



# Connecticut State Music Teachers Association

*Affiliated with the Music Teachers National Association*

February 2005

<http://www.csmta.org/>

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## Young Artist Piano Competition

The 2005 Young Artist Piano Competition will be held March 4 at Steinart's, 29 South Main, West Hartford.

The adjudicators will be Maestro Edward Cumming of the Hartford Symphony and Manuela Gouveia and Michael Lewin of the Boston Conservatory.

Manuela Gouveia will be giving a lecture recital for the Middlesex/New London Chapter March 5, 7:30 pm, at the home of Jane Bugbee, and Michael Lewin will

give a masterclass for the Hartford Chapter Sunday, March 13, at the Hartt School Room 410, 2 to 4 pm.

The winner will perform with the Hartford Symphony and at the CSMTA convention in the fall. The top three winners will have performances at South Church, New Britain in the fall. The winner will also perform at one chapter meeting and the second and third place winners will perform at two chapter

meetings.

Sponsors of the competition are the Hartford Musical Club, Evelyn Bonars Storrs awarding first prize, South Windsor Cultural Arts awarding second prize, and The Maxwell Shepherd Memorial Arts Foundation, Inc. contributing third prize.

Last year's winners are being supported by the following sponsors, who are supplying free performance opportunities listed by date and location.

## Performance Opportunities Dates and Locations

### March 6, 2 pm

Farmington Library  
3 Montieith Drive

### March 15, 7:30 pm

The Seabury  
200 Seabury Drive  
Bloomfield.

### April 3, 2 pm

West Hartford Public  
Library  
20 South Main Street

### April 9, 7:30 pm

Avon Public Library  
281 Country Club Road

### April 12, 3 pm

The McAuley  
275 Steele Road  
West Hartford

### April 12, 8 pm

The Meadows  
Essex

### May 8, 4 pm

The Whitney Center  
200 Leeder Hill Drive  
Hamden

### November 18, 7:30 pm

Music at St. James  
3 Mountain Road,  
Farmington

## Musicianship Achievement Program

The Musicianship Achievement Program, now in its 9<sup>th</sup> year, is scheduled to take place in three chapters this winter and spring. The Hartford Chapter's MAP days are February 26 and March 5; approximately 120 students are registered for this. The chapter of Middlesex/New London will host its MAP on April 2. Western Connecticut will be host is first-ever MAP

day this spring. For further information, check your chapter newsletter or speak with your chapter president or MAP chair.

Many students and teachers have found MAP to be worthwhile, as it is a comprehensive pre-college program integrating theory and performance over 10 levels. It's designed so that all students can be successful, given adequate preparation. MAP does require significant

time and effort to master the material, but teachers have found this to be motivational for students, who are proud of what they've accomplished.

If you would like to know more about the Musicianship Achievement Program, check CSMTA's website or contact Linda MacGougan, state MAP chair. Linda can send you a description of MAP along with an order form for the syllabus and other materials.

## Fairfield Chapter CSMTA Holds 20<sup>th</sup> Annual Competition

Fairfield Chapter, CSMTA, held their 20<sup>th</sup> annual competition on Saturday, January 29 at the auditorium of the Steinway Piano Gallery in Westport. Adjudicators for this event were Estrid Eklof and Dr. Steven Oyler. Twenty-nine students participated in the day's event, registered by teachers Regis Benoit, Jack Biebel, Deborah Kahan, Margaret Ann Martin, Sandra Shaw Murphy, Benita Rose, Edith Sullivan and Shari Weisz.

We are much indebted to Barbara Bennet, manager of the Gallery, for her assistance as well as for her invitation to host our Winner's Circle Recital and Awards Presentation on Saturday evening, February 5.

The following students performed in the Winner's Circle program.



