

Michigan Music Teacher

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From the Desk of... Adrienne Wiley, MMTA President

Greetings teachers! We all know this is a busy time of year for everyone, thus I will keep my report to you succinct!

State Conference: Wonderful! Lia did a great job of bringing together clinicians that offered a variety of topics to our membership. 98 members attended our Conference this year. A special thanks to the Holland Chapter for hosting this year's Conference. Special highlights of recognition go to: Gail Davis Barnes, 2017 Distinguished Service Award; Beatrice Ellis, Lola Mazza McIntyre, Alicia Operti, Teresa Pash, Miho Segal, and Alisha Snyder, all recipients of the Teacher of the Year Award. The next State Conference is slated for October 7-9, 2018, in Livonia.

MMTA/MTNA Competitions: The competitions were held November 18-19 at Kalamazoo College (results listed in the MMT). Many thanks to Laurie Marshall, Chair, for all of her hard work in organizing this event. Thanks goes to the individual coordinators: Jeffrey Kinsey, Chamber and Young Artist (non-piano) Divisions, Ruth Goveia, Young Artist Piano, Sheri Iott, Senior Division, and Karen Feilla, Junior Division.

Gary Pedersen: Gary will be up for election for the office of the Director of the East Central Division. You will have a chance to cast your vote and support him for this office. Be on the lookout in the upcoming issues of the AMT.

MTNA National Conference: The 2018 National Conference is held at Disney World March 17-21, 2018. I invite any and all members to attend: one can learn so much from all the sessions, presenters, and concerts. In addition, you can meet up with colleagues around the country, and even "old" friends! (My son would love to go with me so he could GOLF!) Check it out? And: if you are going and would like to attend the Gala Banquet, we are working on getting together a "Michigan Table." Please contact me directly if you are interested?

wiley1ae@cmich.edu

Best wishes for all of your musical endeavors! Happy Holidays ahead!

Warmly,

Adrienne Wiley

In Remembrance

Each year, we would like to honor and remember MMTA members who have passed away. Chapter presidents will be contacted each year for information about local members who have passed away in the last year or so. If you would like to submit an article and picture in addition to the once-a-year remembrance, please contact Alisha Snyder, MMT Editor. This year, we honor the following MMTA members:

• Phyllis Grunewald (1926-2017)

• Colette Romzick (1925-2016)

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Alisha Snyder, Editor, 2061 Jefferson Drive SE, Grand Rapids, MI 49507
Submit materials to: alisha.snyder@gmail.com; 616-425-7619
MMTA Website: www.michiganmusicteachers.org

PRESIDENT
Adrienne Wiley
4007 Washington
Midland, MI 48642
989-615-1746

VICE PRESIDENT
Lia Jensen-Abbott
412 Clinton St.
Albion, MI 49224
517-629-2950

SECRETARY
Carol Conklin
5250 Stapleton Drive
Kalamazoo, MI 49009
269-372-0701

TREASURER
Diana Spitalne Miller
3352 W. River Drive
Gladwin, MI 48624-9730
989-426-2644

PAST PRESIDENT
Gail Lytle Lira
131 Oakland Drive
East Lansing, MI 48823
517-351-8402

PARLIAMENTARIAN
Christie Otter
14735 Richfield
Livonia, MI 48154
734-464-3319 / 734-765-1770

CERTIFICATION CHAIR
Janice Derian
12612 Glenview Drive
Plymouth, MI 48170-3023
734-455-3103

MEMBERSHIP CHAIR
Lester Castellana
7164 Palmer Street
Dexter, MI 48130
734-864-2686

**LOCAL ASSOCIATIONS AND
INDEPENDENT MUSIC TEACHERS
FORUM CHAIR**
Jeanne Hanley Thelen
20335 Whitby Drive
Livonia, MI 48152
616-334-8864

**COLLEGIATE CHAPTERS
COORDINATOR**
Sookkyung Cho
1 Campus Dr.
Allendale, MI 49401
646-321-0757

TEACHER EDUCATION CHAIR
Beatrice Ellis
1421 Glen Leven Rd.
Ann Arbor, MI 48103
734-327-9294

AWARDS CHAIR
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1857 Dennison Road
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TECHNOLOGY CHAIR
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4441 Burton Forest Ct. SE
Grand Rapids, MI 49546
616-292-3141

SAT COORDINATOR
Sarah Hamilton
41751 Aspen Street
Novi, MI 48375
248-767-0619

SAT PIANO HANDBOOK CHAIR
Gerardo C. Ascheri
2200 Groesbeck Avenue
Lansing, MI 48912-3449
517-485-1363

