

Michigan Music Teacher

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**PUBLICATION OF
THE MICHIGAN MUSIC
TEACHERS ASSOCIATION**

*Affiliated with the Music Teachers
National Association*
www.mtna.org
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From the Desk of... Adrienne Wiley, MMTA President

Greetings colleagues! As I write this very brief (yes, brief) note to you, CMU is getting ready to start! The marching band has been rehearsing for countless days, and the faculty have gone to the required meetings. The students will pour into their classes with energy and vigor... that will be the FIRST week of classes. Then: the honeymoon is over! Homework, real practicing, and rehearsals and more sets in.

This happens I think in our private studios as well—to a certain degree. Most of our students should return with energy and a desire to play again, and to practice too! And we need to be there to encourage them on in their music study. One of the venues that is offered to us to foster our creativity and embolden our desire to teach is our state conference. Don't miss this one! Our guest clinicians Dr.'s Huckleberry, Chance, Dobrea-Grindahl, and Wells have some great sessions and ideas to present to us. This is our chance to revitalize our creative spirits and our teaching for another year. Check out the website ASAP and register while you can still receive a discount.

MMTA News: We now have a space on our website for donations AND we have a Face Book page! How exciting is this!? Please visit our website and try out our FB page? Social media is the way to connect to our audience and future members of MMTA—so let's do it!

I am sorry to say a fond farewell to the Bay City Music Teachers Association. They officially dissolved this summer. That being said, many members of this local association have now merged into the Midland Music Teachers Association—so glad to welcome them and connect with them in many musical ways.

Lastly, we are now a 501C3 organization! Yippeee!!!! This is GREAT news!

In closing, my son..... Cameron has had quite a summer: his golf game is not back where it was a year ago when he played in the US Amateur. It has been humbling and frustrating for him in so many ways. I am thankful, however, for his perseverance and dedication to practice and his continued efforts to be the best that he can. (You can find him on the golf course until the very last day that they will be open.....)

With that, have a wonderful new year of teaching! I hope to see many of you at the state Conference!

Best- Adrienne Wiley

MICHIGAN MUSIC TEACHER

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Alisha Snyder, Editor, 2061 Jefferson Drive SE, Grand Rapids, MI 49507

Submit materials to: alisha.snyder@gmail.com; 616-485-3935

MMTA Website: www.michganmusicteachers.org

PRESIDENT

Adrienne Wiley
wiley1ae@cmich.edu
Cell: 989-615-1746

VICE PRESIDENT

Lia Jensen-Abbott
ljensen@albion.edu

SECRETARY

Carol Conklin
cjconklin@att.net

TREASURER

Diana Spitale Miller
3352 W. River Drive
Gladwin, MI 48624-9730
diana@ddmiller.net
989-426-2644

