

Michigan Music Teacher

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THE MICHIGAN
MUSIC TEACHERS
ASSOCIATION**

*Affiliated with the Music Teachers
National Association*

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President's Letter

Dear MMTA Members,

As I write this letter I have just completed one of those landmark semesters (25 years!) and have graduated a third of my studio. It is a time for me to sit down and take stock of where I've been and plan for the coming year and beyond. One of the non-negotiables in those plans is my continued membership and participation in MMTA-MTNA. I have grown and benefited from so many personal and professional relationships, advantages for my students, opportunities for professional growth, and, of course, from many years of memorable musical experiences. So, before I mark off another teaching year with a mixture of relief and nostalgia, and shift to my summer schedule, I must take care of one more thing: renewing my membership in MMTA-MTNA. It is my hope that you feel the same way!

Last year my good friend Rachel Kramer, director of member development at MTNA, who I met a few years ago (correction: many years ago) when she was a member of the University of Michigan Collegiate MTNA Chapter, presented a brief and memorable statement to the MTNA leadership entitled "The Elephants are Square Dancing." Two points from her remarks are seared in my memory: 1) Despite all the fantastic advantages and opportunities provided by our local, state, and national associations, the "elephant in the room," obvious but usually ignored, is that our membership is slowly declining; and 2) If this trend continues, MMTA may, like American Square Dancing, some day be facing its "last promenade." In this issue Lester Castellana, MMTA Membership Chair, looks directly at that elephant and provides some excellent recommendations to keep us dancing far into the future.

And now for a recap of MMTA's spring activities. I attended the MTNA Conference March 22-26 in Chicago, Illinois representing Michigan MTA at meetings of the State Presidents Advisory Council (SPAC), the East Central Division, and several open meetings and forums. It was especially nice to see so many MMTA members at this year's conference! We had a wonderful response, and a great time, at our Michigan dinner, with over 45 in attendance. We can be proud of our student winners who were in the national MTNA finals, particularly Julian Velasco (Joseph Luloff) who won first place (Senior Woodwinds), and Casey Grev (Joseph Luloff), who received second place (Young Artist, Woodwind). We can also be proud of Michael-Thomas Foumai, 2013 Distinguished Composer of the Year.

Our annual Concerto Competition was held on March 23rd at Oakland University. The results can be found in this issue and on our website. We are pleased with the increase in number of teachers participating in this event, and, especially, more participation by non-piano entries. Thank you to Pat Lobbestael for singlehandedly administering this competition!

Our Student Achievement Testing season officially ended on May 3 when our voice and piano finalists competed at the Michigan State University College of Music. Thanks to our MMTA Auditions "team," SAT Auditions Chair Margarete Thomsen, and SAT Semi-Final Chairs Wendy Wan-Hsing Chu, Loretta Lanning, and Maria Lonchyna-Lisowsky, who organized the semi-finals and finals; and to Technology Chair Eric Van De Vort, for his attentive handling of the online semi-final registrations. I am looking forward to hearing all these winners mentioned above, and more, in the Honors Recitals at our fall conference in Dearborn.

I was pleased to represent MMTA at the Michigan Youth Arts Festival in Kalamazoo, May 8-10th. Some of you may not be aware that MMTA is a partner association with Michigan Youth Arts and has a role in planning and participating in this festival each year. I had the pleasure of introducing two Touchstone Award recipients: Dr. Charles Aschbrenner and Dr. Adrienne Wiley. Touchstone awardees exemplify best practices in arts education, with a record of advocacy for arts programs, a dedication to bringing out the very best in their students, and a continued commitment to artistic excellence. Congratulations Adrienne and Charles! We're proud of you! The student performances and presentations at the festival, which included music, dance, film, theater, visual art, and creative writing, were all at a very high level, and over a thousand student participants were there to attest to the fact that arts education is alive and well throughout our great state! I'm sure there were many students of MMTA members in attendance, but I would like to highlight three featured performers: Tin Yan (Jade) Fung, student of Michael Coonrod and high school winner of the MMTA Concerto Competition, performed in the Welcoming Celebration, and

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MICHIGAN MUSIC TEACHER

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Full Page	\$140.00
2/3 Page	\$120.00
1/2 Page	\$95.00
1/4 Page	\$70.00
Less than 1/4 Page	\$60.00

Submit ads to the MMT
editor with a check payable
to MMTA. Fees are for one
issue only.



