forgotten about. It captures me in the act of teaching, and my student, Fenn, in the act of agreeing to it. Fenn, twelve years old, sits at the piano, hands on the keys, peering with great seriousness at the music on the rack. If memory serves me, the piece being addressed is “Homesickness”, one of Edvard Grieg’s *Lyric Pieces*. Fenn was a student, more common than common wisdom would have it, at home with the affective quality of a piece like this. In the picture, I’m standing behind him, leaning forward slightly. One would be forgiven for thinking I’m hovering. I’m extending my right arm over his head and splaying my fingers like a Jedi shooting lightning. It’s quite cinematic.

I wonder what I think I’m accomplishing by way of that sorcerous gesture. It’s clearly of no use to Fenn. If anything, it’s giving him some anxiety; I notice he is leaning back slightly, and his jaw looks tight. So, if it’s not serving him, that can only mean that it’s somehow serving me. But how?

The picture bares the date August 29th, 2017. There is nothing special about this date. Just a garden variety day of teaching. Specifically, research reveals, a Tuesday. But the pictures that precede and follow it indicate that this ordinary Tuesday fell between two watershed events in my life: 1. I’d been home just a week from traveling in Italy. 2. A month later, I would propose to my partner, Lan.

Italy. My friend, the pianist Ilana Vered, had invited me to attend her music festival in Perugia. A more picturesque setting is not to be found. Standing on the ancient stone wall surrounding the medieval center of the city, one looks across a broad valley towards Assisi. Every year talented piano students from around the world come there to learn from illustrious teachers. On staff that year was none less than the legendary Paul Badura-Skoda! At ninety years old, he radiated gravitas and good humor in equal measure.

His masterclass was held on a hot Umbrian afternoon. I took a seat in direct line of a fan, and observed. Among those who played for him was a young man who had the misfortune to have chosen Ferruccio Busoni’s virtuosic transcription of Bach’s *Chaconne from Partita No. 2 in D minor for Violin*. It’s a grand piece and he played it admirably. But Badura-Skoda had strong opinions. “Is this Bach, or is it Busoni?” he rhetoricized, indicating by the very question which side of the debate he fell on (A false choice, really. It is both). At one point in the piece there are several bars of thunderous bass clef octaves, more imitative of a blasting organ than of a violin. “This here,” he said, pointing to the offending measures, “just awful!” By the end of his turn, the kid was visibly fighting back tears, having failed, not as a pianist goodness knows, but in his ability to differentiate between the master’s opinion of his playing and of what he had played.

It was on a warm, gelato-inducing evening, after a day of music, while strolling down the cobbled Corso Vannucci, a canyon formed by centuries-old dun-colored stone and brick buildings, that I began to formulate my intention to propose to Lan.

After leaving Perugia, I went to Florence, where Michelangelo’s *David* reduced me to a weepy mess. In Sienna I was melancholy for some reason. In Orvieto, I found Luca Signorelli’s *Last Judgement* even more overpowering than Michelangelo’s.

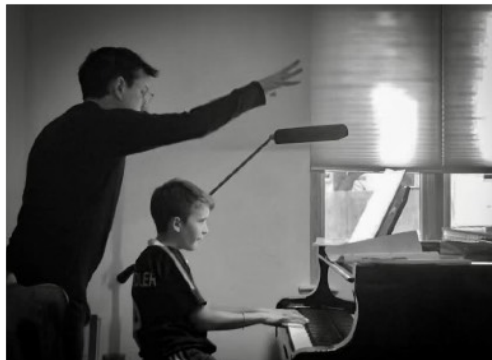
I bookended my trip with stays in Rome. I was warned that Rome could be fierce and chaotic. I loved it with all my heart.

So, what baring does any of this have on the picture of me and Fenn? I think this: I came home.

It’s not so easy to assimilate an encounter with St. Peter’s, the Forum, *David*, the art, the food, the language, the history, the light, the heat, the people, Ilana Vered, Paul Badura-Skoda, and monster Faziolis fiercely played by earnest kids, many with skill well in excess of any I’ll ever know, and then to come home to my studio on Newland Court, in Wheat Ridge, Colorado, and be adroit with

Fenn and the rest of my students, who sometimes have trouble with dotted rhythms and triplets. Gobsmailed by Italy, I came home to a life that seemed, all at once, rather too small. Expansiveness collided with dailiness, which always wins. No wonder that at Fenn’s lesson on Tuesday, August 29th, 2017, something in the music, or his playing, or our interaction, made me yearn to touch some part of that *forza* in which I had so recently been immersed. And so, over his head, fingers splayed, I reached for it. I could have sworn the lightning bolts were real, but they don’t appear in the picture his mother captured on her phone.