PAST PRESIDENT

Gail Lytle Lira
131 Oakland Drive
East Lansing, MI 48823
gail@gaillytlelira.com

PARLIAMENTARIAN

Christie Otter
otterce@att.net

CERTIFICATION CHAIR

Janice Derian
jderian734@comcast.net

MEMBERSHIP CHAIR

Lester Castellana
lestercastellana@gmail.com

LOCAL ASSOCIATIONS AND INDEPENDENT MUSIC TEACHERS

FORUM CHAIR
Jeanne Hanley Thelen
jeanne@hanleymusicstudio.com

COLLEGIATE CHAPTERS COORDINATOR

Sookkyung Cho
choso@gvsu.edu

TEACHER EDUCATION CHAIR

Beatrice Ellis
octbb47@sbcglobal.net

AWARDS CHAIR

Carol Ivkovich
carol_ivkovich@yahoo.com

TECHNOLOGY CHAIR

Yelena Wells
yelenawells@gmail.com

SAT COORDINATOR

Sarah Hamilton
sarahthepianist@gmail.com

SAT PIANO HANDBOOK CHAIR

Jacki VanderSlik
jackivanderslik@att.net

SAT AUDITIONS CHAIR

Michelle Mitchum
michellemitchum@gmail.com

SAT STRINGS CHAIR

Wendy Zohar
WCZohar@comcast.net

SAT VOICE CHAIR

Lisa Keim
lisakeim7@gmail.com

SAT WOODWINDS CHAIR

Keith Gamble
keithgamblemusic@comcast.net

MTNA COMPETITIONS COORDINATOR

Laurie Marshall
laurie@thechildrensacademy.us

MTNA YOUNG ARTISTS CO- ORDINATOR

Ruth Goveia
rgoveia@charter.net

MTNA SENIOR COMPETI- TIONS

CHAIR
Sheri Iott
sherii@me.com

MTNA JUNIOR COMPETI- TIONS CHAIR

Karen Feilla
karenfeilla@gmail.com
248-766-1367

MTNA CHAMBER MUSIC COMPETITIONS CHAIR

jkinsey818@gmail.com

MTNA COMPOSITION COMPE- TITION CHAIR

Mary Ann Anschutz
janschutz@aol.com

MMTA CONCERTO COMPE- TITION

CHAIR
Wendy Chu
wwanhsin@svsu.edu

MTNA FOUNDATION CHAIR

Jordan Brett
jordan.brett@evola.com

COMMISSIONED COMPOSER CHAIR

Silvia Roederer
roederer@wmich.edu

MTNA COLLEGE FACULTY FORUM

REPRESENTATIVE
David Abbott
dabbott@albion.edu

ADVOCACY AND AWARE- NESS CHAIR

Jody Pierce
jody.piano@gmail.com

HISTORIAN

Miho Segal
mihosegal@hotmail.com

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 2018

MMT:

November 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

**Michigan Music Teachers Association
133rd State Conference
October 7-9, 2018**



21111 Haggerty Road, Novi, MI 48375
248-349-4000

- Conference rate for Single or Double Rooms: \$109/night + taxes. Rooms have coffee makers and complimentary wi-fi access.

This rate is only available until SEPTEMBER 10, 2018. Rates cannot be changed at check-in or check-out. To receive this rate, you may call the hotel directly at 1-248-349-4000 and state that you are with the MMTA 2018 Annual Conference; or you can make your reservations online at:

<https://www.starwoodmeeting.com/Book/MMTA>

- Please note that there are some rooms available at the hotel Saturday night, October 6, for MMTA members arriving a day early.
- Check-in time is 3:00 p.m.
- There is an available full breakfast buffet at the hotel restaurant for an extra charge, or there are nearby restaurants. Parking is free.

2018-2019 BUDGET

The proposed budget for 2018-2019 will be voted on at the Fall Conference in Novi. It can be found at <http://www.michiganmusicteachers.org>. You will have to sign in. You will get the welcome page first. Run your cursor down the right hand column until you get to Member Resources. Clicking on it will take you to a list of documents. Click on Financial Documents and the new proposed budget will be available. It is in PDF form and can be downloaded. If there are any questions, please contact me at diana@ddmiller.net.

Diana Spitnale Miller, Treasurer

MMTA State Conference Schedule

October 7-9, 2018

Sheraton Detroit Novi Hotel

21111 Haggerty * Novi, MI 48375

Sunday, October 7, 2018

8:30 a.m.	Executive Board Meeting	Marquette
9:30 a.m.	Full Board Meeting:	Marquette
12:00 p.m.	Registration Opens	Assembly
	Vendors Open	Assembly
1:00 p.m.	Opening Remarks	Ballroom D
1:05 p.m.	Session: Dr. Alan Huckleberry	Ballroom D
	“YouTube In Your Studio: The University of Iowa Piano Pedagogy Video Recording Project” **	
2:15 p.m.	BREAK	
2:30 p.m.	Session: Dr. Kevin Chance	Ballroom D
	“Guide to Successful Sight Reading” **	
3:30 p.m.	BREAK	
3:45 p.m.	Business Meeting I	Ballroom D
4:00 p.m.	Brief warm up for MMTA/MTNA Winners Recital—Ballroom D	
4:30 p.m.	MMTA/MTNA Winners Recital Ballroom D	
6:15 p.m.	Dinner On Your Own	
	SAT Dinner	Private Dining Room, Restaurant
	Local Associations Dinner	Marquette
7:30 p.m.	Recital: Dr. Logan Skelton	Ballroom D
9:00 p.m.	Reception	Marquette
	Hosted by Livonia Area Piano Teachers Forum	

Monday, October 8, 2018

8:00 a.m.	Registration Open	Assembly
	Vendors Open	Assembly

September 2018

9:00 a.m. Session: Dr. Mary Dobre Grindahl Ballroom D
 “Linking Ears to Fingers: A Dalcroze Approach to Ear-Training in the Private Studio” **

10:15 a.m. BREAK

10:30 a.m.: Masterclass Intermediate Students: Dr. Kevin Chance Ballroom D

11:45-1:00 POSTER SESSION

11:45 a.m. Lunch On Your Own

SAT Local Chairs Meeting Keweenaw

1:00 p.m. Session: Dr. Kevin Chance Ballroom D
 “Kinderszenen Revisited”

