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Dates To Remember

April 10. Business Meeting, 9:30 - 10:00 a.m., Classic Pianos/Online.

April 10. Spring Program with:TBA, 10:30 a.m. - 12:00 p.m., Classic Pianos?/ Online.

April 14. Student Musicale, 2:00 p.m., Classic Pianos/Online.



LYRICS NEWSLETTER



DAMTA'S SPRING PROGRAM: SESSION 4

- Minna Rose Chung Presents: "You Aren't Really Listening: Revealing the Mystery Behind Great Intonation"

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ATLANTA, 2024

- Ben Raznick Attends the MTNA Conference in Atlanta, Georgia.

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APPLY FOR A DAMTA SCHOLARSHIP!

- Applications due on April 21st.

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DAMTA'S SPRING PROGRAM: Session 4



April 10th - "You Aren't Really Listening: Revealing the Mystery Behind Great Intonation" - with Minna Rose Chung

"You Aren't Really Listening" is a live interactive presentation intended for all musicians who deal with discerning intonation beyond the equal temperament. The presentation aims to introduce and summarize the three string intonations most commonly used: equal-temperament, Pythagorean (melodic), and Just (harmonic), with a laid-back and humorous delivery.

Korean-American cellist Minna Rose Chung is Professor of Cello at the Desautels Faculty of Music at the University of Manitoba (Winnipeg) Canada. In addition, she is co-author alongside Hans Jørgen Jensen of the internationally acclaimed CelloMind: Intonation and Technique, a discerning pedagogy method praised for its "dense and fascinating treatise focusing not just on the left hand, but almost exclusively on the aspects underpinning the most minute gradations of intonation...it takes written pedagogy to a new level" (Strings Magazine, April 2018). Minna Rose is a returning guest artist, teacher, and chamber coach to several international music festivals: Meadowmount School of Music (New York), Rushmore Music Festival (South Dakota) the Heifetz International Music Institute (Virginia), the Canadian International Cello Festival (Winnipeg, Canada), Rio International Cello Encounter (Rio de Janeiro, Brazil), Piracicaba Music Festival (Sao Paulo, Brazil), Alaska Cello Intensive (Fairbanks, AK), Cincinnati Virtual Cello Academy (Ohio), and the Rosamunde Summer Music Academy (Winnipeg). Chung performs with the Borealis Piano Trio and the Nacka Duo, which tour extensively in recital and lecture performances at world music conferences, primarily focusing on the art of chamber music. In 2007, Chung made her Carnegie Hall debut with her Pangea String Quartet, featuring signature works commissioned by the Kronos Quartet. Currently, Chung performs regularly with the Manitoba Chamber Orchestra, and enjoys performing in various music collaborations across the country. International tours include Canada, UK, Sweden, Germany, Serbia, Poland, Brazil, Asia and the USA.

All events will be held on Wednesdays from 10:30 a.m. to 12:00 p.m. This program will be presented online only.

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)
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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 no later than the 20th of each month. Please give emails the heading "Lyrics Submission".

Passalongs

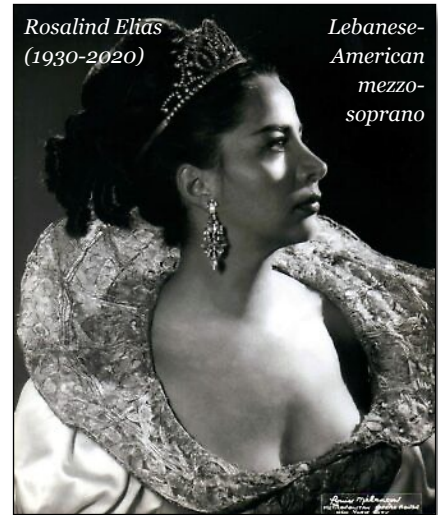
DAMTA's closed Google group for members:

- 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 ARAB AMERICAN HERITAGE MONTH

“I would like to use music to promote peace in this part of the world. It is very important, it is the driving force of why I am here. I do believe that music can achieve peace. I chose the profession because I like music, but there is a larger purpose here.”