DEADLINE

FOR THE

SEPTEMBER 2014

MMT:

AUGUST 15

All materials must be
received by this date

CHANGE OF ADDRESS OR E-MAIL

Send to
Lester Castellana, Membership Chair: lestercastellana@gmail.com
~ or mail to: ~
Lester Castellana, 7164 Palmer St., Dexter, MI 48130

President's Letter, cont. from p.1

Paolo Dara and Emme Cumming, students of Gregory Maytan and Renee Robbins respectively, were selected as concerto soloists to perform with the Detroit Symphony Civic Philharmonic Orchestra in the Gala Concert. Congratulations, all!

MMTA "business" continues during the summer months, with meetings scheduled for the MMTA Board, the Certification Committee, the SAT Piano Handbook Revision Committee, and the SAT Semi-Final Chairs. During the summer, Vice President Gail Lytle Lira and the Metropolitan Detroit Musicians League will be finalizing the myriad details involved in planning the 129th MMTA Conference. I look forward to seeing you there, refreshed and renewed by our summer activities and energized for another year (or 25 years!) of teaching and performing!

Sincerely,

Gary Pedersen, MMTA President

**129th MMTA State Conference
October 12 – 14, 2014, Dearborn, MI**

Dear MMTA Members,

Preparations for the 129th MMTA Conference are in full swing. The conference opens on Sunday, October 12th at 1:00 p.m. (on-site registration begins at noon), and continues through noon on Tuesday, October 14th at the beautiful Henry Hotel, 300 Town Center Drive. Adjacent to Fairlane Town Center shopping mall, The Henry was voted #1 in 2013 U.S. News Best Hotels in Michigan. Complimentary parking will be included with your beautiful hotel room.

I am excited to announce that Panayis Lyras is this year's Conference Artist. Being a Silver Medalist in the Van Cliburn International Piano Competition, Mr. Lyras was appointed Artist-in-Residence and Professor of Piano at Michigan State University in 2004. Besides being an inspiring pianist, Mr. Lyras is a wonderful educator and an enthusiastic speaker. He will perform works by Brahms, Chopin and Liszt in the Monday evening concert. Mr. Lyras will be leading a master class of advanced students on Tuesday morning.

The Metropolitan Detroit Musicians League will be our local host this year. With the vibrant MDML chapter and Arvi Sinka and Carol Levy as co-chairs, MMTA is in great hands. The MDML is organizing the Sunday evening concert, which will also include the MMTA Commissioned Composition by Andy Francis, a DMA student attending MSU.

Of course we will enjoy hearing the MMTA and the MTNA student winners on Sunday and Monday afternoons. More scheduling information will be added to the website when available.

<http://www.michiganmusicteachers.org/conference/php>

Catching up with friends across the state, meeting new members, sharing ideas and strategies makes the conference a true destination to nourish our mind, body and soul. So mark your calendars, enjoy the summer and I'll see you at The Henry!

Sincerely,

Gail Lytle Lira, MMTA Vice President

Please note the following deadlines for our 2014 Conference:

August 1: Deadline for conference schedule material for the program booklet. This includes presenters, titles, descriptions, performers' bios, photos, and program information.

August 15: Deadline for all advertisers and exhibitors. Please contact Barbara Collins.

August 15: Deadline for all other entries in the conference program booklet. This includes welcome letters, Teachers of the Year, Distinguished Service Award, and the list of conference volunteers.

September 13: Deadline to register for a room at The Henry Hotel and receive the MMTA conference rate of \$100 plus taxes for Single/Double room.

September 13: Conference preregistration deadline – both mail and online. This is also the last date to withdraw from the conference and receive a registration refund.

