

THE CLARION

Volume LXIX, No. 5 · February 2017

IN THIS ISSUE

State News

| | |
|---|-----|
| President's Corner: <i>February Challenge-of-the-Month: Pursue Life-Long Learning</i> | 1-2 |
| 2017 WSM TA Conference | 4-5 |
| Cheers & Applause | 7 |
| 2016 MTNA Elections | 8-9 |
| WSMTA Adjudications Fee Subsidy | 9 |
| Student Study Grant Applications | 10 |
| Adjudications Registration | 10 |
| MTNA Northwest Division Composition Competition Winners | 11 |
| MTNA Northwest Division Performance Competition Winners | 12 |
| Young Composers Project Entry Deadline is February 14, 2017 | 13 |

District & Chapter News

| | |
|--|----|
| District VII Conference: <i>Anderson & Roe</i> | 6 |
| Musicianship Exam High Honors | 10 |

Enrichment

| | |
|--|----|
| Certification Corner | 14 |
| Hymn Playing at the Organ | 14 |
| From Your WSM TA Historian: <i>More Musical Encounters... this time, Lebanon</i> | 15 |
| IMTF: The Student/Teacher Relationship— <i>Not All Hearts and Flowers</i> | 16 |
| Studio Technology News | 17 |
| Music Review: <i>Beautifully Presented Music</i> | 19 |

Advertisers

| | |
|-------------------------------|---------|
| Seattle Piano Institute | 11 |
| Eastern Washington University | 11 & 18 |
| Henry Bischofberger Violins | 13 |
| Bach in the Light Rail | 13 |
| Sunriver Music Festival | 18 |

President's Corner

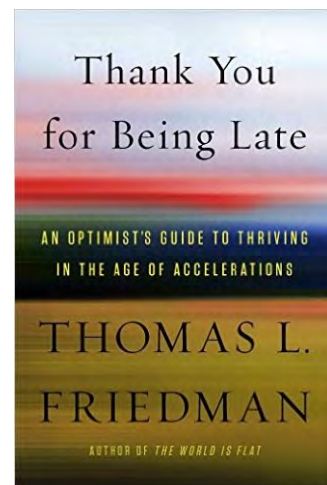


February Challenge-of-the-Month: Pursue Life-Long Learning

I recently read the book ["Thank You for Being Late: An Optimist's Guide to Thriving in the Age of Accelerations"](#) by Thomas Friedman. The title is based on the author's experience while waiting for a "coffee-shop" meeting where his colleague was late. The extra time gave him the opportunity to think, observe and construct the ideas as to how we can best thrive in the 21st century. In our fast-paced lives we don't always have an opportunity to ponder the changes which are transforming our lives and communities. We are in a constant state of adaptation and upheaval as the technologies in business, communication and lifestyles change at incredible speeds. A premise of Friedman's book is that we no longer have the time to adjust to changes – by the time we DO adjust to a new situation or skill, it is outdated. I can't even count the number of times I have tried to keep up with what my students are doing at school or during their "play" time. I have always considered myself to be good with technology but in the last year I have fallen behind as my students describe new games, new processes at school and the many varied ways they keep in touch with their friends. As music teachers and association members we hope to attract new students and members for whom these technological changes and speed of adaptation are simply accepted and heartily embraced.

Another concept presented in Friedman's book is the absolute need for continuing education and "lifelong learning." Our societies, culture and business environment are changing so quickly that without constant learning, education and re-education, we will fall behind. We can no longer rely on the educational system experienced for the first 18-25 years of our lives to sustain us in the 21st century. The good news is that our membership in WSM TA and MTNA recognizes these trends and provides resources, educational opportunities and support for members of all ages to increase their knowledge, ability and success. I

took a quick look at the MTNA website to see what the [2017 MTNA Conference](#) sessions would be offering that may assist the goal of life-long learning. I made a list of those sessions which appealed to me... and there are MANY more sessions offered that may appeal to you:



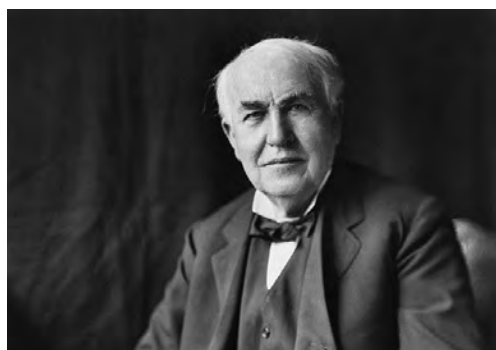
- Business Planning for The Independent Studio: Trends Worth Noting
- NEW Pedagogy Pics: Video Clips of Students Caught in The Act of Being Themselves
- App-laudable Uses of Apps in Music Lessons
- A Piano Teacher's Guide to The Galaxy
- Rising to The Top: How to Create Successful Performance and Teaching Videos
- The Freakonomics Of Practice
- The Trooper and The Terminator: Comparing Motivation Between Continuing and Dropout Piano Students
- North American Lightning Talks: Innovative Teaching in The USA And Canada
- Perils of Social Media
- Musician and Athletes: Commonalities in The Playing Field
- Set Your Studio Apart on And Off the Bench
- Strategies for Success: Developing "Big" Technique for Small Hands
- You Can Count on It: Developing Artistic Counting
- Practically Perfect Practicing
- Chopping Down the Rhythm Tree: The Status Quo Has Got To GO!

At the [2017 WSMTA Conference](#) you will find a large selection of conference sessions based on the following tracks:

- Repertoire/ Literature
- Pedagogy
- Technology
- Composition
- Professional Development

There will also be several Panel/Forum Discussions on relevant and valuable topics. Watch for more specific information in upcoming *Clarion* issues!

Many industries and professions require ongoing professional development to retain their credentials. As independent business owners, we are only subject to the requirements based on our professional goals and customer base. Regrettably too many of our customers are only concerned with our prices, location and openings and don't even ask about our credentials. Because of that it is easy to become complacent with advancing our education and professional aspirations. But within an "age of accelerations" we may be left behind without even realizing it. The good news is that it is never too late to learn new ideas, embrace change and adapt to the needs of our students and their young parents. I have several parents this year who



We shall have no better conditions in the future if we are satisfied with all those which we have at present.

Thomas A Edison

hardly ever check their email—I must text them to say "check your email for the latest newsletter!" I use free MailChimp for my newsletters so they can easily read it on their smart phones. I use PayPal for tuition/fees invoicing since many young parents don't use personal checks (and adjust my tuition accordingly to cover the processing fees). I attend the national and state conferences to stay current and continue with my "lifelong learning"

goals—and I plan to return from both conferences with new ideas for my studio along with new and renewed friendships.

You can achieve the February 2017 Challenge-of-the-Month: **"Pursue Life-Long Learning"** by taking advantage of the opportunities and professional growth offered by WSMTA and MTNA. Also, consider contributing to Life-Long Learning in your own chapter by offering your expertise and experience to the benefit of your friends and colleagues!