2:15 p.m. BREAK

2:30 p.m. Session: Dr. Kevin Chance Ballroom D
 “Beyond Für Elise: Stimulating Repertoire for Teacher and Student” **

3:45 p.m. BREAK

4:00 p.m. Session: Dr. Yelena Wells Ballroom D
 “Navigating the MMTA Website and Marketing Your Studio Online” **

5:00 p.m. BREAK

5:30 p.m. Cash Bar Assembly

6:15 p.m. Gala Dinner Ballroom C

8:00 p.m. Conference Artist Recital: Dr. Alan Huckleberry Ballroom D

9:15 p.m. Reception Assembly
 Hosted by MMTA

Tuesday, October 9, 2018

7:30 a.m. Advisory Council Breakfast Meeting Private Dining Room, Restaurant

9:00 a.m. Session: Dr. Alan Huckleberry Ballroom D
 “Meaning, Mastery, and Autonomy: Practicing and Performing Like a Pro” **

10:00 a.m. Business Meeting 2 Ballroom D

10:10 a.m. BREAK

10:30 a.m.: Advanced Student Master Class: Dr. Alan Huckleberry Ballroom D

12:00 p.m. Conference Ends

** Detailed descriptions of each session can be found on the MMTA website.

Michigan Music Teachers Association 133rd Annual State Conference

October 7-9, 2018 ~ Novi, MI

CONFERENCE AND MEAL REGISTRATION (Hotel information on p. 3)

Online registration at <http://michiganmusicteachers.org/mmta-state-conference>

Name: _____

Address: _____ City: _____ Zip: _____

Phone: _____ Email: _____

Local Association: _____ Certification: State National

REGISTRATION FEES:

Advance Conference Registration: MMTA Member

(registration after September 10—\$90) \$75.00 _____

Advance Conference Registration: non-MMTA Member

(registration after September 10—\$100) \$85.00 _____

One Session/One Day Registration \$55.00 _____

Registration: MMTA Member's spouse

(registration after September 10—\$50) \$40.00 _____

College Student Registration \$10.00 _____

Monday Night Concert: non-Registrant \$20.00 _____

MEAL RESERVATIONS (Advance reservations only—not available after September 10):

Monday Evening Banquet, October 8 \$32.00 _____

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

_____ Chicken Marsala— Marsala wine sauce with mushrooms

_____ Wild Mushroom and Spinach Strudel

_____ Gluten Free option by special request

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

TOTAL ENCLOSED: _____

CONFERENCE AND MEAL ADVANCE REGISTRATION DEADLINE: September 10, 2018

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

2018 MMTA Conference Artist and Clinician Biographies

The Conference Artist will be **Dr. Alan Huckleberry** from the University of Iowa. Praised for his “impeccable musicianship, exhilarating technique, and panache” (*American Record Guide*), pianist Alan Huckleberry is recognized as a multi-faceted artist on the classical music scene. He has performed both in recitals and as a soloist with orchestras in Germany, England, Czech Republic, Italy, Austria, Spain, France, Costa Rica, Colombia, and across the United States.



Huckleberry is also in demand as a chamber musician, with recitals across the United States, Australia, and Europe. He can be heard on nine compact disc recordings on the Crystal Record, MSR Albany Record, and Summit labels.

In addition to his performing career, Dr. Huckleberry is equally passionate about his role as an educator. He is currently professor of piano, piano pedagogy, and collaborative arts at The University of Iowa. There he heads the piano pedagogy program, which is now recognized as one of the leading programs in the nation. He is a sought-after speaker on pedagogical topics, including talks at the World Piano Pedagogy Conference, the National Conference on Keyboard Pedagogy, and the Music Teachers National Conference. At The University of Iowa, he also maintains a studio of national and international students, who themselves are beginning to leave their mark in their field. In fact, all DMA graduates from his piano pedagogy program are now teaching at academic institutions across the country and abroad.

A native of Indiana, Huckleberry began piano lessons with Juanita Cleveland (now Nash) before moving to Germany where he studied with Polish pianist Barbara Szczepanska. Further studies at the conservatories of Karlsruhe and Cologne with Japanese pedagogue Naoyuki Taneda and German pianist Josef A. Scherrer solidified a diverse and international musical background. He then returned to the United States where he received his doctorate at the University of Michigan under the guidance of Arthur Greene (performance), Matin Katz (collaborative piano), and John Ellis (pedagogy).