- Fawzi Haimor





President's Message:

ATLANTA, 2024

Dear DAMTA,

I had an incredible experience representing our association at the 2024 MTNA Conference in Atlanta. The action-packed 5 days were a real treat. Thank you for the opportunity to attend. Here are some pictures of the events that took place.



Ben Raznick presented on DAMTA's DEI work, ranging from the development of our VP of DEI to how our leadership strives to do our work through an equity lens.

Our Colorado crew having a blast hanging out with MTNA Gala performers Johnaye Kendrick and Dawn Clement.





Andrew Cooperstock (CSMTA President), William Chapman Nyaho (MTNA VP of DEI) and Ben Raznick (DAMTA President)

Congratulations Leila Viss, our 2024 Foundation Fellow, nominated by Colorado and celebrated at the MTNA Gala.



West Central Division Dinner



Ben Raznick

Ben Raznick
DAMTA President

Thinking About What Walter Was Thinking About

Editor's Note:



*Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and spectre-thin, and dies;
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond to-morrow.*

—John Keats, from "Ode To A Nightingale"

To say that the world is in a mess is to say nothing of interest. We're hooked by horrors like the slippage of women's rights, the traction of rights to means of violence; the refusal by the privileged few to be accountable to the impoverished many upon whom their privilege rests; the fate of the heating Earth held in the frigid hands of those without sufficient will to act; the flourishing of the corrupt, the martyrdom of the resistant; the fall of the amicable, the rise of the aggrieved. We take it for news, but it's all par for the course, revealing nothing we haven't always known about ourselves as a species. It is easy to treat the encroaching dark as a banner around which to rally. "We're going down!" we shout, "Let's rage together." Easy, but unoriginal.

As private music teachers, we can be as guilty of gorging on malaise as anyone. How many times have I heard myself lament the downward spiral of civilization from the time I was first plunked down on a piano bench to now. For me, practicing was what happened, along with learning to swim, learning how to do math, how to not let the screen door slam, and how be polite to my elders. Arriving at a lesson unprepared was never a thing to be addressed because it wasn't even a thing. As opposed to kids today... (*Queue up your own monologue here. You know you've rehearsed it ad infinitum.*)

None of this is of any interest. If it seems to

be, one would do well to examine what one is really taking an interest in. Something of substance, or merely one's sense of helplessness?

As opposed to a conversation I had recently with my student, Walter. Now that was of interest.

Every Wednesday at 5:00 p.m. Walter arrives on my doorstep for his lesson. He has recently turned sixteen. He has thick, curly, dark blond hair which he wears pulled back from his face and neatly tied at the back of his head. His complexion is decidedly Northern European. He is a sophomore at the Denver School of the Arts. I am one of his two private piano teachers, the classical one. The other teaches him jazz. Does he value both approaches equally? More or less. Does he practice enough? Given his intelligence and innate musicality, I would say no, patently not. But this begs the question, enough for what, and for whom.

Walter was one of two students I selected from my studio to perform in February at DAMTA's fourth annual student musical celebrating Black History Month. The event had been a full year in the planning. Unlike DAMTA's usual monthly student musicales, which are mainly of interest to a few DAMTA members and their students, this one was a collaborative effort between DAMTA and Denver University's Lamont School of Music. Nationally known pianist, teacher, and scholar, Dr. Leah Claiborne was the guest of honor. No less than twenty eight students took to the stage, most of them having drawn from Dr. Claiborne's series, *Piano Music By Black Composers*. The event gained national attention in March when DAMTA president, Ben Raznick featured it in his presentation, "Grassroots DEI", which he presented at the 2024 MTNA convention in Atlanta. It was a big deal, this event, enough so that, for the sake of my students, I had to downplay what a big

deal it was.

Walter had chosen to play "Juba Dance" from the suite *In the Bottoms*, by the early Twentieth Century Canadian-American composer, Robert Nathaniel Dett. Stylistically, it is like a marriage between ragtime and a cakewalk. It is an easy piece to delight in, not so easy to play. That he *could* play it I never doubted. Whether or not he *would* was another matter. A month out, he wasn't where I felt he needed to be with it. What he needed was an extra push. So I suggested to Ben that we hold a joint performance class for our participating students. Having run into some of the same concerns with his students, he agreed. This did the trick. By the week of the event, I knew Walter would do fine.