*Janice Smith, NCTM
WSMTA President*



WSMTA CONFERENCE SERENADE OF THE SOUND

Thursday- Saturday
June 22-24, 2017

see page 4-5 for more information

CLARION INFORMATION

Welcome to 2017! The *Clarion* is the official bulletin of the Washington State Music Teachers Association and is published 9 times during the school year: September– December, February– June. The *Clarion* includes membership news announcements as well as pertinent news of the Music Teachers National Association (MTNA).

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CLARION SUBMISSION GUIDELINES

- Please send submissions to Samantha Yeung at c.samantha.yeung@gmail.com no later than the first day of the month preceding the publication date. You will receive a confirmation message.
- Please send your submission and all relevant attachments (photos, documents) in one email message.
- Submissions should be formatted in Microsoft Word (.doc or .docx) or Google Docs.
- When possible, please include a headshot of yourself with your submission. Your photo must be a head and shoulder shot.

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WSMTA EDUCATION BOARD

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Dorie Guidon (*see Adjudications Chair*)
Kirsten Carlson (*see Executive Manager*)

WELCOME NEW MEMBERS

Bellingham

Kelly Berg
David Zagelow

Eastside

Iris Hsu-Rose
Beverly Huo

Edmonds

Debbie Ji

Grays Harbor

Luke Walstead

Kitsap County

Christine Kastanopolous

Lake Washington

Carole Crawford

Olympia

Robert Jorgensen

Snohomish

Anna Dinsmoor

South King County

Naomi Maxwell

Yakima

Lisa Parker

Collegiate

Paul Stovall
Jan Van Horn

DATES AND DEADLINES

February 1: Deadline for submitting articles for the March *Clarion*

February 14: Deadline for Young Composers Project

March 1: Deadline for submitting articles for the April *Clarion*

March 18-22: MTNA Conference in Baltimore, Maryland

April 1: Deadline for submitting articles for the June *Clarion*





WSMTA CONFERENCE IN SHORELINE

"Serenade of the Sound"

Thursday-Saturday, June 22-24, 2017 · Shoreline Community College

Conference-goers will enjoy three full days of workshops, masterclasses, panel sessions, recitals, and more at the 2017 WSMTA Conference. Shoreline is just ten miles north of downtown Seattle, making it an ideal commute for members in the Puget Sound area. We look forward to welcoming you to *"Serenade of the Sound"* in June 2017!



Conference Tracks

At the 2017 WSMTA Conference you will find a large selection of sessions based on the following tracks:

- Repertoire/ Literature
- Pedagogy
- Technology
- Composition
- Professional Development

Conference Accommodations

To accommodate all conference attendees, WSMTA has special rates available at two different hotels. You have the choice of being in Edmonds by the waterfront or in Northgate with easy access to I-5. All conference sessions, recitals, and meetings, including Board of Directors and Education Board meetings, will be held on campus at Shoreline Community College.

BEST WESTERN PLUS EDMONDS HARBOR INN

130 W Dayton St, Edmonds, WA 98020

The Edmonds Best Western Plus Harbor Inn is a scenic five mile drive from Shoreline Community College. From the hotel, you can easily walk to the waterfront, downtown Edmonds, and the Edmonds-Kingston ferry dock. In downtown Edmonds, you will find many boutiques, restaurants, and cafes. The new Cascadia Art Museum is also across the street, presenting northwest art of the late 19th century through the mid-modernist period.

WSMTA ROOM RATES

(includes continental breakfast)

\$122.39 Tuesday through Thursday

\$131.39 Friday and Saturday

ROOM RESERVATIONS

Phone: Contact Edmonds Harbor Inn at 1-800-441-8033 and mention WSMTA.

NORTHGATE HAMPTON INN & SUITES

9550 1st Ave NE, Seattle, WA, 98115

The Northgate Hampton Inn & Suites is a quick seven mile drive from Shoreline Community College, with easy access to I-5. The Northgate neighborhood is a thriving, urban area with a movie theater, chain restaurants, and department stores at the Northgate Mall. The nearby Northgate Transit Center provides convenient access to downtown Seattle.

WSMTA ROOM RATES

(includes hot breakfast, internet, and parking)

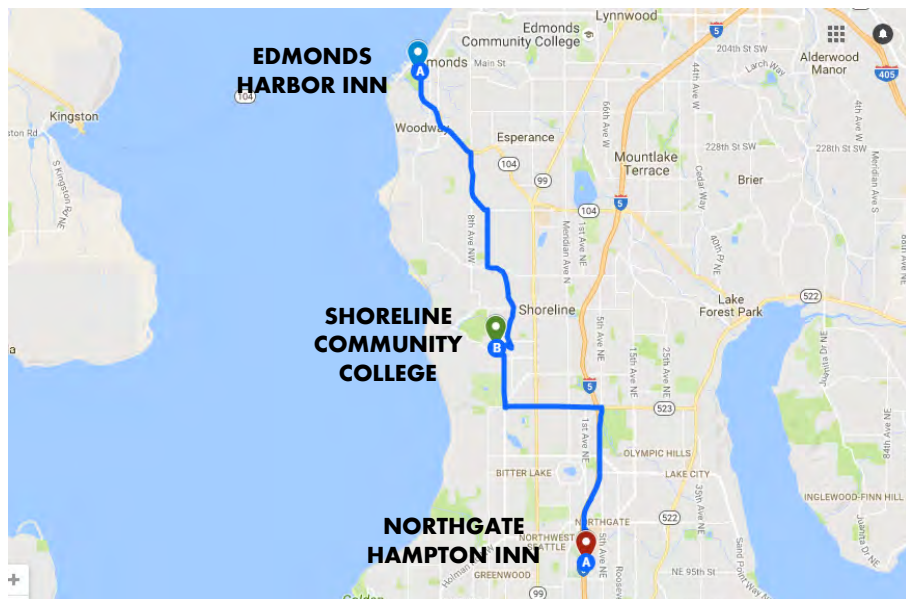
\$159 single room

\$169 double room

ROOM RESERVATIONS

Online: www.tinyurl.com/HamptonWSMTA

Phone: Contact the Sales Coordinator, Jessica Hollingsworth at 206-529-2873 and mention Washington State Music Teachers Association or group code WSM.



Edmonds Harbor Inn and Northgate Hampton Inn are the two available conference hotels. See page 4 to book your hotel room.



Shoreline Community College, host of the 2017 WSMTA Conference.

Evening Performances at the 2017 WSMTA Conference

WASHINGTON WINNERS RECITAL

Thursday, June 22, 2017 at 8:00 PM at the SCC Campus Theater

SHORELINE COMMUNITY COLLEGE MUSIC FACULTY RECITAL

Friday, June 23, 2017 at 7:30 at the SCC Campus Theater

WSMTA ALL STARS CONCERT

Saturday, June 24, 2017 at 7:30 PM at the SCC Campus Theater

The WSMTA Conference Committee is pleased to announce the remarkable lineup for the WSMTA All Stars Concert: **Peter Mack**, piano; **Fred Winkler**, saxophone; **Jody Graves**, piano; **Julia Salerno**, violin; and **Jane Ellsworth**, clarinet. This concert, highlighting outstanding local talent from our membership, is not to be missed!



