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Dates To Remember

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

October 11. Fall Course, 10:30 a.m.-12:00 p.m., Classic Pianos and online.

October 15. Student Musicale, 2:00 p.m., Classic Pianos and online.

October 25. Fall Course, 10:30 a.m.-12:00 p.m., Classic Pianos and online.



LYRICS NEWSLETTER



FALL COURSE, SESSIONS 3&4

- 10/11 "Social Justice Through Music: El Sistema"
- 10/25 "Russian Music and Social Justice"

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MARVIN BLICKENSTAFF WORKSHOP AND MASTERCLASS:

"The Power of One"

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BUSY MEMBERS! A NEW GROUP, A NEW ALBUM

- Jeff Miguel's "Sax Syndicate"
- Dianne Betkowski with Miguel Espinoza Fusion: "Gabiella"

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FALL COURSE: Sessions 3 & 4

10/11: GISELA FLANAGAN

Social Justice Through Music: The Worldwide El Sistema Movement



One of the most powerful social justice movements in music, the Venezuelan El Sistema program evolved into a worldwide network of youth orchestras. Its mission is social justice through music making. In addition to teaching classics, El Sistema embraces making music

based on community identity: regional dance and folk music. It brought classical music training to people of color, the underserved and marginalized, saving the lives of hundreds of thousands of children.

10/25: GILBERT RAPPAPORT

Russian Music and Social Justice: An Uneasy Alliance



Russian composers of the 19th century pioneered an innovative 'Russian School' of music, in opposition to the Western models they studied. This presentation argues that while other areas of Russian culture at the time often pursued progressive agendas

promoting anti-authoritarianism and social justice, the music world pursued a conservative vision, supporting a Russian National Idea based on three pillars: the authority of the czar, the spirituality of the Russian Orthodox church, and the role of Russian ethnicity in the empire.

Registration: \$140.

All events will be held on Wednesdays from 10:30 a.m. to 11:00 p.m. with Q&A until noon, at Classic Pianos of Denver, and online, except for 11/8 and 12/13 which are online only. Replay available for all.

Ask about our new group rates where you can save up to 40% off registrations covering 5 or more people. Students can register for free! Non-DAMTA members are welcome to register as well!



More information at:

www.DAMTA.org

DAMTA Board Members 2022-23

Ben Raznick	President
Joshua Zabatta	Vice President (Programs)
David House	Vice President (Newsletter)
Annette Karges	Vice President (Membership)
Dr. Thomas White	Vice President (Student Musicales)
(Vacant)	Vice President (Diversity, Equity & Inclusion)
Chandrika Prem	Secretary
Carolyn Angelier	Treasurer
Kristin Jordheim	Parliamentarian
Nazila Nekooraad	Historian
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

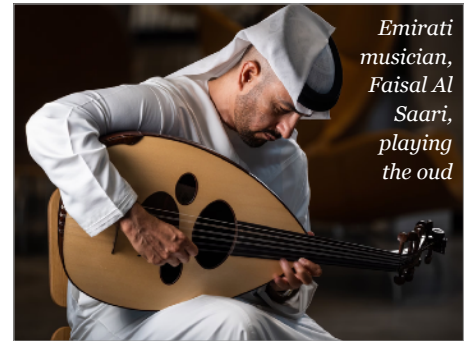
DAMTA's closed Google group for members:

- 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.

Celebrating GLOBAL DIVERSITY AWARENESS MONTH

“Music is your own experience, your own thoughts, your own wisdom. If you don’t live it, it won’t come out of your horn. They teach you there’s a boundary line to music. But, man, there’s no boundary line to art.”

