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## Dates To Remember

**December 10.** Student Musicale, 2:00 p.m., Classic Pianos and online.

**December 13.** DAMTA Business Meeting, 9:30-10:10 am., ONLINE ONLY.

**December 13.** Fall Course, 10:30 a.m.-12:00 p.m., ONLINE ONLY.

**January 10.** DAMTA Business Meeting, 9:30-10:10 am., Classic Pianos/ Online.

**January 10.** Spring Program: TBA, 10:30 a.m.- 12.00 p.m., Classic Pianos/ Online.



# LYRICS NEWSLETTER



## FALL COURSE, SESSION 7

- 12/13 Jacqueline Wilson Presents: "Inspired Native: Redefining Identity through Reclamation, Decolonization, and Artistic Sovereignty."

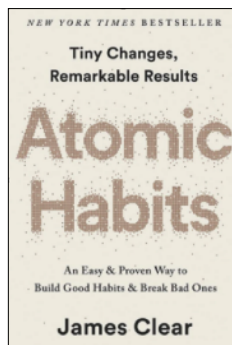
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## DAMTA'S SCHOLARSHIP FUND:

- Evelyn Billberg Remembers Its Beginnings.

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## JOIN THE DISCUSSION!

- FMTA's Professional Reading Program Looks At Jame's Clear's *Atomic Habits*.

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## FALL COURSE: Session 7

### 12/13: JACQUELINE WILSON

### Inspired Native: Redefining Identity through Reclamation, Decolonization, and Artistic Sovereignty



This presentation will discuss the unique lived experiences of Native American people through the history of Classical music’s use in the residential boarding schools, the theft, “sanitization,” and appropriation of traditional and ceremonial melodies, and the

subsequent reclamation, resilience, and artistic sovereignty of contemporary Indigenous music makers in the Classical realm. **\*This Presentation is online only.**

**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](http://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 Nekoerad	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](mailto: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 MUSIC OF CHRISTMAS & HANUKKAH AROUND THE WORLD

“As players of instruments, it is our duty to reach out and give light to those in the dark in whatever way that we can.”

- Sizzla  
(Jamaican  
Musician)



Martinho da Vila - “Feliz Natal Papai Noel” (“Estrelas do Natal”) - **Brazil**



Christmas Song - **Ethiopia**



“Maoz Tzur” - Performed by the Boys Town Jerusalem Boys Choir - **Israel**



“Щедрик” - “Carol of The Bells”, Original Version - **Ukraine**

*Click each image to  
hear the music on  
YouTube!*



“Shine” - Performed by The Maccabeats - **America**



“Ocho Kandelikas” - a Ladino Hanukkah Song, performed by Inbar Goldman and the MusicTalks Ensemble.



## *President's Message:*

# Fall Course a Success! & Looking Forward to Atlanta!

Happy holidays DAMTA!

Our Fall Course this year has been spectacular. Thank you to our courageous panel of speakers who joined us to share their passionate stories and how music influences social justice movements around the world. I am excited to share that our Fall Course raised \$2,671, which achieves 106% of what we had projected when approving this year's budget. Our Fall Course covers the cost of bringing in speakers for our fall and spring courses along with other DAMTA programming and expenses such as purchasing and maintaining our hybrid (simultaneously in-person and online) equipment. For all of you who registered for our 2023 Fall Course, thank you so much!

All of our presentations are recorded and available for you to replay. For all of you whose interest is piqued, we sincerely hope you will join us next year.

I had been curious, in our 3rd year of implementing a hybrid model, how our attendance would look. Out of seven Fall Course presentations, four of them were hybrid and three were online-only. Our first two hybrid courses welcomed 80% of our viewers in-person and 20% online. By our last two hybrid courses, 48% joined in-person and 52% online. We might attribute a higher percentage of people joining online to the school year becoming busier, the weather getting chilly, or a variety of other factors. Interestingly, 85% of our registrants have attended at least one course online. This information about our online viewers leads us to conclude that our hybrid model is working! Registrants appear to appreciate the option to choose between attending in-person and online, and joining online becomes more appealing as the school year progresses.



*Margaret Ozaki Graves*

*(Continued on page 5)*



(Continued from page 4)



Stephanie Ann Ball leads DAMTA through a lovely sound bath with her crystal singing bowls.