*Peter Mack,
piano*



*Fred Winkler,
saxophone*



*Jody Graves,
piano*



*Julia Salerno,
violin*



*Jane Ellsworth,
clarinet*



DISTRICT VII CONFERENCE

Anderson & Roe Piano Duo

February 11, 2017

Washington State University · Daggy Hall

The concert program features Anderson & Roe arrangements of Piazzolla tangos (*Primavera Porteña*, *Oblivion*, *Libertango*), *The Beatles' Let It Be*, and music by Rachmaninoff and more.

2:00 pm — Anderson & Roe Concert

4:45 pm — Light Dinner and Q&A with Anderson & Roe

6:30 pm — WSMTA District VII Masterclass with Anderson & Roe

Daggy Hall is located at the northwest corner of Idaho St. and College Ave on the WSU Campus. The parking lot next to Daggy Hall is free on weekends.

REGISTRATION & TICKET FEES

MTNA Member \$38 · Non-MTNA Member \$43 · Non-WSU Student & Youth \$16 ·
WSU Student \$7 · Spouse of MTNA Member/ Parent \$25

PRINT YOUR REGISTRATION FORM WWW.WSMTA.ORG/DISTRICT-CONFERENCES

Questions? Please contact Karen Savage, Pullman Chapter President at khsavage@wsu.edu.

ANDERSON & ROE

Known for their adrenalized performances, original compositions, and notorious music videos, Greg Anderson and Elizabeth Joy Roe are revolutionizing the piano duo experience for the 21st century. Described as “the intense synchronization of genius” (Third Coast Digest) and “the most dynamic duo of this generation” (San Francisco Classical Voice), the Anderson & Roe Piano Duo aims to make classical music a relevant and powerful force around the world. Their recent album, *When Words Fade* (Steinway Label), was released to critical acclaim in 2012 and spent over a dozen weeks at the top of the Billboard Classical Charts, while their Emmy-nominated and self-produced music videos have been viewed by millions on YouTube. Highlights of the 2013-14 season include tours throughout North America, Asia, and South Africa; an appearance at the Gilmore International Keyboard Festival; a new all-Mozart album on the Steinway Label; and the release of their ambitious—and literally explosive—music film, *The Rite of Spring*.



Cheers & Applause



WSMTA is full of tremendously talented and generous teachers. This month I would like to offer *Cheers & Applause* to several of our members who have dedicated time and energy to ensure that quality information and organizational skills continue to add to the excellence we have come to know and expect from WSMTA.

Did you know? WSMTA has seven districts with each district represented by a District Vice President that serves on the Board of Directors for a 2-year term. District Vice Presidents not only serve on the BOD, but are also responsible to hold non-keyboard competitions for state recitalist representatives and visit each chapter during their term of office, connecting and communicating with the membership. They manage a district bank account and organize and coordinate their district conferences each year. And most importantly, they are the “voice” of the chapters in their district when it comes to the decisions made by the Board of Directors and are a key component in the communication loop between chapters and state leadership.

This month I would like to acknowledge the District Vice-Presidents of Districts I, III, V & VII:

District I Vice-President: Jensina Oliver



District I is located in the Northwestern section of Washington state. The chapters in this District are: Bellingham, Edmonds, Lynden, Skagit Valley, Snohomish County, Whatcom County and Whidbey Island. Jensina earned her DMA at the University of Washington and has taught at Shoreline Community College since 1998. Jensina

also serves as a WSMTA Adjudicator and is currently on the 2017 WSMTA Conference committee. I am getting to know Jensina as we work together on the BOD and with the conference planning. She totally impresses me with her insights, wit and great attitude. CHEERS AND APPLAUSE TO JENSINA for her work and dedication to WSMTA!

District III Vice-President: Mary Grant



District III is in the Tacoma and lower Puget Sound area of Washington state. The chapters in this district are: Enumclaw, Gig Harbor, Kitsap County, Mount Rainier, Puyallup Valley and Tacoma. Since opening her piano studio in 1995 Mary has been involved with many projects in support of teachers and students

throughout the county. At the state level Mary also serves on the Investments Committee in addition to her District responsibilities. As I have gotten to know Mary I realize how very fortunate we are in WSMTA to have such a knowledgeable and exuberant leader and I hope to work with her for many years to come! CHEERS AND APPLAUSE TO MARY for her expertise and intelligent guidance in WSTMA!

District V Vice-President: Lisa Sauer



District V serves the north-central part of Washington. The chapters are: Moses Lake, Okanogan County and Wenatchee Valley. Lisa is a member of the Wenatchee Chapter and has taught piano in her private studio since 1990. Lisa grew up in Richland, where she studied piano from age 8-18. She holds a B.A. degree in Training and Development from Brigham Young University. Lisa brings a fresh perspective to WSMTA leadership and is currently serving her first term as District Vice-President. Lisa is thoughtful and insightful with her input on the BOD and I am thrilled that she has agreed to join the leadership team to keep WSMTA relevant and vital during the 21st century. CHEER AND APPLAUSE TO LISA for her involvement!

District VII Vice-President: Lori Germer



District VII is the Spokane and Eastern Washington area. The chapters are: Spokane, Pullman and Clarkston-Lewiston. Lori lives in Moscow, Idaho and is a member of the Clarkston-Lewiston and Pullman Chapters. She began teaching piano at age 12 and has taught for over 50 years, maintaining a studio of 60+ students between Lewis-Clark Valley and Moscow, Idaho. As I have worked with Lori I have discovered a fun, cheerful personality along with a knack for organization and leadership which will benefit all of WSMTA during her tenure as District VII Vice-President (and for future leadership positions in which I hope she will serve)! CHEERS AND APPLAUSE TO LORI as a most welcome addition to the Board of Directors!

*Janice Smith, NCTM
WSMTA President*

2016 MTNA Elections



MTNA is holding elections for President-Elect, Vice-President and Secretary-Treasurer who will serve on the MTNA Board of Directors during the 2017-2019 Biennium. WSMTA's own Peter Mack is running for Vice-President and Debra Florian is running for Secretary-Treasurer! WSMTA has a proud legacy of representation at the national level, and we would love to see this continue with Peter and Debra. Please read through the bios and then **BE SURE TO VOTE!** Washington state members need to vote—our percentage is quite low—so let's change that in 2017!

The February/ March 2017 issue of *American Music Teacher* will contain a ballot and voting instructions. Online voting also will be available on the MTNA website. Washington has a large voting block—so let's use that power and increase our voting percentage this year, sending Peter and Debra to Cincinnati!

Peter Mack: MTNA Vice-President Candidate

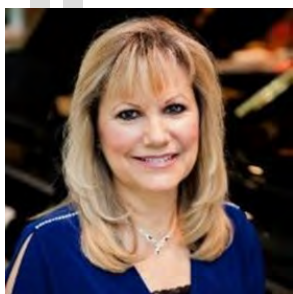


For MTNA, Peter Mack served as the Northwest Division director on the national board from 2010–2012. He chaired Pedagogy Saturday for the 2012 New York Conference and led the national planning committee for the 2014 Chicago Conference. In 2015, he was honored as a surprise MTNA Foundation Fellow at the Las Vegas conference.

