

# Michigan Music Teacher

PUBLICATION OF  
THE MICHIGAN MUSIC  
TEACHERS ASSOCIATION

*Affiliated with the Music Teachers  
National Association*  
www.mtna.org  
www.michiganmusicteachers.org

Vol. LXIV No. 1 September 2017

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

Greetings MMTA Colleagues!

As I took an early evening walk today, I realized that the summer is officially done now: many schools have started, or will start soon. Let's forge on to embrace another year of great students and great teaching!

So here is the news around the state of Michigan as it pertains to MMTA.

A warm welcome to: Karen Feilla, as she starts her position as the MMTA/MTNA Junior Competitions Coordinator; Sheri Iott, as she returns to assist us again in the MMTA/MTNA Competitions as the Senior Competitions Coordinator; Jeff Kinsey, as he starts his new position as the MMTA/MTNA Chamber Music Competitions Coordinator; and to Sookkyung Cho, as she begins her work as the new Collegiate Chapters Chair. Welcome also to Debra DeWitt as she takes on the Eastern Semi-Finals Chair position. On a sad note, we say goodbye to Jeremy Siskind (Collegiate Chapter Chair) as he embarks on a new job in Fullerton, California.

Our organization has been busy, thus here are some new items to share with you! The first being that, upon the recommendation of the Certification Committee, the state certification process has been dissolved. Over the course of several years, Michigan's applicants have dropped significantly, and within 2016-2017 we had 0 applications. After considerable discussion, and guidance from the National Office as well, the Board endorsed the Certification Committee's request to dissolve the state certification and to support the National Certification Process. We are sorry to see this go, however: the Certification Committee will still be part of our Board and will become advocates of and mentors for those teachers who wish to pursue the National Certification.

The MMTA Senior Finals will return to MSU next year. We were proud to be a part of the Michigan Youth Arts Festival this past spring. After much discussion by and from the board, and input from Michelle Mitchum, SAT Chair, we agreed to continue the Finals at MSU. A sincere thanks to Michelle for the enormous amount of work that she undertook to make the Finals happen at the MYAF. Thank you Michelle!

Lastly, Lia Jensen Abbott, our Vice President, has been pounding the pavement to get the state conference in the ready mode (she also pounds the pavement when she participates in her triathlons...). This year's Conference is going to be outstanding and I hope that many of you will take the time for a little get-away to the beautiful city

of Holland to attend the Conference! It is looking great and I think everyone will walk away with new knowledge of some sort. And, a quick side-bar: Gail Davis Barnes will be honored as our Distinguished Award Recipient (you can find her picture and bio in the MMT a few pages over). Congratulations Gail!

A heart-felt thank you to all the people who serve MMTA in some capacity: it takes time and energy to do what you are doing, and it is greatly appreciated! Also, a thanks to all of our members as well: for your time, energy, love of and desire to make teaching and music a priority in your community.

Best wishes for everyone as we prepare for and embark on another year of teaching!

Best- Adrienne Wiley

**MICHIGAN MUSIC TEACHER**  
 OFFICIAL PUBLICATION OF THE  
**MICHIGAN MUSIC TEACHERS ASSOCIATION**  
 AFFILIATED WITH THE  
**MUSIC TEACHERS NATIONAL ASSOCIATION**

Alisha Snyder, Editor, 2061 Jefferson Drive SE, Grand Rapids, MI 49507  
 Submit materials to: [alisha.snyder@gmail.com](mailto:alisha.snyder@gmail.com); 616-425-7619  
 MMTA Website: [www.michiganmusicteachers.org](http://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 Spittale 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**  
 Carol Ivkovich  
 1857 Dennison Road  
 East Lansing, MI 48823  
 517-262-6260

