



NEW ENGLAND

PIANO TEACHERS' Assoc., Inc.

September 2007

Dear Colleagues,

Welcome back to an exciting year of programs and activities in NEPTA! I sincerely hope that you have been refreshed by your summer pursuits, and are now ready to enter the academic year with new vigor.

I deeply apologize for not being able to attend the May meeting to accept my office. Because of my hip fracture on May 5, I could only hear about the lovely winners' recitals and your celebratory luncheon, but I was with you in spirit!

At that meeting, six members were given Honorary Membership. They are **Sylvia Chambless, Barbara Jones, A. Ramon Rivera, Sandra Rosenblum, Alice Wilkinson, and Phoebe Yassa**. We congratulate these valuable members, and thank them for their exemplary service.

We begin our regular meetings on Monday, September 24 with **Robert Levin** as our guest speaker. Mr. Levin has performed around the world as a soloist, and as a chamber musician. He is renowned for his restoration of improvised embellishments and cadenzas in the Classical Period for keyboard, and has contributed cadenzas to the violin repertoire as well. In addition to his performing, Mr. Levin is known to be a Mozart scholar, and has written many articles and essays on Mozart. We always look forward to his lively presentation and superb musicianship....A fine way to begin our time together for a new year.

Our program in October will be given by **William Westney**. Mr. Westney's presentation will probably get us up and moving as we confront and find natural solutions to the challenges to body and mind that musicians, and, indeed, everyone meets in any field. Through a variety of approaches to practice, listening, and dealing with mistakes, a new freedom of expression and movement is possible. This program promises to be an engaging new look at our constant problems with ourselves and our students.

In November, **Emma Jean Moulton** is presenting a Master Class with **Yehudi Wyner** for members. Please see enclosed flyer, and thank you, Emma Jean.

Many thanks to **Janna Bruene** and her Program Committee for the variety of stimulating programs planned for the year. Thanks are also due to **Lindsey Robb**, who put together the Program Booklet and Directory again this year, as well as doing his fine work as our Treasurer. And many thanks to **Margaret Tuttle**, who cheerfully agreed to do our audit this year, replacing **George Litterst**, who has filled that position for the last three years.

And now a special announcement - This year a new award in memory of **Miriam Pizer** will begin for students in Grades K-5 only, who are in need of assistance for lesson tuition, music, piano maintenance or moving, or other essential expenses. Each teacher may submit one student's name (deadline Oct. 15) for a lottery drawing. The prize will be \$250 a year. I wish to remind you that we have an older program that is similar - Grants in Aid, which any teacher can apply to through the Scholarship Chair.

VERY IMPORTANT! Please notify **Michelle Kelley** (conmoto@comcast.net) of any address changes, and give FULL information for our database. The Board has voted to "go green" with our Newsletter (send as many as possible by email) by January, so we need your data now.

Please save the Recital/Competition Applications that will come to you as part of a regular mailing, and use as needed. These applications will also be available for downloading on the NEPTA website in October. HELP is needed for a new HISTORIAN, ADVERTISING CHAIR, and SOMEONE TO HANDLE DONATED MUSIC. Please contact me at joanreddy@aol.com as soon as possible about these positions.

YOUR CONCERT DATES will be published in my monthly letter if they are received by the 15th of the month prior to the date. Please send your news in so that we can keep announcements short at meetings, and so that the whole membership sees them.

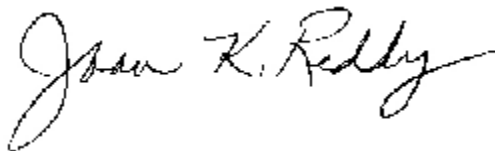
Though we no longer have a Piano Exchange office, notices keep coming in. Currently there are three pianos available:

- A console in Worcester for \$300 (negotiable); contact kikuchi@akron.edu
- A 7 ft. Baldwin Grand SF10 in Bedford, new in 1977, \$10,000; contact N. Moore at 781-275-1018
- A console in Stowe, \$3,000; contact J. Doty at 978-897-3883

I would now like to thank **Barbara Jones**, since I was not present to do so publicly In May. I am very appreciative of Barbara's consistent, thoughtful leadership for the past two years as our President. With her gracious manner, she always set the tone for fruitful Board meetings, and a welcoming atmosphere for our regular meetings. I have enjoyed working with her very much, and know that I will be tapping her wisdom during the year.

I will close by thanking you all for your electing me to serve you as President for the next two years. I am grateful for your trust, and will do all I can to keep NEPTA the wonderful, lively, carefully-tended, professional community it is.

Sincerely,



Joan Reddy
President

TEACHER REFERRAL ANNOUNCEMENT

From **Janne Bruene** (Membership Chair):

Through the NEPTA website (www.nepta.info), I receive many requests for piano teachers. As things stand now, I send out the names and phone numbers of all those living in the towns the requester asks for. I know that some NEPTA members teach only at an institution, some are retired from teaching, and some don't teach in the town in which they live. If you would prefer your name not be given out, please email me at jannabruene@comcast.net or leave me a phone message at 617-983-1421. Thank you, Janna

NEPTA April 30, 2007 Sally Pinkas Student Masterclass

The student performers in this masterclass were (in order) Ariel Borensztein, Jennifer Chen, and Mark Galinovsky. Their teachers were Clara Slater, Faina Kofman, and Helena Vesterman. Which teacher goes with which performer was not made clear in the program, but the fact that the teachers' names were not in alphabetical order leads me to suspect that their names are in the same order as the performers. BUT the first names of the teachers *are* in alphabetical order. So... with the sorts of things that a computer can impose on one... you're on your own here.