SAT AUDITIONS CHAIR
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19415 Waltham
Detroit, MI 48205
313-527-0733

**MTNA COMPETITIONS
COORDINATOR**
Laurie Marshall
4021 Ravina Terrace
St. Joseph, MI 49085-9655
269-428-7060 or 269-277-9091 (cell)

MTNA YOUNG ARTISTS COORDINATOR
Ruth Goveia
2916 Larry Lane
Kalamazoo, MI 49008
269-345-1412

**MTNA SENIOR COMPETITIONS
CHAIR**
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1551 Laraway Lake Dr. SE
Grand Rapids, MI 49546
616-283-1492

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Bloomfield Hills, MI 48304
248-766-1367

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607 N. Walnut St. Apt. 1
Lansing, MI 48933
386-295-0145

**MTNA COMPOSITION COMPETITION
CHAIR**
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5404 Sunset Drive
Midland, MI 48640
989-631-6833

**MMTA CONCERTO COMPETITION
CHAIR**
Giuseppe Lupis
2601 Brooklyn Avenue SE
Grand Rapids, MI 49507
616-248-1580

MTNA FOUNDATION CHAIR
Jordan Brett
290 Park Green Drive
Lake Orion, MI 48362
248-568-3548

COMMISSIONED COMPOSER CHAIR
Silvia Roederer
2631 Parkwyn Drive
Kalamazoo, MI 49008
269-344-8620

**MTNA COLLEGE FACULTY FORUM
REPRESENTATIVE**
David Abbott
412 S. Clinton Street
Albion, MI 49224
517-629-2950

ADVOCACY AND AWARENESS CHAIR
Jody Pierce
624 East Maple St.
Mt. Pleasant, MI 48858
586-850-3638

HISTORIAN
Miho Segal
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Okemos, MI 48864
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1/2 page	\$95
1/4 page	\$70
Less than 1/4 page	\$60

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with a check payable to MMTA.
Fees are for one issue only. For
multiple issue pricing, please
contact the editor.

DEADLINE

FOR THE
MARCH 2018

MMT:

February 19

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

**New Corrections to 2017 Handbook & Sample Tests
As of November 20, 2017
Any questions, contact Diana Munch or Sarah Hamilton**

HANDBOOK

Add to Glossary of Terms:

additive meter- a time signature which has non-identical beat groupings, such as $\frac{3+3+2}{8}$ or $\frac{4+3}{4}$

enharmonic- a pitch, key or interval that is the same as another pitch, key or interval, but spelled differently.
pitch example: C#/Db
key example: F#/Gb Major
interval example: C - F# (augmented 4th) to C- Gb (diminished 5th)

mixed meter- a rhythm or piece of music that uses one or more different time signatures.

secondary dominant- the dominant of a diatonic triad other than the tonic.

example: in C Major, V of ii or V/ii would be an A Major chord, the dominant of d minor, the ii chord.

p. 124, #5- Key signature should be G Major

p. 246, 3rd Authentic cadence example- change RH D to B for the V7 chord.

p. 249, example of harmonizing a bass line- The **first** RH chord (B-D-G) should be given, not the last.

pp. 155, 179, 202, 227, and 251, as well as p. 272 **and** p. 273- V7 and diminished 7th chord fingerings should be omitted.

p. 208 and 293- “Presto” is introduced as a new term for Level 9. It should be omitted on p. 258 under Forms and Terms for Level 11.

p. 284, #18- m.2 and m. 4- notes should be beamed in 2+2+3 beat groupings

p. 294- “rondo” typo- should be recurring *theme*

p. 303- Music History- Franz Schubert should be listed under **both** the Classical Period and the Romantic Period.

Melody Playback Corrections- see Melody Playback Corrections sheet

Melody Playback Instructions- see Melody Playback Instructions sheet

Technique Cadence additions for Levels 2 and 3- see Technique Cadence Additions sheet. **Teachers should note that these will not be included on the Level 2 and Level 3 Technique Tests until 2019.**

SAMPLE TEST CORRECTIONS

Theory, Level 1B, question 4: the answer sheet should say Eb (not Db).

Technique, Level 2, questions 1 and 2 are HT. Eliminate “Right Hand”, “Left Hand”.

Technique, Level 3, question 1, intervals are HT. Eliminate “HS”, “Right Hand” and “Left Hand.”

