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Dates To Remember

December 11. Student Musicale, 2:00 p.m., Classic Pianos and online (Zoom link sent to registrants)

December 14. DAMTA Business Meeting, 9:30-10:10am, Online (Zoom link will be sent out via Passalongs).

December 14. Fall Course with Arthur Joseph Houle, 10:30am -12pm, Online only (Zoom link will be sent out to registrants).

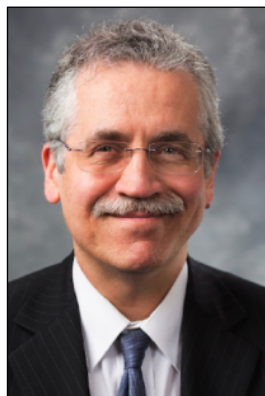
January 11. DAMTA Business Meeting, 9:30-10:10am, Classic Pianos and online (Zoom link will be sent out via Passalongs).

January 11. Spring Program: Patricia Surman - TBA

January 25. DAMTA Board Meeting, 9:00 - 12:00 a.m., at the home of Nazila Nekoerad.



LYRICS NEWSLETTER



FALL COURSE

December 14th: Arthur Joseph Houle on *Transitioning from Piano Method Books to Classical Repertory*.

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DAMTA'S SCHOLARSHIP FUND AT WORK

Katherine Knapp Attends Flute Boot Camp at Oberlin Conservatory.

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REPRESENTATIONAL VS. PRESENTATIONAL SINGING

Nancy Harris on the singer's first responsibility.

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FALL COURSE: Session 7

December 14th - Arthur Joseph Houle

Online Only



Transitioning from Piano Method Books to Classical Repertory

Description: When can we transition from piano method books to "real" classical repertory? The short answer is – sooner than we might think! Fortunately, most methods already incorporate some classical pieces, though usually arranged to suit the level. The challenge is identifying additional

works – not simplified (while still at the appropriate level) – that can supplement what method books offer.

Béla Bartók's "Mikrokosmos" and "First Term at the Piano," while didactic, are not, in my opinion, comprehensive method books. But they do present pieces that are short, easy and compatible with method books at earliest levels. Ross Lee Finney (1906–1997) is another composer who has penned accessible early-level pieces.

The "Anna Magdalena Notebooks" are well known. However, most publications present "favorites" and omit several equally worthwhile pieces. The same can be said for the easy works by Wolfgang Amadeus Mozart. The real surprise, however – shocking, really – is that Bach's contemporary, George Frideric Handel, wrote a veritable treasure trove of almost unknown (and unpublished) didactic pieces! One simply has to know where to look. With certain composers – e.g., Debussy, Ravel, and Brahms – it may seem next to impossible to identify repertory that is truly "easy." However, there are relatively unknown pieces that I would at least call "introductory" (early to mid intermediate level).

In addition to identifying "transition" pieces by diverse composers, I will discuss interpretation while demonstrating at the piano. Lastly, I will touch upon how some of the aforementioned pieces can be taught creatively, rather than simply as note-for-note literal readings.

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
Marilyn Madsen	Vice President (Programs)
David House	Vice President (Newsletter)
Sonya Clark	Vice President (Membership)
Joshua Zabatta	Vice President (Student Musicales)
Deborah De La Torre	Vice President (Diversity, Equity & Inclusion)
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.

“Music can
change the world
because it can
change people”

-Bono



Happy

Holidays,

DAMTA!

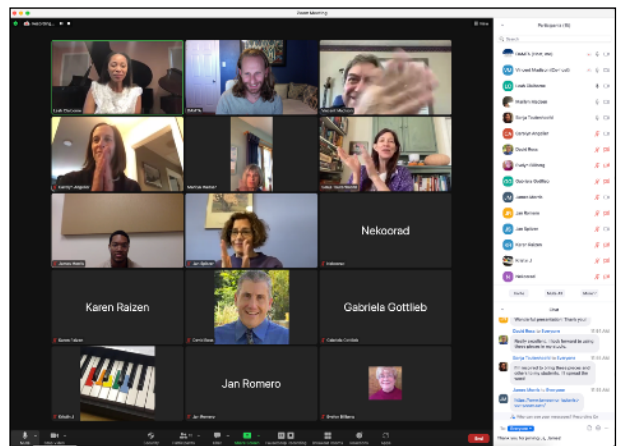


*President's
Message:*

Hello DAMTA!