### Group I (6-9 yrs of age)

Gita Abhiraman, Annling Wang (Deborah Kahan)  
Michael Mei (Edith Sullivan)  
Hanna Yao (Shari Weisz)

### Group II (10-11 yrs of age)

Claire Lee (Edith Sullivan)  
Eric Sapenoff (Sandra Murphy)  
Victoria Shek (Deborah Kahan)

### Group III (12 yrs of age)

Victoria Shih (Edith Sullivan)  
Aileen Yang (Benita Rose)

### Group IV (13-14 yrs of age)

Mai Ishikawa (Shari Weisz)  
Annaliese Perret (Margaret Ann Martin)

### Group V (15-16 yrs of age)

Will Caffery (Regis Benoit)  
Emily Froehlich (Edith Sullivan)  
Victoria Holden (Shari Weisz)  
Brain Simalchik (Edith Sullivan)  
Yuri Takeuchi (Shari Weisz)

We extend congratulations to all participating teachers

## Upcoming and Noteworthy Events

### Hartford Chapter.

Michael Lewin will give a masterclass for the Hartford Chapter Sunday March 13<sup>th</sup>, at the Hartt School Room 410, 2-4 pm.

The CSMTA Piano and String competition will be held May 22, at the Hartt School Music, University of Hartford in closed auditions. Applications will be posted on our web site. <http://www.csmta.org/>

### News from Sharon Girard.

Hartford Chapter is in full swing as the winter marches on. We have already had a chapter meeting on February 10 conducted by Bridget de Moura Castro on Poetry and Music and held a youth recital on February 13. Upcoming events for our students include two Musicianship Achievement Days on February 26 and March 5. In April the Audrey Thayer Competition is on April 3, Young Composer's Day on April 9, and the Select Students Recital Audition on April 30. For our teachers we have Michael Lewin

conducting a masterclass on March 13, Miguel Campinho performing for the chapter on April 15<sup>th</sup>, and we will round out the season with a session on Technology in the studio by Sharon Girard on April 29.

If anyone is planning on attending the MTNA National Convention in Seattle in April, please contact Sharon Girard so we can network together in Seattle.

### Middlesex/New London Chapter.

Manuela Gouveia will be giving a lecture recital March 5, 7:30 pm for the Middlesex/New London Chapter at the home of Jane Bugbee.

They have also just had their annual advanced recital at St. Anns Church in Old Lyme and are looking forward to an "All That Jazz Recital" in March. They are also busy preparing their students for the upcoming MAP tests.



## CSMTA Division Performance Winners!

We wish to congratulate the following students and their teachers for their fine showing at The MTNA Eastern Division adjudication.

Erica MacArthur, violin, 1<sup>st</sup> place. Jr. Strings  
Heather MacArthur, violin Alternate. Sr. Strings.  
Anthea Kreston, teacher.

Hyperion String Quartet, 1<sup>st</sup> place. Young Artist Chamber Music.

Amanda Brown, violin.  
Rachel Englander, violin.  
Jamie Arrowsmith, viola.  
Jonathin Brin, cello.  
Anthea Kreston, teacher.

Laura Garritson, piano. Young Artists Honorable Mention.  
Boris Berman, teacher.

## Email and Address Updates

Please note the following email and address changes in your handbook.

Mary Ann Ganz	<a href="mailto:Mganz40@yahoo.com">Mganz40@yahoo.com</a>
Anne Cassarino	<a href="mailto:anne.cassarino@sbcglobal.net">anne.cassarino@sbcglobal.net</a>
Edith Maclean	<a href="mailto:enmaclean@msn.com">enmaclean@msn.com</a>
Maryjane Peluso	<a href="mailto:maryjanepeluso@sbcglobal.net">maryjanepeluso@sbcglobal.net</a>
Bruce David Smith	<a href="mailto:bdsmith2005@sbcglobal.net">bdsmith2005@sbcglobal.net</a>
Carolyn Woodard	<a href="mailto:cawoodard@sbcglobal.net">cawoodard@sbcglobal.net</a>

Dorothy Fidler, 72 Salmon Brook Dr., Glastonbury, CT 06033



## Reflections on performing in “The Music Lesson” by Tammy Ryan with Stamford Theater Works

**Deborah Kahan**

Quite by chance, I had an opportunity to appear, along with a violinist, in the Stamford Theatre Works production of “The Music Lesson” by Tammy Ryan from November 4 through 21, 2004. This is a poignant and powerful play about a husband and wife—musicians (he, a violinist; she, a pianist)—who emigrated from Bosnia-Herzegovina to Pittsburgh, PA in the ‘90s, and their reflections on teaching both here and in their homeland as they acclimate to life and new values in the United States.

