



upbeat

Notes from the Concord Conservatory of Music

FALL 2016

Listening and Learning

THE 2016–17 CONCERT & LECTURE SERIES

How do we listen to music? We invite the larger community to join us as we explore that question in the 2016–17 season of the Concord Conservatory of Music Concert & Lecture Series. In three concerts, performed by CCM’s outstanding faculty, each accompanied by a lecture by faculty member Keith Kirchoff, we will consider the subject from three perspectives—harmony, counterpoint, and narrative. The lectures offer an incredible opportunity to the community, and the concerts feature CCM faculty, “who are some of the best performers around,” says Kate Yoder, CCM’s Executive Director. “And we don’t have to go to New York to hear them. We don’t even have to go to Boston. They’re playing right here.”

The series kicked off on September 23, when Keith Kirchoff was joined by Matt Sharrock, one of the most sought-after marimba players in the country, for a discussion about the relative roles of harmony and melody. As listeners, we often feel drawn to the melody, but for many composers harmony takes on the primary role for expression, and the lecture explored why and how. The concert featured music by J.S.

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The Concord
Conservatory of Music

www.concordconservatory.org

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Bach, Beethoven, Muhly, Mackey, and Adams. Then on November 18, we'll take a closer listen to counterpoint, which is at the heart of many famous musical arrangements and a driving force in music from all eras. The concert will explore how composers throughout history have integrated counterpoint into their work, by highlighting melodic counterpoint, timbral counterpoint, instrumental counterpoint, and even visual counterpoint. CCM string faculty will perform works by J.S. Bach, Beethoven, Prokofiev, and Biggs. The final event of the series, on March 10, considers narrative and the ways in music can tell a vibrant story, even without text or images. Keith Kirchoff and the CCM piano faculty will

explore musical storytelling with pieces evoking both comedy and tragedy, from classic cartoons to life and mortality. The concert features music by Liszt, Copland, Satie, and Bolcom.

The program is made possible by generous support from the community and offers CCM the opportunity to invite the larger community to participate in the learning that happens here. "These are amazing concerts that are exciting and gripping and fun, and you also learn new ways of listening as you watch. I think everyone should come," says Kate. "It's going to knock your socks off."



Kate Yoder, CCM Executive Director
and Founder

A letter from our Director

It's hard to beat the enthusiasm of September, isn't it? It's the month of shiny new instruments, clean slates, and great enthusiasm. October, on the other hand, well that's another story: That's often how long it takes children to come around to the realization that practicing a new instrument isn't always fun—and for parents to learn that getting their children to practice can feel like another chore. But there's a better way.

Often, when a family decides to drop lessons mid-year, it's because their student isn't practicing. "It's not fun," is what we tend to hear. Sometimes families struggle to set proper expectations about practice sessions, both for length and outcomes. As a parent of three children who all started studying music at a young age, I've experienced all of this. And I learned some valuable lessons along the way about how to avoid getting to this point of no return.

With October's Practice for Pizza Month, we have two goals: Get children to practice regularly, and build parents' recognition of good practice skills and support. Very simply, children who practice every day in the month of October can join us in a pizza celebration on November 2nd. The party is a real celebration, where we make a big point of recognizing the students' success and the parents' support, too. Families often ask if we can do it every month. At home, you can reinforce the same strategies. In fact, parental involvement and education is key to the whole musical endeavor.

Many parents feel that they are the only ones struggling with their children's practice time, but we have resources to help. Our Parent Talk program covers best practices for practicing, and the conversation among parents is always productive. We have reference books, worksheets, and articles available at our resource center, as well as ideas for student incentives. Most importantly, our faculty have a wealth of ideas to help you set goals that are realistic and measurable. Our goal with all of these offerings is to grow fully formed musicians, who love learning music and can appreciate the music they listen to on a daily basis.



Teaching as a Mission

SAXOPHONIST CARLOS AVERHOFF, JR. ON LEARNING AN INSTRUMENT, INHERITING A GIFT



Born in Havana, Cuba, Carlos Averhoff, Jr., is a tenor saxophonist and contemporary Afro-Cuban jazz composer. But as much as he is driven to perform and compose, teaching is a critical element of his work. “For me it’s like a mission, I feel I have to do it,” he says. Carlos’s father is the legendary Cuban saxophonist Carlos Averhoff. “He’s a musician and a performer, but he’s also been teaching all his life. I think I got that element, that energy, from him,” he says.

His students at CCM should not expect an effortless ride. Carlos himself was classically trained in some of Cuba’s best music schools before coming to the United States, where he earned honors at Berklee College of Music and a master’s from the New England Conservatory of Music. He started teaching saxophone at CCM as soon as he finished his master’s degree; this is his third year working with students here.

When he was a child, learning his instrument, Carlos says his experience was very different from what students contend with

today. In Cuba, getting a good reed wasn’t always easy. If his instrument broke, he might have to wait for someone to leave the country to bring back the part necessary for repair. “It was different,” he says. “But a common element that we all need to understand is that if you want to achieve a goal with your instrument, your music—or even sport or whatever—you need to have discipline,” he says. “You have to work. You need to have passion. You have to be focused on what you want to achieve.”