Fall has flown right by and here we are in winter! I hope you are all staying warm during these Colorado snow storms.

As we approach the new year, let's take some time to reflect on the rich experiences we've had in 2022. I'd like to share with you a few personal highlights:



I was excited to spend a weekend in Washington DC this November and personally meet our Fall Course presenter, Dr. Leah Claiborne. I had a wonderful chat with her and presented her with our DAMTA mug.

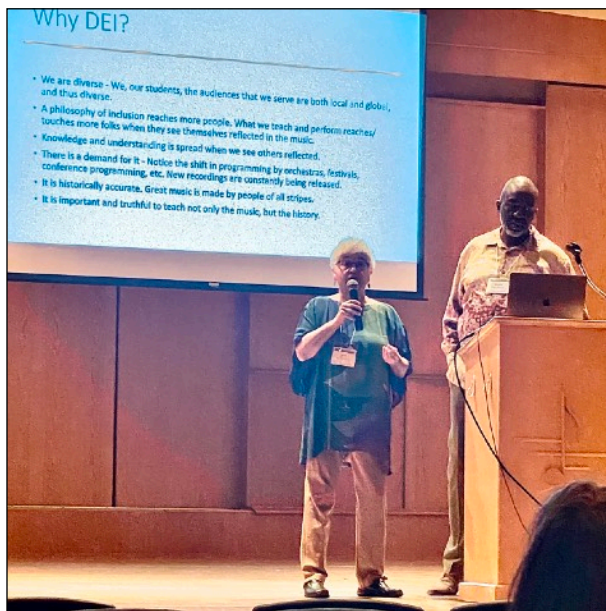


My husband and I sat in the front row of Dr. Jennifer Hayghe's collaborative performance with Pro Musica Colorado Chamber Orchestra of Florence Price's Piano Concerto in One Movement.

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Dr. Hayghe recently completed her term serving as CSMTA's Vice President of Conferences and invited Dr. William Chapman Nyaho and Dr. Susanna Garcia to join us as Keynote Speakers for this past summer's state conference held at CU-Boulder.



It was a pleasure to learn from Dr. Nyaho and Dr. Garcia's keynote at the 2022 CSMTA conference. Dr. Nyaho serves as MTNA's National Vice President of Diversity, Equity & Inclusion.



I hope you all enjoy a wonderful holiday season relaxing and spending time with your loved ones.

Ben Raznick
DAMTA President

Ben Raznick

"Bach redeems us."

- Ilana Vered, pianist
(and countless comparably romantic souls)

But, does he really? If so, what about us does he redeem? Who is included in "us"? I love Bach. Let me rephrase that: when it comes to Bach, I am an unrepentant idolator. Road trips are made for blasting the cantatas. I'm always working on something by Bach, and all my students are fated to play Bach at some point. But placing his music on the scale against the numbing regularity with which humanity makes a mess of things seems like a set up for disappointment.

Perhaps what is meant by "Bach redeems us," is that Bach, a representative of our calamitous species, was able to create a kind of beauty, both in quality and quantity, that could effectively counter a comparable amount of moral ugliness. But what constitutes a comparable amount? I wouldn't want to be the one to count up how many victims of gun violence it would take to equal the grandeur of *The Saint Matthew Passion*. Surely "Erbarme dich, mein Gott" alone would at least cancel out the five who died last month at Club Q. Wouldn't it? Conversely, I don't think even the *Goldberg Variations* has what it takes to go up against the war in Ukraine, or the deforestation of the Amazon rainforest.

Forgive me. I'm being willfully obtuse. Disheartenment can do that to one, and with even a cursory glance at what's going down in the world, a measure of disheartenment seems unavoidable. Setting aside my bad attitude, I know full well that all Ilana Vered, the great Israeli pianist, is saying by saying that "Bach redeems us," is that, while the human branch of the tree of life harbors the fungus of Stalin

Editor's Note:

BACH AND THE HOPE FOR HOPE



and his ilk, it also harbors the flower of Bach and his. Therefore, there is hope for us. Of course, whether there is, in fact, hope for us remains an unknown, but the formulation, "Bach redeems us," at least allows us to hope there is hope.