MICHIGAN MUSIC TEACHERS ASSOCIATION
129th Annual State Conference
October 12, 13, and 14, 2014 ~ Dearborn, MI

CONFERENCE AND MEAL REGISTRATION

(online registration at <http://www.michiganmusicteachers.org/conference.php>)

Name: _____

Address: _____ City: _____ Zip: _____

Phone: _____ Email: _____

Local Association: _____ Certification: State National

REGISTRATION FEES:

Advance Conference Registration: MMTA Member

(registration after September 20 - \$ 80.00) \$ 65.00 _____

Advance Conference Registration: non-MMTA Member

(registration after September 20 - \$ 90.00) \$ 75.00 _____

One Session/One Day Registration

\$ 50.00 _____

Registration: MMTA Member's spouse

(registration after September 20 - \$50.00) \$ 40.00 _____

College Student Registration

\$ 10.00 _____

Monday Night Concert: non-Registrant

\$ 20.00 _____

MEAL RESERVATIONS (Advance reservation only - not available after September 20):

Monday Evening Banquet, October 13 \$ 28.00 _____

Please select one Banquet Entrée: Tax and gratuity are included in price

- Grilled Flank Steak
 Herb Seared Chicken
 Panko Crusted Cod
 Penne Pasta with Marinara Sauce

*Entrées come with Spinach Salad, Freshly Baked Rolls with Sweet Creamery Butter, Chef's Selection of Starch and Vegetable and Chocolate Cake with Freshly Brewed Coffee and Teas.

TOTAL ENCLOSED: _____

CONFERENCE AND MEAL ADVANCE REGISTRATION DEADLINE: September 20, 2014

Please mail this registration form and check (payable to MMTA) to:

Diana Spitnale Miller, MMTA Treasurer, 3352 W. River Dr., Gladwin, MI 48624-9730

For more information, contact: Gail Lytle Lira, MMTA Vice President and Conference Chairperson
 Phone (517) 351-8402 gail@gaillytlelira.com

**Michigan Music Teachers Association
129th State Conference
October 12-14, 2014**



**Fairlane Plaza, 300 Town Center Drive
Dearborn, MI 48126
1-313-441-2000**

The Henry, an Autograph Collection hotel in Dearborn, was voted the #1 Hotel in Michigan by U.S. News Best Hotels in the USA in 2013. The Henry provides an ideal location adjacent to Fairlane Town Center shopping mall and is less than 3 miles from The Henry Ford Museum and Greenfield Village. The Automotive Hall of Fame, the Detroit Institute of the Arts, and the Detroit Science Center are all within a 10-mile radius of the hotel.

Conference rate for Single or Double Rooms: \$100/night + taxes

- This rate is only available until **SEPTEMBER 20**. Rates cannot be changed at check-in or at checkout.
- To receive this rate, you may call the hotel directly at **1-888-709-8081** and state that you are with the **MMTA 2014 Annual Conference**; or you can make your reservations online at [Book your group rate: Michigan Music Teachers Assn >>](#)
- Please note that there are some rooms available at the Henry Saturday night, October 11 for MMTA members arriving a day early.
- Check-in time is 3:00. Early check-in may be available for those who call the morning they are checking in. Baggage storage is available.

Complimentary Parking is available to all hotel guests.

2014 MMTA Conference Artist Panayis Lyras



Winner of the Silver Medal in the 1981 Van Cliburn International Piano Competition, Panayis Lyras has been seen and heard by millions of television viewers on PBS and the Arts and Entertainment Cable Network. He is also First Prize winner of the Gina Bachauer International Piano Competition, the William Kapell International Piano Competition, and the Three Rivers Piano Competition, and Silver Medalist in the Arthur Rubinstein International Piano Master Competition in Israel.