**TECHNOLOGY CHAIR**  
 Yelena Wells  
 4441 Burton Forest Ct. SE  
 Grand Rapids, MI 49546  
 616-292-3141

**SAT COORDINATOR**  
 Diana Munch  
 22720 Nancy Avenue  
 Southfield, MI 48033  
 248-356-1274

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

**SAT AUDITIONS CHAIR**  
 Michelle Mitchum  
 900 Jennings Avenue  
 Petoskey, MI 49770  
 231-347-4747

**SAT STRINGS CHAIR**  
 Wendy Zohar  
 2760 Gladstone Avenue  
 Ann Arbor, MI 48104  
 734-741-8750

**SAT VOICE CHAIR**  
 Lisa Keim  
 243 North Bay Port Road  
 Bay Port, MI 48720  
 989-453-2776

**SAT WOODWINDS CHAIR**  
 Keith Gamble  
 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**  
 Sheri Iott  
 1551 Laraway Lake Dr. SE  
 Grand Rapids, MI 49546  
 616-283-1492

**MTNA JUNIOR COMPETITIONS  
 CHAIR**  
 Karen Feilla  
 412 Henley Drive  
 Bloomfield Hills, MI 48304  
 248-766-1367

**MTNA CHAMBER MUSIC  
 COMPETITIONS CHAIR**  
 Jeff Kinsey

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

**MTNA 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  
 2306 Seminole Drive  
 Okemos, MI 48864  
 517-70-8358

**ADVERTISING FEES**

Full page	\$140
2/3 page	\$120
1/2 page	\$95
1/4 page	\$70
Less than 1/4 page	\$60

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

**DEADLINE**

FOR THE  
 DECEMBER 2017

MMT:

November 20

All materials must be  
 received by this date

**CHANGE OF ADDRESS OR E-MAIL**

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

Dear Colleagues,

The SAT Implementation Committee invites you to **“Yikes!! It’s new! What do we do??”**, our fall conference presentation on strategies for using the new handbook. The presentation will be at 1:00 p.m. on Monday, October 9<sup>th</sup>.

We would like you to submit any questions to us that you may have on the new handbook by **September 24<sup>th</sup>**. You do not need to resubmit questions that have been submitted and addressed on the MMTA website.

We’re looking forward to seeing you in Holland!

Diana Munch ([dianamunch@comcast.net](mailto:dianamunch@comcast.net))

Barbara DuRussel ( [mbdurussel@sbcglobal.net](mailto:mbdurussel@sbcglobal.net))

Gail Lytle Lira ([gail@gaillytlelira.com](mailto:gail@gaillytlelira.com))

Jacki Vander Slik ([jackivanderslik@att.net](mailto:jackivanderslik@att.net))

### **MMTA State Certification: A New Path:**

MMTA has always encouraged and promoted the continued education of its members. The Certification program was one of the avenues available to the association. During its prime, the State Certification Program had a booming program. The program required a written exam and a presentation of 3 students. The committee has worked to keep the exam relevant to the contemporary teacher by updating the exam and working to make it appealing to our current instructors. Over the years, fewer teachers have been interested in pursuing this avenue and it has trickled to zero over the last few years. It has been decided to discontinue Michigan State Certification like many of our neighboring states. Our current State Certified Teachers will continue paying their dues and be recognized in the directory and at the conference.

In an effort to encourage our members to continue their education and improve their pedagogical skills, the Certification Committee’s role will be to encourage and mentor those teachers who are interested in National Certification. MMTA still values and promotes continued education and wants its members to maintain a high standard of excellence. National Certification is one of many options available to its members, along with conferences, workshops, lectures, lessons and formal classes. Education comes in many forms and I encourage all of you to work on professional growth. If anyone is interested in using the National Certification process, feel free to contact Janice Derian ([jderian734@comcast.net](mailto:jderian734@comcast.net)), and the Certification Committee will gladly assist you in this process.

### **2017-2018 BUDGET**

The proposed budget for 2017-2018 will be voted on at the Fall Conference in Holland. It can be found at <http://www.michiganmusicteachers.org>. You will have to sign in. You will get the New Handbook page first. Click on Member Resources in the Menu bar. Then click on Financial Documents in the left hand column. It is in PDF form and can be reviewed online or downloaded. If there are any questions, please contact me at [diana@ddmiller.net](mailto:diana@ddmiller.net).