Dr. Kevin Chance will be the featured Conference Presenter. Named Teacher of the Year by the Alabama Music Teachers Association, Kevin T. Chance has been hailed as “a superlative musician” playing “with musical conviction and muscularity.” He has performed throughout the United States and abroad as both soloist and collaborator. Dr.



Chance has been a prizewinner of several regional and national competitions including the National Society of Arts and Letters Career Awards Competition, Music Teachers National Association Competitions (MTNA), and the Brevard Music Center Concerto Competition.

Dr. Chance is a member of the Semplice Duo with flutist Cristina Ballatori. In August 2004, they were named the winners of the Notes at 9,000 Emerging Artist Series Competition in Colorado. Past seasons have taken them to Texas, Colorado, New York, and Louisiana, and they were selected as artist fellows for the 2005 Hampden-Sydney Music Festival in Virginia, where they returned for a series of performances in 2008.

A sought-after teacher, Dr. Chance maintains a prize-winning studio, and his students are frequently named winners and finalists in local, state, regional, and national competitions, including the 2009 Music Teachers National Association’s National Competition Finals in Atlanta. In demand as a clinician and adjudicator, he regularly presents workshops and lecture-performances on repertoire and pedagogy throughout the country. He is a Past President of the Alabama Music Teachers Association and currently serves on the board of the Music Teachers National Association as Director of the Southern Division.

Serving as Assistant Professor of Piano and Chair of the Gloria Narramore Moody Piano Area at the University of Alabama, Dr. Chance is a former faculty member at the Alabama School of Fine Arts in Birmingham. He holds the Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music where he was awarded the Jerald C. Graue Fellowship for academic excellence. An alumnus of the Aspen Music Festival, he holds the Master of Music degree from Louisiana State University and graduated magna cum laude from Birmingham-Southern College. His teachers have included Barry Snyder, Constance Knox Carroll, Ann Schein, Anne Koscielny, Herbert Stessin, William DeVan and Betty Sue Shepherd.

2018 MMTA Distinguished Service Award

Gail Lytle Lira, Recipient

An independent performer, teacher and presenter, Gail Lytle Lira, lives in East Lansing, MI. Her independent studio consists of students of all ages, competition winners, adult professionals and community students. Gail has presented programs, concerts, and master classes throughout the Midwest. Her dual focus as a performer and teacher has also led her to be an adjudicator and an active collaborator with vocalists, instrumentalists and pianists at Michigan State University and throughout the state of Michigan.



While a graduate student at the University of Illinois, Gail joined MTNA in the 1980's. Receiving the Master's degree in piano performance under Kenneth Drake, Gail did doctoral work with Ian Hobson, taught group piano under James Lyke and was awarded an accompanying assistantship for those years. Receiving her bachelor's degree in piano performance from the University of Kentucky, Gail studied with Nathaniel Patch.

Gail has served as Michigan Music Teachers Association President, Vice President, State Conference Chair, MTNA Junior Competitions Coordinator, Concerto Co-Chair and currently is serving as Past President. A member of CAMTA, she has served as President, Treasurer, Eileen Keel Competition Chair, Summer Workshop Chair and SAT Adjudication Chair. CAMTA awarded her Teacher of the Year in 2009.

Successful people build each other up. They motivate, inspire and push each other. Thank you to all MMTA members who continue to support, encourage and devote themselves to students, colleagues, and friends.

Dear MMTA Members,

The 2018 Nominating Committee consisted of Thea Hoekman, Barbara DuRussel, Mary Siciliano, Gerardo Ascheri and Gail Lytle Lira, Past President and Chair.

We are pleased to offer the following slate of officers for the 2018-2019 biennium

Beatrice Ellis, Vice President and President-elect
Debra Dewitt, Secretary

The slate will be presented at the conference business meeting for election, and the new officers will be installed at the end of the conference.