Since his 1980 recital debut in the prestigious Ambassador Auditorium in Pasadena, California, Mr. Lyras has performed solo recitals in Alice Tully Hall at Lincoln Center in New York City, the Kennedy Center in Washington, D.C., and many other cities across North America, including Boston, Los Angeles, Cincinnati, Denver, Houston, Portland, Sarasota, Seattle, Toronto and Vancouver. His orchestral engagements have included performances with the Philadelphia and Minnesota Orchestras, the Buffalo and Rochester Philharmonic Orchestras, the Boston Pops, and the San Francisco, Dallas, Saint Louis, Pittsburgh, Indianapolis, Baltimore, Phoenix, North Carolina, Florida, Fort Worth, Nashville, Nevada, New Jersey, New Mexico, Omaha, Sacramento, Utah, Hawaii, Honolulu and Pacific symphony orchestras. Internationally, Mr. Lyras has performed with the Hong Kong Philharmonic, the Orquesta Filarmonica de la UNAM in Mexico City, the Orquesta Filarmonica de Montevideo in Uruguay, the Jerusalem and Haifa Symphony Orchestras in Israel, the National and Capetown Symphony Orchestras in South Africa, and toured England and Taiwan.

Panayis Lyras has collaborated with such acclaimed chamber music ensembles as the Tokyo, Chilingirian, Audubon, Colorado, Concord and Orford String Quartets; and appeared at the Saratoga, Interlochen, Scotia, Breckenridge, Peninsula, Colorado and Mount Gretna Summer Festivals. In August 2004, he was appointed Artist-in-Residence and Professor of Piano at Michigan State University.

A native of Athens, Greece, Mr. Lyras received his Bachelor and Master of Music degrees from The Juilliard School. He is a Steinway Artist, and has recorded for Varèse Sarabande and Pantheon.

Meeting the Needs of Michigan's Music Teachers

Lester Castellana, MMTA Membership Chair

Greetings Members and Local Chapter Leadership - I hope everyone has had a fantastic year!

While MMTA continues to be a strong community of excellent and committed music teachers, there is both cause for concern and room for improvement. Over the last decade, our total membership has decreased by nearly 150 teachers. No doubt, the economy has been largely to blame – and as it slowly improves, we have seen some positive signs. Nonetheless, I think it prudent to examine this issue and ask ourselves: how can we better reach prospective members? What new avenues of publicity and communication can we open? How can we foster a stronger and better connected community? And are there ways we can improve what MMTA offers to its membership? In the end, this is not a question of size – MMTA boasts over 600 members – but a more essential one: is MMTA meeting the needs of its members? Are we growing with the times?

An *ad hoc* committee of the MMTA Board has been exploring these questions. We are considering how to expand our non-piano-teaching membership, revitalize our collegiate chapters, and improve the promotion of our activities. We would like to see more involvement from young college faculty and to find new ways to include members who do not live near a local chapter. Likewise, we always need to attract and involve younger members. But has there been a shift in the way young professionals prefer to interact and promote their activities? Our experience can be of great value to teachers at the start of their career. But do we reach them at this stage? Longstanding members may well be happy with “MMTA as usual,” but does a new generation want something different/something more from a professional organization?

As a first step towards answering these challenges, I would like to propose that 2014-2015 be devoted to our membership: to appreciating and supporting our members/chapters while we all try to improve our visibility and reach. You will hear more from me in the coming months, but for now, I have two requests of everyone. The first is quite simple: ***what can MMTA do to help you?*** The current state of affairs is unlikely to change by command from on high. Innovation will most likely come *from* local chapters. But we realize the commitments this may require *and we want to support your efforts!* How can MMTA better serve the needs of your teaching, students, or chapter? My email is always open: LesterCastellana@gmail.com. I would love to hear your thoughts and ideas!