Theory, Level 3, question 1b: change rhythm on the answer sheet to match the student’s sheet.

Question 2b, answer sheet: 3rd answer should be M3 (not P5)

Question 6: The handbook doesn’t say that students will be asked to write the letter name on each white key, so the 3rd sentence ‘Write the letter name on each key’ should be eliminated from both the student test and the answer sheets. Also eliminate the key names from the answer sheet. Students will be given 4 points for this question.

Question 4, answer sheet: last bass clef note should be B (not G).

Continued on p. 4

Continued from p. 3

Question 13 B: the answer key doesn't have the right choices for the student, either on the student sheet or the answer sheet. Switch the *pp* to **measure 1** and the *f* to **measure 3** on both sheets.

Technique, Level 5, question 7: students will be asked to play I- IV 6/4-I- V6/5-I (not V6).

Technique, Level 6, question 1 is HT. Eliminate "Right Hand", "Left Hand."

Question 2 should say "ascending only."

Question 7 metronome speed is missing.

Question 8- Students will be asked to play I-IV 6/4- I- V 6/5- I (not V6).

Theory, Level 6, page 2, question 8b, answer sheet: change the IV to Db-F-Ab and the V to Eb-G-Bb

Theory, Level 8 Answer Key, p. 4, question 11b- Burgmüller should have an "R" circled. Heller's country should say "Hungary."

Technique, Level 10, question 11 should say "Legato **pedal** each chord." Chord progression should be I-IV- I 6/4- V7-I.

Theory, Level 10, page 4- Musical Example, m. 7, student test and answer sheet- both the LH and RH chords need an Ab and a B natural.

Question 13 K c. should say 6 or 4

4 3
3

Theory, Level 11, question 5 and Theory Level 12, question 4 typo: given **note**.

Theory, Level 12, p. 2, question 6a, the two "missing" chords (the V chords) need to be blocked out on the student sheet.

Technique Cadence Additions for Levels 2 and 3

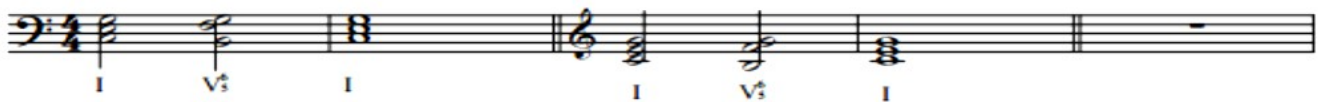
Level 2

Be prepared to play an Authentic cadence (I- V 6/5- I) in the LH only in C, F and G Major.

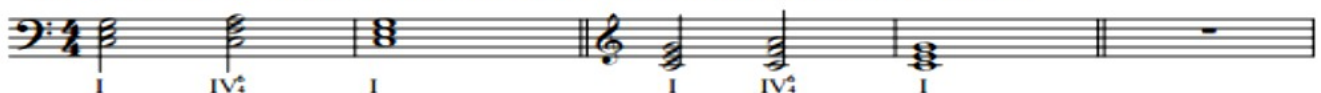


Level 3

Be prepared to play the Authentic cadence (I - V 6/5- I) in any Major white key, HS.



Be prepared to play the Plagal cadence (I- IV 6/4- I) in the keys of C, F, G, D Major, HS.



Melody Playback Corrections

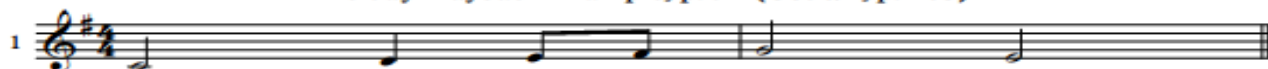
Melody Playback Example, p. 60 (Use #1, p. 71)



Practice Melody Playback Examples- Level 2, p. 72



Melody Playback Example, p. 92 (Use #1, p. 105)