Diana Spitnale Miller, Treasurer

### Conference Hotel Information:

DoubleTree by Hilton Hotel Holland (650 East 24th Street, Holland, MI 49423)



- Conference rate for Single or Double Rooms: \$109/night + taxes. Rooms have coffee makers, microwaves, refrigerators, and complimentary wi-fi access. Parking is complimentary.
- This rate is only available until **SEPTEMBER 15, 2017**. Rates cannot be changed at check-in or check-out.
- To receive this rate, you may call the hotel directly at 1-616-394-0111 and state that you are with the MMTA 2017 Annual Conference; or you can make your reservations online at: <http://group.doubletree.com/Michigan-Music-Teachers-Association>
- Please note that there are some rooms available at the DoubleTree hotel Saturday night, October 7 for MMTA members arriving a day early.
- Check-in time is 3:00 p.m. Early check-in may be available for those who call the morning they are checking in. Baggage storage is available.
- There is an available full breakfast buffet (\$10.99 adults/\$7.99 seniors), or there are nearby restaurants.

### Michigan Music Teachers Association

Affiliated with the Music Teachers National Association (MTNA)

#### Proposed Bylaws Changes

Effective October 10, 2017

On behalf of the Bylaws Committee 2017, Dr. Garik Pedersen, Christie Otter, myself and the MMTA Full Board, we propose the following changes. The membership will vote on the changes at the October 10<sup>th</sup> meeting at 10:00 a.m. at the State Conference in Holland, Michigan.

#### Article II - Object

**The object of this Association shall be to promote and encourage the understanding, appreciation and study of the art of music; to elevate the artistic standards of music teachers and to promote a close professional fraternity.**

*(MTNA suggested we delete "the economic and" because of FTC requirements. We have changed "teachers of music" to music teachers).*

Thank you,  
Gail Lytle Lira, Past President and Chair of Bylaws Committee

### SAT Finals 2018

The date for the 2018 State SAT Finals has been set for Saturday, May 5<sup>th</sup> at Michigan State University. All levels--Intermediate, Junior, and Senior piano-- will be held the same day at the same location.

Michelle Mitchum  
SAT Auditions Chairperson

September 2017

**Michigan Music Teachers Association 132nd Annual State Conference**

**October 8-10, 2017 ~ Holland, MI**

**CONFERENCE AND MEAL REGISTRATION**

(online registration at <http://michiganmusicteachers.org/2017-state-conference>)

(see page 3 for hotel registration information)

Name: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

Local Association: \_\_\_\_\_ Certification: State National

**REGISTRATION FEES:**

**Advance Conference Registration: MMTA Member**

(registration after September 16—\$90) \$75.00 \_\_\_\_\_

**Advance Conference Registration: non-MMTA Member**

(registration after September 16—\$100) \$85.00 \_\_\_\_\_

**One Session/One Day Registration** \$55.00 \_\_\_\_\_

**Registration: MMTA Member's spouse**

(registration after September 16—\$50) \$40.00 \_\_\_\_\_

**College Student Registration** \$10.00 \_\_\_\_\_

**Monday Night Concert: non-Registrant** \$20.00 \_\_\_\_\_

**MEAL RESERVATIONS (Advance reservations only—not available after September 15):**

Monday Evening Banquet, October 9 \$29.00 \_\_\_\_\_

Please select one Banquet entrée. Tax and gratuity are included in the price.

\_\_\_\_\_ Baked Tilapia

\_\_\_\_\_ Chicken Parmesan

\_\_\_\_\_ Pot Roast

\_\_\_\_\_ Sundried Tomato Tortellini with Alfredo sauce

\* All entrees come with salad, rolls, coffee and tea, and dessert.