The following month Lan did, in fact, say yes. He’s been patient with me ever since.



Happy autumn teaching!

- David House

A look back at...

Sirvan Manhoobi's Class on Iranian Classical Music



On Wednesday, October 13th, as part of DAMTA's fall course, *Meet Your Neighbors: Conversations with Local Artists*, Sirvan Manhoobi, a master of the setar, gave a wonderful presentation on Iranian Classical Music.

The presentation included a spellbinding performance in which he was joined by clarinetist Meg York and our very own Nazila Nekoorad on the piano.

If you missed it, register on [DAMTA.org](https://www.damta.org) for any or all of the remaining courses and you will receive a playback link via email.



Wild Beautiful Orchestra

presents a **Youth Showcase**

*Submitted by Nazila Nekooraad
and Kristen Celusniak*

Do you have a student who would LOVE to perform on a big concert, backed by an orchestra? We would love to hear them! The WBO is a new chamber orchestra with a mission to perform the most exciting music from all genres, show up in new places, and forge lasting connections with new audiences. In a spirit of collaboration, we are putting the Denver area's young talent FRONT AND CENTER.

At the concert, each young musician will sing or play a short solo accompanied by the orchestra. All the young musicians will join the orchestra for two full group numbers: Stevie Wonder's "Sir Duke" and the theme from *The Mandalorian*.

Vocalists and instrumentalists age 5-18 are invited to audition. Orchestral and non-orchestral instruments are welcome, except that **we can't include pianists** (sorry!). The audition fee is \$15; scholarships are available upon request. The judges will select performers in different age categories based on musicianship, creativity, and stage presence.

Musicians should audition with the same song/piece that they would like to perform at the concert. **Vocalists:** choose from recent musicals, Disney shows, arias or artsongs (no pop/rock songs, please). **Instrumentalists:** pieces for solo instrument with any type of accompaniment. Each piece on the concert will be 2-6 minutes long; excerpts from larger works are acceptable. The WBO staff will purchase or write orchestral arrangements for each piece on the concert.

To audition: first, email wbo.showcase@gmail.com to ask for more details. We will send you the info about how to sign up, how to pay the audition fee, and where to upload your sheet music for our accompanist at the auditions.

Nov 1: Deadline to sign up for an audition time.

Nov. 12 and Nov. 14: Auditions at St. Philip Lutheran Church, 7531 S. Kendall Blvd, Littleton CO 80128. Live accompanist will be provided!

Jan. 9: Dress Rehearsal (required), 2-4pm at St. Philip.

Jan. 16: Concert, 2-4pm at St. Philip. The event will be free, with donations appreciated.

We look forward to collaborating with these bright young musicians!

YOUTH SHOWCASE

Vocalists and Instrumentalists age 5-18

Selected musicians will sing or play a solo accompanied by the Wild Beautiful Orchestra on a concert Jan 16th, 2022!

1) Email wbo.showcase@gmail.com for full details.
Any instrument is welcome except the piano; sorry!

2) Send in your \$15 application fee; some scholarships are available.

3) Sign up for your audition time slot!

Auditions: Friday Nov 12th & Sunday Nov 14th, 2021
at St. Philip Lutheran Church, 7531 S. Kendall Blvd, Littleton 80128

FOLLOW US ON FACEBOOK:
WILD BEAUTIFUL ORCHESTRA

~Chappell Kingsland, Executive Director of the Wild Beautiful Orchestra

FESTIVAL FOR CREATIVE PIANISTS – 2022

Submitted by Evelyn Billberg



During this challenging past year it has been difficult to hold Festivals, Summer Camps and Special Events. This past year we developed the Festival for Creative Pianist as an on-line, interactive learning experience. We were delighted to have students join the festival from across the US: California to North Carolina. We enjoyed participation from Canada, Australia and Russia.

With the experience of this past festival we have enhanced the offerings and are excited to announce that the Festival will run from January 2022 to December 2022. Introductory Festival activities will be available to early registrants in October. The initial Open Learning activity will be “Getting Started.” This interactive module will introduce the students to how the festival modules will be presented and how to interact with the Teaching Artists. The second module will be “Developing Your Creativity” and will be available the end of November. Early modules are available to help students understand how the Festival is set up in OpenLearning.