For Washington State he has served as district vice president (sitting on both the main and education boards). In his five-year term as adjudicator chair, he organized two adjudicator conferences, as well as two District II conferences. He is part of the planning committee for the upcoming 2017 Washington state conference. Currently the MTNA state foundation chair, he also administers the needy student adjudications subsidy program. He has been an adjudicator for Washington state's amazing adjudications program for the past 20 years.

"With the change in focus away from the arts seen now in so many of our nation's schools, the role of MTNA today is more vital than ever before. I am thrilled to be considered for an office with MTNA because I personally owe the organization so much. I grew up in Ireland, where I got my bachelor's degree, and moved to the USA for my master's and doctorate. The education I received in college (and I studied with excellent teachers) was wonderfully stimulating, but it was primarily geared to making me a good performer. Thank heavens for MTNA! That's where I got my main practical teaching skills, the skills that I use every single day. I am unbelievably grateful for the individual help, mentoring, stimulation and support of my colleagues in MTNA. In addition, as an unexpected bonus, I gained some incredible friends through the organization. I am truly thankful; it is an honor to be nominated," he says.

Debra Florian: MTNA Secretary-Treasurer Candidate



Debra Florian, NCTM, has maintained a large independent piano studio since 1978, teaching students of all ages and levels. She holds a bachelor of music degree in piano performance from Pacific Lutheran University, and the MTNA Permanent Professional Certification designation.

A 35-year member of MTNA, Florian has served in numerous local and state offices, including Washington State MTA president, and has chaired Washington's Education Board, Leadership Seminar and MTNA Competitions.

At the national level, Debra served on the MTNA Board as Northwest Division Director from 2008–2010. During that term, she chaired the MTNA Collegiate Chapters Forum and was instrumental in establishing several new collegiate chapters. She served as MTNA Vice President for the 2013–2015 biennium. In addition to Board

(Continued on page 9)

functions, her primary responsibilities included chairing the Membership and One for All committees, and serving on the Finance Committee. Currently she serves as chair of the 2017 MTNA Conference Planning Committee.

“MTNA has been an essential partner in my own professional development, providing vital opportunities and resources, as well as invaluable collegial interaction and support. As a leading proponent of excellent standards in music education and a strong advocate for the arts, MTNA has both the opportunity and the responsibility to positively impact the future of our profession. I believe in MTNA’s mission to advance the value of music education and music making, as well as our collective power to do so. It has truly been a privilege to serve in leadership roles at all levels of MTNA. I am honored to be nominated for the position of Secretary-Treasurer. If elected, I will devote my energy, integrity and passion to maintaining and advancing MTNA’s excellent programs for the benefit of our membership and the music community at large,” she says.

*Janice Smith, NCTM
WSMTA President*

WSMTA Adjudications Fee Subsidy Application Form

The WSMTA board of directors has set aside \$500 to establish a new set of special scholarships. These grants are to enable teachers to enter low-income, deserving students in WSMTA adjudications. Applications are made by the teacher on behalf of the student(s). Teachers are asked to limit their applications, to students with real financial need (maximum of two students per teacher). WSMTA adjudication subsidy grants will be awarded on a first-come first-served basis. (This program is aimed at students of teachers who do not participate in MusicLink. MusicLink students should continue to apply in the usual way.)

Please mail this form no later than **March 1st** to:
Peter Mack, 1906 26th Ave East, Seattle, WA 98112

TEACHER NAME: _____ CHAPTER: _____

TEACHER EMAIL: _____

TEACHER TELEPHONE NUMBER: _____

STUDENT NO. 1: _____

INSTRUMENT _____ ADJUDICATION LEVEL _____

ADJUDICATION FEE (see adjudications booklet) \$ _____

STUDENT NO. 2: _____

INSTRUMENT _____ ADJUDICATION LEVEL _____

ADJUDICATION FEE (see adjudications booklet) \$ _____

Student Study Grant Applications

Established in 2003 with a bequest from the Lois Whitner estate, the WSMTA Student Study Grant program will be accepting requests for applications for the 2017-2018 year. The purpose of the program is to provide financial assistance for continued private study to music students who demonstrate financial need and who show serious commitment to music study. The following guidelines apply:

1. The grant is open to music students currently in grades 8-11 who have studied a minimum of 4 years and whose teachers are members (of at least 12 months standing) of WSMTA.
2. The applicant will be considered on a basis of financial need and commitment to music study.
3. The applicant must have participated in WSMTA-sponsored adjudications.
4. Grants up to \$1,500 may be awarded. The applicant must explain specifically and in detail how the funds will be used. The grant will be for a period of not more than one year. Students may reapply in subsequent years by submitting another full application to the committee for consideration.
5. The grant may be used to offset the cost of music lessons, theory, or composition classes, or tuition for music camps.
6. The grant will be sent directly to the teacher or camp/program director.

If you have a student who qualifies, download the five-part application form from www.wsmta.org. At the top of the page, select "Programs for Students" and then "Scholarships." If you have questions or need further information, please do not hesitate to contact me. **The application deadline is May 1, 2017.**

*Connie Hungate, WSCTM
Grants & Scholarships Chair
cchungate@comcast.net · 206-232-0117*

ADJUDICATIONS REGISTRATION

If you registered for adjudications, please check your invoice very carefully to make sure you did not register twice for any of your students. Check the "quantity" column for anything other than a "1." If you did register yourself or a student more than once, please contact the WSMTA office and a refund will be issued. Going forward, every order is being reviewed for duplicates and any refunds are being issued as they happen.

An excellent way to avoid the issue of duplicate registrations is to prepare the [Registration Worksheet](#) before you actually sit down to register all of your students. If you complete it, it's very easy to make sure the total minutes and dollars add up as you expect!

*Kirsten Carlson
WSMTA Executive Manager*

Musicianship Examinations High Honors

CLARKSTON-LEWISTON CHAPTER

Teacher: Student (Level)

Tracy Winterbottom: Sarah McLennan (1), Leyla Marshall (1), Olivia Massey (1), Daniel Brereton (2), Anja Morgan (2), Mallory Bartschi (4)

Stephanie Hill: Kate McDougal (2), Daniel DeGoede (3), Trevor Christensen (4)

Lori Germer: Anna Ristine (3), Caroline Gibbs (5)

Nyla Clare: Sydney Junger (3), Natalie Elskamp (4)

MTNA Northwest Division Composition Competition Winners

MTNA is pleased to announce the results of the composition competition for the Northwest Division. The Northwest Division judges were Emilie LeBel, John Paul, and Greg Steinke. The winning compositions automatically advance to the national competition as national finalists.

Congratulations to all of the participants in the competition! We hope that the comments you receive from the judges will be helpful to you and your teacher. Your efforts are to be commended, and we hope that you will continue to learn and grow as a composer.