Respectfully submitted,
Gail Lytle Lira, MMTA Past President

Managing Stage Fright: A Guide for Musicians and Music Teachers. By Julie Jaffee Nagel. Oxford University Press 2017. 200 pp. \$19.95

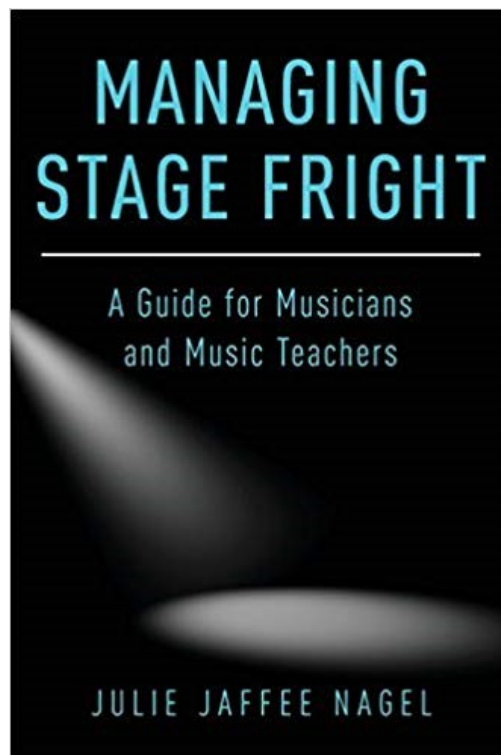
Julie Jaffee Nagel writes from the incredibly diverse perspective of Juilliard-trained pianist, piano teacher, psychotherapist, and psychoanalyst. The purpose of the book is to offer psychological information, practical guidelines, and managing techniques for people experiencing stage fright. She writes in a friendly, concise, and well-organized manner. The reader is always engaged through her personal reflections and vignettes. Her psychological language is never overwhelming or too clinical. The piano teacher, student, or parent can easily understand the preparatory history and its current application.

The book is organized into thirteen chapters. It includes a very detailed Table of Contents, a glossary of psychological terms used in the text, an extensive list of illustrative readings on performance anxiety, and an index. Each chapter begins with “Questions for Thought”. After thorough definitions, explanations, and constructive activities and strategies for the teacher, the chapter concludes with a set of “Implications for Teachers”.

The book culminates into a “Virtual Recital” that synthesizes all of the information provided by the previous chapters as the imaginary teacher coaches the imaginary student away from the piano. The author seeks to manage performance anxiety through skills and attitudes since it cannot be eliminated. Multiple approaches are discussed because of the unique life history each person brings to the piano.

Julie Jaffee Nagel recognizes music lessons are life lessons and that the one-on-one music teacher is in the unique position to truly listen to the student’s feelings, thoughts, as well as the music. This book is long overdue and needs to be read by every music teacher and become an important part of piano pedagogy curriculum. Professional music teacher associations should regularly discuss the wealth of information in it and their own experiences and applications of it.

Reviewed by Mary Siciliano. Livonia, Michigan





Albion College

Department of Music

International Piano Festival and Competition

November 1 - 4, 2018

Guest Artist Recital

November 1: 7:30 pm

Dr. John Roberts
Chair, Professor of Music
Concordia University



also adjudicating

Irena Kofman
Assistant Professor of Piano
Florida Atlantic University



November 2 - Beginner and Ensemble Competition

November 3 - Intermediate Competition

November 4 - Advanced Competition



Register at:

www.albion.edu/pianofest

For further information

517-629-0483

dabbott@albion.edu

Nagel, cont. from p. 12

notes in the Scherzo movement of the Brahms B-flat. And of course students attend a music school to study the repertoire of their chosen instrument or voice or to compose a symphony of “ten thousand”. But a musician must have a sense of the gamut of the repertoire. The Machaut Mass was an eye/ear/soul opener for me. I don’t think I had ever heard ANY mass, not being raised in that tradition, nor possessing then the intellectual curiosity to explore. A Monteverdi madrigal opened up a new sound filled with beauty and a certain transparency I had not encountered in my wrestling with Brahms Opus 119/4 (which at that time I thought was the end-all and be-all of pianistic virtuosity. It’s hard, yes, but——) I discovered for the first time that set of pieces by Bach known as the Brandenburg Concerti, and marveled at the variety and imagination of a composer whom I knew mainly through a few keyboard compositions. I had yet to hear the B Minor Mass which our (required) chorus was to sing in my third year of study. Nor did I know a single cantata. I got my fill of chorales from harmonic analysis in Mr. Hardy’s wonderful L&M 1 classes, but my knowledge was so restricted at that time. And therefore so was my capacity to listen interpretively and my depth of what I called “love” of music