Practice Melody Playback Examples- Level 5, p. 124



Practice Melody Playback Examples- Level 8, p. 190



Practice Melody Playback Examples- Level 8, p. 190



Melody Playback Example, Level 10, p. 240, #1



Practice Melody Playback Examples- Level 10, p. 240



Practice Melody Playback Examples- Level 10, p. 241



UPDATED INSTRUCTIONS FOR MELODY PLAYBACKS

TEST QUESTIONS ARE TAKEN FROM THE EXAMPLES IN THE PIANO HANDBOOK

- Ask the student to stand, so that the student's eyes are not facing the keyboard.
- Tell the student the key signature.
- In **Levels 1-5**, establish the tonality by playing a 5 finger pattern and the broken and blocked tonic triad in the key of the testing example. In **Levels 6-12**, play an octave scale and the broken and blocked tonic triad in the key of the testing example.
- Tell the student the starting note. For example, "I'm starting on the G above middle C."
- Tell the student the time signature.
- Set the metronome to establish the tempo. With the metronome on, count two measures. For example, in 4/4 meter: "1-2-3-4-1-2-Ready, Listen." Turn off the metronome.
- Play the testing example, legato, 2 times at the established tempo, with a one-measure pause between the repetitions. The example may be played one more time if requested.
- Student comes to the piano and will be shown the starting note and then plays the example.

SCORING

- 1 ½ points per measure:
 - ½ point, effort
 - ½ point, pitch accuracy
 - ½ point, rhythmic accuracy
- The student will have two chances to play the melody in order to receive full credit.
- If a student makes an error on the first attempt, but plays the example accurately the second time, he/she will receive full credit.
- If on the second try errors are made, the score will be calculated on the most successful attempt.
- A student's score *may not* be calculated according to a combination of the two attempts, but must be based on ***EITHER*** the first or second try.

GRADING FOR SIGHT-READING

Sight-Reading, Levels 1A and 1B

8 possible points (80% accuracy for perfect score)

Point breakdown: Steady beat & correct meter- 2, Continuity- 2, Note accuracy & correct octave position - 2, Rhythmic accuracy- 2

Rhythm- 2 points (1/2 point per measure)

Sight-Reading, Levels 2-12

5 possible points (80% accuracy for perfect score)

Point breakdown: Steady beat & correct meter- 1, Continuity- 1, Note accuracy & correct octave position - 1, Rhythmic accuracy- 1, Dynamics & articulation- 1

Rhythm- 2 points (1/2 point per measure)

Transposition, Levels 2, 3, 5, 7, 9

3 possible points (80% accuracy for perfect score)

Point breakdown: Steady beat- 1/2 point, Correct meter- 1/2 point, Continuity- 1/2 point, Note accuracy- 1/2 point, Rhythmic accuracy- 1/2 point, Dynamics- 1/2 point

Chord Harmonization, Levels 4, 6, 8, 10

3 possible points (80% accuracy for perfect score)

Point breakdown: Accurate chords- 1 point, Accurate melody & rhythms- 1 point, Continuity & steady beat- 1 point

Harmonizing a Bass Line, Levels 11 and 12

3 possible points (80% accuracy for perfect score)

Point breakdown: Accurate chords- 1 point, Accurate notes & rhythms- 1 point, Continuity and steady beat- 1 point

2017 MTNA East Central Division Composition Winners

Elementary:

Winner: Aaron Wang, Student of Catherine Rollin, MI

Honorable mention: Ethan Scheuermann, Student of Afrim Shabani, IL

Junior:

Winner: Lucas Huang, Student of Bradley Sowash, OH

Honorable mention: Elijah Hill, Student of Sharla Fritz, IL

Senior:

Winner: Barbara Juminaga, Student of Matthew Hagle, IL

Honorable mention: Joe Welage, Student of Andy Villemez, OH

Young Artist:

Winner: Alyssa Campbell, Student of Caroline Ahn, IN

Honorable mention: Nathan Lain, Student of Karen Ball, IL

Music Teachers National Association - Michigan Music Teachers Association
2017 Performance Competitions
Kalamazoo College, Light Fine Arts Building, Kalamazoo, MI 49006
November 18-19, 2017

RESULTS

Junior Division

Piano:

First Place, Jack Naglick	Teacher, Catherine Rollin
Alternate, Richard Shao	Teacher, Arthur Greene
Honorable Mention, Salem Wang	Teacher, Mary Siciliano
Honorable Mention, Roger Wang	Teacher, Arthur Greene
Honorable Mention, Annie Tang	Teacher, Faye Mao

Senior Division

Piano:

First Place, Isabelle Lian	Teacher, Arthur Greene
Alternate, Yung-Yi Chen	Teacher, Michael Coonrod
Honorable Mention, Katherine Lee	Teacher, Fayo Mao
Honorable Mention, Sua Lee	Teacher, Thomas Lymenstull
Honorable Mention, Frederick Zhao	Teacher, Faye Mao

String:

First Place, Cameron Goulin	Teacher, Gregory Maytan
Alternate, Eric Chen	Teacher, Hai Xin Wu

Voice:

Representative, Alena Cook	Teacher, Joshua May
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Woodwind:

First Place, Salvador Flores	Teacher, Timothy McAllister
Alternate, Brian Kachur	Teacher, Timothy McAllister
Honorable Mention, Jacob Bleeker	Teacher, Arthur Campbell

Young Artist Division

Brass:

First Place, Ian Lester	Teacher, Kenneth Kroesche
Alternate, Brandon Thibault	Teacher, Kenneth Kroesche
Honorable Mention, Matthew Dutton	Teacher, Kenneth Kroesche

Piano:

First Place, Xiting Yang	Teacher, Logan Skelton
Alternate, Carrie Chen	Teacher, Logan Skelton
Honorable Mention, Asana Onishi	Teacher, Christopher Harding
Honorable Mention, Joonghun Cho	Teacher, Logan Skelton

String:

First Place, Fei Tong	Teacher, Fangye Sun
Alternate, Kayla Greene	Teacher, Fangye Sun

Woodwind:

First Place, Julien Velasco	Teacher, Joseph Lulloff
Alternate, Charles Lilley	Teacher, Timothy McAllister
Honorable Mention, Connor O'Toole	Teacher, Timothy McAllister

Chamber Ensemble Winds:

First Place, Zenith Saxophone Quartet	Teacher, John Nichol
Alternate, Sapphirus Quartet	Teacher, Timothy McAllister
Honorable Mention, Lyon	Teacher, Timothy McAllister
Honorable Mention, Voltra Quartet	Teacher, Timothy McAllister

Jeffrey Kinsey

MTNA MMTA Chamber Ensemble Coordinator

MTNA MMTA Young Artist Division Coordinator, Non-Piano

Ruth Goveia

MTNA MMTA Young Artist Coordinator, Piano

Sheri Iott

MTNA MMTA Senior Division Coordinator

Karen Feilla

MTNA MMTA Junior Division Coordinator

Laurie M. Marshall

MTNA MMTA Performance Competitions Chair

2017 MMTA Distinguished Service Award

Gail Davis Barnes, Recipient

Gail Davis Barnes is a pianist/teacher in Ann Arbor, MI, where she maintains a piano studio of 30 students. In 1972, she received a Bachelor of Music degree with a major in piano performance and a double minor in music history and organ from the Ohio State University. During her years at OSU, she was an accompanist for numerous singers and instrumentalists and also appeared as soloist with the OSU Symphony Orchestra. Graduate and post-graduate work was done at the University of Michigan where she received a Master of Music degree in piano performance with a minor in music history in 1975.



Ms. Davis Barnes has served as minister of music, church organist and pianist at various churches and has directed several youth choirs. Two exceptionally memorable highlights of her teaching career have been the opportunity to teach general music to grades 2 - 8, and music appreciation to grades 10 – 12 to an international group of students in Dhahran, Saudi Arabia (1982-83), and the opportunity to work with Dr. Gerardo Ascheri, Barbara Collins, Dr. Penny Draper, Maria Lonchyna-Lisowsky, and Diana Munch on the revision of the Piano Handbook for the Michigan Music Teachers Association (MMTA) from 2011-2017.

Ms. Davis Barnes has a passion for promoting the works of lesser-known composers such as Samuel Coleridge Taylor, Robert Nathaniel Dett, Florence Price, Margaret Bonds, John Work, William Grant Still and Regina Harris Biocchi. Lecture recitals featuring their music have been warmly received in communities and universities in Arizona, Florida, Illinois, Indiana, Michigan and Ohio.

Ms. Davis Barnes is an adjudicator for the American College of Musicians, and MMTA. She has served as vice president, president, SAT Chair, and Co-chair for the Ann Arbor Area Piano Teachers Guild, and has also served on the Advisory and Executive Boards, and the Senate of The University Musical Society.

Ms. Davis Barnes is sincerely grateful to all of her piano teachers, piano parents and most of all to her piano students who have helped her become a better pianist and teacher.

Special thanks to my parents who were able to provide me with the opportunity to learn to play the piano and to God who guides my life

Dear Colleagues,

I am writing to make MMTA members aware that Natalie Matovinovic, now 94, is in failing health and is bedridden at home with 24-hr. care. Natalie has been an inspiration for so many of us in Ann Arbor, the state of Michigan, and across the wider, musical community. Her impact on students, colleagues, MMTA, and on music making in Michigan has been profoundly felt.