During this time of year we are often reflect on what we are thankful for. I am so grateful for our hard-working board members, all of our loyal members, and our music student families that continue to sustain DAMTA in its 80+ years of existence! Enjoy this festive season, DAMTA!

*Ben Raznick*

Ben Raznick  
DAMTA President

For everyone who contributed snacks and coffee for our in-person attendees, thank you! Many of us, like myself, look forward to this treat!

Have you signed up for the MTNA Conference that will take place in Atlanta, March 16-20, 2024? I am excited to share that I will be giving a presentation at the MTNA Conference about our work together here at DAMTA! My presentation, "Grassroots DEI: How Local Associations Can Be A Force For Change" will journey back to 2020 when DAMTA recognized historic inequities within music education and began our work of addressing these challenging topics, in part by developing a VP of DEI role on our Board of Directors. DAMTA is proud to be the first association within the MTNA network to do so. DAMTA's ongoing efforts to keep diversity, equity and inclusion at the center of our work will be a core component of my presentation. Make sure to register before the early-bird deadline on December 5th. You can learn more at [mtna.org](https://mtna.org), or the latest American Music Teachers (AMT) magazine, an MTNA publication that you receive automatically as a member of DAMTA.



Joshua Zabbata, our VP of Programs with our presenters Nazila Nekoerad and Fernanda Nieto.

The email said that my name had been given by a colleague in hopes that I “might consider judging piano students for the Aurora Music Teacher’s Association’s Achievement Day.” I had two reactions: 1. Wow! I’ve finally arrived as a teacher of standing in this community, that I would be considered a qualified judge. 2. I couldn’t possibly.

I have feelings about judging aspiring musicians. I’m not against it per se. It can be a useful, even important part of a musician’s growth. When learning an instrument, certain standards apply. Clarity of attack, evenness of sound, steadiness of rhythm, these are real things that students angling for excellence, or even basic competence, must strive for, and it is not, in itself, a bad thing for them to be appraised, by outside ears, of how they are coming along. Then there is the matter of performing a piece. Does the student know it solidly? Have they arrived at a persuasive interpretation? Have they achieved the necessary combination of grit and poise to play in front of an audience? Playing for a judge can yield useful information. It can be a good muscle builder.

Serious musicians generally associate judges and judging with the competition circuit. Competitions are predicated on the idea that judging one contestant’s abilities over and against another’s can be a way to spur healthy ambition and the pursuit of excellence. Béla Bartók’s famous assertion that “Competition is for horses, not artists” notwithstanding, competitions do have their place, occasionally problematic though it may be, and I’ll not judge anyone’s choice to take that route. But judging happens in so many other contexts that we need not even go there. Judging, when it comes down to it, is something we as teachers do in every lesson. It’s how we discern what a student needs to, as the gamers say, level up.

## *Editor’s Note:*



# On Being Asked to Judge

Of course, adjudicating competitions is a very different swimming pool from judging Achievement Day participants. Ann Markey, who is on the AMTA board, and who had authored the email, explained in our follow-up conversation that, in the context of Achievement Day, judging would have nothing to do with ranking. My job would be to listen, give gentle critiques, and, most of all, offer encouragement. “It’s all about love and kindness,” she said. Well then. Good. We could all do with a bit of that. So I agreed.

But here is the rub: The infinitive “to judge”, whether it is used as is, or as a present participle or gerund (“judging”), or turned into a noun (“judge”, “judgement”), or an adjective (“judicial”, “judgy”), carries an inescapable moral underpinning. Making it fancy by turning it into “adjudicator” or “adjudicating” changes nothing. If you’re talking about judging something, you have, perforce, entered a moral universe. It need not involve anything so dire as parsing *Good* and *Evil*. It may be simply a matter of tallying *better* or *worse*. Soften it further. Use phrases like “This needs work,” “You’re really coming

(Continued on page 7)

along," or "You've nailed it," you are still invoking a system of right action as opposed to wrong. No matter that there are sometimes diverse opinions as to what right and wrong might be. No matter that you would never say a good performance is a "moral" performance, or a faulty one "immoral" (Although critics have often come close. Do a quick perusal of what has been written about, say, Claudio Arrau vs. Vladimir Horowitz). No matter that you do not conflate a student's fundamental worth as a person with how he, she or they play a scale, a Beethoven sonata, or a piece about pirates. If you are judging what they do — and if you are a teacher, you absolutely are — you are treading moral ground. Our students understand this implicitly. It behooves us to understand it explicitly. Not that we might spare them, but that we may be wise, because, as every last one of us knows, from having been, at one time or another, both judge and judged, the boundary between how we do something and who we are can become all too easily blurred.

