

upbeat

SPRING 2010

NOTES FROM THE CONCORD CONSERVATORY OF MUSIC

CELEBRATE

Fifth Anniversary of CCM!

Save the date: September 26, 2010

UNBELIEVABLY, FALL 2010 MARKS the fifth anniversary of The Concord Conservatory of Music, and we will celebrate this auspicious occasion all semester-long.

An all-school party of barbeque and games is planned for September 26th, and you won't want to miss this one—it's going to be fun! We will proudly recognize the students and faculty members who have been with us since we began in 2005.

In addition, a Fifth Anniversary concert series will delight audiences of all ages. Watch for more information in the days and weeks just ahead.



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The Concord
Conservatory of Music

concordconservatory.org

Stompin' at the Savoy... Winter Party Wows!

THIS YEAR'S WINTER PARTY theme was inspired by our new jazz department and the famous Savoy Ballroom which opened in Harlem in 1926. Billed as the world's most beautiful ballroom, many of the jazz dance crazes of the 1920s and 1930s originated there. "Stompin' at the Savoy" is a 1934 jazz standard composed by Edgar Sampson and made famous by Benny Goodman and Chick Webb.

Volunteers transformed the Lammert family home into a swank, 1930's era jazz club, complete with stage, coat-check boys in white tails, and "cigarette girls" who sold raffle tickets to party-goers. The guests enjoyed the cool sounds of a CCM faculty jazz trio with Chaim Burstein, guitar, Chris Bakriges, piano, Tal Gamlieli on bass, and Chris St. Lawrence on drums, and had a special treat when our own songstress, Lorna Henderson, CCM faculty, joined them on-stage to perform a set. In addition, three CCM jazz students, Claire and Matthew Hogan, piano, and Reid Lance, guitar, were showcased as each one had the opportunity to jam with the faculty trio.

Hearty "thank you's" go out to our Silent Auction donors and the Benefit Committee who made it all happen: Carolyn Hardy, Gretchen Hibben, Kathy Lammert, Julie Lamoreaux, LeAnn Lindsey, Karen Long, Maaria Olander, Becky Robichaud, Adam Waitkunas.



Letter from the Director



I AM NOT ONE TO USE CLICHÉS, but where did the time go? Like watching a child grow, it has been amazing to witness, from its infancy, the growth of music education and our music community.

In 2005, the Concord Conservatory of Music administered its programs with a phone line in my home and a cupboard at West Concord Union Church. Two years later, the church found a location for a CCM office, and in 2009, renovated classrooms into soundproof studios for music instruction. Whew! Last summer, the day we ordered new pianos for our

space felt like a benchmark of which we could be proud.

I also take great pride in the faculty at CCM. Comprised of well-trained educators who are performers on national and international stages, they are exemplary in their commitment to students' development as musicians. We are fortunate to have them and appreciate their hard work and dedication.

Only four years young, we reached another milestone this year by granting almost \$10,000 in financial aid, a remarkable sum. It attests to the generosity of our families and friends, and the value we place on music education for every child. CCM truly belongs to its students, parents, faculty and fans. It

New Programs

Master Class Workshop

In May, our students and faculty had a wonderful opportunity to work with each other in a different setting, a Master Class Workshop. Our accomplished faculty was joined by equally talented instructors from outside CCM to lead the sessions and evaluate the students. During the week, two guest experts gave each student valuable input on their playing abilities with written evaluations for them and their private instructors. Jon Gordon, CCM guitar faculty noted that, "An added benefit was that we had the chance to see and learn from the teaching styles of other CCM instructors, for us, a rare and exciting opportunity." The reviews of the first Master Class Workshop were overwhelming: following his workshop, 9 year old Cameron Porter remarked to his instructor, "That class was really good! When will we be doing it again?"



Musicians' Toolbox

The Musician's Toolbox develops music literacy, or understanding of the elements of music. Students study melody, harmony, rhythm, form and color. They also learn new skills of active listening, sight-reading, rhythm, ear training, basic keyboard and improvisation. In the Musicians' Toolbox, students are active participants, making music from both written notation and creative improvisation. The infectious excitement of the jazz instructors who teach the classes make the sessions even more fun for the students.

was founded as a nonprofit to create a sense of community and a shared interest in its success.

I sometimes wonder if, one day, The Concord Conservatory of Music will have a fully-equipped space of our own, but right now, this year, on our fifth anniversary, let's take note of our collective achievements—and celebrate!

Kate Yoder, Director

ROCK OUT to a favorite song

APPRECIATE the rhythm

UNDERSTAND the melody



Focus on Faculty: Colleen McGary-Smith

Colleen McGary-Smith joined the faculty at CCM in June 2008, to teach cello and conduct our Junior Orchestra. We spoke to Colleen about the Orchestra to learn her objectives for participating students.