For those who do not know, Natalie has served as both the Ann Arbor Guild's president and as MMTA president. Among many awards and distinctions, she is the recipient of the state Teacher of the Year award. And while this is way too brief, I hope the following biography can begin to remind us of her remarkable life and activity:

Natalie Matovinovic was born in Zagreb, Croatia, and graduated from the Croatian State Academy of Music with an Academic Musician and Concert Artist Diploma, where her teacher was the internationally renowned piano pedagogue Svetislav Stancic (Stancic himself had been a student of Ferruccio Busoni and Hans Barth in Berlin). She was a tenured piano faculty member of the Croatian Academy of Music. She combined teaching with an active concert career, as recitalist and soloist with all the major orchestras in the former Yugoslavia.

Upon her U.S. arrival in 1956, Natalie lived in Boston with her husband and continued to perform in New England, both as a soloist (she performed with the Boston Civic Symphony Orchestra under the baton of Paul Cherkassky), and as a collaborative artist. Since moving to Ann Arbor in 1959, she has been an active piano teacher, adjudicator, piano pedagogy lecturer, coach and teacher of master classes. She is a founding member of the Ann Arbor Bach Association and its offshoot, the Sonatina/Sonata Festival. She was on the faculty of the Interlochen Arts Camp from 1977-1995, with Concerto winners in 17 of the 19 years at camp.

Natalie has been active in MTNA on local, state and national levels. She twice adjudicated the national finals of the MTNA Performance Competitions. She served four years as East Central Division chair of the MTNA Junior High School Piano Performance Competitions, and she chaired the East Division Composition Competition for two years. In 2002 she was honored as an MTNA Foundation Fellow. She also joined the Foundation Legacy Society by establishing the Natalie Matovinovic Endowment Fund.

The Ann Arbor Area Piano Teachers Guild (the Guild) was pleased to honor Natalie Matovinovic as our 2013 Teacher of the Year. Through the years, Natalie has been an inspiration to us all because of her vast knowledge, her high standards, and her enthusiasm. Natalie served as President of MMTA in 1989-1990, and President of the AAAPTG in 1987-1989. She was named State Teacher of the Year in 1981. Natalie has served on the Board of the Guild and its sister organization, the AAAPTG Foundation, and has been an active participant in and supporter of programs in her local chapter. Natalie's teaching consistently has produced students of the highest caliber who have been winners of competitions at all levels. One of her students won the MTNA national competition and others graduated from prestigious schools such as Juilliard, Peabody and Yale.

After a guild gathering organized at Natalie's house on Dec. 5th to celebrate her Teacher of the Year Award, Natalie wrote: "I was honored - in fact overwhelmed - by so many of my colleagues and friends coming to my "open house" to celebrate my having received the "2013 AAAPTG Teacher of the Year" award. The occasion was even more meaningful to me, as the date - Dec. 5 - happened to be the day that my husband and I landed in the New York City harbor...in 1956. Thank you - from all my 91 and a half year old heart."

For those who know or have been inspired by Natalie, she would probably appreciate cards or note - not "get well" wishes, but rather expressions of reflection, reminiscence or friendship. She is not checking emails now. It would be helpful if you would write legibly and large. Her address can be found in the MMTA Directory. Thank you.

- Lester Castellana, AAAPTG President

Nagel, cont. from p. 14

instrument, the orchestra. Here he has a kinship with Berlioz, Rimsky-Korsakoff and above all, his spiritual father Mahler. And Bernstein's "Jeremiah" and "Age of Anxiety" Symphonies are in my mind unquestioned masterworks. (I will talk about Kaddish in a bit.) Needless to say, his "playing to the galleries" comes in the form of his love of jazz and his Broadway shows, and here West Side Story towers over the world of the musicale, with all of its sophistication and compositional complexity. (I would refer the reader to Julie Nagel's wonderful discussions of Ambiguity in "Officer Krupke" and Multiple (Dys)Function—Polyphony in the "Tonight Ensemble" in parts 2 and 7 of her book MELODIES OF THE MIND.)

Liszt was a conductor who championed the repertoire as it existed during his lifetime. He performed Mozart and Haydn and Beethoven symphonies and obscure works by living composers. He appeared with orchestras throughout Europe addressing all styles of music. He championed the operas of his son-in-law Wagner even as he disapproved of Wagner's life style (taking Liszt's daughter Cosima away from her husband, Liszt's prized student Hans von Buelow). Throughout Europe he was a matinee idol. And of course Bernstein reached the public most famously as the conductor of the New York Philharmonic, which was the only orchestra he ever was principle conductor of. Appropriately, perhaps, he was the first major AMERICAN BORN AND TRAINED conductor. Throughout his career he guest conducted all over the world and was beloved by all. And he too championed all styles of music, seemingly as comfortable with Bach and Mozart and Schubert as he was with Berg and Barber and Shostakovich.