**TOTAL ENCLOSED:** \_\_\_\_\_

**CONFERENCE AND MEAL ADVANCE REGISTRATION DEADLINE: September 15, 2017**

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 Lia Jensen-Abbott, MMTA Vice President and Conference Chairperson:

Phone (517)554-1671 Email: [ljensen@albion.edu](mailto:ljensen@albion.edu)

**132nd MMTA State Conference Schedule**

**October 8-10, 2017**

**DoubleTree by Hilton Hotel**

**650 East 24<sup>th</sup> Street • Holland, MI 49423**

**Sunday, October 8, 2017**

8:30 a.m.: Executive Board Meeting (Centennial Room)

9:30 a.m.: Full Board Meeting (Centennial Room)

12:00 p.m. Registration Opens (Pre-Function)

Vendors Open (Pointe West)

1:00 p.m. Opening Remarks (Ottawa/Macatawa)

1:05 p.m. Session: Dr. Jody Graves (Ottawa/Macatawa)

“Over the Barline and Through the Notes”

2:30-2:45 BREAK

2:45-3:45 Session: Dr. Timothy Shafer (Ottawa/Macatawa)

“The Intermediate Piano Music of Franz Liszt”

3:45-4:00 p.m. BREAK

4:00-4:15 p.m.: Business Meeting I (Ottawa/Macatawa)

4:30 p.m. MMTA/MTNA Winners Recital (Ottawa/Macatawa)

6:15 p.m. Dinner On Your Own

Local Associations Presidents’ Dinner (Centennial Room)

7:30 p.m. Recital: Presented by Holland Piano Teachers Forum (Ottawa/Macatawa)

9:15 p.m. Reception Hosted by Holland Piano Teachers Forum

**Monday, October 9, 2017 Schedule**

7:30 a.m.: Local SAT Chairs Breakfast Meeting (Centennial Room)

8:00 a.m.: LOBBY: Registration Open

Vendors Open (Pointe West)

**September 2017**

9:00 a.m.: Teacher Education Session: Genevieve McDonald (Ottawa/Macatawa)

“Playing a Different Tune: Students with Special Needs and the Private Piano Studio”

10:15 a.m. BREAK

10:30 a.m.: Masterclass Intermediate Students: Dr. Jody Graves (Ottawa/Macatawa)

11:45 a.m. Lunch On Your Own

Poster Session (Perimeter)

Certification Meeting (Jenison Board Room)

1:00 p.m. Session: SAT Handbook Implementation Committee (see p. 3 for more details) (Ottawa/Macatawa)

“ Yikes! It’s New! What Do We Do?”

2:15 p.m. BREAK

2:30 p.m.: Session: Dr. Jody Graves (Ottawa/Macatawa)

“The Heart of Performance”

5:00 p.m.: BREAK

5:30 p.m. CASH BAR (Side Bar)

6:15 p.m.: GALA DINNER (Great Lakes Ballroom)

8:00 p.m. CONFERENCE ARTIST RECITAL: Dr. Timothy Shafer (Ottawa/Macatawa)

9:30 p.m.: Reception Hosted By MMTA

### **Tuesday, October 10, 2017**

7:30 a.m.: Advisory Council Breakfast Meeting (Jenison Board Room)

9:00 a.m.: Session: Dr. Timothy Shafer (Ottawa/Macatawa)

“Principles of Interpretation”

10:00 a.m. Business Meeting II (Ottawa/Macatawa)

10:10 a.m. BREAK

10:30 a.m.: Advanced Student Master Class: Dr. Timothy Shafer (Ottawa/Macatawa)

12:00 p.m. Conference Ends

## 2017 Conference Artist



### Dr. Timothy Shafer

Timothy Shafer has concertized extensively throughout the United States, performing, teaching, and discussing the rich heritage of piano repertoire. Shafer has appeared both as a soloist and a chamber musician in Carnegie Hall's Weill Recital Hall, maintains an active solo recital and chamber music schedule in the United States, and is a frequent soloist with regional orchestras, having appeared in more than 40 concerto performances in his career. As a member of Duo Concertant with violinist James Lyon, he has recorded "Outstanding in Our Field," a CD featuring works for piano and violin by Strauss, Debussy, and Stravinsky. He performs frequently in recital with his daughter, soprano Sarah Shafer, and has previously appeared as state and division artist for several MTNA organizations.