What I will try to do in this summary of what happened is deal with the comments that Ms. Pinkas made in the performances and associate them with what I heard in the performances. As I have said so often before, "You really had to be there for this one."

Sonata No. 4 in E-flat major, Op. 7, first movement (Allegro molto e con brio) Ludwig van Beethoven (1770-1827) Ariel Borensztein

Ms. Pinkas congratulated Ariel on his performance, adding that "the only thing missing is the energy and drive in the performance that will presage what is to come." She went on to make the following suggestions:

The opening two-chord gestures should be executed loud-soft.

Think of the "line" in the following figured passage, rising in intensity as you approach the phrase climaxes, thinking of the shape of the phrases, closing each phrase and starting again. Build in energy moving toward the surprise dissonant chord in measure 16.

(At this point Ms. Pinkas commented that Ariel plays so well that she could address details that she would not usually address in a master class.)

Think of the gesture, not just the notes, in measure 25ff. The gesture is followed by the response.

Ask yourself the questions: Where are you going? Why does the piece move to THERE? Listen to your playing.

She suggested thinking of "Down-beat chords" and "Up-beat chords." Not two chords but one gesture, played with loose wrists.

Legato can't be done in your head. She described legato as a "melting" in the arm with a loose arm.

(What she was saying was working. It was making a real difference in his playing!)

Jeux d'eau Maurice Ravel (1875-1937) Jennifer Chen

Again Ms. Pinkas began by examining the musical line in this performance. This piece must project its structure by consideration of the "layering" of the musical line. She felt that this performance was "too romantic," by which she meant that there was too much detail in the *rubato*. The composer's direction says "*très douce*;" it doesn't say *espressivo* or *rubato*. The constant *rubato* interferes with the flow of the music. Let the music speak for itself. The piece is titled the games of the water; it should not be so emotional. Strive for more clarity and precision. (The measure of the success of a master class is "does it make a difference in the performance. It did!")

Ms. Pinkas went on to ask for more phrase definition. Be careful not to over-pedal; the pedal much change for each change of sonority. Looking for more clarity—at the ends of phrases where there are more notes—give the notes time to sound. Don't rush. Take time at the climaxes. "Start with a clear slate." Don't start with immediate intuitive *rubato*. Listen to the effect of your pedaling. Do your pedal changes actually clear the sound?

Final comments of Ms. Pinkas: "What is the meter? Play in four, not in eight. The piece refers to drops of water, not clouds of mist. Be sure you know the meaning of all of the composer's directions."

(In the final performance there was a clear change in what Jennifer was doing. A change for better.)

Prelude and Fugue No. 22 in G minor, Op. 87 Dmitri Shostakovich Mark Galinovsky

Prelude: Moderato non troppo

Fugue: Moderato

Ms. Pinkas confessed that these pieces were not in her repertoire, but you would never have known that from the perceptiveness of her comments. Mark stated that he first learned the pieces about a year ago and had relearned them for this masterclass.

She began with the observation that the tempo of the prelude was too fast. How could she tell? The two-note slurs that are omnipresent in the piece cannot be heard because of the excessive speed. The tempo must be determined by finding the tempo at which the two-note slurs work. She then suggested that the tempo be relaxed slightly at chord changes, acknowledging the chord changes. The slower tempo makes possible the down-up gesture for the two-note slurs and emphasizes the somber seriousness of the piece.

The slower tempo also makes it possible to give attention to the nuances in the right hand passagework and shape the phrases more carefully. It is important to explore the intricacies of the melodic line and not be governed only by the changing tonalities underlying that line.

In playing the fugue Ms Pinkas suggested that Mark give more thought to the character of the fugue subject and then shape each statement of the subject with that character in mind. The onward momentum of the piece must then prepare for each entrance of the subject and then relax somewhat at its end.

In playing a long fugue the performer must have a clear sense of the sections of the fugue, changing the character as each new section begins, to help the listeners to follow the shape of the piece.

Again, as Mark replays parts of these pieces, there was obvious evidence that the master class has led to new insights into his understanding of the pieces.

Ms. Pinkas closed with the following observation: Notation has its limits. We must understand beyond the notation.

Your observer has to comment that this has been one of the finest master classes he has been privileged to see and hear.

NEPTA May 21, 2007 2007 Awards Recital

Award Winners

Alice Hamlet Competition Winners

1. Jung A Bang (student of Natalia Harlap)
2. Jennifer Chen (student of Faina Kofman)
3. Veronica Lau (student of Sylvia Chambless)

Ruth Davidson Competition

- 1 Ariel Borensztein (student of Clara Slater)
- 2 Simon Xu (student of Helena Vesterman)
- 3 Tiffany Ho (student of Sylvia Chambless) and Andi Zhou (student of Marilyn Roth)

A. Ramon Rivera Contemporary Music Awards

Veronica Lau (student of Sylvia Chambless)
Ariel Borensztein (Student of Clara Slater)

Middle School Competition Winners

1. Will Bristol (Student of Naydene Bowder)
 2. Hanna Kim (student of Clara Slater)
 3. Carl Lian (Student of Wei Li)
- Honorable mention--Michael Suo (student of Natalia Harlap)

Respectfully submitted,
Allen Giles