The second request is the rub of the challenge: ***what can you do to help MMTA?***

In part, this requires that chapters are actively connecting with their community: inviting, welcoming, supporting, and even mentoring new members. It also requires that local chapters be as visible and public as possible. Creativity and openness to change are prerogatives! Are your programs fresh? Do they attract your youngest members? How modern and useful is your website? Are non-piano programs ever given? We know that local chapters do so much already – they are the absolute heart of MMTA! – but we seek ways to improve. In short, what MMTA looks like ten years from now is decidedly up to our local chapters!! Once more, our state leadership *will* be active on this (please see my first request: what can we do to help you?). Below are a few avenues to consider:

Improving local websites. Websites are both expensive to build and time-consuming to maintain. They are, nonetheless, our best avenue to reach the public! They not only advertise your chapter's existence, but also your studios and events. They can provide convenient links and resources for members, students and parents; promote local musicians and businesses; and even provide forums for discussion (such as blogs, Facebook and Twitter). To take one idea, a “Parent's Page” can give tips on seeking music teachers or buying an instrument. Parents can read advice on practice, how to encourage their children, and on the process of music education itself. It can also be a place to make our voices more clearly heard: our mission, opinions, and philosophies. MMTA has been steadily working to improve its own website and the board is considering ways to help support similar efforts of local chapters. We realize the challenges involved here, but consider even the simple ways you can improve your website. Do you update your site regularly? Do you list your annual calendar of events? Do you provide tools for people seeking teachers or teachers seeking to join? Do you provide links to MMTA, MTNA, local music institutions, tuners, instrument dealers or stores? With the internet, the sky really is the limit (that is where “Clouds” are, no?). Feel free to offer or request ideas – we must maximize this vital means of connecting to the world!

Advertising our activities. Beyond websites, are there local alternatives to publicize our student, chapter and state events. A surprising number of members join simply because a parent heard about SAT or other programs and asked to get their child involved. From paid ads to strategically-placed flyers to links on a local music store's website, we can always do

Castellana cont. on p.8

Castellana, from p.7

more to make our activities known. Is the SAT or MMTA Concerto contest publicized in your area beyond word-of-mouth? Do your personal business cards, websites, bios or recital programs read: “a member of MMTA [MTNA, or your local chapter]?” *Surely, the visibility of our name increases the imprimatur of membership* – let’s help make MMTA a household name!

Increasing MMTA’s non-piano membership. *We are not MPTA, after all!* As we work to revitalize the non-piano SATs we hope also to revive non-piano certification and to see more activities of interest to the non-pianist. What can your chapter do? Invite non-pianists to speak at your meetings. Encourage them to join your group! Explore more chamber music within your studios and community. Collaborations are one of the great pleasures in music – deeply rewarding and fun!

Collegiate involvement. While our college faculty and students operate in a somewhat different world than other local members, interaction between the two realms can be an energizing experience. As you plan your annual programs, consider involving a nearby collegiate chapter or students. Invite a young faculty member (or a collegiate chapter) to present at one of your meetings. I will be happy to help our local chapters find and contact the college chapters and faculty in their area.

This is just the tip of the iceberg, and I am sure that we all have ideas and opinions on these issues. Keep them coming but let’s get moving! My opinion is strong: action at the local level will produce the most fruitful results.

Now, if I may close with an historical parable: Currently, MMTA has 17 local chapters. Last year, we had 18 and not too long ago (2006) we had 21. Five of our chapters operate with ten or fewer members! Once again, size isn’t really the issue. But consider the weird fact that the German Meistersinger Guilds which thrived in the 15th and 16th centuries actually limped their way into the 19th. Once a highly respected institution representing a high point for Renaissance, middle-class culture, a curious few remained with little discernible influence within the maelstrom of the Romantics. By that time, their final 12 members (4 at Ulm and 8 at Memmingen) were known only to carry their ancient banners to the funerals of paupers, singing dirges for a few coins. The last closed its doors in 1844.

The point is not to be discouraging. *Music and music teaching are alive and strong!* so the Meistersingers have only themselves to blame for losing their niche in the world! Over the past year, I have spoken to many of MMTA’s elders – long-standing members who have done much to foster both our organization and the high quality of music education here in Michigan. We can all congratulate them on what they have accomplished as we look towards building a great future for MMTA!

Have a great summer!