As Professor of Piano at Penn State University, Shafer has concertized, taught, and adjudicated in South America and Asia. He is also well-known as a frequent masterclass clinician and competition adjudicator throughout the United States for professional music organizations and colleges.

Shafer is the co-author of *Class Piano for Adult Beginners*, published by Prentice-Hall, and his articles on piano teaching and repertoire have appeared in the *Piano Pedagogy Forum*, *Keyboard Companion*, the *American Music Teacher*, and in both volumes of *The Pianist's Craft*. Shafer served for many years as the national chair for the National Conference on Keyboard Pedagogy's Student Committee. Currently, he is serving as the senior music consultant for the Orthodox Presbyterian Church in their joint psalter-hymnal project with the United Reformed Church. The volume is slated for publication later this year.

Among Shafer's projects for this year are soloist with the Centre Pennsylvania Orchestra in a performance of the Mendelssohn Double Concerto, and a recording of newly commissioned hymn arrangements for horn and piano with Penn State colleague Lisa Bontrager.

He is the recipient of Oberlin Conservatory's "Rudolf Serkin Outstanding Pianist Award," Indiana University School of Music's annual Concerto Competition, and the Pennsylvania Music Teachers Association "Teacher of the Year" award. Dr. Shafer earned degrees in piano performance from Oberlin Conservatory and Indiana University's Jacobs School of Music.



## 2017 Conference Clinician

### Dr. Jody Graves

Jody Graves maintains an exciting, diverse and active performing career, and is recognized nationally as a distinguished artist and teacher of piano. She has performed concerts in Austria, Norway, France, Scotland, Ireland, Germany, Japan, and has toured in the Persian Gulf serving as a Cultural Ambassador for the U.S. State Department. The Middle East Tour, with the nationally acclaimed Sapphire Trio (of which she is the pianist), included concerts in Bahrain, Qatar, Saudi Arabia and Kuwait. The press reviews have called their performances **“exciting...imaginative and compelling.”** Her work in the Middle East since then has continued and in April, 2010, she was a judge for the National Palestinian Piano Festival in Jerusalem, and following that event toured the West Bank region with the Sapphire Trio performing concerts and giving master classes. The Sapphire Trio returned to the Middle East for a concert tour and master classes in April, 2011, and Dr. Graves returned to the Middle East to perform concerts and give master classes and lectures in March 2012.



Dr. Graves is in great demand as an adjudicator for piano competitions and festivals. Each season takes her across the country as an MTA clinician, and she has an active schedule each year as a workshop presenter for teachers. Ms. Graves has been a presenter at the **National Conference on Keyboard Pedagogy**, and in 2015 was a Keynote Speaker for NCKP in Chicago, IL. She has been a presenter and performer at numerous **State and National MTNA** conferences such as the National MTNA Conference (Kansas City, Milwaukee, L.A.) and was invited to present at the national MTNA Conference again in 2015 in Las Vegas. Dr. Graves has served as a judge for the **International Piano Competition** at the Eastman School of Music in Rochester, New York, and also served on the faculty for the Eastman Summer Session titled **‘Plays Well With Others’**, featuring sessions on collaborative arts performance. Additionally, Dr. Graves has authored articles for the **American Music Teacher** and **Clavier** magazines, and will join the editorial board for the AMT e-journal in 2017.

Dr. Graves offers her popular “Artists’ Retreat” seminars which focus on the “Heart of Performance” addressing everything from the issues of stage delivery, to living an artistic life. Graves is especially interested in promoting concert art music, creating unique and contemporary ways to foster a collaborative experience between artist and listener, and is dedicated to maintaining the life of music in our schools and culture. Ms. Graves is recognized for her creative ability to engage the audience during her concerts with anecdotes, historical perspectives and humor, and often uses multi-media to highlight the musical works. The press has referred to her as **“Victoria Borge”**.