One of the most memorable musical experiences of my life was hearing Ilana Vered perform Bach live. How I came to be sitting in a Presbyterian church in Bellevue, Washington, amongst members of the Eastside Music Teacher's Association and a rustling, rather distractible host of young piano students, listening to one of the great pianists of our time give her first solo recital in nearly thirty years is a subject for another, more sprawling piece. Here I will simply say that hearing her play Bach was transformative.

Vered's reputation is founded on lush, blazing readings of the core romantics (Her recording of the Rachmaninoff *2nd Piano Concerto* is my go-to.) When an artist like this chooses to program Bach it can smack of defensiveness. "You think I'm all about the Liszt Sonata? Look, I have the equipoise to play an English Suite as well as anyone." Think Barbara Streisand singing *Beau Soir*.

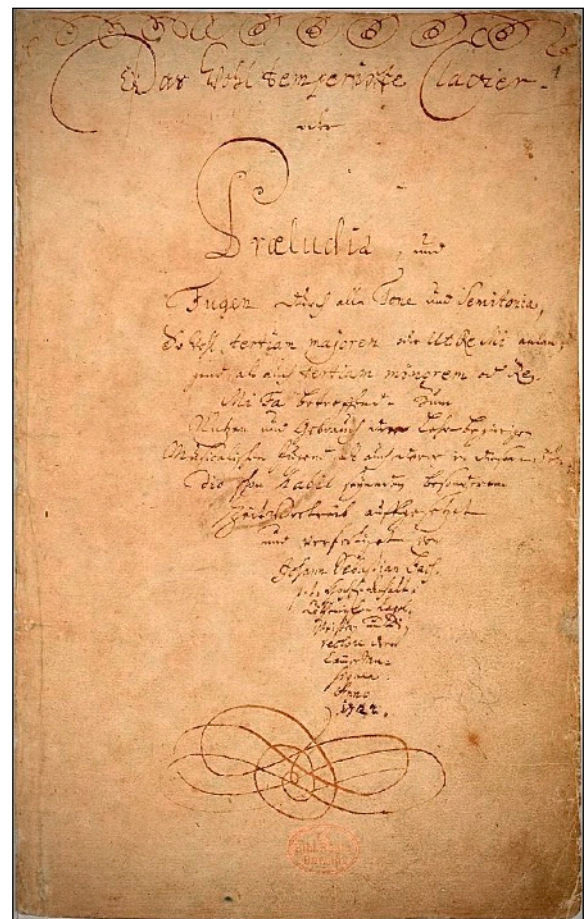
(Continued on page 7)

Certainly there is plenty in Bach to satisfy the performative needs of a virtuoso. Toccatas, partitas, preludes and fugues. Vered chose none of these, opting instead for the most unlikely set of pieces in Bach’s entire keyboard output: the *Two-Part Inventions*. These miniatures are typically assigned to students as their introduction to the Master of Leipzig. Vered made them the heart of the first half of her program. The choice itself was revelatory, to say nothing of the execution. Her’s was not a scholar’s Bach - she inhabits an entirely different aesthetic universe from, say, Sir Andrés Schiff - but a full-throated Bach, inventive, character-driven, now dramatic, now delicate, and, for all the temperament, consummately baroque. Because of her performance, I now realize that these pieces can only be described as “tiny” if one considers their length to the exclusion of all other elements. I wonder how many of those assembled really understood what they were witnessing.

It was with Vered’s Bach in my ear that, earlier this year, I set about preparing the f minor prelude and fugue from Book One of the *Well-Tempered Clavier*. As it happens, 2022 saw the 300th anniversary of the publication of Book One of the *WTC*. I never would have known this if my friend, fellow DAMTA member Wendy Klein, hadn’t invited me to participate in a commemorative recital she was organizing. On Sunday, November 27, twenty local pianists gathered at Montview Presbyterian Church, a few blocks east of the Denver Museum of Nature and Science, and shared the results of their labors of love. Each of us played beautifully. Each played imperfectly. Each played with a sense of wonder, and listened to each other with the same. There was a frisson, felt by all of us, stemming from the telescoping of three centuries, and the realization that, after all this time, we’re still in thrall to this unearthly music.