- Charlie Parker



Emirati musician, Faisal Al Saari, playing the oud



Vietnamese Hát Xâm musicians



Fontomfrom, or Ghanan "Talking Drum"



Chance The Rapper



Georgian Classical Pianist, Khatia Buniatishvili



The Kobza, iconic Ukrainian Folk Instrument



Musicians in Rio de Janeiro's Lapa neighborhood

A hot August night at the Arvada Center amphitheater. Stage lights bleach the stars from the sky. An old man in a white robe is led by the arm to a microphone at the center of the stage. We think he is frail until we realize he is blind. The lights cast brass-hued highlights on his deep brown bald head and cheekbones. A slight breeze, welcomed, touches his robe. On such a night, one could almost be persuaded that he has brought the breeze with him from his native Senegal, just to rustle his robe. Then, in a strong, high voice, not at all an old man's, he begins to sing. Short phrases follow long. Rapid ornamentation terminates in pregnant rests. The style is tuneless, declamatory. The language, Pulaar. Hard to say what



percentage of his audience understands the words, but it is high enough that the cheers which punctuate his performance constitute a response to his call. But even those of us who do not understand the words understand that he is singing to us a kind of invitation. He falls silent. The cheering rises. He is assisted to one of the chairs arrayed mid-stage. As other musicians take their places around him, the cheering becomes bright with whistles and shouts; a man dressed in gold and red, like vestments, has taken the stage. It's Baaba Maal. It's him

Editor's Note:

Baaba Maal at the Arvada Center



we're here for. He gestures to the man in white. "Monsour Seck!" he says. He radiates affection for his longtime friend and collaborator. But now we have eyes only for him. And so he begins to sing.

To hear once the voice of the great Senegalese singer Baaba Maal is to never forget it. It cannot be mistaken for anyone else's. A listener accustomed to a Euro-American vocal aesthetic may, at first, wonder whether or not it is beautiful. It cuts deep. It seems almost serrated. And then, like a swig of brandy, the warmth of it enters the blood stream and one realizes that one had not fully understood beauty. One rides that voice to a place of wide horizons, a place that is at once ancient and, resolutely, of the present.

Baaba Maal was born in the village of Podor, on the banks of the Senegal River, into a peasant



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class in which to be a musician was to be an aberration. *Griots* were the musicians, the storytellers whose traditional job was to sing the praises of their country's leaders. Monsour Seck, is a griot. As a young man, Seck heard the music spilling out of his friend and somehow knew that to not encourage such a gift would bring down curses far worse than would defying tradition. Because of Seck's encouragement, Baaba Maal ended up with a scholarship to the *École des Beaux Arts* in Dakar. This, in turn, led to a second scholarship, this one for the *Conservatoire de Paris* where he became enthralled with Mozart. From Paris, he returned to Senegal to immerse himself, with Seck, in the traditional music of his people, and then of all Africa. From there, the world stage. Baaba Maal is now the most widely known singer from West Africa. Even the *Marvel Comics Universe* has recognized his powers; in 2022 he lent his voice to the soundtrack of the movie *Black Panther: Wakanda Forever*.

Baaba Maal has been a favorite of mine for years. I especially love *Djam Leelii: The Adventurers*, his 1989 album with Monsour Seck. Like all great music, it has a way of reordering my priorities. So I did a double take when, scrolling through my Facebook feed one listless mid-July evening, I saw a notice that he would be appearing at the Arvada Center as part of a "Day of African Culture". I quickly bought tickets for Lan and me. Immediately, I realized I would be a bad friend if I didn't alert others who, if they did not know his music, would surely want to. I started texting friends. Some were traveling, some had other plans, or had to work late. It was our friends Richard and Joseph who finally said yes.

Lan and I met them at the Arvada Center. We strolled by tables bearing textiles and crafts from diverse regions. At one, a couple of earnest middle-aged white women were displaying samples of batik, the sale of which



supported efforts to educate girls in Senegal. We drank rich, sweet coffee at an Eritrean coffee ritual. We shamelessly gawked at statuesque models swathed in the art of a famous Senegalese fashion designer. Beautiful as they were, in truth they were hardly more captivating than the the people around us showing love for their homelands with sartorial exuberance.



There was a food stall, but since we had time to kill before the concert, we left the premises and drove to African Grill and Bar in Lakewood. The owners, Sylvester and Theodora Osei Fordwuo, are from Ghana. Though years go by between my visits to their extraordinary restaurant, they always remember me by name. We had fufu with lamb, fried fish, okra, and chicken stew with tomatoes and greens. Joseph kept saying "I'm obsessed with this food!" After Sylvester and Theodora's son took our picture with them, we headed back for the concert.