Why am I writing this column? I believe that the listening list experience is as important to a young student as the analysis studies and endless practice of the Chopin Octave Etude and Brahms Paganini Variations. As I said earlier no one can cover the “A to Z” of music in the Western world. But for every Beethoven piano sonata we pianists study, there is a Haydn Quartet, a Mozart Serenade or even (believe it or not) a Debussy Prelude that will inform us interpretively. For every prelude and fugue we are assigned and dutifully if unenthusiastically do, there is the contrapuntal design of a section from a Bach Cantata or some surprising inner voice we need to notice in a Schumann work. Playing legato in a Mendelssohn Song Without Words can be informed eloquently by listening and even attempting to sing and accompany ourselves in a Mendelssohn Song WITH Words. (I have tried that a few times but unfortunately have questionable results.) The point here is that true legato at our instrument is impossible. We try to get as close to it as we can and the best way I know is to produce the sound we are striving for from WITHIN. SING IT. And it helps to know what a singer can do to achieve that level of beauty. In fact if you want to hear a haunting and evocative vocal legato, listen to that old friend of mine, The Machaut Mass! Or perhaps the Rachmaninoff Vocalise played by a great cellist!

I wish I had instituted more of the listening requirement in my years of teaching at Michigan. The private students I have now (and seek more of) I ask them pretty regularly to listen to music that will inform the repertoire that are practicing. As I become more reflective I look back on the “WHEN I WAS A”——period of my life when I was experiencing so much music for the first time. I truly believe that this was some of the most important and informative study I did and I am ever grateful for the listening lists that inspired me.

Musical Musings

When I Was A —————

By Louis Nagel

I know of no phrase that inspires such disdain in my grandchildren than that beginning of a sentence that reflects my bygone youth! I use it far more often than I should and have learned to accept the rolled eyes or the half-hearted “sure, Grampa—“ that it evokes. My hope is that this reflective column, inspired by the imminent start of the school year does not cause the same reaction in our readers.

In the fall of 1960 I began the first term of what evolved into a nine year residency as a student at Juilliard. Talented, eager, and naive I had no idea what was in store for me in those early days. Other than our private lessons, a curriculum called LITERATURE AND MATERIALS OF MUSIC and always identified as “L and M” was the center of our educational experience during our four year undergraduate studies. Instituted by then President William Schuman, it was an holistic approach to music. We did not study harmony in one room, counterpoint in another, orchestration in a third, etc. Rather all the elements of music were regarded in the same package. If discussing harmonic analysis of a given sonata movement we discussed the structure and something of the stylistic makeup of the piece. Bach chorales were not only analyzed but performed, both vocally and with available instruments in the class. Depending on the teacher, music could be studied with a fierce and probing intensity. One year when the piano concerto competition work was the Brahms B-flat, our L&M teacher, Hugh Aitken, divided the class into small groups and each group was responsible for a few measures of the third movement. Every note in that movement was accounted for in some analytic way and we presented our analyses to the class! My Eulenberg miniature score is marked up in detail! Those of us in that class did get to know that movement (and the rest of the concerto in other intense ways) very well. While rigorous, this approach to studying music developed in me a deep appreciation for the purpose for every note in a composition. I began to learn not only HOW to play my piano and chamber music repertoire, but WHY it needed to be played that way!

There were many new experiences for me as a young student and one was the concept of the listening list. Curiously this was a novel idea to me as I had always listened to music that I liked for the pleasure of hearing it! Now I was expected to know an enormous range of music from listening and studying it with open score in front of me perhaps, in order to learn it. My first L&M teacher was Gordon Hardy and I remember a good portion of his assigned listening list. The very first work on it was the Machaut Mass!!!!Whoever heard of this thing? And a composer who was born in 1300? What does that have to do with Chopin etudes and Brahms concerti????I was a pianist for pete’s sake, not a musicologist!!! I remember there was a madrigal of Monteverdi on this list. Bach Brandenburg Number 3, and Haydn Symphony Number 104 were listed. I came to school believing I already knew the Beethoven symphonies and was mortified when I realized that I had never heard a note of the Fourth. I think I remember that both third symphonies of Schumann and Brahms were included, and I did listen intently to La Mer of Debussy, Schoenberg’s Five Pieces for Orchestra, and Hindemith’s orchestral symphony Mathis der Maler. Thats a lot of listening!! Not one of these works did I know then. I Remember vividly how stunned I was hearing for the first time “Farben”, the third piece of the Schoenberg set.

Other listening lists followed in other classes as I progressed through the four year L&M curriculum. The reason I am reflecting upon this now is more than just a trip down nostalgia boulevard. There is no way a young student will cover all the repertoire by practicing those Chopin etudes and those damned octaves and double

Nagel, cont. on p. 11