Q: Colleen, you began playing an instrument at the age of four. When were you first introduced to playing with an ensemble?

I grew up in a musical household and playing together as a family was just a natural thing to do. My mother and older sister played the violin, my father played the organ, and when I took up the cello, it added a different aspect to our music-making.

Q: What do students gain from playing in a group setting?

Studying music and learning to play an instrument is largely a solitary experience, and much of the pleasure happens when it is shared with other performers. When in group classes, students become comfortable listening to and blending with other players of the same instrument, and learn the importance of following a beat to stay together. Later, when they are exposed to different instruments, students learn more about the real dimensions of music and performance.

Q: Are there social benefits as well?

Absolutely. When kids see other kids playing instruments too, it works as reinforcement and helps playing become a more joyful part of their lives. It's similar to being on a soccer team; part of the motivation to attend practices is to be with friends. In some cases, a student is the only one of their school friends who is studying an instrument. Group experiences help them see music as worthwhile.

Q: What other objectives have you set for students in the Junior Orchestra this fall?

Junior Orchestra is a supportive atmosphere where students learn the fundamentals that will prepare them for a more advanced youth orchestra in the years to come. We'll begin by playing ensemble arrangements of pieces students are familiar with, pieces they learned to play as soloists. By starting with music they recognize, the introduction to playing with different instruments is more comfortable and fun.

I think it's important for students to become familiar with many composers of different eras, and to learn something about composers' lives and personalities. This past semester, I introduced my group cello class to a piece written by local composer, Steve Laven of Wayland. Knowing something about him demonstrated that musicians are real people living in our area, and they loved his music, which is an added pleasure.

Q: What was so appealing about his composition?

Cello parts are often background for other instruments. The Laven piece, "Cello Boogie," is written in a jazzy way that made playing it just plain fun.



Colleen McGary-Smith currently performs with Boston Baroque, Indian Hill Orchestra, the Handel and Haydn Society, Pro Arte Chamber Orchestra of Boston, and other ensembles. In addition, she is a member of Trio 21, a piano ensemble that explores the music of the 20th century. Her previous teaching appointments include the New England Conservatory Preparatory Department, Powers Music School, Greater Boston Youth Symphony Orchestra, and The Cleveland Institute of Music Preparatory Department. Colleen can be heard on the Telarc label.

Junior Orchestra for Ages 8 to 12

Junior Orchestra provides experience playing with a variety of instruments and will now include younger performers. Students aged 8 to 10 who are on Book 2 and above, or its equivalent may sign-up.

Junior Orchestra will meet each Wednesday beginning this fall, from 4:00 – 5:00 p.m. A full year commitment required. Please contact the CCM office to set-up a pre-registration appointment with the conductor, Colleen McGary-Smith.



The Concord Conservatory of Music
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The Concord
Conservatory of Music

The Concord Conservatory of Music is a non-profit institution dedicated to providing excellence in music education for students of all ages in the Concord area.

Located in the West Concord Union Church, our offerings include Early Childhood Programs, Group Lessons, Ensembles, plus Workshops and Private Lessons in Piano, Violin, Cello, Guitar, Voice and Viola.

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



How We Raise Funds for Financial Aid

Faculty, students and parents pulled together to raise funds for financial aid in the annual CCM Performathon held on March 20. This year, 101 students participated and helped raise a total of \$4,251, from 102 donors. Following their performances, students enjoyed ice cream sundaes along with their faculty, families and friends. Prizes of iPod Shuffles went to two students, one for the highest total raised, and another for the most number of pledges.

The Spring Financial Aid Appeal is ongoing and contributions as of this writing in late May have reached over \$2,000.

Financial aid at CCM creates valuable opportunities for students to learn the universal language of music. This year, CCM granted almost \$10,000, in financial assistance to deserving students in our community. Such sums would not be possible without the vision and the kindness of many of you, and we are grateful.

Demand is up almost 200% over last year and the financial aid fund must be replenished. You can help this effort by contributing online at www.concordconservatory.org, or by mailing a check to CCM, PO Box 1258, Concord, MA 01742. Thank you.

Three young girls are performing on a wooden stage. The girl on the left wears a white long-sleeved top and a tiered white skirt with a yellow flower headband. The girl in the middle wears a purple top, a tiered skirt with a floral pattern, and a white furry hood. The girl on the right wears a white short-sleeved top and a tiered skirt with an orange bottom section and a white headband with a flower. All three girls have their arms raised in the air.

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