



NEW ENGLAND
PIANO TEACHERS' Assoc., Inc.

March 2008

Dear Colleagues,

What a pleasure it was to see and hear **Jean Stackhouse** present her very helpful program on Feb. 25. We are grateful to Jean for her filling in on such short notice, and for bringing us such good ideas and materials, old and new.

On March 24th we will welcome **Donald Berman** with his program "A Pianist's Projects: carving a profile through repertoire, research and programs." Mr. Berman's extensive background is summarized on page 15 of our program booklet.

The Student Recitals will conclude on Sunday, March 30 with the Adult Recital at Steinert's in Natick. PLEASE NOTE: Chair **Phoebe Yassa** has had to move up the beginning time to 6 PM because of several last minute entries. Many, many thanks to all the members who work so hard to make these events possible and enjoyable.

On Monday, April 7 we will have a Teachers' Exchange at the Wellesley Free Library. Our presenter will be **Vivian Handis**, a NEPTA member since 1979 and working with the public at M. Steinert & Sons since 2002. She is eager to share her knowledge and perspectives from "The Other Side of the Bench." Vivian will offer tips on piano care, acoustic vs. digital, and will bring in equipment for teachers to explore first hand. Attendees will receive an informational packet to take home. Bring your questions!

Repertoire list for the Student Master Class on April 28 will be included in the April Newsletter. **Joseph Piazza**, Prof. of Piano at the University of North Carolina, Greensboro will conduct the class.

We congratulate **Shelley Reeves** on being chosen Teacher of the Year by MMTA, and on her response of setting up an award for students!

Jane Winchell is retiring from the Intermediate Recitals Committee this year after many years as member and also as Chair. We thank Jane for her excellent service to NEPTA. Anyone interested in replacing her on the committee can contact me at joanreddy@aol.com.

PLEASE REMEMBER that all changes in your personal data should be sent to **Michelle Kelley** immediately so that you will not miss any communications. Her email is conmoto@comcast.net.

Included with this Newsletter is the dues notice for next year. For those who receive the Newsletter electronically, the 2008-2009 dues form is available at <http://www.nepta.info/download/dues-scholarship.pdf> as a downloadable and printable .pdf file. Please note that **the form also includes a line for your donation to the Scholarship Fund**. Please respond promptly so that our materials can be collected well in advance of the printing of our next Program Book and Directory.

I look forward to seeing you at our next meeting.

Sincerely yours,

Joan Reddy, President

Announcements

The Winter Concert of SOUNDS OF STOW, given by the Stow Festival Chorus and Orchestra, **Barbara Jones**, Conductor and Artistic Director, will be presented at the Hale Middle School, Hartley Rd, Stow Center on Sunday, March 30 at 3PM. Mozart Piano Concerto No. 8 will be performed by Ernest Goldman. Other works include Beethoven's Elegischer Gesang, and Cherubini's Requiem in C minor. Tickets are \$20 for general admission and \$15 for seniors and students. Tickets at the door, or call 978-793-1602.

The Annual Arlington Piano Festival will be held Sunday April 13, 2008 at 2:00 pm at the Park Ave Congregational Church, 50 Paul Revere Rd., Arlington. This Festival showcases our talented students in Arlington and the surrounding communities. Students range from all levels of elementary to advanced. Admission is free and open to the public. Refreshments and reception will follow the concert. All pianists are welcome. For requirements and an application to perform go to AngelaGazzaPianoStudio.com or call 781-646-7768.

NEPTA FEBRUARY 25, 2008

SPEAKER Jean Stackhouse

TOPIC "Mindful Music Making"

NOTES BY: Allen Giles

Joan Reddy, our President, in her opening remarks, announced that the previously scheduled speaker for today was performing out of town and was not available, and that Jean Stackhouse, our former president from 1983-1985, had consented to take his place. Her topic was to be "Mindful Music Making."

Ms. Stackhouse began her comments with the observation that this title is helpfully general enough that she could talk about whatever she liked. Her comments implied that the title had been selected for that very reason. She went on to suggest we all have a repertoire of teaching materials from our past experience that we may not be making use of in our teaching. Instead of constantly searching for "something new to teach," we should relax and enjoy relying on what we already know. (Your scribe's observation: We can often be more effective teachers working with materials that we are thoroughly familiar with and have used before in our teaching.)

In selecting teacher materials we must always know why we are teaching them. Her plan for this presentation was to review repertoire written during the past fifty years or so that she had found helpful in her teaching. She handed out a list of her favorite early and intermediate pieces for our consideration, played them for us, and annotated many of them with reasons for teaching them. Many of these pieces were old favorites for many of those in attendance. I plan to present here the pieces on her list, adding some of her annotated comments.

But first, she mentioned three books that she has read recently and that she found useful:

- 1) Art, Mind, and Brain -- by Howard Gardner
- 2) Musicophilia -- by Oliver Sachs
- 3) Music, the Brain, and Ecstasy -- by Robert Jourdain

Now her list, with some of her annotated comments.

Minuet Pozzoli (Smiles of Childhood) -- In C major, easy, five finger position

Katydid Diller (9 First Grade Solos) -- To be learned by rote

Hop, Skip, Jump
Swans in the Moonlight

Walk on Sunday Morning Waxman (Introductory Pageants)
Giant and the Dwarf

Flamingo	Olson (Menagerie)
Tarentella	Rahbee -- Duet, nice modern sound, bi-tonal
Scherzo	Kabalevsky (24 Little Pieces) -- patterns involving moving the whole hand
Little Joke	Good for teaching by rote
No. 5 Moderato Bartok	First Term at the Piano -- Staccato/Legato, rote learning
A Laugh A Sigh Frown	Rowley (Sketches)
Menuet	Rameau
The Marmalade Kitten	Last (Cats)
Sonatina in C, Op. 39, No. 1	Lynes
Jungle River Flowing	George (A Day in the Jungle) Sonority, pedaling
Vulture	Bernstein (Birds I)
Aeolian Harp	Gillock -- simple piece, in the style of Debussy
Menuet in F major	AMB Notebook complex rhythms, suggest verbalizing rhythms
Tarantella	Heller -- good recital piece, often modulates to minor key
Golden Slumbers	RRBennett -- duets, suggest using them for the first piece for performances with “uncomfortable” students
Etude Op. 27, No. 3	Kabalevsky
Waltzes	Kabalevsky -- Also Grieg & Schumann
Sonatina, Op. 13, No. 1	Kabalevsky -- Also Bartok & Khatchaturian -- Use as a change-off for Clementi, Mozart, and Beethoven with intermediate students
National Song To a Wild Rose	Grieg -- managing the pedal MacDowell “
Rondo (On Argentine children’s folk tunes)	Bartok (On folk tunes) Ginastera

In summation:

Trust in the work you have done with pieces you have taught many time before.

POSTSCRIPT FROM YOUR SCRIBE

You may have noticed that you have not yet seen my notes from the meeting on January 28, the Editions Committee meeting. (Raise your hand if you have noticed—unless you are one of the four members who are waiting breathlessly to see how badly I have scrambled what you said at that meeting.) Don’t give up. I haven’t seen them either. The rigors of retirement have been truly demanding during the past few weeks. The time will come.