She holds a Doctorate Degree in Piano Performance and Literature from the Eastman School of Music in Rochester, New York and is currently Professor of Piano at Eastern Washington University, in Cheney, WA. She was recently awarded the EWU Fosseen-Kusaka Distinguished International Exchange Scholar Award which took her to Japan as a solo artist and master class clinician in 2014.



# Albion College

Department of Music

## International Piano Festival and Competition

### November 2 - 5, 2017

Guest Artist Recital

November 2: 7:30 pm

**Dr. Kevin Chance**

Assistant Professor of Piano  
University of Alabama



with Clinicians and Judges

Dr. Diane Petrella  
University of Missouri  
Kansas City

Dr. Bradford Gowen  
University of Maryland  
College Park

November 3 - Beginner and Ensemble Competition

November 4 - Intermediate Competition

November 5 - Advanced Competition



Register at:

**[www.albion.edu/pianofest](http://www.albion.edu/pianofest)**

For further information

517-629-0483

[dabbott@albion.edu](mailto:dabbott@albion.edu)

## Nagel, cont. from p. 12

change in tonality (here from E major to the dominant B major, again routine) is the important marker of first and second thematic, or tonal, areas. In the second movement, a quasi trio sonata in the parallel E minor, again we can see the use of descending five note patterns along with some zig-zag variation in the contrapuntal lines. And in a clever transformation that I realized only in my later preparation of this marvelous work, the opening theme is clearly derived from the first measures of the first movement. This movement is in a curious form, opening with a vivacious theme with two variations then a contrasting stormy middle section in E minor which derives from the first movement's opening five notes, and returning to a final variation section in E major ending the movement and the entire sonata. E major/minor, by the way, is not a frequently used key by either composer—in fact Mozart used it only once, in a marvelous trio. This is one of Haydn's finest sonatas, original and personal and all too rarely played.

I then offered the monumental Sonata in C Minor, H.20. This piece seems to appear from nowhere—nothing in the previous Hoboken listings gives any suggestion that Haydn could or would write such a work. It is a fully developed sonata in the classical tradition, exploring the genre of “Sturm und Drang” and making use of C.P.E.Bach's emphasis on a personal and expressive approach. Here the three themes in the exposition have individuality, and the last one is somewhat capricious, in contrast to the more serious nature of the other two. The development section restlessly filled with agitated keyboard figurations and modulations, some to distant keys, like B-flat minor and E-flat minor. These are keys Mozart would rarely employ. The recapitulation is fully realized and the ending three measure tag is an expressive expansion of the single last measure of the exposition, concluding in a sighing gesture of pathos. The second movement is simply gorgeous, richly colored in the key of A-flat major and alludes to a kind of trio sonata texture. In sonata form, its altered recapitulation recalls the “Sonatas With Varied Reprises” of C.P.E., and the texture throughout again suggests a mono thematic approach. The finale sounds like a minuet gone wild. It is a strong vigorous allegro with considerable virtuosity demanded of the performer and a long harmonically intense passage with hand-crossing that sounds more like Schumann. Haydn pays particular attention in this finale to both dynamics and articulations—notice the “F” marking the final measures. The C Minor Sonata is one of Haydn's finest keyboard compositions, on a par with the often played last three or four sonatas. As a teacher I would (and did) urge students to familiarize themselves with both the E Major and C minor works.