And that's how it came to be that there were

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three white guys and an Asian sitting in the fourth row from the stage at the Arvada Center, amidst a multitude of Africans or people with strong African ties. We were far from the only non-Africans there, but there were few enough of us that we were very much aware of being a cohort. When we would pass each other on the way to or from the restrooms, or a concession stand to buy overpriced bottles of water, our eyes would briefly meet, as if to say "So, you're here too."

Baaba Maal is a passionate activist, known for having set the griot tradition on its head; rather than singing praises to his country's leaders, he sings of what those leaders should be doing for their people. The first songs he sang were plangent pleas for awareness and action for which he accompanied himself on his acoustic guitar. He sang in Pulaar, and sometimes in French, but would occasionally sing phrases over in English. The words "hunger", "education," "freedom" arced through the texture like flares.



As the concert progressed, his songs became increasingly animated. His band asserted a mighty presence. In this mode, his music achieves a near-hypnotic dynamism. The fact that I'd paid for really good seats became moot as people poured into the aisles to dance.

And then we got our first inkling of what



Baaba Maal really means to his people. It all started when a man from the audience climbed onto the stage, approached Baaba Maal and began to throw money at him in rhythm to his singing. He pulled bill after green bill from almost magically deep pockets and flung them at his idol. The audience went mad. When the man was, as it were, spent, he left the stage, and another took his place, dancing, throwing cash. Then a woman in spectacular garb did the same. The frantic stage security guards tried to prevent any further stage storming, but the situation was already out of their hands, if it had ever been in them. A compromise was arrived at: only one money thrower on the stage at a time. Hundreds, thousands of dollars fluttered around Baaba Maal, shimmering like moths, to be scooped into bags by his stage crew. (Had they actually come prepared?) And all the while Baaba Maal himself danced and sang, but, mostly just sang, beatific, like the calm center of a storm.



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And so it turns out that, while you may think you are having a shared experience, you may, in fact, be having a parallel experience. I love Baaba Maal's music. I thought this was the thing, that one would go to his concert because one loves his music. But never once did I have the impulse to fling cash at him. That a great many on that hot August night did feel such an upwelling indicated the presence of a cultural barrier I could not cross. Not for being disallowed — no one would have stopped me from ascending the stage and throwing a percentage of my bank account at Baaba Maal (except, I would hope, Lan or Joseph, who were standing on either side of me) — but for lack of the necessary organ of perception.

Lucky, I think, to experience such moments of cultural bafflement. Moments like this are how we grow in awareness and understanding, if only the understanding that there is much we will never understand. Lucky when a moment of cultural bafflement goes hand in hand with an aesthetically compelling experience. Personal growth set to music, if you will. Lucky, because, for so many, the experience of cultural bafflement goes hand in hand with displacement from a homeland, or suffering the ignorance and prejudice of a culture into which chance or necessity have landed them.

I love Baaba Maal's music. I don't understand a word of it. The experience of it is altogether different for those who do. ♦



(Photography by Lan Vo)

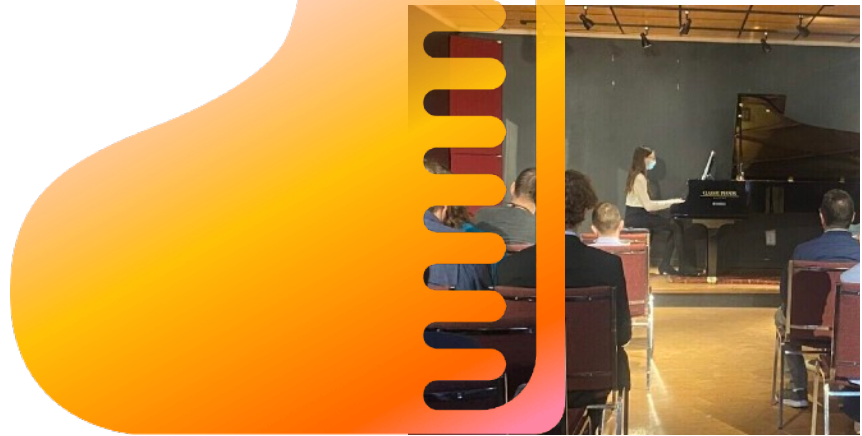
Guidelines for Participants and Teachers:

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.** We also offer a livestream over Zoom for anyone who can't attend in person. Contact musicale chair, Dr. Thomas White, at tomwhitepianokeys@gmail.com with any questions.