ELEMENTARY

WINNER

Angelina Lawton, student of Kristina Lee, WA

HONORABLE MENTION

Fiona Gehrke, student of Alla Artemyeva, AK

JUNIOR

WINNER

Matthew Kaminski, student of Daniel Brugh, OR

HONORABLE MENTION

Sophia Chen, Student of Sharon Van Valin, WA

SENIOR

WINNER

Lauren Vandervelden, Student of Philip Wharton, ID

HONORABLE MENTION

Benjamin Cheung, Student of Nino Merabishvili, WA

YOUNG ARTIST

REPRESENTATIVE

Ian Guthrie, student of Martin Kennedy, WA

*Daniel Brugh, Northwest Division Composition Coordinator
Christopher Goldston, National Composition Coordinator*

UNIVERSITY OF WASHINGTON
SEATTLE PIANO INSTITUTE
Inspiring and Intensive Musical Experiences in the Beautiful Pacific Northwest
• Private Lessons • Dedicated Practice Facilities • Master Classes
• Seminars • Music Festival Concerts • More!
Robin McCabe and Craig Sheppard, Directors
Session I: July 5-15 (\$1,400, for ages 16 and up)
Faculty: Robin McCabe and Craig Sheppard
Guest Faculty: Douglas Humpherys, Eastman School of Music
All students will play for Douglas Humpherys in a public masterclass.
Scholarship assistance available for Session 1
UW dormitories and food plans available for additional cost.
Session II: July 15-18 (\$400, for up to age 15)
Faculty: Robin McCabe, Craig Sheppard, Dainius Voicetonis, Amy Grinsteiner
Details at: seattlepianoinstitute.org
Priority Application Deadline: April 1, 2017
2017




**the keys
to your
future**

BA, MA and MM Degrees at EWU
Contact jgraves@ewu.edu to arrange
an audition.

PIANO FACULTY
Dr. Jody Graves, Piano Performance
Kendall Feeney, Taubman Specialist/
Contemporary Ensemble
Tomoko Kimura, Class Piano/Accompanying
Dr. Don Goodwin, Jazz Piano
Dr. Janet Ahrends, Organ

more information at
ewu.edu/music



MTNA Northwest Division Performance Competition Winners

MTNA is pleased to announce the results of the Northwest Division Performance Competition. The following winners advance to the national competitions to be held in Baltimore, Maryland, in March 2017.

JUNIOR PIANO

Michael Gu, student of Rachelle McCabe, OR

JUNIOR STRING

Charlotte Marckx, student of Simon James, WA

JUNIOR WOODWIND

Minsoo Kim, student of Bonnie Blanchard, WA

SENIOR PIANO

Nathan Kim, student of Renato Fabbro, OR

SENIOR PIANO DUET

Mya King and Adrian King, students of Peter Mack, WA

SENIOR STRING

Shintaro Taneda, student of Simon James, WA

SENIOR WOODWIND

Zoe Sheill, student of Bonnie Blanchard, WA

YOUNG ARTIST BRASS

Matthew Tatz, student of Christopher Dickey, *Washington State University*, WA

YOUNG ARTIST PIANO

Ho Ni Connie Mak, student of Claire Wachter, *University of Oregon*, OR

YOUNG ARTIST STRING

Josiah Baker, student of John Fadial, *University of Wyoming*, WY

YOUNG ARTIST WOODWIND

Mikayla Peterson, student of Scott Turpen, *University of Wyoming*, WY

CHAMBER MUSIC STRING

Missoula Piano Trio: Adam Sears, piano; Sarah Harmsworth, violin; David Harmsworth, cello; students of Steven Hesla, *University of Montana*, MT

CHAMBER MUSIC WIND

Trio Teton: Annie Taylor, piano; Kendyl Hollingsworth, oboe; Elizabeth Shill, horn; students of Jon Kelin, *Brigham Young University Idaho*, ID

The Northwest Division MTNA Competitions took place at Eastern Washington University's Music Building in Cheney January 14-16, 2017. Fifty-five (55) students performed in eleven (11) competitions over the weekend. Although Cheney was covered with snow, and temperatures ranged from the 20's down to -3 degrees, the students were all able to travel to Cheney from various parts of Alaska, Idaho, Montana, Oregon, Washington, and Wyoming. Division winners will next compete at the national level this March at the Baltimore MTNA conference.

The NW Division Competitions were chaired by Mary Kaye Owen (WSMTA), with Junior Coordinator Kathy Mortensen (WSMTA), Senior Coordinator Cindy Peterson-Pearl (OMTA), and Young Artist/Chamber Music Coordinator Susan Todd (OMTA) overseeing each entrant's needs. When all state competitions' results were available just before Thanksgiving 2016, these four NW Division Competitions administrators were able to begin the process of organizing the schedule, communications, and paperwork for the January competitions. (Thus, the holiday season was filled with joy, as well as work on the competitions!)

Many thanks go to Jody Graves, EWU Piano Faculty

Chair, who did an excellent job serving as Site Coordinator for the NW Division Competitions! She and her Student Ambassadors went above and beyond the job requirements MTNA lists in the Competition Handbook. Jody, herself, was on site throughout the three days. She scheduled her students to help with room set up, monitoring rehearsals when needed, and take down as the competitions closed. In addition to the building being open and available to the entrants for practice nearly 20 hours per day over the weekend, there was a lounge on both floors of the building stocked with beverages and snacks for the judges and competition staff, and their lunches were delivered to the site daily. A beautiful registration area was set up, the piano technician scheduled times for tuning, and was also on-call for emergency touch-ups. Jody's care for MTNA's NW Division Performance Competitions will be hard to match in the future.

State Presidents from Idaho (Stephen Thomas), Oregon (Kathy Gault), Washington (Janice Smith), and Wyoming (Chi-Chen Wu) served as Timekeepers and Outside Monitors during the competitions. Special thanks go to three WSMTA Past Presidents who had no obligation to be at the competitions, but served purely out of the goodness of their

hearts: Jani Peterson, Dianne Johnston, and Laurie Eash. Jani and Dianne stayed through the whole 3-day weekend and were available to multitask and jump in anywhere they were summoned during the competitions. The time and service these volunteers donated to MTNA NW Division's competitions was invaluable and so appreciated!

Thanks to all NW Division MTNA Competition

administrators, volunteers, judges, entrants (their teachers, accompanists, families, friends) and EWU, the 2017 competitions flowed smoothly, with exciting results!

*Mary Kaye Owen, NCTM
NW Division Performance Competition Chair*

Young Composers Project Entry Deadline is February 14, 2017

Entries are now being accepted for the [2017 Young Composers Project](#). The Young Composers Project gives students of WSMTA members the opportunity to submit their compositions for judging and comments by qualified adjudicators. These adjudicators are college professors and/or private teachers whose area of expertise is composition.

Adjudicators select a first, second and third place composition for each grade level giving written comments. Certificates are awarded to all participants, and a small monetary prize is awarded to each first place winner. First place winners are invited to perform their compositions at the WSMTA Conference each summer.