Liszt was a writer—his book on Chopin is perhaps not in the same league as Bernstein's Harvard lectures or the scripts for his Young People's concerts. But Liszt penned thousands of letters, and his correspondents were the musical and social and political world of Europe during his lifetime. We get a picture of that time from his literature in that form. And I am saving for last the area I feel is the most important contribution of each. Liszt and Bernstein both were magnificent and dedicated TEACHERS. We know that Liszt held master classes after he retired from public performing and included among the many who audited these classes such luminaries as the afore-mentioned von Buelow, Karl Taussig, Alexander Siloti (the teacher of our teacher at Juilliard, Josef Raieff) Arthur Friedheim (who was the teacher of Rildia Bee Cliburn, Van Cliburn's only teacher until he went to Rosina Lhevinne at Juilliard) Moritz Rosenthal, Emil von Sauer--- I could go on. Liszt taught primarily in master classes, and did not deal with technical issues at all. In fact he seemed to be contemptuous of an imperfect technique. "Go wash your dirty laundry elsewhere" he would advise an unfortunate performer. But generally he was generous to a fault and accepted no money for his efforts (his motto was "genie oblige") He supported many talented students efforts in their studies and their careers. Bernstein gave of his time at Tanglewood in the summers and loved working with conducting students wherever he went. His visits here as a guest conductor always included meeting and advising students. And of course his Harvard lectures are must reading for all serious musicians. As for academia, I am quite certain that neither Liszt nor Bernstein would have willingly (or otherwise) attended any faculty meetings or sat on any school committees had those activities ever been demanded of them.

I want to include a reminiscence here before concluding this procrastination. When Julie and I were students we sang the Beethoven Ninth with Mr. Bernstein. The Juilliard chorus, forgive the approaching pun, was rechoired of all pianists, organists, and composers, whose instruments were not part of the orchestra. And of course everyone who played an orchestral instrument was placed in one of the two (or sometimes three) orchestras that performed regularly during the school year. Our choral conductor was Abraham Kaplan, a fine musician and devoted conductor, and he trained us with intensity, preparing us for the day we were to meet Mr. Bernstein and the orchestra and rehearse. That day arrived and even those of us who considered choir "army duty" (shame on

us!!!!) were excited. When he walked out we were surprised by how short he was but that became a non-issue when the music started. At his cue we rose to be ready to sing. He stopped the rehearsal and threw a temper fit. "You call that standing?" he raged! "What kind of precision and dignity do you think you brought to this music? You are ragged and undisciplined." (Words to that effect. They were clean but far more pointed I assure you.) "We'll do it again and GET IT RIGHT". Every one of us watched for that cue with intense anticipation and no little fear. You are darned right we did it correctly the second time and the rehearsal proceeded happily. Mr. Bernstein's fit did what it was calculated to do. And singing the Ninth with him and the New York Philharmonic remains a high point of our music education!

Which brings us to Kaddish, the third symphony of Bernstein. Written for a force of hundreds—a huge orchestra augmented by percussion and brass far more than usual, a gigantic chorus, a children's choir, soprano soloist and narrator, this is a work that demands 100% plus from all participants, including the audience. It is not an easy work. It is a troubling composition, and undertakes no less than the questioning, the doubting and finally uneasy acceptance of The Deity. I am not sure the devoutly Catholic and faithful Liszt would have appreciated this music. The Kaddish is the prayer that concludes Jewish services, uttered in memory of the dead but never mentions death. It celebrates life in the face of death. As such it is, in my opinion, a noble and moving prayer juxtaposing opposites. Bernstein wrote Kaddish deeply affected by the assassination of President Kennedy, and wrestling with his own questions about faith (a Jew all his life but deeply respectful of other faiths, and the only Jewish composer I know of who set the Catholic Mass as well as the Kaddish). The music itself includes twelve-tone techniques along with jazzy and bluesy moments, sweet lyricism and heaven-storming climactic passages which to my ears do not represent triumph of good over evil. In this way it shares something with West Side Story which ends neither with a bang nor a whimper but a plaintive (tritone) question mark. I cannot assure you as to the accuracy of this performance since the complexity of the music precludes my doing this. Nor is it necessary. Leonard Bernstein composed a gigantic life-cycle event composition, and it was almost unbearably powerful to have shared this with Julie as audience members. The existential questions he asks are not answerable, but the challenges they posed evoked an unforgettable and unsettling forty-five minute musical experience and I am very thankful that we were there.