I arrived at the community church where the event was to be held about forty minutes before the first students were set to arrive. I was shown to a small, bare room with a chair, a small table, and a somewhat worse-for-wear blond-wood upright piano (I don't recall the make) and instructed as to how to fill out the comment sheet. The kids would be either "Big Achievers" or "Super Achievers" depending on which options they chose. Keep critiques gentle, comments positive, heavy on encouragement. Regarding the "pass/fail" in the upper right corner, always circle "pass". Verbal interaction with the students should focus on putting them at ease.

But it turns out that judging other teachers' students, even in the spirit of loving kindness, can be dicy. I'm not talking about avoiding stepping on pedagogical toes. That

pertains to us grown-ups, the ones presumably with good sense, whose job entails being able to take care of ourselves. I'm talking about having a young person, who you've never met, and may never see again, walk into a tiny, stuffy room, sit before a no more than adequate piano, and put her life on the line to play for you. She's got fifteen minutes to do what she'll do, and in that time you've got to figure out what to say about it.

If you're talking about judging something, you have, perforce, entered a moral universe.

Perhaps you ask her to play an E-flat major scale for you, and she does so with wonky fingering. Do you mention the fingering? Do you say anything about the uneven tempo with which she plays her memorized piece, or the questionable hand position? You know from your own experience as a teacher that you can't assume she's not been told about these things a hundred times. And anyway, you're not there to teach. What do you say to the tenth kid. The eighteenth?

Early in the day, two brothers played for me, first separately, then together. They were around the ages of thirteen and fifteen. The younger one had a noticeably atypical neural style. The older one's atypicality was somewhat less pronounced. Playing their relatively simple pieces was clearly arduous for them. When they played together, the younger boy counted out loud in groaning surges. "WuuunTooThreeeFohhhr". Nothing

(Continued on page 8)

was so apparent to me as that these boys were magnificent.

A girl of about seven came in, acquitted herself of her pieces, then, as one of her "options", danced for me. This involved procuring her mom's iPhone, starting a YouTube number, and going through her moves. Not much space in that little room for her multiple back and forward walkovers. Clearly a "super achiever". Was her dance a meaningful interpretation of the music? Not a relevant question.

Another girl, perhaps fourteen, came in, played through her nerves, and finished with tears in her eyes. My efforts to be kind and encouraging did little to ameliorated her unhappiness. Just by my presence, and the meaning she attached to it, the boundary between *how* she performed (or perceived that she had) and *who* she was had blurred.

...as every last one of us knows, from having been, at one time or another, both judge and judged, the boundary between how we do something and who we are can become all too easily blurred.

A rather dour blond boy of eleven or twelve made a false start on his memorized piece and asked if he could start over. Of course. "How much will I be marked off for that?" he asked. So young, and already familiar with how the world spins on an axis of merits and demerits.

A boy of about sixteen muscled his way through Rachmaninoff's G minor prelude. What is it about the G minor prelude? This is not the place to start with Rachmaninoff. The place to start with Rachmaninoff is with Scriabin. Of course, no one told me that when I was his age and chose the same piece. And, like me, the kid did, indeed, make it happen. Not brilliantly, but not half badly either. Probably better than I had managed it. His love for the piece was self evident, as was his earnest desire to be the kind of kid who could play it. How well I remember. I would certainly not be the irresponsible one to second guess him.