Outside of his teaching time, Carlos has been focused on his own growing body of work. The Cuban-influenced jazz CD that he released in 2015, *iRESI*—his first project as a band leader—received praise from international critics. He’s now hard at work on another project that he recorded in Cuba. For this album, he reunited a generation of Cuban musicians who are living abroad with others still in the country. When not teaching or performing, he is hard at work mastering the CD.

If all goes to plan, he hopes to release the album in 2017. The same advice he gives to his students applies to this work, as well: “It won’t come instantly. It takes sacrifice. We have to work.” All the same, “I’m really excited to put it out there,” he says.



The Art of Composition

Children in elementary school don't simply learn to read, of course: They learn to read and write. "I think music should be approached in the same way," says composer and pianist Brian Friedland. "And we would all be not just performers of music, but creators, too."

CCM students can study composition with Brian and fellow composer and pianist Keith Kirchoff, both of whom bring a wealth of experience as both performers and composers between them. Learning how to compose "makes you appreciate the whole enterprise of music," says Brian. It also gives students a better sense of how to study their instrument, says Keith. "The more you understand the music you're learning from the perspective of the composer, you start to see that it's not just notes on a page, but notes that were written by another human being. When you become that human being, you get a new appreciation for it," Keith says.

Composing can also open a person's perspective beyond their own instrument. Jay Jachinowski jumped in when he was in fifth grade. "I started composing when I realized I spent most of my piano practice time fiddling around developing my own ideas," he says. Now a high school student, he says he has "loved learning so much more about composition, theory, and the creative process."

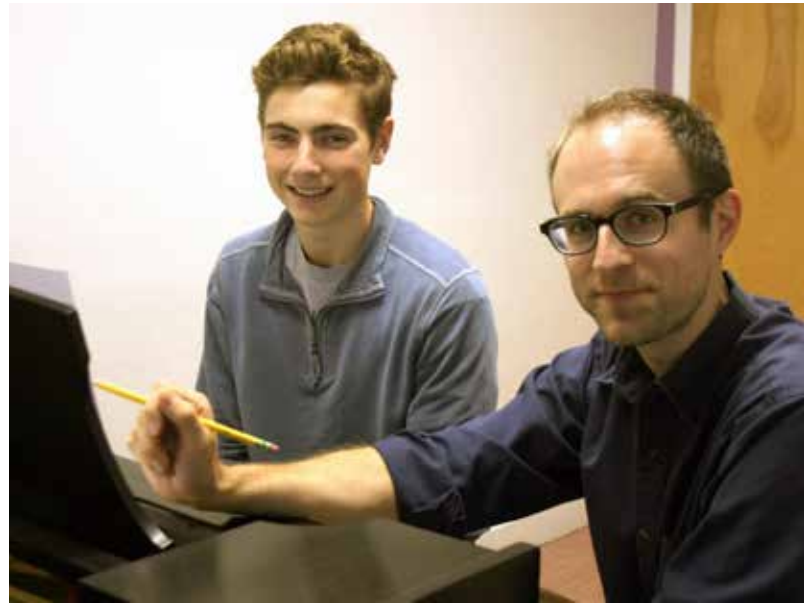
Especially when a student is just starting out, the approach will vary according to "the musical interests that they bring to the table," says Keith. Exercises start small, with listening assignments, for example. He recently sent a student out on a walk outside, to "listen to the sounds and perceive them as music. The student returned with a fascinating collection of musical sounds that he might have otherwise overlooked," he says.



For more advanced students, “nothing is better than a student who sees a piece they wrote performed,” Keith says. “They’re sitting there watching it, hearing, and you can see in their face the excitement, as well as nervousness and pride. That’s a huge thing. And it’s something that not a lot of people will get to experience.”

“nothing is better than a student who sees a piece they wrote performed”

Brian experienced the thrill himself last summer, when he was commissioned by the American Composers Orchestra to write a piece for a symphony orchestra. Although he has a master’s in Jazz Composition, he found himself experimenting with “an expanded palette of sounds”—writing for instruments that rarely make appearances in jazz, for example. “I tried to bring in some of my ideas about harmony and rhythm as a jazz composer, without making it explicitly jazz, really trying to find a way where it would feel comfortable to be played by classical musicians, but also display my favorite kinds of harmonies and melodies.” His work was performed in June at Columbia University’s Miller Theater, which was “thrilling.”



That is precisely the response that both Brian and Keith wish for their students: That they have fun, experiment with their voice, and come away with a deeper understanding. “By taking composition, I think my interests in music have changed mostly by widening,” says Jay. “Composition has taken me to a wild new array of musical techniques, harmonies, rhythms, and timbres... The discovery of all this new music has allowed me to better understand what I enjoy not only listening to, but also playing and writing.”