Get involved:

1. Sign students up to perform! (sign up form: [Musicales Sign-Up Form](#))
2. Host or co-host/assist with a musicale.
3. Donate to DAMTA.

Next Musicale: October 15, 2023, at 2:00 p.m., at Classic Pianos of Denver (1332 Broadway, Denver, CO. 80210) Host: June Haun, junehaun@gmail.com.

Upcoming Musicales:

- October 15, 2023, 2:00 p.m.
- November 12, 2023, 2:00 p.m.
- December 10, 2023, 2:00 p.m.
- February 25, 2024, 2:00 p.m.
- March 10, 2024, 2:00 p.m.
- April 14, 2024, 2:00 p.m.
- May 19, 2024, 2:00 p.m.

Submitted by Annette Karges



**The Frances Clark
Center presents:**

MARVIN BLICKENSTAFF
Workshop and Masterclass:
“The Power of One”



“The Power of One”

Often we do not think about our chosen profession as "life-saving," and we underestimate the role we play in the developing lives of our students. In every lesson we exemplify The Power of One, and we have chosen exactly the right profession to exhibit that influence.

Friday, October 13, 2023

9:00 a.m. - 12:00 p.m.
Graner Music Recital Hall
4460 Barnes Rd, Colorado Springs

Saturday, October 14, 2023

2:30 p.m. - 5:30 p.m.
DU Lamont School of Music
Newman Center for the Performing Arts
Hamilton Recital Hall

*Please RSVP to Chee-Hwa Tan,
cheehwa.composer@gmail.com*

DAMTA'S SCHOLARSHIP FUND AT WORK

October Spotlight: ISKANDARKHON (ALEX) VAHOBOV



Alex is a student of Nazila Nekoerad

I spent part of my scholarship money on piano coaching from a piano teacher from Tajikistan and music scores of Tajik national songs. I bought an HDMI chord for my keyboard. I used the rest of the money in savings to upgrade my piano.

What did you learn from your experience?

I learned how to achieve my goal, I was assigned to play Chopin Nocturne in C sharp minor, and I achieved my scholarship by practicing every day.

What was your favorite part?

My favorite part was going to Tajikistan and meeting my sister's old piano teacher.

How did you grow as a musician?

I can read music scores faster now and can identify different music symbols.

Anything else you'd like to share?

I'm currently practicing Chopin Op.9 No.1

MEET YOUR BOARD



Kristin Jordheim

Parliamentarian

Kristin holds music therapy and therapeutic recreation degrees from New York University. She is a Board Certified Music Therapist (MT-BC) who owns a private practice, Advantage Music Therapy, and a teaching studio in Denver.

Kristin is a frequent CSMTA presenter. She is a DAMTA Past President, and a member of the AMTA (American Music Therapy Association).

Little Kristin couldn't have known that singing at the hospital bed of her grandfather at age four would lead to a career in music therapy and teaching. I was always singing, trying to play a wooden recorder that was too big for my fingers, and wanting to decipher notation. Family friends asked me to teach their daughter piano before I even went to college and of course I thought I could do that!

I've played clarinet since 6th grade (piano at 7) and started learning the pipe organ at 15 when they also gave me the choir directing job (for half pay). I never doubt a 15 year old's ability and determination. My DAMTA colleagues must have seen the same thing as they elected me to the board, and I'm still here!

I stubbornly paid my own way through NYU and became a music therapist at a time when that was possible. The musical exposure I got in New York in the early 70s was priceless. I added a Masters degree in Therapeutic Recreation and ended up in the two lowest paying therapy fields. My private practice, Advantage Music Therapy, adapted smoothly to virtual during the early part of the COVID pandemic and continued to serve the children and families who count on us.

I was thrilled to be a part of DAMTA's technology prowess and will continue to be supportive. I see DAMTA strengthening its presence in the Denver music community through quality programs and service without barriers. ♦

WHAT DAMTA MEMBERS ARE UP TO

Submitted by Dianne Betkowski

“Gabriella”
Cellist and
Composer
Dianne
Betkowski’s
New Album,
Created with
Miquel Espinoza
Fusion!