Copyright Compliance (information that came out of the most recent MMTA board meeting)

Both MMTA and MTNA are often confronted with various copyright issues. Here is a summation of what we, as music teachers, and members of our professional organization should know. (condensed version)

Copyright arises at the moment of publication or performance.

The copyright belongs to the creator of the literary, artistic, or musical work.

The copyright **does not belong** to someone who creates an "arrangement" of the work.

Unauthorized arrangement of a work/music is infringement.

The author/creator of **an original work** has the following exclusive rights: to reproduce the work; to prepare derivative works; to distribute copies to the public, sell, lease or lend; to perform publicly; to display the copyrighted work publicly; and to prevent others from doing any of the above without his/her permission.

Penalties for Infringement:

\$500.00 to \$20,000 (statutory damages) and possibly \$100,000 for each infringement. If willfulness for commercial advantage and private gain, possible criminal penalties up to \$250,000 and five years in prison.

Musical Musings

Liszt and Bernstein, Parallel Octavians

By Louis Nagel

I admit to being a procrastinator. As a student I might even have been awarded a degree in procrastination but I haven't picked it up yet. But this time I am glad I did put off writing an article, because I decided to scrap what I had planned and instead reflect upon the wonderful week of music the New York Philharmonic shared with us. Julie and I attended the Friday afternoon panel discussion about the Bernstein legacy—in fact Julie was invited to participate on that panel as a result of the significant research and writing she has done on Leonard Bernstein. On Saturday afternoon we attended the Young People's concert, a truly delightful event, evocative of those memorable programs Mr. Bernstein offered us in our formative years of the late fifties and into the sixties. (Those programs were powerful influences upon me as I began my own speaking to audiences.) And we numbered among the nearly full house on Sunday afternoon as the Philharmonic undertook two demanding works, Strauss's *Don Quixote* and Bernstein's own *Symphony No. 3, Kaddish*. This was a huge order for Leonard Slatkin and the orchestra.

Leonard Bernstein was a polymath, and his genius was evident in all aspects of music. In my opinion one other figure in our western tradition matches him, and that figure is Franz Liszt. It is remarkable how parallel these two men were in their careers. Both Liszt and Bernstein were sickly as young children and both displayed precocity early on. Curiously both fathers were headed for religious career—Bernstein's as a rabbi and Liszt's as a priest. Fortunately for Liszt his father did not become a priest, and for reasons I do not know, Bernstein's father abandoned the religious career for a secular one. And both started their musical activities fairly late. No five-year old Mozart or nine-year old Saint-Saens stories here; Liszt at age 11 went to study with Czerny, Bernstein to Helen Coates in his teens. And both were passionate about music with a love of performing.

After Beethoven, Franz Liszt was the most important MUSICIAN in Europe. He was first and foremost a dazzling pianist, not only a virtuoso but an innovator creating the concept of a piano recital. His showmanship and his musical depth did much to bring the piano and its growing literature into demand and respectability in the concert halls. He played his own compositions of course but also those of Schubert (*Wanderer Fantasy* when no one could or would touch it) Bach (in transcription but edited urtextually the *Well-tempered Clavier*) and all the Beethoven Sonatas. Privately he championed these composers more than his own works. Leonard Bernstein was also a dazzling pianist, who performed his music but championed several concerti and collaborated with singers and chamber musicians. He even played occasionally harpsichord and recorded the *Fifth Brandenburg* on that instrument! (In my own preparations of the *Gershwin Rhapsody in Blue* and *Ravel G Major Concerto*, Bernstein was my model.) Both Liszt and Bernstein were phenomenal sight-readers whose grasps of scores must have been instant.

Liszt was a prolific composer. Many of his compositions “play to the galleries” such as his *Hungarian Rhapsodies* and the works for piano and orchestra. And they do so often very very well. (The *A Major Concerto* is a masterwork even with the glissandi at the end!) And his serious compositions include *Jeux d'eau a la villa d'este*, the three sets of travel suites, *Annees de Pelerinage*, the first *Mephisto Waltz* and above all, the monumental *B Minor Sonata*. Bernstein focused less on his solo instrument, preferring his REAL

Nagel, cont. on p. 12