Every single student who walked through the door that day knew exactly what it meant to be judged. It mattered not one wit that there were to be no winners or losers, firsts, seconds, thirds, or even honorable mentions. Nor did it matter that I kept my mien resolutely positive, likewise my comments, both verbal and written. They knew that I was, moment by moment, making assessments (aka: judgments), about them, and about their performances, which were also, ineluctably, about them. What I most wished they could have known, but could not, in the time given, have told them in a way they could have understood, is that my judgment of each of them was the same, and it was a snap judgement to boot: that there was a little more beauty in the world, and a bit less malice, for them being in it, doing what they were doing, however they were doing it. ♦



*Submitted by Evelyn Billberg*

## DAMTA'S SCHOLARSHIP FUND

*Evelyn Billberg remembers it's beginnings.*

I returned to Grand Junction, my home town, in 2002 after following great adventures in Alaska, Hawaii, Arizona, and Texas. I started up my teaching studio and joined the Grand Junction Music Teachers Association. Our State President, Kathy Hammer, visited Grand Junction in 2008 and asked me to serve as MTNA Foundation Chair. After several years I took on the task of Community Outreach, Education and Public Relations, serving in that capacity until 2022. These responsibilities allowed me to become well acquainted with the Local Associations around the state. It was such a delight to get acquainted with the presidents and to visit as many of the local associations as possible. I studied their programs and special activities for students.

I moved to Denver in 2010 and joined DAMTA, just as Kristin Jordheim was finishing her term as president. Stephanie Morrison asked me to take over developing and publishing the yearbook, Directory of Membership when she got into office in 2011. I enjoyed serving as VP for Membership and developing the yearbook. The biggest challenge was involving the Advertisers. Interest in advertising with us had been diminishing over time.

Under Vince Madison's leadership, DAMTA continued the work of enhancing the teacher development program. Each year we worked to develop the monthly programs to enhance the skills of our teachers. At one time this yearly program earned teachers credits at one of the

Universities. Even though this program was no longer supported we worked hard to bring strong programming to the DAMTA Fall Course, inviting local teachers to join us for the programs. The meetings were moved to Classic Pianos, and, with a designated home, we were able to purchase equipment to enhance program presentations with a large screen, speakers and easy connectivity to the internet.

Several things happen simultaneously. I was talking with a few of the local associations and learning about their scholarship programs. These teaching organizations had developed dynamic scholarship programs and were sponsoring some wonderful opportunities for students. DAMTA student recitals were held monthly to provide performance experience for our students. The performance studio at Classic Pianos provided a wonderful space for monthly student musicales.

I suggested to the board that we set up a scholarship program. The funding resource could come from the fees charged for participation in student musicales. We would also direct all of the funds coming from advertisers for the yearbook into the scholarship program. The outreach to bring in advertisers would be enhanced by letting them know they would be supporting our student scholarships.

The past twelve years involved with both CSMTA and DAMTA have been an exciting and wonderful adventure. I have met and worked with some marvelous teachers and I cherish every moment I have spent with everyone. ♦

## 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](mailto: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: December 10, at 2:00 p.m., at Classic Pianos of Denver (1332 Broadway, Denver, CO. 80210) Host: Dr. Thomas White, [tomwhitepianokeys@gmail.com](mailto:tomwhitepianokeys@gmail.com).**

### Upcoming Musicales:

- February 25, 2024, 2:00 p.m. DAMTA's 4th annual February musicale celebrating Black History Month, in partnership with the Lamont School of Music Preparatory Program, welcoming guest Dr. Leah Claiborne as students perform music from her published series, *Music of Black Composers, Vols. 1 & 2*.
- March 10, 2024, 2:00 p.m.
- April 14, 2024, 2:00 p.m.
- May 19, 2024, 2:00 p.m.

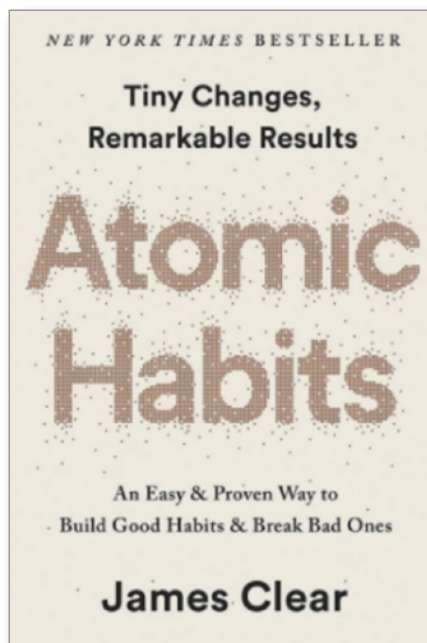
Submitted by Arlyce Black

FMTA'S

Professional

Reading

Program



**ATOMIC HABITS:  
An Easy & Proven  
Way to Build Good  
Habits and Break  
Bad Ones**

by James Clear

Avery ISBN 9780735211292  
Copyright 2018

To read this book: 5 hrs. 20 min. on average.