Robert Nathaniel Dett (1882-1943)

Ben wanted to put together a short video about the musicale to show in Atlanta. He wanted the video to include interviews with some of the students, reflecting on what they saw as the significance of the

event and what it meant to them personally. Walter agreed to be interviewed.

At his last lesson before the performance, I asked him if he felt ready, both in terms of the piece, and about what he might say, and, as it always will, the truth came out: It turns out he was beset by ambivalence. About being interviewed. About participating in the event. About the event itself.

Ambivalence is generally viewed as a symptom of psychological weakness. We are taught that success comes to those who are of one mind about what they are doing. Singleness of purpose is rewarded,

decisiveness prized and praised. Conversely, to be ambivalent is to allow one's energy to dissipate, and, at the very moment when strength matters most, to be found wanting. Just so. But I found Walter's ambivalence bracing.

You see, he had been thinking. And we all know the sorrows and leaden-eyed despairs to which that can lead. He had been thinking about what a concert of all Black composers might be for. What was the agenda? Was it for Black people? Would there be a lot of Black people in the audience? Or was it for White people? If it was for Black people, then how did he, a White boy, justify his part in it? If it was for White people, then why exactly? So they could prove what good White people they are by giving a hearing to the music of composers shaded by the system of inequity from which they've benefitted? In other words, was this concert a way for the mostly White event organizers, performers, and audience members to concoct for themselves a sense of virtue?

As the conversation unfolded, it ranged from the problem of cultural appropriation, to the tendency of White America to romanticize the people it has historically oppressed, such as the Native Americans. "Oh, now I get it,"

His intellectual grappling was itself a vindication of everyone's efforts to bring the Black History Month musicale into being.

I thought to myself, a mere thirty plus years into my chosen profession, "so *this* is what piano teachers talk about with their students during lessons."

So. What to do. He knew he was playing "Juba Dance" well. He knew I was excited about the musicale and keen for him to perform in it. But the stone in his shoe was that, for all our good intentions, all the averred virtues of the event, he couldn't discount the possibility that he was being asked to participate in something that was, if not exactly false, than maybe not wholly truthful either. And it came to me that, far from being a sign of weakness, his ambivalence was his strength, a sign of his seriousness, his resolve to at least try to get it right. No nightingale he, ready to fade away and forget the difficulty of existence, but a young man trying to understand how best to be in the real world, with all its brokenness and complexity.

As we sat there hashing it out, I realized three things: 1. I was not, in that moment, going to be able to dispel his doubts. The questions he was asking were ones I myself had not thought to ask. Later I would have to give some serious thought as to why I hadn't, but in the mean time, I was not going to disrespect his seriousness with a cobbled answer that would inevitably come out as pabulum. 2. His intellectual grappling was itself a vindication of everyone's efforts to bring the Black History Month musicale into being. That it had brought up these questions for him meant that it had already been a resounding success before it had even happened. 3. I was going to have to rethink just how badly off we actually are. The world may be going down, but with kids like Walter on the loose, it won't be without a fight, and maybe even (dare we hope?) a fighting chance.

At the performance, by the way, he killed it!♦

— David House, Editor

Submitted by Annette Karges

APPLY FOR A DAMTA SCHOLARSHIP!



Scholarships can be used for master classes, additional instruction, summer programs, equipment or project support. Awardees are required to complete a report on their experience and how they used the funds.



2023 DAMTA Scholarship Award winner Ruby Garlow

APPLY HERE:

Use QR code
or visit
www.damta.org



**APPLICATIONS DUE
APRIL 21, 8PM
AWARDS ANNOUNCED
BY MAY 1ST**

AWARDS INCLUDE:

**A \$200 SCHOLARSHIP
TOWARDS EDUCATION
OR EQUIPMENT**

**SPECIAL
RECOGNITION AT THE
MAY STUDENT
MUSICALE**

**SPECIAL FEATURE IN
OUR LYRICS
NEWSLETTER**

Submitted by Ellen Shamas-Brandt



“Focus on Native Composers”

APRIL 13, 2024 @ 2PM

Ken Caryl Concerts is collaborating with Celebration of Native Arts to present this concert.