Deadline for submission of compositions is **February 14, 2017**. [Rules and Guidelines](#) can be found on the WSMTA site. Please contact Martin Kennedy at mpk324@gmail.com for more information.

| | |
|------------|---|
| Primary | Grades K-2, one first place award for all three grades, \$25 |
| Elementary | Grades 3-6, each grade is awarded a first place prize, \$25 |
| Junior | Grades 7-9, each grade is awarded a first place prize, \$30 |
| Senior | Grades 10-12, each grade is awarded a first place prize, \$35 |
| Collegiate | Students graduated from high school and up to age 26, one first place prize, \$40 |

*Martin Kennedy
Young Composers Project Chair
mpk324@gmail.com*



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Certification Corner



Happy New Year! I am excited to congratulate **Kira Theine** (Edmonds Chapter) and **Rachel Dickinson** (Snohomish County Chapter) who recently received a WSMTA certification grant to help cover the MTNA Certification application cost. Woohoo! There are currently 5 more

certification grants of \$100 each available — one of those could be YOURS! Go to www.mtnacertification.org and download the very short certification application. Send [me an email](#) once you hear back from MTNA and I'll get the grant process started for you!

As I've met with the Edmonds and Snohomish County Certification small groups the past couple months I've been encouraged to see teachers dedicated to professionalism and learning from each other. There's chocolate and coffee, so I think I'll be there every month! It's exciting to visit various

teachers' studios for these get-togethers. If your chapter wants to start a MTNA Certification small group, ask your Chapter President and Chapter Certification Chair about the mentorship program. Meeting on a monthly basis will keep you inspired and accountable as you complete each project!

If you've already started your certification, I challenge you to complete one question in a project each week. Stay consistent. As we enter a new year, I'd love to see all of you turn in your five projects by this spring and be recognized for your achievement at the WSMTA Conference in Shoreline this June! Please email me with any questions you have along the way. I can't wait to announce your name with NCTM in the Clarion! YOU can do it!

*Rose Freeman, NCTM
WSMTA Certification Chair
425-248-9288
pianoteacherose@gmail.com*

Hymn Playing at the Organ



Hymn playing is the primary duty of a church organist. It is easy to forget this because on a weekly basis most organists also need to prepare solo organ pieces (for use as prelude, postlude, offertory, and communion music); accompaniment parts for choir anthems or soloists; and other service music

(psalms and sung liturgy). This often means that hymn preparation is an afterthought. It is easy for us as keyboard players to simply sight-read a hymn as a series of chords and consider our preparation finished. Unfortunately, this can often result in a hymn that may sound choppy and may be difficult to sing. However, if the organist approaches a hymn as would a vocalist — through careful attention to the text, tempo, rhythm, phrasing, and breathing — the result is a hymn that is not only easy to sing, but one which conveys the theology contained therein. Most members of a congregation won't complain about the prelude or postlude, but they will be very upset if the hymns are difficult to sing!

In the November 2016 article, I discussed how preliminary preparation of the hymn is done away from the organ. Now it's time to move to the organ. The first step is a singable melody. Play the melody only (the soprano line) of

every stanza of the hymn. Practice lifting your hand where there should be a breath. This causes the organ to stop speaking in the same way a singer stops singing while breathing. When transitioning from the end of one stanza to the beginning of another, it is customary to add a few beats to the last note in order to allow time for the congregation to breathe (and swallow saliva, too). Determine the transition length and practice it while singing. Then practice in this manner with the alto, tenor, and bass lines, which often have slight differences from the soprano.

On the organ, the most common way to play hymns is as follows: On a single manual, the right hand plays the soprano and alto, the left hand plays the tenor. On the pedalboard, the feet play the bass. The bass part is not doubled in the hands.

I like to prepare the pedaling before the fingering. If the body feels off-balance due to faulty pedaling, playing with the hands is much more difficult. Once a logical pedaling has been determined, mark it in the score. Especially for pianist-turned-organists, it's not unusual for the feet to forget what they should be doing once the hands are playing. Before adding the hands, practice the bass part with the feet until it can be played with good phrasing. Next, practice playing the soprano and the bass together until the hymn can be played

fluently. The soprano and the bass are structurally the most important voices in the hymn.

Fingering is determined next. Sometimes the right hand must play a tenor note or the left hand must play an alto note. Mark the fingering in the score. Once the soprano, alto, and tenor can be played in the hands, add the bass part (played with the feet) and practice until fluency is achieved. Ideally, the organist will be able to play all four voice parts with good phrasing while also reading the text. It takes much practice to get to this point, but this is the goal.

In future articles and at the organ workshop at the WSM TA conference, I will address: pedaling (in more detail); legato versus detached touch; tied repeated notes versus

played repeated notes; playing manuals only; soloing a melody; and registration.

Volunteers needed: At the WSM TA conference, I'd like to demonstrate how I teach hymn playing to students. If you are interested in being an "organ student" at the organ workshop, please contact me. Thank you!

*Joann Richardson, NCTM
WSM TA Chair for Organ
organistjoann@gmail.com*

From Your WSM TA Historian: *More Musical Encounters... this time, Lebanon*

As a result of my sharing in the November Clarion about my recent Mongolian musical experiences and my invitation to our members to share for the enlightenment of fellow musicians and for recording these elements in a historical perspective, Yakima/Ellensburg Chapter member, Anne Schilperoort, shared her experiences in the country of Lebanon. These are Anne's words:

—
"Three years ago, as I read the plight of the displaced Syrians, I longed to sponsor a family to the U.S. I soon learned that sponsorship was not an option; nor did our State government want to settle refugees in the Yakima area. So I decided to travel to Lebanon and work with Syrian refugees there. After a season of networking, an invitation to volunteer at a small private school's summer program arrived via email.

In 2015, I spent five weeks in Rayfoun, Lebanon, which is in the mountains outside Beirut. I taught English, Music, and Art to 4th through 7th graders. The students were mostly Lebanese children with about 20% Syrian refugees. On Saturdays, the school opened its doors to the hundred or so Syrian children living close by the school. These children had not attended school since their flight out of Syria. This free program provided the only structured learning and fun in their lives as refugee aliens.

In 2016, I returned to Lebanon with new ideas on how to teach music ... in the absence of pianos! First, I purchased an upright piano for the school and also brought along an autoharp to accompany the children in their songs. Plastic recorders were provided through my music associations in the Yakima area. Since I had just seven recorders I could only accommodate seven children. These children "graduated" from my "Music 100" course and each played a recorder solo in the final program!

The demand is so high to learn music. Putting together a text book to teach note reading was time-consuming, but fun. I am again collecting recorders and planning not only for two choirs but also for two recorder levels. I am looking forward to 2017!"

—
These children had never been to a concert before nor had ever watched a piano being performed. Their hands awkwardly attempt to produce sound from the piano. Anne performs solo piano for them and even invites the parents for a free recital one evening. What a blessing she is to these people and how grateful we are for her dedicated work in enriching their lives.

*Marilyn Linde, WSCTM
WSM TA Historian*

Independent Music Teachers Forum: The Student/Teacher Relationship — *Not all Hearts and Flowers*



February is the month to celebrate relationships. While the typical Valentine's Day focus is on romance and love, all significant relationships – romantic and nonromantic – go through stages which require us to draw on our interpersonal strengths and skills.

I've been thinking about this idea a lot lately; especially as 2016 drew to a close and I "lost" a couple of students. One of the students had been taking lessons for only a little over a year; the other was a student of 6 years who is now deeply involved in her high-school social scene.

Regardless of the length of the relationship, I realized that my personal investment in their learning process had equal weight. Here is a summary of the "interpersonal cycle" I experienced with them, and indeed, with all my students.