HOW this book will benefit you: "To write a great book, you must first become the book."

Every habit you have — good or bad — follows the same 3-step pattern:

1. Reminder (the trigger that initiates the behavior).
2. Routine (the behavior itself; the action you take).
3. Reward (the benefit you gain from doing the behavior).

Success is not a goal to reach or a finish line to cross. It is a system to improve, an endless process to refine. "If you're having trouble changing your habits, the problem isn't you. The problem is your system."

- Make it obvious
- Make it attractive
- Make it easy
- Make it satisfying.

The secret to getting results that last is to never stop making improvements. It's remarkable what you can build if you just don't stop. It's remarkable the business you can build if you don't stop working. It's remarkable the body you can build if you don't stop training. It's remarkable the knowledge you can build if you don't stop learning. It's remarkable the fortune you can build if you don't stop saving. It's remarkable the friendships you can build if you don't stop caring. Small habits don't add up. They compound.

**Book discussions:**

October 26, 2023 Chapters 1-10

February 28, 2024 Chapter's 11- end

**To participate, contact Arlyce Black:**

303-758-8162 or  
Cell/Text 303-829-0179



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## DAMTA'S SCHOLARSHIP FUND AT WORK

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### October Spotlight: ELIAS YOON



Elias is a student of Ben Raznick

"I used my scholarship for the Boulder Federation Music Festival that I have been participating in annually. As the oldest of five children in our family, I am proud to help my younger siblings see the value and fun in music and hope they will be motivated to also learn piano."



## MEET YOUR BOARD



### Ben Raznick

President

Ben is proud to be our DAMTA President, currently serving for his 3rd year.

Ben was born in 1985 in Boulder, Colorado. His childhood can only be described as unique. Ben's participation on the "Skip Its", a local competitive jump rope team, took him on journeys across the US and the world to places like Puerto Rico, Canada, Belgium & Denmark to perform, teach and compete. By the age of 16, Ben was a jump rope [US Grand National Champion](#) and

2x [World Champion](#). You might have seen him jumping rope in the basketball halftime shows of the CU Buffs, Denver Nuggets, & NBA All Star Game.

As a teenager Ben transitioned his acrobatic skills into diving, setting two records before graduating Boulder High School. He achieved a scholarship to University of Wisconsin-Madison where he lettered, set a 5-meter platform record and competed in the Big 10 Championships. Ben's Boulder High records still stand and you can see his name on the record board in the swimming pool of North Boulder Recreation Center.

Ben graduated college from UW-Madison with a major in Spanish and certificate in Business. He loved studying abroad his junior year in Buenos Aires where he began learning music of the region by studying with tango, folklore and composition piano professors. Ben played piano in exchange for meals at a beautiful old theatre converted into a bookstore & café, El Ateneo. His time in this beautiful country inspired his first album, *Tango y Folklore Argentino*.



*Ben plays piano at the Ateneo Café and Bookstore in Buenos Aires.*

In 2010, Ben was excited to accept a two-year position in Spain as a public school English teacher. While abroad, Ben co-created a nine-episode comedic web series, [Pueblo](#), chronicling the adventures of an English teacher (played by Ben) in small-town Spain. The final installment, which was filmed in Barcelona, won a film festival award and features two of Ben's compositions.

In 2012, Ben returned to Colorado and earned his teaching license and Masters in Education from Regis University. He worked as a Spanish tutor, teacher and counselor in Boulder & Denver public schools. He spent much of his time decompressing from education work by composing his 2nd album, *Memory Maze*, in 2016. Ben returned to Barcelona to record this album which includes instrumental parts for castanets, bandoneón, violin, cello and double bass.



Ben records *Memory Maze* in Barcelona.

Once home, Ben decided to transition his work from public education to home studio music education. A bittersweet and difficult decision to make, Ben was thrilled to finally pursue his passion of teaching piano and running his own music business. One of Ben's biggest inspirations is Judy Lambert, his own piano teacher while growing up in Boulder, Colorado. A kind and caring role model, Judy instilled in Ben traits he strives to now impart

to his own students.