Not having auditioned for anyone in years, the prospect of doing so was a bit angst-inducing! However, I offered to meet the Music Director at the Stamford Station and drive him back to my apartment. This would afford an opportunity to chat, break the ice as it were, and feel comfortable (or otherwise) about the audition. After arriving at my apartment,

the gentleman asked me to play a selection from the conclusion of Babar (which I had only learned in the previous week), and then suggested that we talk about the play! I was “in”!

Participation in this production was a great challenge as the selections played (short snippets of familiar pieces) were required to be mimed onstage in perfect synchronization, demanding focus and mental preparedness from the musicians and actors involved. Fortunately, the actresses who were to mime piano pieces had all studied piano enough to understand basic technique. However the violinist and I worked with the appropriate cast members to ensure that their motions were as close as possible to those we used in performing each piece, and according to the reviews

from local newspapers, we accomplished our tasks quite convincingly!

We had four long rehearsals with the cast in two six-hour sessions (with breaks between go-

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throughs) and a 10-hour rehearsal to set lighting, timing, etc. For the first two rehearsals I tended to watch the script, and at one point began to wonder “what was I doing here” because of the intensity of focus, possibilities for mistakes, etc. However, the Stage Director was very encouraging, and did point out that the actors had been rehearsing for the past three weeks, but we musicians

had only just come into the cast. At the third rehearsal I decided to discard the script and just follow the action onstage... That was a major turning point, as everything began to fall into place

so well that I was now memorizing lines and knowing exactly when and where each piece would be played.

Did I have any mess-ups? Oh, yes! One blatant one occurred in a performance during the second week of the run when, during a swift sequence of piano lessons as the rebellious 12-year old, I was not supposed to play (teacher and student were to turn back to back on the piano bench with looks of futility)... I must have had a slight lapse of memory, as I played right through the scene! At intermission the young boy who was acting as the violin prodigy met me with his hand in the form of a gun, and I did a mea culpa,

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## Reflections

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beating my chest with my fist! The Stage Director greeted me with “that never happened before,” to which I responded that it never would happen again, and we all had a few laughs about famous personalities goofing up in the most unimaginable ways, which helped to get past that faux pas!

Without question, I developed a mental sequence that would prevent such a mistake in future performances, and all went well from there on. Yes, there were occasional slips of notes by the violinist and me, but it all added to the verismo feeling of the play. Interestingly, we played exit music each night to which the audience to which the audience

was supposed to leave the theatre, but invariably there would be a large group of people who waited until the last note was finished before leaving!

The violinist was required to perform in the guise of two characters – the husband and his 12 yr. American boy prodigy student. I was required to play for the wife, a fantasy version of her 12-year old girl prodigy student who had been killed in a playground attack in Bosnia-Herzegovina, and an American 12-year old girl (sister of the boy violinist) who was rebelling against taking piano lessons. This gave me a chance to “get back” at all my students who ever made mistakes in the Bach Minuet in G and Musette! There were nights when neither of those pieces

was entirely recognizable because of the way I played them! On the other hand, there were moments of beauty when I played the First Prelude in C from WTC Book I as the young Bosnian prodigy, or even more intensively when the rebellious 12-year old realized that she could play the piece through with expression and flow. Even more, I had tears in my eyes for every performance when, in the last act, the brother started to play and his sister entered the scene to accompany him. Their mother, not knowing that her daughter had been practicing, told her to sit down and let the brother finish, but the brother asked his sister to join him. Imagine the amazement of their mother when, as they finished, she realized that her daughter had,

indeed, been practicing and could play as well as she did... This was truly a handkerchief experience every night of the three-week run!

As a music teacher I related so intensively to the feelings expressed by the wife (who had higher expectations and was less easy-going than her husband.) However, I understood the husband’s attitude from the point of view of resettling in a new place and having to start with whatever students they could find until they were able to re-establish their professional standing.

This was an extraordinary experience which I would repeat, but without the interruptions that some of my students had to endure.

*Deborah Kahan is the President of the Fairfield Chapter.*