Like in any relationship, there is the initial getting acquainted stage. In our first meeting, we clicked; we felt comfortable with each other's style. I, the students and their parents, were excited about exploring the piano and working together. This "honeymoon" stage lasted a few months.

Then came the first missed lesson, the excuses about not practicing, complaints about a piece's difficulty or feeling "bored" with the piano. In this middle stage of the student/teacher relationship, like in any important relationship, is where the real "work" began. I reiterated

my policies about missed lessons, I helped the students renew their commitment to practicing, and I found creative ways to "mix up" the lesson plans to include theory games, song-writing, improvisation and popular music styles. All of the energy and work of this middle stage can last months, even years. It is the continuous loop of the teacher/student dynamic.

Alas, most good things do come to an end. When students inform me they plan to "quit" the piano, I schedule a special "exit interview" (final lesson) with the student and their parents. I ask both the students and parents three questions: 1) What was your favorite thing about studying the piano; 2) What did you like the least; and 3) Summarize what you have learned (both musically and non-musically) as a result of taking lessons. The responses are always varied and informative. I then ask the student to play their two favorite pieces. If the piece is no longer in their fingers, I provide the music and ask them to sight-read. It's amazing how many students remember their favorites – and in some cases, they want to play more than two.

I then close the meeting with a discussion about the future. I remind them that taking piano lessons is just one stepping stone to a lifelong love of music. I encourage them to try another instrument, join a choir, sit down and play their favorite pieces from time to time, write a song, "fool around" at the piano with their friends. I assure them they can return at any time to taking piano lessons whether from me or another teacher. We hug (or shake hands) and say "good-bye." Then, I move on to my next student, a bit sad but with a renewed purpose to celebrate a job well done.

RoseMarie Tamburri
IMTF Chair

LET'S TALK

Do you have a favorite book, website or resource you'd like to share with others on this topic? Please let me know and I'll include it in a future article. Speaking of the future, to help me choose topics for upcoming articles, please let me know what your challenges are as an Independent Music Teacher. I can be reached at ronyc714@aol.com or 206-402-3511.

REQUESTING THE CLARION IN PRINT

To receive the *Clarion* in print, please notify Kirsten Carlson, WSMTA Executive Manager, at wsmtaoffice@gmail.com. If you have already opted in to receiving the *Clarion* in print, there is no need to notify Kirsten again. If you call, please leave a message with your name and mailing address at 206-783-1975.

The *Clarion* will be published in full color on www.wsmta.org. Members will receive an email notification to download at the time of publication.



W

hen I first started teaching, I had a super sweet plasma display on my Toshiba “laptop” (that weighed upwards of 20 pounds), and the only reliable business use for it was word processing. I tracked all of my students’ attendance, receipts, and account information on a paper ledger. You won’t

hear any romantic reminiscing about the “good ol’ days” of managing a private business from me: it was time-consuming and terrible! Fast forward 20+ years, and there are now some truly wonderful (and inexpensive) options out there that have prompted me to go exploring other studio business management options.

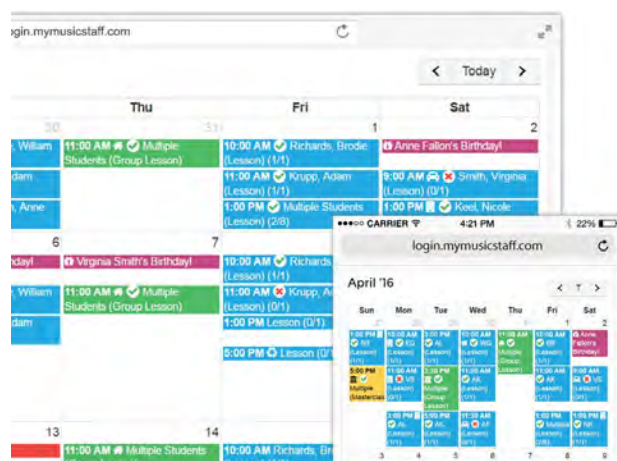
Let me say first, I don’t intend to disparage anybody’s preferred method of studio business management. So if you use a student swap list of phone numbers and emails to handle changes to your calendar and love what it accomplishes for you, that’s wonderful! I’m going to use this space here to discuss more all-in-one offerings for studio business management, but of course there are some terrific a la carte options out there, if you’d like to retain any portion of your traditional method but are looking to try a new technology for a specific need.

What is a studio management system? If you’ve been operating a private music studio for any length of time, you know that there are a number of business tasks that tend to overlap in various ways. For example, your advertising tools may encapsulate your policy and enrollment forms, or your calendar and invoicing system may be linked. A studio management system attempts to encompass many of these business elements, from advertising and communication, to current and waiting list student records, to billing and invoice generation, to interactive calendars.

There are some great apps that bundle different services together: [Moosic Studio](#) (\$49.99 for iOS) tracks unlimited numbers of student records, bookkeeping, and live calendaring, while [Music Teacher Accountant](#) (\$1.99 Android) tracks student records and bookkeeping only.

The flagship program for encompassing the most tasks is [Music Teachers Helper](#), an online subscription-based program that handles bookkeeping, a live calendar, online payments, and hosts your website. Because the monthly cost of MTH (and

its impressive list of services) hinges on the number of students you teach, the annual cost may be off-putting for some teachers. There are other, lesser known, full studio management systems (like [BobClass](#)), but I’m going to focus my review here on My Music Staff.

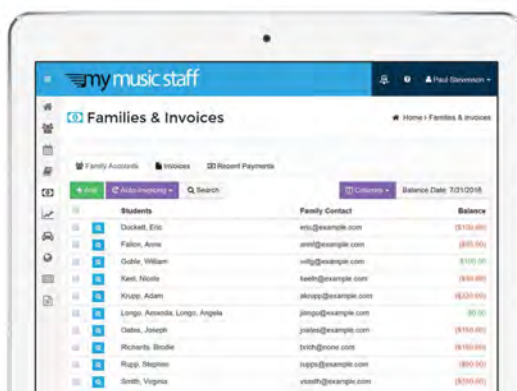


My Music Staff Calendar

My Music Staff: Like Music Teachers Helper, [My Music Staff](#) is a cloud-based subscription program, meaning all the information is housed “in the cloud” so you can access your up-to-date account from any device anywhere, and you pay a monthly fee for the service. Like MTH, My Music Staff offers an impressive number of features, including student records tracking, a secure online portal for families to access the calendar and their account history, invoicing, expense tracking, web hosting, features for studios with multiple teachers, and more. Also like MTH, My Music Staff was developed specifically for independent music teachers: the developer is the spouse of a voice teacher, and has an intimate

knowledge of the needs of private teachers (and consequently the tech support is stellar!)