Upcoming Events

CCM ANNUAL WINTER PARTY - THE EMERALD CITY GALA
SATURDAY, MARCH 4 at 6pm, DE CORDOVA MUSEUM

Concert & Lecture Series:

COUNTERPOINT | FRIDAY, NOV. 18 at 7pm

Counterpoint will explore how different composers throughout history have integrated counterpoint into their work, by highlighting melodic counterpoint, timbral counterpoint, instrumental counterpoint, and even visual counterpoint.

NARRATIVE | FRIDAY, MAR. 10 at 7pm

Sometimes music emphasizes a particular feeling or mood expressed in the story; other times it expresses a distinct narrative. Join Keith Kirchoff and the CCM Piano Faculty as they explore musical storytelling.

Faculty Concerts:

JAZZ BY CCM | FRIDAY, APR. 7 at 7pm

To kick off National Jazz Appreciation month, join the talented Concord Conservatory of Music Jazz Faculty Carlos Averhoff, Jr. on saxophone, Justin Meyers on bass, Brian Friedland on piano, and Mike Connors on percussion will perform classic jazz compositions, standards, and originals.

¡CANTARES DE ESPAÑA! | SAT. APR. 29 at 7pm

CCM clarinet faculty member, Elizabeth Leehey, will be performing with Christian Figueroa, tenor, Linda Papatopoli, piano, and Clara Sandler, mezzo-soprano.

2016 Impact Report

We are grateful to you and the many members of our community who come together to support our mission and the opportunities. As a vibrant, non-profit 501(c)(3) organization, CCM relies on your contributions of time and financial support to make exceptional music learning available to all in the greater Concord area. To view a copy of the annual financial report, please go to concordconservatory.org.

Thank You

Thank you to the following generous individuals and companies whose financial donations to our Annual Fund, Winter Party and Financial Assistance Fund play a crucial role in allowing CCM to serve our community.

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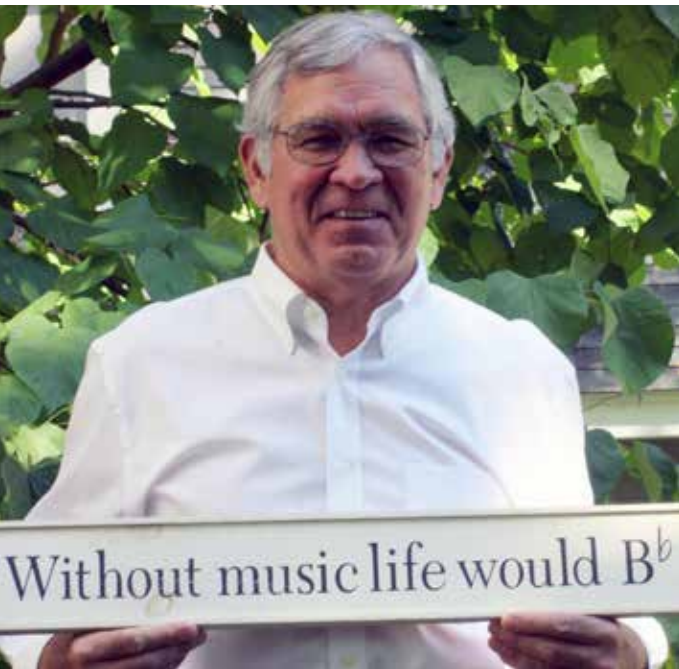
In Memory of Harold M. Friedman...

Shelley Burns
Gretchen Davison
Theodore Friedman



New to the Board

KEN ANDERSON



CCM is pleased to announce that Ken Anderson is joining the board this fall. He established The Kenneth D. Anderson Company, an actuarial and pension administration firm in Concord and Brockton, in 1979. Born and raised in Concord, Ken was also raised on music. "A room without music is an empty room," he says. "I appreciate the need for sound instruction in teaching musical instruments and feel that such is an integral part of a child's development."

"A room without music is an empty room."

Ken has served on the boards of the Council on Aging, the Scholarship Fund of Concord and Carlisle, Concord Carlisle Youth Baseball/Softball, Friends of Football, the Musketaquid Sportsmen's Club, and the Concord Country Club. In addition to athletics, he plays the mandolin and collects CDs, LPs, and trivia.

On joining CCM, he says his mind is "racing with ideas about how to connect people and organizations with CCM. The CCM fills a need for solid instruction and education. I want to be a part of it as well as being a part of growing it to be a standout force for music."

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The mission of the Concord Conservatory of Music is to foster a sense of community through music by providing accessible, high-quality music education and performance opportunities for people of all ages, backgrounds, and skill levels.

Located in the West Concord Union Church, our offerings include group classes and private music lessons for children and adults, from beginners to advanced. We also host the monthly Concert & Lecture Series.

We welcome you to explore our programs online at www.ConcordConservatory.org, or give us a call at (978) 369-0010

Located at 1517 Main Street, P.O. Box 1258, Concord MA, 01742



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