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Dates To Remember

November 9. DAMTA Business meeting, 9:30 a.m.-10:10 a.m., Classic Pianos and online (Zoom link sent via Passalongs)

November 9. Fall Course with Joeun Pal, 10:30 a.m.-12:00 p.m., Classic Pianos and online (Zoom link sent to registrants)

November 13. Student Musicale, 2:00 p.m., Classic Pianos and online (Zoom link sent to registrants)

November 16. Fall Course with Mallory Bernstein, 10:30 a.m.-12:00 p.m., Classic Pianos and online (Zoom link sent to registrants)



LYRICS NEWSLETTER



FALL COURSE

November 9th: Joeun Pak on *Hip Hop and Piano Technique*

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November 16th: Mallory Bernstein on *The Art of Collaborative Piano*

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DAMTA GETS A TECH UPGRADE

This summer, the board approved the purchase of much needed livestream equipment.

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DAMTA'S SCHOLARSHIP FUND AT WORK

Elias Yoon, motivated to continue working toward mastery.

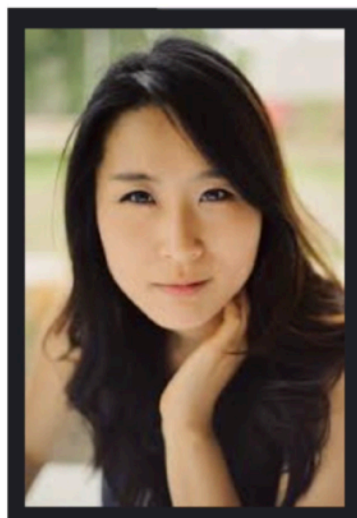
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FALL COURSE: Session 5

November 9th - Joeeun Pak

In-Person & Online

Hip Hop and Piano Technique



Description: The session introduces testimonies of successful demonstrations of basic hip hop movement in teaching basic piano technique.

Bio: Joeeun Pak is currently director of piano studies and associate professor of piano at MSU Denver. She holds Doctor of Music in Piano Performance and Literature from IU Jacobs School of Music. As a demanded performer of repertoires in a wide spectrum, she appears across U.S., Europe and East Asia as a solo, chamber and collaborative performer.

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



DAMTA Board Members 2022-23

Ben Raznick	President
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David House	Vice President (Newsletter)
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Nazila Nekoorad	Secretary
Carolyn Angelier	Treasurer
Kristin Jordheim	Parliamentarian
Vince Madison	Past President

Submissions

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

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 workshops, competitions, special sales, instruments for sale privately, auditions, concerts, recitals, etc.

FALL COURSE: Session 6

November 16th - Mallory Bernstein **In-Person & Online**



The Art of Collaborative Piano

Description: Explore the musical sensitivity of collaborative piano. Examples of piano/vocal and piano/instrumental repertoire will be provided to understand the nuances and

flexibility required to collaborate with a broad range of instruments.

Bio: Born in White Plains, New York, pianist Mallory Bernstein has given solo performances throughout the United States as well as in Germany, Italy, and Portugal. Performances throughout her professional career have included collaborations and solo appearances with the Sonoma Philharmonic, Aurora Symphony, Fairbanks Summer Arts Festival, Devil Moon concert series, Opera Colorado, the Playground Ensemble, Englewood Arts, Five Points Chamber series, Opera on Tap and Art Song Colorado. Mallory holds degrees in Piano Performance from Ithaca College, the University of Alaska Fairbanks, and the University of Denver, and is on the faculty as a collaborative pianist and coach at the College Audition Advantage summer institute. She is the founding Executive Director of Education Through Music-Colorado and is passionate about building high-quality and equitable music education programs at under-resourced schools.

Bio: Dr. Arthur Houle was Director of Keyboard Studies at Colorado Mesa University (2006 to 2020) and is now professor emeritus. He is founder/artistic director of the International Festival for Creative Pianists, a critically acclaimed performer, private teacher since the age of 13, and a published writer, composer, arranger, and editor.