The program will feature works composed by Jerod Impichchaachaaha' Tate, Beverley McKiver, Brent Michael Davids, Jessica McMann, Nicolette Blount, and more.

Refreshments will be served following the performance.



**KEN CARYL
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&

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NATIVE ARTS**

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Donations to further support
our concert series and the
organizations featured in this
concert are greatly
appreciated.



Resonance

A convening and panel discussion designed to ignite, amplify, and reverberate social action.



El Sistema Colorado is excited to announce a new signature fundraising event: **Resonance**.

Resonance is a convening and community conversation around arts and music designed to ignite, amplify, and reverberate social action. **All proceeds from the event will go to El Sistema Colorado.**

For its inaugural year, El Sistema Colorado will invite the community to engage in **Resonance** as a call to action to advance equitable access to music education in Denver. **Resonance** will engage participants in four distinct ways and include national, state, and local leaders in the arts and cultural sector.

Networking Hour	Call to Action Rooms	Topic Breakouts	Panel Discussion
Drinks & Charcuterie Board	3 Inquiry Rooms	3 Break-out Sessions	Five Panelist

Schedule

Resonance will be held at the Posner Center for International Development

3:00 – 4:30 PM	Networking Hour + Inquiry Rooms
4:00-4:30 PM	Topic Break Out Sessions <ul style="list-style-type: none"> ▪ Bonfils-Stanton Foundation ▪ Colorado Creative Industries ▪ Colorado Business Committee for the Arts
4:40 – 5:50 PM	Resonance Panel Discussion <ul style="list-style-type: none"> ▪ Dr. Ingrid Larragoity, El Sistema Colorado (MC) ▪ Stanford Thompson, Equity Arc ▪ Gary Steuer, Bonfils-Stanton Foundation ▪ Josh Blanchard, Colorado Creative Industries ▪ Christin Crampton, Colorado Business Committee for the Arts ▪ Joanna Leonard, El Sistema Colorado
5:50 – 6:00 PM	El Sistema Colorado Presentation
6:00 – 6:15 PM	El Sistema Colorado Call to Action and Appeal

Resonance Panelists



Dr. Ingrid Larragoity-Martin [MC] is the Executive Director of El Sistema Colorado and serves as conductor of the Conservatory Orchestra of Denver Young Artist Orchestra. She brings with her over 22 years of high school and collegiate instrumental experience as a conductor, music educator, and community leader. Her passion to diversify and create inclusive music classrooms has impacted her leadership from the podium and into the music community at the state and national level. She looks forward to expanding her impact as a nonprofit leader through community-building, creating pathways for musical excellence, and engaging nonprofit leaders and educators in conversations around access, equity, inclusion, and social justice in the music classroom and beyond.



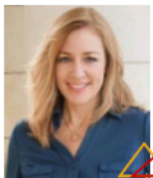
Stanford Thompson [Panelist] is a leading voice in promoting cultural equity and advancing change for nonprofit organizations across the sector. He works closely with the boards and staff of arts and cultural organizations, educational institutions, institutional funders, and national service organizations to evaluate the effectiveness of programming and identify solutions to deepen and broaden their impact. Stanford founded and led the internationally recognized music education organization Play On Philly, served as the founding board chair of El Sistema USA, and currently serves as Executive Director of Equity Arc. In those roles, he has been a champion for equitable access to education, mentoring, and advancement for musicians of all ages and abilities.



Gary Steuer [Panelist] joined Bonfils-Stanton Foundation (BSF) as President and CEO in 2013. Since that time, he has focused on leveraging the voice and legacy of the Foundation to sustain and strengthen the arts and nonprofit leadership in our community. In addition to overseeing \$3.5 million in annual grantmaking, Gary empowers the foundation's signature programs, investments, and initiatives to ensure they are advancing equity, innovation, community, and quality of life. Under his leadership, the Foundation has dramatically elevated its commitment to applying an equity lens to all its operations, grantmaking, and investments. Prior to joining BSF, Gary served as the Chief Cultural Officer and Director of the Office of Arts, Culture & the Creative Economy for the City of Philadelphia.