Piano Retreat

Sponsored by Michigan State University College of Music and Capital Area Music Teachers Association

Join Derek Kealii Polischuk, Associate Professor of Piano and Director of Piano Pedagogy, and Deborah Moriarty, Professor of Piano and chair of the piano area at Michigan State University, with special guest clinician **Irina Gorin** for a Piano Retreat on **August 6-7, 2014**.

Piano teachers are invited to come to the MSU College of Music for a two-day workshop, where they will have the opportunity to hone their own craft in piano performance by taking lessons with these acclaimed teachers, participating in master classes and attending workshops on current topics in piano pedagogy and performance.

Registration for the Piano Retreat is only \$100 for two days, or \$70 for one day. Contact Derek Polischuk at polischu@msu.edu, or Loretta Cetkovic at loretta.lanning@gmail.com for more information. Additional information can also be found at msucamtaretreat.weebly.com.

Nagel, cont. from p.10

I often will ask a student "what did you hear yourself doing?" after he/she has played a particular passage. Answering that question demands listening and feeling. Listening involves our feeling what the music means to us. The words and notes on the pages are written instructions, no more, no less. Without our emotional responses, we can honor the letter of the page but not the spirit. We can indeed "HEAR HERE" but that is not enough. We need another phone booth or maybe an operator at the other end to reply "LISTEN? MISSIN"!

Another thought about the hearing/listening issue. So often I have encountered students in competition (or in the studio) who offer the big repertoire. I have purposely chosen shorter and in a way simpler pieces so far to illustrate my point. Now let's look at a large work, for example the Waldstein Sonata. It is a very difficult piece with lots of rapid tricky passages, and guaranteed to display great digital agility when played cleanly at a concert tempo. That anyone can hear, I think. But to what is the performer listening and basing an expressive interpretation? Let me ask just a few of my favorite questions about this sonata, whose answers might deepen a performer's understanding. For example, what key is this music in? "C Major" the student will glibly reply, wondering what sort of dunce I think he/she is for asking such a question. But listen to the opening: after the opening lone low "C", thirteen C major triads do not establish the key. C major is abolished with the V7 of V at the end of second measure. And thereupon Beethoven gives us the sequence starting with B-flat chords moving to F, then F minor moving to C minor brings us to the end of a first theme statement that is rumored but not confirmed to be in C Major. Does that make a difference to a performer in some way when he/she listens to the harmonic restlessness and instability of those opening measures? The first and second movements are concerned greatly with harmonic restlessness and instability. What about the left hand? Does it have a role other than a motoric one? Does that chromatic falling line, murky here but later on very prominent, affect one's interpretation? Listening to that opening instead of gleefully playing it fast affects tempo and voicing. What about measure 4? That silly little descending group of 16th notes seems trivial when merely hearing it. But it becomes such an important gesture in the entire sonata----the second theme, for example, begins with that same descending five-note scale, now lyrical and now in the "wrong" key of the major third. And those storied octave glissandi in the coda of the finale----aren't they the progeny of that silly little descending scale passage in the fourth measure? My point is, in order to hold a large, difficult and magnificent work together over twenty or thirty or forty minutes, we must be able to listen as well as hear for five or six minutes. And the process of listening is an endless one of living and growing as a deepening musician. Für Elise, C Minor Prelude from Book 1, Waldstein, whatever the piece, all music demands that we not only Hear, but listen and develop our listening/feeling/interpretive skills.

Home Business Insurance

Please note that home business insurance may be needed to cover teaching music lessons in the home. MMTA urges members who teach from their homes to contact their insurance agents to determine what is and what is not covered in their homeowners insurance policy. For more information regarding home business insurance, contact the State Department of Insurance and Financial Services for details.

http://www.michigan.gov/documents/cis_ofis_ip219_25001_7.pdf

If you find that you need added insurance to protect your home business, there are options:

- 1) Your current home owners insurance company may also provide home business insurance.
- 2) MTNA's recommended insurance provider is Clarion. Clarion has over 40 years of experience working with musicians. Discounts are available to MTNA members for applying for new general liability and event insurance policies. The discount is situational and is different for each applicant. For more information regarding Clarion visit www.clarionins.com. For information regarding general liability insurance, contact Stevie Molinary at 1-800-vivaldi (1-800-848-2534), ext. 111.