“If every school would hire two more music teachers, we would need two fewer police officers.”

– Kurt Masur

Register now at

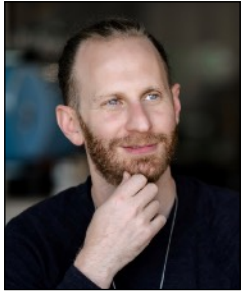
damta.org

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Q&A until noon





*President's
Message:*

Happy Fall, DAMTA!

We continue to strive as an organization to push our own boundaries and stay relevant. In October, for the first time we livestreamed our Student Musicales and invited students to perform from home while being displayed on our monitor. Similarly, during the Q&A of our most recent Fall Course, we displayed our online attendees on the monitor to engage in an interactive discussion. While these technology obstacles might have once had many of us scratching our heads, our Technology Committee came together to successfully tackle these challenges head-on. Thank you Joshua, Kristin, Shana and Vince!

Happy Halloween! Isn't it such a joy when your own students show up in costume? It has to be one of my favorite moments of each school year. Wishing you all well this season of beautifully color-changing leaves,

Ben Raznick
DAMTA President



DAMTA's
October
Halloween
Student
Musicales



This summer, our board approved purchase of all new livestream equipment.



With my student Margaret, her father, and our puppy Maya on Halloween.



In-person and online attendees interacted during the Fall Course Q&A with Annette Karges.

Before there was Lydia Tár, before there was Marin Alsop or JoAnn Falletta, there was Antonia Brico. The trailblazer. The first woman to break the glass ceiling of classical orchestral conducting. To say the field has long been dominated by men is a bit coy, like saying the alphabet has long been dominated by letters. Before Antonia Brico, there were roughly as many giraffes conducting Sibelius symphonies as women. Because of her, this is no longer the case. Never mind that this would still be news to the vast majority of people who listen to Sibelius symphonies.

This is not about her. It's more about one of her two Steinway grands. Specifically, the one autographed by Sergei Rachmaninoff. It was on this piano that I had my first piano lessons and performed in my first recitals. Bartók *Mikrokosmos* and Kabalevsky *Opus 39* flowed like molten peanut butter from my tiny fingers across the yellowed ivory keys that, supposedly, the Russian god himself had touched.

As a child, I heard from various quarters (never, let's be clear, from Tante Antonia) that I had that special, if nebulously defined something called "talent". Perhaps I did. I certainly believed I did. In hindsight, it is more likely that I was perfectly average. Either way, what I had for sure, incontrovertibly, even at the age of seven, was a susceptibility to romanticism. I would have staked my young life on the essential rightness of castles, princes and princesses (especially as represented in ballet), ghosts, Frog and Toad, Narnia, and the absolute necessity of the gigantic fountain in the Cinderella City shopping mall. The figure of Antonia Brico, a woman of what one might call *spiritual extravagance*, was no problem at all for my perhaps prematurely overripe sensibility to assimilate. She was grand, and I liked that!

It was, I think, my romantic regard for her that, for the most part, tempered my fear of

Editor's Note:

ANTONIA BRICO AND THE YOUNG ROMANTIC



her. For she was more than a little frightening. She had a rather fierce visage - small, piercing eyes beneath a severe brow, a heavy jaw balanced by what was, to me, a rather astonishing nose - the sum of it perpetually clenched against the plebeian world to which fate had consigned her. Her studio was object-rich: the two Steinways, shelves of books and scores, huge busts of Sibelius and Beethoven, walls covered with portraits of the great composers, pianists, and conductors, reproductions of Rembrandt, and photographs of Brico herself conversing with Albert Schweitzer in Lambarene and Jean Sibelius at



(Continued on page 6)

his estate in Finland. To enter her unassuming blue-trimmed house on South Pennsylvania Street was to step through a portal into a world practically choking on significance. Even the issue of fingernail length became infused with loftiness: if my nails weren't properly short, she'd bring out a pair of enormous and very dull hair clippers and cut them herself, to within a micron of my flesh, making sure I understood the honor, for those scissors had cut the nails of none less than Judy Collins. I learned later that the folk music legend had made an Academy Award nominated documentary about her called *Antonia: A Portrait of the Woman*. (Check it out on YouTube!)