Josh Blanchard [Panelist] brings a rich amount of arts experience to his new role as CCI Director, including serving as Executive Director of Theatre SilCo. He will oversee the state's arts agency leading efforts to position Colorado as a hub of innovative thinking, practice and business, expanding creative economies and supporting placemaking across the state. Blanchard brings to OEDIT an interdisciplinary arts background, previously serving as Executive Director of Theatre SilCo, where he was responsible for the general operations of the theater including donor cultivation, grant writing, development, execution of marketing and branding strategies and overall management of the financial functions. He most recently served as a Summit County Commissioner where he focused on policies most important to his constituents including economic development, housing, sustainability, water, and childcare.



Christin Crampton [Panelist] is the Executive Director of the Colorado Business Committee for the Arts (CBCA). She is a past participant of CBCA's Leadership Arts program and a recipient of CBCA's Cultural Leadership Award in 2016. Christin is a seasoned professional with over 30 years' experience in non-profit and for-profit leadership and management. The majority of her experience has been in the private sector having co-owned a public relations agency in Denver for over 10 years, as well as the previous Executive Director of Ballet Nouveau Colorado. She has experience working with organizations in many industry sectors spanning consumer, business-to-business, and nonprofit. Crampton Day is a life-long advocate for the arts, serving on the Colorado Ballet Board of Trustees for 13 years, among numerous other volunteer leadership roles.



Joanna Leonard [Panelist] is an active parent of two children who are currently participating in El Sistema Colorado, playing the viola and cello, and she is committed to ensuring the music is made available to youth in Denver. Joanna serves as is the Director of Pharmacy Services at Colorado Coalition for the Homeless and passionate about improving access and quality of health care. Joanna focuses to deliver comprehensive pharmacy services, integrating housing and health care to people experiencing homelessness. Joanna has extensive experiences in designing and executing public health programs on rational use of medicines, both in the US and abroad, focusing on vulnerable populations.

Purchase your Tickets.



Go to: www.tinyurl.com/elsistemaco

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, or in the public domain.

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: April 14th, at 2:00 p.m., at Classic Pianos of Denver (1332 Broadway, Denver, CO. 80210) Host: Ben Raznick, benraznickmusic@gmail.com.

Upcoming Musicales:

- May 19, 2024, 2:00 p.m.

DAMTA'S SCHOLARSHIP FUND AT WORK

April Spotlight: GRACE FAN



Grace is a student of June Haun.

I haven't used any of the scholarship money yet. We're saving the money to put forth for a grand piano. We express gratitude to such a remarkable opportunity. We are in desperate need of a grand piano now that I've reached that level. So the scholarship is a wonderful opportunity to save for it. Honestly, my favorite part was being able to experience such different variations of music, and being able to get the musical feel of every piece. Every single piece of music is like a story. And to understand the story is a wonderful thing. You get a peek at what the composer's mindset was when they created the piece, and that is truly wonderful. This further teaches you how the composer wanted the piece to be expressed. So you learn to understand it rather than just playing the piece. When I first started, I honestly just thought that music was music. There was nothing special about, no story, no emotions at all. Although that was before I listened to the recordings of incredible pianists and I wanted to be able to express myself in that sort of way. But I learned the hard way that no great accompaniment comes without hard work. I really don't like practice that much, but to become like the amazing pianists out there, you have to persevere through. ♦

MEET YOUR BOARD



Annette Karges

V. P. Membership

Annette grew up in the wide open spaces of North Dakota. As a child, when she wasn't playing with animals or adventuring around her 2,000 acre backyard, she could be found practicing piano. She can still remember her very first lesson at the age of 9 yrs old. She got to show her teacher that she could already play "You Are My Sunshine" and her teacher started her out in an old Nelson and Neil book, an RCM book, and Bartok's Mikrokosmos. This felt like real grown up music, and Annette was very into grown up music.