Jeanne Hanley Thelen
Local Associations and IMTF Chair

Musical Musings

The Old Phone Booth

by Louis Nagel

I don't know if I am about to discuss a national trend back in the fifties, when telephone booths dotted the urban landscapes. In my hometown of Louisville, they were ever-present, the sole means of communication away from one's land line, (and cost all of one dime to use. Ahh---the good old days?) On the front of the booth at the top was a little phrase that simply said "Hear here". Its terseness makes a haiku look like an epic. Being a youngster punster, I found this "poem" delightful. I had no way of foretelling how its message would factor in my life. So let me share some thoughts about that bit of doggerel with you.

In our world of music we use our ears. Sound is our raw material---we deal with its many aspects: pitch, dynamics, relationships, consonance/dissonance, texture, and more. We translate written instructions into sonic events that we intend to give pleasure to people who hear them. But hearing is only part of the equation. Think for a moment as you read this and anticipate what you will soon see on the page. As you read you are aware of a variety of sounds, depending upon where you are. The honking of a car horn. A dog barking. The growling of your empty stomach. A siren perhaps-----or wind blowing through the leaves we feared we'd never see after this past winter. They are audible, and not always pleasant. And they register in our brains-----we can close our eyes to sights but unless we are deaf we cannot close our ears to sounds.

But are we feeling or focusing on those sounds? Are we LISTENING?

I am sure that question comes as no surprise to you as you read this. We are not only in the business of hearing, but more importantly the art of listening. It seems to me that music exists on two levels, one which registers sound in the brain without really taking it in, and another, far deeper level where we join with the moving sounds on some indefinable sonic journey. Let me cite a few examples that in my mind illustrate the difference.

Consider the piece that piano teachers have learned to dread: Für Elise. (Fear Elise, maybe?) An immediate disclaimer: I never learned this (or inflicted this on my teacher) when I was still in single digits, but did study it in my advanced years, and played it with great pleasure on one of my recent Kerrytown concerts, as part of an all-Beethoven recital. I have rarely taught it. But I know that most piano teachers have had many students come in and play it without the students listening to what they were hearing. For example, are students aware when they "love" this piece that the first two notes are a third beat pick-up to a down-beat? They hear the two notes repeated, but without a rhythmical context. And thus they play without a sense of meter. I have more than once heard a couple of extra "E/D#'s included. It is not a trill. If the role of the opening two notes is not understood through listening, the opening phrase is unlikely to be shaped with any degree of expressivity. And how often it appears throughout the piece-----Of course we are there to instruct our students and hopefully the instruction is corrective. But without actually *listening* to the two pickup notes in context, the performance is likely to be mechanical. Later on, the F major section is so often played unrhythmically. It remains the same tempo as the A minor music, but the gesture is quite different. Can the student not only hear the difference, but listen to the rhythm it has in common with the preceding music? Again, one can count, but until it is felt through listening it will sound mechanical or even shaky.

How about the Bach Prelude in C Minor from the Well-Tempered Clavier, volume 1? Surely a familiar piece that many students have heard from their studio recitals, or in various competitions. It is a valuable teaching piece---the prelude a great etude in Baroque style, and the fugue an instructive first or second leap into the intensely contrapuntal world of Bach (and indeed of ALL piano music). What is heard is a moto perpetuo toccata for a page and a half whose first notes of each group are melodic. What is often not listened to is how those notes are performed. Often they are punched-the intention is to show the melody, but the result is to force the melody on the audience/parents/judges without consideration for the context and character of the music. Again, listening would modify the degree of accent considerably. Bach wrote those melody notes mostly apart from the buzz of the rest of the sixteenth-note pattern. They do not need to be hit---a light accent at best will help illuminate the line. In the ensuing tempo changes, it is possible to hear the differences among "presto", "adagio" and "allegro" but isn't it also important to feel them within the context of the larger piece? That is where listening comes into the picture.

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