Other works in my Haydn programs included the very popular and outstanding Sonata H. 23, in F Major, great fun to play including a sensitive-style slow F minor movement that bears a resemblance to the F minor slow movement of Mozart's Sonata K. 280, in F major. In the lecture I played the amazing and difficult C Major Fantasy, comparing it to the equally amazing C Minor Fantasy K. 475, of Mozart. The Haydn program concluded with the magnificent Variations in F Minor, one of the monuments of the keyboard literature from the Classical period. All these pieces are masterworks and require careful study and a lengthy gestation period. And in my opinion they reveal Haydn to be every bit as creative, inspired and important to us as pianists as is Mozart. It is not only that he established firmly the sonata principle as set in place by C.P.E. Bach. That fact may be more important from an analytic and historical point of view. It is simply that Haydn was able to create beautiful music that presents interesting challenges to the performer both technically and emotionally (brief double thirds and octave glissandi in the Fantasy and some very rapid finger work in the last movements of the E Major and F Major sonatas). He explores “empfindung” in all the works and is aware of the roles of dynamics as well as articulations in this period. “Subito” is not an invention of Beethoven and I suspect the younger composer, resistant as he was to Haydn's teaching, learned more than he wished to admit from the older master!

The next column will discuss the Mozart programs. **I would be interested in feedback about these two columns** as I would like to offer a series of classes on the piano music of both composers in the future. Tell me what you think!

## Musical Musings

### *Is It Haydn or Mozart?*

By Louis Nagel

Not too long ago I was driving home from some errands, and as I always do, I had the radio on to one of the music stations in the area. The music was in medias res; it was clearly a symphony of Haydn—in D major (in medias “re”) and I became quickly involved in Haydn’s ingenious ways of developing material, his surprises, and transparent orchestration. So I rode around town a while until the symphony ended, curious of course as to which of the 104 symphonies it was and who was playing. At its conclusion the announcer came on and said that was the (I do not remember the orchestra nor conductor) Symphony Number 35, in D Major, the HAFFNER SYMPHONY, by Mozart.

Now I actually do know the Haffner Symphony, or at least thought I knew it. And I was quite sure of my knowledge about the differences between Haydn and Mozart. So you can imagine my chagrin upon learning how wrong I was and how relieved I was that no one else witnessed my mistake. I was sure I’d never admit this publicly, so if you are reading this, please don’t tell anyone. I don’t want my image tarnished!

In truth, what that experience told me was it would be fun to do a little study about the intersection of these two contemporaries, both of whom had the highest respect for each other. There are recorded instances of social gatherings where Mozart’s string quintets were performed. The violists in those performances were Haydn and Mozart. In some quartet readings, Haydn played first violin, Dittersdorf second, Mozart viola, and Vanhal cello. Wouldn’t we have loved to be present at those times? And isn’t it interesting that Mozart, aware of his superiority to all other composers deeply respected Haydn and called him “Papa”? And equally interesting that Haydn, speaking to Mozart’s biological “Papa” told Leopold that “Before God and as an honest man I consider your son to be the greatest living composer” and to the musicologist Charles Burney “I have often been flattered by my friends with having some genius but he (Mozart) was much my superior”. Mozart dedicated his six “Haydn Quartets” to Haydn and it is clear when listening to Haydn’s own later quartets he had been influenced by Mozart. Mozart was also friendly with and influenced by Haydn’s younger and less well known brother Michael. When Mozart died in 1791, Haydn grieved sincerely. He survived him by eighteen years and I believe his post-Mozart music took on a deep and more profound character.

As a result of my mistake and subsequent study---immersion, if you will--- in the music of these two EQUALLY GREAT GENIUSES, I offered four programs at the Kerrytown Concert House this past July, two devoted to Haydn, and two to Mozart. Let me share with you here a bit about the Haydn programs, specifically two of the sonatas I performed. And in the next column I will discuss the Mozart programs.

In the lecture, I tried to illustrate some of Haydn’s compositional approach in the sonatas and other pieces I programmed. Haydn tends to build a work from a single or perhaps a very few motives. Illustrative is the short E Major Sonata, H.31. The opening measures consisting of mainly a descending dominant to tonic E major scale. Tracing the descending scale throughout the movement one realizes how important that opening idea becomes, even though in and of itself a descending five note scale line is pretty routine. So much of this movement is based on that motive that it can safely be called mono thematic. In Haydn, often the

Nagel, cont. on p. 11