Unlike MTH, this program has low flat-rate pricing (just \$12.95 a month) for an unlimited number of students—that’s less than the current entry price of MTH. I’ve been using the system now in my studio for four months, and although there was a learning curve, I am finding the software to be extremely user-friendly, the FAQ page and video tutorials superb, and the features intuitive and customizable. For example: I had an existing website and didn’t really want to create a new one, so



My Music Staff Invoicing

although MMS can host a website for the user it was a simple matter for me to insert the provided widget (the block of programming code that creates a nice-looking graphic) into my existing website to establish the link to MMS. The online calendar was easy to create, and with a few instructions to my families (and occasional emails to reset passwords) they have learned to access their accounts and manage their own lesson trades and sign-ups for group lessons.

The initial set up did take several hours (I had to input all of my student's contact information, lesson and billing information, calendar, and the website link to feel like I was ready to "open the doors" this fall), but I have been able to explore and utilize other features as I've had time to become acclimated to them, like online payments, calendar syncing, and semester and annual invoicing. The Home page is particularly well-designed, allowing me to see at a glance details of the students I will be teaching that day, any additional events left in the week, the number of payments I've already received for the month, and the total monthly projected revenue. There are a couple of great features, like a blog link from the website and SMS text messaging reminders, that seem really promising but I don't even think

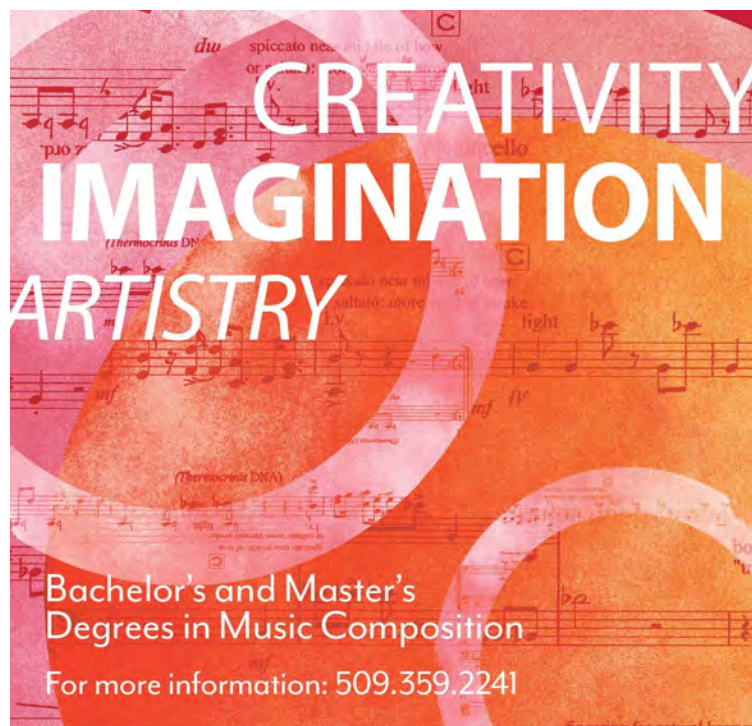
I'll get to them before the end of the year!

Before this year I had been reasonably content operating my studio with my website, excel spreadsheets, and iPhone calendar (even though those elements are the least-appealing parts to me of being a private music teacher), but now that I've dabbled in an all-encompassing studio management system, I'm simply not going back. I'm saving time every month preparing invoices and managing the lesson schedule, and I'm impressed enough with the response from the MMS support and the low pricing that they've won my loyalty—even before I've figured out all the features!

Interested? Well, don't take just my word for it, here are links to some other teacher reviews that you might find helpful: [My Music Staff review](#); [Music Teachers Helper review](#); [Moosic Studio review](#)

Disclosure: I was provided complimentary access for writing a review, but the views expressed here are my uninfluenced opinions.

Michelle Mielke, NCTM
Studio Technology Chair




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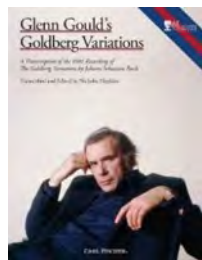
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Music Review: *Beautifully Presented Music*

On occasion during my 25-years as a print music dealer, a piece of music gave me pause because of its beautiful cover or illustrations, fine paper quality, or clean print. Often these were scholarly editions with carefully researched editing and an informative preface but what drew me to them initially was their beauty. The following books were chosen with graphic appeal in mind and will hopefully draw you or your students in to take a closer look.

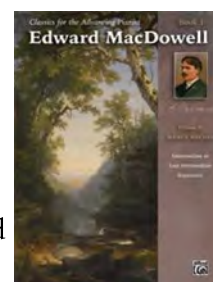


Glenn Gould's Goldberg Variations: A Transcription of the 1981 Recording of the Goldberg Variations by Johannes Bach, edited by Nicholas Hopkins (Carl Fischer \$30.00)

This book won first prize in the keyboard category of the 2016 “Paul Revere Awards for Graphic Excellence”, which acknowledges excellence in typesetting, printing and materials in printing, art and typography. The book includes Gould’s tempos, ornaments, dynamics and articulations as well as his fingerings and pedaling. It features a newly edited and engraved “Urtext” version on the left-hand page and Gould’s realization on the right-hand page. It would make an excellent gift for a Gould lover.

Classics for the Advancing Pianist: Edward MacDowell, Books 1-3, edited by Nancy Bachus (Alfred \$8.99)

Second prize in the 2016 “Paul Revere Awards” keyboard category went to book 1 in this beautiful three-volume set of motivating high quality literature by Edward MacDowell. These carefully edited pieces are standard repertoire and are ordered in a logical progression from volume to volume. Included are several Federation Festivals 2016-2020 selections.

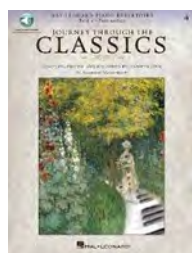


Alfred's Great Music & Musicians: An Overview of Keyboard Composers and Literature, Book 2, by Nancy Bachus and Tom Gerou, edited by Albert Mendoza (Alfred \$12.99)

This beautifully illustrated supplement to Alfred’s Premier Piano Course continues book 1’s overview of cultural periods, musical styles and development through the ages. Each of the nine units focuses on major keyboard composers from a specific musical period, with listening examples available on a downloadable MP3. Unit summaries and review activities are included. This book is a feast for the eyes with page after page of colorful illustrations and artwork. It is appropriate for individual or group lessons.

Douze Etudes (Twelve Studies) by Claude Debussy, edited by Stewart Gordon (Alfred \$15.99)

This scholarly edition has been carefully researched by Dr. Stewart Gordon from autographs and first editions. In his preface, Gordon compares tempos of recorded performances and offers an analysis of each study’s structure and a glossary of French terms used. Each piece includes helpful fingering and pedaling suggestions. The beautiful cover art contributed to its winning first prize in the 2015 “Paul Revere Awards for Graphic Excellence” keyboard category.



Journey Through the Classics, Books 1-4, edited by Jennifer Linn (Hal Leonard with or without audio \$5.99-\$9.99, complete set with or without audio \$17.99-\$24.99)

This collection of 98 graded pieces is designed to lead students seamlessly from the easiest classics to the intermediate masterworks. To help in assigning pieces each level includes a handy reference chart with the key, composer, stylistic period, and challenge elements listed for each piece. The beautiful cover gives this edition graphic appeal and the clean larger print on off-white paper makes the music easy to read.

Mary Jackson
Music Review Chair