The "Rachmaninoff piano" was a part of this rarified and acutely romantic world. When Brico spoke of her piano and of her memories of the great artist who had signed his name on the soundboard, she would imbue his name with a sovereign dourness, the initial "R" rolling from the back of her throat along her tongue, the dark, melancholy vowels cavernous and chill. I first heard Rachmaninoff's music at a Brico Symphony concert. Under her baton, a young woman (one of her students perhaps? I wish I knew who it was.) performed the *3rd Piano Concerto*. I was transfixed. At that age I could never have articulated the sense I had that I somehow knew this music already, simply from having heard her speak the composer's name. To this day, that name, Rachmaninoff, remains for me a kind of auditory hologram of his music; dark, undulant, complicated, sad.

This is not about Antonia Brico. Nor is it about her "Rachmaninoff piano". It is about the romance of Antonia Brico, the mythology surrounding her. Because, at a very impressionable age, she was my teacher, that mythology became, in a way I can't quantify, part of my own, absorbed into my sense of who I was, how I could be, and what it was

possible to find in my world.

The takeaway has been a mixed bag: On the one hand, I learned from her a kind of idolatry, an unswerving reverence for art and artists and the fervent worship of music. Specifically "great" music. On the other hand, I also learned from her the absolute futility of ever measuring up to any of it. Sorrow over this is probably inevitable. Despair is not. Against the latter, life since Antonia has been a never-ending, and decidedly unromantic, appraisal of emotional goods, learning what to embrace and when, and what and when to let go.

I often wonder, when I see my students come to my house week after week, just what kind of romance they are imbibing. Especially with the youngest ones, I wonder what of their experience in my studio will become part of their mythology, informing them who they are, how to be, what is possible. There is so much more to music lessons than lessons in music.

- David House, Editor



Guidelines for Participants and Teachers:

1. **Sign up to participate:** Any Interested performers can sign up through their teacher and complete the form provided:
2. **Preparation:** The student should be prepared musically, but memorization is not required.
3. **Performance Etiquette:** Teachers should prepare their students with essentials for performance, including how to walk on stage, what to wear, how to introduce yourself and your piece, and how to bow.
4. **Musicale Fee:** We encourage a donation of at least \$10 per participant. Donations support DAMTA's scholarship fund as well as its ongoing operations. You can donate using the Donate Link on DAMTA's website, or pay in person before the performance.
5. **Access & Participation:** Each participating teacher should take up no more than 1/3 of the program length. Musicales typically last no longer than 60 minutes.
6. **All Students Are Welcome and Supported:** Students of all ages, skill levels, and instruments are welcome to perform in our musicales. Every student, teacher, and audience member should be supportive of the other participants.
7. **Copyright Policy:** Copyright laws must be observed; all music must be an original publication, licensed for reprint,

Guidelines for Musicale Hosts:

See the Student Musicales page on DAMTA's website: <https://denvermusicteacher.com/students/>

STUDENT MUSICALES



DAMTA presents a Musicale once a month during the school year. Musicales give students of DAMTA teachers the opportunity to perform in a welcoming and supportive environment. **Students of all instruments, ages, and levels are encouraged to perform.** Masks are encouraged but not required. We also offer a livestream over Zoom for anyone who can't attend in person. Contact musicale chair, Joshua Zabatta, at JoshuaZabatta@gmail.com with any questions.

Get involved:

1. Sign students up to perform! (sign up form: <https://forms.gle/kywmjjhd3SkJw5ct6>)
2. Host or co-host/assist with a musicale.
3. Donate to DAMTA.