Kristin Jordheim, a friendly piano teacher in Ben's neighborhood, introduced herself to him. She asked him out to coffee to discuss an association called... "DAMTA." Next thing he knew, he was elected 2nd Vice President as editor of the DAMTA newsletter from 2018-2021, and then President in 2021. Ben couldn't be more grateful for the DAMTA community that welcomed him so graciously into a network of such inspirational colleagues. In 2023, Ben began his service on our state board, CSMTA, as Vice President for Teacher Enrichment.

Ben continued producing his own music projects and released *Birds of a Feather* in 2021. This album compiles ten of his favorite composers and records some of their most captivating pieces on a gorgeous Steinway & Sons piano. Each work is presented in a professionally recorded video performance in Denver University's Hamilton Hall. Each renowned composer is represented by a unique watercolor painted feather. *Birds of a Feather* was the winner of The American Prize in 2021. You can enjoy his *Birds of a Feather* Film [here](#), where he brings you into his own living room for a cordial conversation and takes you behind the scenes of the creation and production. The *Birds of a Feather* Film is a reimagining of his Premiere Show, originally scheduled as a live debut in May of 2020, canceled due to the Covid-19 Pandemic.



Ben Raznick's *Birds of a Feather* appeared in *Billboard Magazine*.



**MUSIC**



**Local pianist to release album**

**Semester abroad sparked Raznick's passion for tango**

By Mikaila Altenbern

For the Camera

Boulder native Ben Raznick has been playing the piano since he was 10 years old. For much of that time he has played in cafes around Boulder.

Last year he played an upright piano on Pearl Street mall during the summer — the first time he'd made money by playing.

Tonight, Raznick, now 24, releases his new album, "Tango y Folklore Argentino," at the Laughing Goat Coffeehouse on Pearl Street. He will be playing a selection of his own compositions. This is the first album for the Boulder High alumni, and it marks the culmination of a total of two years he spent living in Argentina and traveling in Latin America.

**IF YOU GO**

What | "Ben Raznick CD release party"

When | 5-7 tonight

Where | Laughing Goat Coffeehouse, 1709 Pearl St.

Tickets | Free

Info | 303-440-4628 or [www.laughinggoat.com](http://www.laughinggoat.com) or [www.benraznick.com](http://www.benraznick.com)

Raznick began to play the piano at a bookstore with café in exchange for food, not money. One night after playing a tango called "Adios Nonino," which he had printed off of the Internet, a waitress told him that a customer wanted to talk to him. The man told Raznick, "You played Adios Nonino very well, but a tango has to be felt in the blood."

Intrigued, Raznick began to search deeper into the intersection of music and culture in Argentina.

Raznick studied with various music professors in Buenos Aires, one of whom, Manuel Kohan, collaborated with Raznick on the album.

In October Raznick will be assistant teaching English in the Andalusian region of Spain. Perhaps in another year he will return with another album.

"Tango y Folklore Argentino," soon to be available on iTunes, can be purchased on his Web site, [www.benraznick.com](http://www.benraznick.com).

44 | JUNE 18, 2010

CAMERA | FRIDAY MAGAZINE

Ben featured in Daily Camera Newspaper.



Ben's flock of hens.

Ben is also a Dual Member of the Recording Academy and Latin Recording Academy. He serves as a Governor of the Recording Academy's San Francisco Chapter Board. Ben is excited to share that he will be in Barcelona in May, 2024 to perform his piano & castanet duet composition "Barcelona Tango-Rag" with professional castanet player and his former professor, Ludovica Mosca. The sheet music will be published by Ars Viva Editorial as part of a collection of castanet compositions with other pieces by Catalán and Czech Republic composers.

Ben lives a happy life in Denver with his husband, Shawn, their dog, cat and 7 chickens. Stay tuned on Ben's latest projects by visiting his website: [BenRaznick.com](http://BenRaznick.com). ♦



Ben and his family in BANFF, Canada.

# A BIG THANK YOU TO DAMTA'S GENEROUS SPONSORS!



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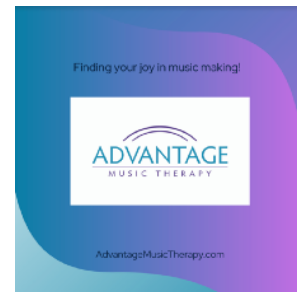


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<https://www.schmittmusic.com>



<https://www.tjmusic.net/>



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