I don’t know if Bach redeems us, or if we are even redeemable. Certainly Bach thought we were. Each voice of each fugue is a voice in the story of that fugue, a human story, seamlessly weaving together dissonance and resolution, heart, soul, and mind. The music offers us a bridge between pathos and joy, spanning the abyss. Whether it redeems me or not, I know that while in the presence of Bach’s music I cannot, at the same time, be heartless or cruel. I cannot, at the same time, feel disheartened. God knows I may remain obtuse, but Bach’s music will deflate it of all willfulness. This, above all, is what I want to teach my students. What else is music for?

- David House, Editor



Title page of *Das Wohltemperierte Clavier*, Book I

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: December 11, 2022, at 2:00 p.m., at Classic Pianos of Denver (1332 Broadway, Denver, CO. 80210) The host will be Chandrika Prem: chandiprem@gmail.com

Upcoming Musicales:.

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

DAMTA'S SCHOLARSHIP FUND AT WORK

December Report:
Katherine Knapp



Katherine Knapp and Professor Alex Still at Oberlin Conservatory.

Submitted by Katherine Knapp

With the generous scholarship I received, I attended Oberlin Conservatory for the Flute Boot Camp program with Professor Alexa Still. It was a five-day intensive camp that taught me much about performance, technique, and health while playing the flute. A large perspective came from many lessons about the body and how the body most efficiently breathes and how you can train your body to maintain breath support while playing the flute. I witnessed performances of many modern pieces performed by Alexa Still. Her tone inspired me to work and continue my journey to develop my tone. I was immersed in collegiate music culture which has been motivational to me entering my senior year of high school to see what music can be like beyond high school. I performed in a masterclass in front of many fine flutists and Alexa Still. This camp gave me experience in public performance and allowed me to build confidence in performing. I brought this experience and newfound confidence back with me to Colorado. Thank you for helping to give me the opportunity to perform and study with one of the finest teachers in the world.



Nancy Harris, MH
Vocologist, LMRVT

REPRESENTATIONAL vs. PRESENTATIONAL SINGING

by Nancy Harris

Television, YouTube, and other sources present many images of singers hunched over microphones, squeezing their eyes shut, waving their arms, and essentially screaming. What are they saying to us? "See how much emotion I can put into this song? Watch me emote! Aren't I fabulous at this?" This type of singing can be called "presentational". It means that the singer wants to be noticed!

Is this what we want, truly? A large part of the listening audience today has been convinced that this is what singing is. What a sad conclusion! It plays well on television because we aren't there to feel the vibrations from the singer in person, to get the energy directly, rather than digitized, compressed, squeezed into a format that is easy to transmit.

Representational singing is a totally different experience, and is all about the singer wanting the audience to feel something. It occurs when a singer (a very young Frank Sinatra, for example) can simply stand in front of the audience and let the

music and the meaning flow through him/her without having to "show" the meaning with extreme contortions. It is about the listener's feelings, not the singer's; about our reactions in the audience, not the singer's impression of what we *should* feel according to him/her.

Touching an audience this way, eliciting a tear or a warm glow or a laugh of recognition...THIS is what singing should be about. Our job is to allow the audience to feel what *they* need to feel, not to push our own feelings on them. If a song is well written, truly understood by the singer, and allowed to stand on its own, the responsibility we share as performers to the audience will be met.

Does this mean that we don't move? No. But a true artist, who lets the song sing through him/her, has little need for extreme gesture, no more than we use during normal speech to support our words. I urge you to remember that your responsibility is to your audience, not to yourself, and rather than being self-indulgent, let the song speak for itself.

LOOK WHAT DAMTA MEMBERS ARE UP TO!

Singer and voice teacher Nancy Harris is a long-time member of DAMTA. She is a past president and former editor of the newsletter. It was under her watch that the *Lyrics Newsletter* became, well, the *Lyrics Newsletter*. We now have an opportunity to hear her perform in this delightful farce about a "senior cruise to nowhere" in which she plays the opera singer Madame FuFU. With a name like that I think we're in for some serious mischief!

S.O.A.P. Floats!

(Slightly Older Adult Players) Take "a senior cruise to nowhere" with the really wacky characters in this delightful original farce full of songs, comedy, and an audience holiday sing-along at the end! Tickets are \$6 at the front desk or by calling 970-221-6644.

Friday, Dec. 9, 2022 at 1:30 pm and 7 pm
Saturday, Dec. 10, 2022 at 2 pm

Fort Collins Senior Center
1200 Raintree Dr
Fort Collins, CO 80526



A BIG THANK YOU TO DAMTA'S GENEROUS SPONSORS!



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