Next Musicale: November 13, 2022, at 2:00 p.m., at Classic Pianos of Denver (1332 Broadway, Denver, CO. 80210) The host will be Nazila Nekoerad: nekoeradnazila@gmail.com

Upcoming Musicales:

- December 11, 2022, 2:00 p.m. • April 23, 2023, 2:00 p.m.
- February 12, 2023, 2:00 p.m. • May 14, 2023, 2:00 p.m.
- March 12, 2023, 2:00 p.m.

DAMTA'S SCHOLARSHIP FUND AT WORK

October Report:

Elias Yoon

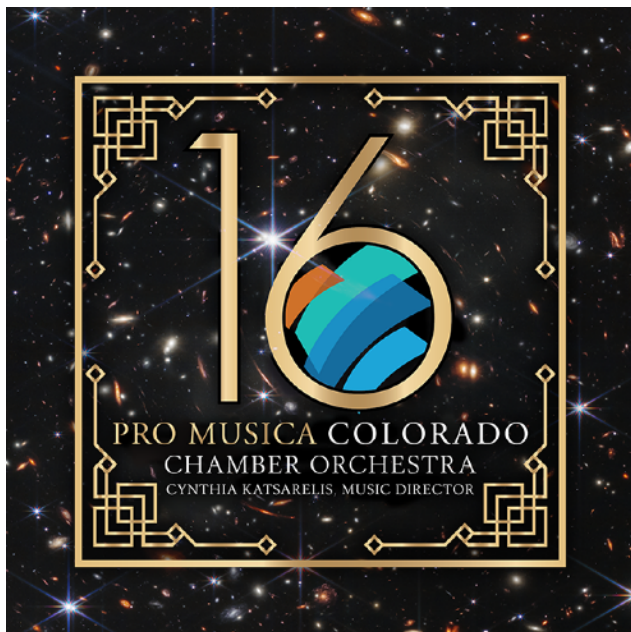


Eli with his piano trio partners, Margaret and Ruby, and teacher Ben Raznick at the 2022 Boulder Federation of Music Clubs Festival.

Submitted by Moon and Ellyn Yoon

Eli has been playing piano for a few years now and receiving the DAMTA scholarship this year was a great boost in his confidence and love of playing piano. Eli was visibly affected by the encouragement and validation of his efforts towards mastering his piano skills provided by the scholarship and the opportunity to participate in the festival that it facilitated. The scholarship and participation in the festival has given motivation for Eli to continue his pursuits in piano and we look forward to him continuing to nurture his love of piano. Thank you again for the scholarship.

Eli told us: "I really liked practicing for the festival and then getting to play in front of people. But I'm glad it wasn't a very big crowd because I was kind of nervous. I felt proud of my hard work in practicing my piano pieces."



Looking Ahead:

**JENNIFER HAYGHE
WILL PERFORM the
FLORENCE PRICE
PIANO CONCERTO**

with the

**PRO MUSICA
COLORADO
CHAMBER
ORCHESTRA**

“Apotheosis of the Dance”

Saturday, November 19, 2022, at 7:30 p.m.

Ben Morris: The Hill of Three Wishes

Florence Price: Piano Concerto in One Movement (Jennifer Hayghe, piano)

Ludwig van Beethoven: Symphony No. 7

The first concert of the season spotlights Florence Price’s Piano Concerto in One Movement. As the first African American female composer to have a symphony performed by a major orchestra, Price was well known in the 1930s and 1940s. Her music is enjoying a much deserved resurgence in recent years, and Pro Musica is proud to present the regional premiere of this concerto with soloist [Jennifer Hayghe](#). Its lively dance forms, including a juba, pair well with Beethoven’s Symphony No. 7, often called the “apotheosis of the dance.” The concert kicks off with the world premiere of *The Hill of Three Wishes* by [Ben Morris](#), the 2021 CU Composition Competition Winner.

Consider purchasing a [season membership](#), which includes two weeks of on-demand access to this concert!

Venue

Mountain View United Methodist Church
355 Ponca Place
Boulder, CO 80303

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