Fast-forward a few years and Annette started going to chamber music camps in high school. At one of these camps the teachers at the camp did public rehearsals of the Dvorak *Quintet in A Major* so that all of the campers could learn from watching them rehearse. Getting to hear the folksy, romantic melodies of that piece daily for a week sparked a deep appreciation for both Dvorak as a composer as well as the fun of getting to play and experience music with friends.

Beginning college as a hesitant music major at first, Annette became more certain the deeper into music she went. Though she started teaching much sooner than she probably should have, her experiences with those first few students helped shape her direction in both music and teaching. She began to realize what an honor it is to be a consistent adult in a child's life - to see them weekly, year after year, through the ups and downs of life, and get to show them a little slice of beauty in the world through the skill of musical expression.

After undergrad Annette stayed in ND and taught and played for a few years, but her own

desire to continue learning and improving her playing and teaching skills eventually led her to Denver where she completed her MM in Piano Pedagogy and Performance at DU. Annette chose to stay in Denver post school, and now runs a thriving piano studio in the Athmar Park neighborhood.

Annette is deeply thankful for all of her own teachers over the years. Every teacher she has studied with has planted a voice in her head, and she still hears these voices when she is teaching, practicing, and performing. While these voices do not always agree, they

are all part of Annette's growth as a musician and a person. She hopes to be an equally empowering force in her own student's lives.

In her years as a music student, Annette experienced a warm and vibrant music community among her professors and fellow student musicians. It can be harder to find musical friends outside the music building and this is one of the things she appreciates about being a part of DAMTA - it gives the independent teacher a place to foster musical community. ♦



William Arthur Chase (English, 1878-1944) The Keynote, 1918. Oil on canvas. Tate Collection, London.

Schmitt Music

DAMTA Bids Farewell To A Beloved Fixture Of Denver's Musical Community.



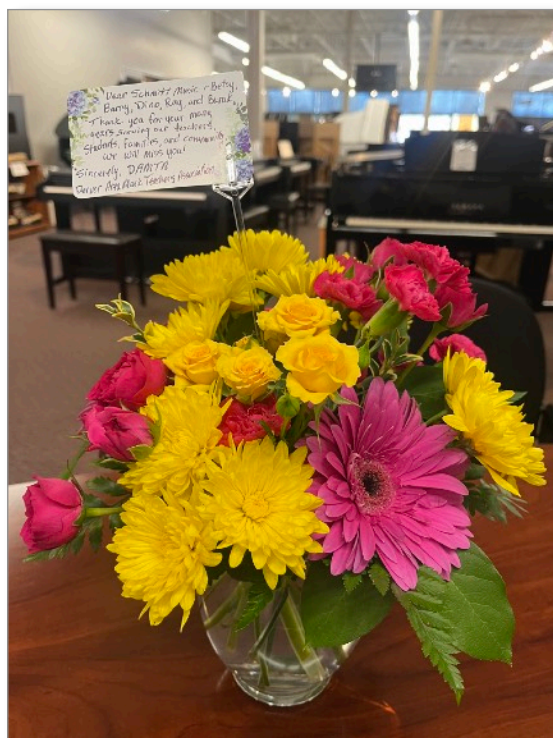
"This is such a loss to our music community. I have such appreciation for the wonderful group of people who have provided not only a hub for our activities, but excellent service, friendship and camaraderie. I wish only the best to them all."

—Elana Newman

"Both my students and I have so many amazing memories of Schmitt Music in Denver. The competition, the fabulous learning opportunities through pianists brought in by the store, and most of all the caring, hard working, and knowledgeable staff! Who remembers the lovely lunch Schmitt (Barry and staff) threw for us teachers at the store, simply to honor us? We are not going to ever have that kind of connection and support again.

Betsy and Dino, we will miss you, and are sad that the company had to make the hard decisions that adversely affect your lives. My best wishes going forward."

—Jan Spitzer



A BIG THANK YOU TO DAMTA'S GENEROUS SPONSORS!



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