Students and teachers are invited to go into our Abundant Silence registration which is now available at: <https://www.abundantsilence.org/festival-enrollment-information.html>.

The fee for this exciting year-long Festival will be \$500. When the application is completed the registration system will send the applicant a Payment Invoice. Payments may be set up monthly, quarterly or a lump sum.

Abundant Silence is setting up a Scholarship Fund for students who need assistance in paying the fee. The scholarship application form is available at: <https://www.abundantsilence.org/festival-scholarship-application.html>. With an enrollment fee of \$500 the scholarships are up to \$400 (the request form indicates \$100, \$250, or \$400). Applications will be reviewed by an Abundant Silence Committee. Scholarships up to \$400 will be awarded to students whose applications are approved.

Teachers are invited to engage with students in this dynamic on-line learning experience. If there are any questions contact:

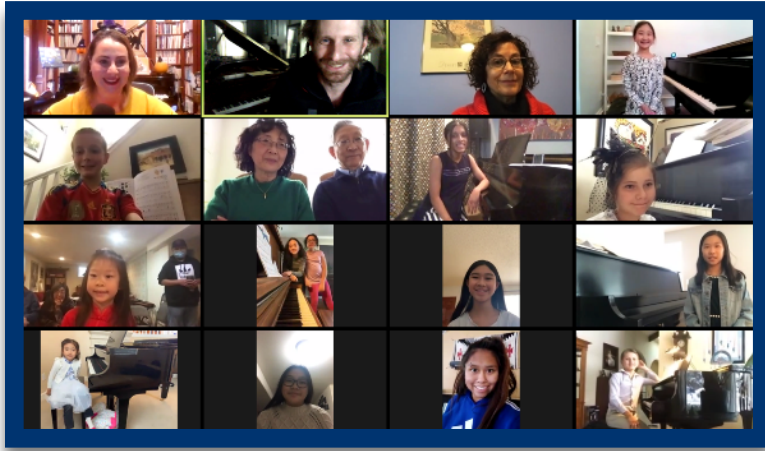
Evelyn Billberg, Program Director

Festival for Creative Pianists, Abundant Silence Sponsor

“Evelyn Billberg” <ev.billberg@gmail.com>

Tel: (303) 629-9209

More festival info: <https://www.abundantsilence.org/festival-homepage.html>



Virtual Musicales 2021-22

Because our musicales include so many young people who do not yet have the opportunity to get vaccinated, the board has decided to keep musicales online at least for the rest of 2021. We are hoping it will make sense to return to Classic Pianos for musicales beginning in February of 2022.

Guidelines

- * Online musicales will be limited to 45 minutes.
- * There will be no fee to perform in musicales, however donations to our scholarship fund will be encouraged.
- * Some musicales will have designated themes, but any performer is encouraged to participate even if their piece is not related to the theme.
- * As long as musicales are online, more performance creativity can be encouraged; this can include staging, family members joining in the performance, or whatever the students come up with!

Save these dates!

November 14 at 2:00

December 12 at 2:00

February 13 at 2:00

March 13 at 2:00

April 10 at 2:00

May 15 at 2:00

If you have a student(s) who would like to participate, please send our September host the following information: performer's name, musical selection and approximate length of performance.

November Host: Nancy Harris nancy@thevoicebuilder.com

If you have any questions about this year's changes or anything else about musicales, you may contact the musicale chair Megan Koegel at missmeganpiano@gmail.com



Proceeds from Musicales fund the DAMTA Scholarship Fund. To help support families through Covid-19, we are currently not charging for participation. However, we do appreciate donations from families, and have added this QR Code to our Musicales template.

Our Generous Sponsors!



<https://www.boulderpianogallery.com>



<https://denver.classicpianos.net>



WOODS & SON PIANO COMPANY

<https://woodspiano.com>



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<https://www.flesherhinton.com>

DAMTA-Passalongs

DAMTA's closed Google group for members

- Notices in addition to official DAMTA business.
- Announcements and passalong emails that may be of interest to DAMTA members.
- News of teachers workshops, competitions, special sales, instruments for sale privately, auditions, concerts, recitals etc.

All current DAMTA members have access. The default option is to receive emails as they come in. You can change your setting to receive a digest email or no emails at all. If you choose no emails you can view DAMTA-Passalongs at <https://groups.google.com/forum/#!forum/damta-passalongs>