The Gabriella album was first recorded by Octave Records in Boulder (and then edited and re-released by us). We brought David Balakrishnan, violin (of the Turtle Island Quartet) and Howard Levy, harmonica (of Bela Fleck and the Flecktones) here to record two pieces each with us. Also, Dave Hagedorn, a wonderful vibraphonist from the Minneapolis area, came to record our title track with us. We were on a tight schedule and had a lot of composing to do. Much of it was composed while we were on tour in the summer of 2022. If we had even a few spare minutes here and there we were working on the compositions we would soon be returning to Denver/Boulder to record. That's how we remember the tour—an obsession with developing and perfecting those pieces. All our work is done without written music. We compose, perform, and record without ever seeing a single note on paper. Some of our compositions are long!! And we needed to send rehearsal recordings—run-throughs—to David and Howard, so they could begin to conceive their contributions to our collaborations. We used the Voice Recording app on our phones to do this. Imagine how many times we had to re-record a piece because one or the other of us forgot exactly what we'd eventually agreed comes next!! Much of our music allows for solo-improvisatory opportunities. (In my first solo in Barrio Latino, the final track, I enjoyed quoting parts of a well-known piano concerto—I hope that's recognizable!)

The album has ten tracks. Some of the pieces are re-recordings of previous recordings: Barrio Latino was first recorded by Miguel with his previous group Curandero, and Joy is a re-recording of an earlier version we did on our very first album, Turtle Dreams. ♦



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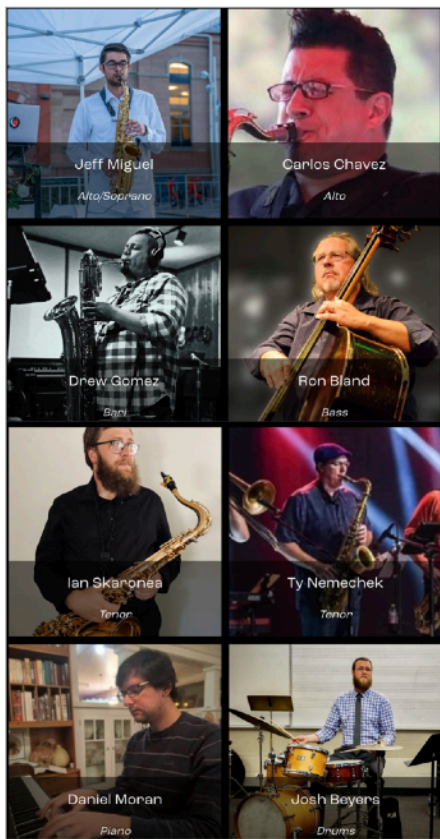


YouTube Link 



WHAT DAMTA MEMBERS ARE UP TO

Submitted by Jeff Miguel



Be there at the debut of DAMTA Member Jeff Miguel’s group, The Sax Syndicate, Live At Dazzle on Sunday, 10/29, at 6pm!

Tickets: https://www.dazzledenver.com/live-music/#/events?event_id=84356

Hailing from diverse musical backgrounds and united by their shared passion for the saxophone, *The Sax Syndicate* is a dynamic and electrifying octet composed of a five-piece big band style saxophone section accompanied by a full rhythm section. Inspired by the iconic group, *Supersax*, *The Sax Syndicate* combines their individual virtuosity to create a seamless blend of harmonies, exhilarating solos, and infectious rhythms. Their repertoire includes jazz compositions and arrangements set in five-part harmony written by the likes of Gordon Goodwin, Benny Carter, Bob Mintzer, and many more. ♦

A BIG THANK YOU TO DAMTA'S GENEROUS SPONSORS!



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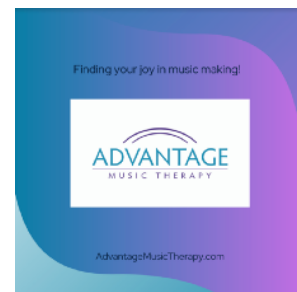


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