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NewsNotes

President's Notes

Susan Atkins, NCTM, VMTA President

I hope everyone had a wonderful summer and feels rested and ready for a new school year. This year promises to be extra special because there are two conferences within driving distance. These opportunities don't happen often, so I'm expecting a record number of attendees at both conferences.

The first conference is the VMTA State Conference, MTNA Competitions and State Auditions at Shenandoah University, October 27–30. VMTA members, you spoke and we listened! You said you wanted the conference and competitions to be held on the same weekend, and so it will, for the first time in three years. By now you've seen the conference information on the website and the details are also in this newsletter. A big shout-out goes to Elizabeth Caluda who has planned a terrific conference. These things don't happen without your help, so if you haven't already volunteered, please contact Beth to offer your support.

The second conference is the MTNA National Conference in Baltimore, March 18–22, 2017. Take advantage of this opportunity to attend a national conference close to home and save money on travel costs. I've been attending national conferences for years and know the value of attending the competitions, the workshops, and networking with other teachers. Do take advantage of early-bird pricing and plan your trip now.

Virginia has long been a proud member of the MTNA Southern Division and in 2018, it's our turn to host the Southern Division MTNA Competitions. I'm happy to report that Liberty University has agreed to host the competitions at their brand new performing arts center January 14–16, 2018. Liberty is an All-Steinway School and has stellar facilities to meet the needs of our students, families and teachers. An additional perk is the beautiful town of Lynchburg that has great hotels and restaurants for a visiting group of our size.

In my last letter, I shared a benefit of membership with you. This time, I have another benefit you may not have taken advantage of yet. MTNA.org has a wealth of information not only for music teachers, but your students and their parents too. Check out the menu on the left side of the home page and you can find many resources to use in your studio. ■

THE VIRGINIA MUSIC TEACHERS ASSOCIATION FALL 2016 CONFERENCE

More Than the Sum of the Parts—Collaborating Musically and Professionally

Elizabeth Caluda, President-elect

Join us at Shenandoah Conservatory of Shenandoah University in Winchester, VA October 27–30, 2016 (Thursday through Sunday) for the beautiful autumn colors in the Shenandoah Valley and the VMTA Fall 2016 Conference, *More Than the Sum of the Parts—Collaborating Musically and Professionally*.

Each day is packed with presentations, performances, competitions, lunch meetings, and exhibitors carefully chosen by the program committee. Of special interest this year is that the conference has returned to being concurrent with the MTNA state level competitions and the Saturday State Auditions. Additionally, there are presentations by vocalists, instrumentalists, and pianists. And you'll want to catch the opening presentation on Thursday, Oct 27, 7:00 PM "From America to Australia" featuring Tracy Cowden, piano and Tabitha Easley, flute. This dynamic duo focuses on biculturalism, music by women composers, and the music of New Zealand and Australia.

The musicians of the SOLI Chamber Ensemble from San Antonio, TX (Carolyn True, piano; Stephanie Key, clarinet; David Mollenauer, cello; and Ertan Torgul, violin) are the conference artists this year. Presenters at the MTNA National Conference this past April, they will perform on Friday, Oct 28, at 8:30 PM. On Saturday morning, October 29, they will demonstrate how they "engage students in music-making and inspire them to play well with others, perform confidently, and explore richer sound palettes." (www.solichamberensemble.com)

The complete conference schedule is at VMTA Fall 2016 Conference Schedule. Click on "Activities" then "Annual Conference." Inevitably, the schedule is subject to changes. Updates will be sent via periodic e-mails or visit the VMTA website.

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2016 Conference: More Than the Sum of the Parts

CONFERENCE FEES

VMTA Members

Full registration (Thurs evening-Sun afternoon)—\$100

Daily registration—\$40

Individual Workshops—\$15 per workshop

Non-members

Full registration—\$125

Daily registration—\$50

Individual Workshops—\$20 per workshop

Additional Concert tickets (contact the Shenandoah Conservatory Box Office)—\$15 per person per concert

Full Registration Includes:

- all workshops
- one (1) ticket to each of the evening concerts
- the Commissioned Composer Concert (Sat, Oct 29, 4:45 PM)
- a hospitality table throughout the day
- post-concert nightcaps on Friday and Saturday nights (one (1) complimentary drink, then cash bar)

Daily Registration Includes:

- all daily activities and hospitality table

HOTELS

A block of rooms has been reserved for VMTA conference participants at the Hilton Garden Inn, 120 Wingate Drive, Winchester, VA. Rooms are priced at \$109.00 plus applicable taxes per night (this rate does not include breakfast).

To make reservations, call the hotel at 540-722-8881. In order to receive the correct rate, please identify yourself as **attending the SU Fall Conference 2016** at the time of your reservation. Reservations must be received by **September 30, 2016**. Any reservations received after that date will be accepted on a space and rate availability basis.

Other fine hotels within a mile of the Shenandoah Campus (in alphabetical order) include:

- Aloft Winchester, 1055 Millwood Pike, Winchester, VA (540-678-8899)
- Best Western Lee-Jackson Inn, 711 Millwood Avenue, Winchester, VA (540-662-4154)
- Candlewood Suites, 1135 Millwood Pike, Winchester, VA (540-667-8323)
- Fairfield Inn and Suites, 250 Front Royal Pike, Winchester, VA (540-665-8881)
- Hampton Inn, 640 East Jubal Early Drive, Winchester, VA (855-271-3622)
- Holiday Inn, 333 Front Royal Pike, Winchester, VA (540-667-3300)
- Red Roof Inn, 991 Millwood Pike, Winchester, VA (540-667-5000)
- Sleep Inn and Suites, 140 Costello Drive, Winchester, VA (540-667-7636)
- Winchester Travelodge, 160 Front Royal Pike, Winchester, VA (800-760-6483)
- Wingate by Wyndham, 150 Wingate Drive, Winchester, VA (888-595-3511)

When making reservations at these hotels, mention that you are attending the VMTA Conference at Shenandoah University—most will give you a discounted rate.

DIRECTIONS TO AND MAP OF SHENANDOAH CONSERVATORY OF SHENANDOAH UNIVERSITY

On the web: www.su.edu/performs/visit/directions and www.su.edu/campus-maps (use 2 fingers to move the map).

You'll be glad you stayed for the entire conference—you won't want to miss the surprises at the end. So find those Sunday church substitutes now and see you in October!

PRELIMINARY SCHEDULE

All presentations will be held at the Brandt Student Center/Ferrari Room unless otherwise noted. The Ferrari Room will be divided into two parts and will also be the site of the conference exhibitors

THURSDAY, OCT 27

8:00 AM–6:00 PM

MTNA JR/SR Woodwinds Competitions – Goodson Recital Hall and Ruebush studios

5:00 PM–6:30 PM

VMTA Executive Committee meeting and dinner

7:00 PM–8:30 PM

Tracy Cowden and Tabatha Easley
“From America to Australia”
(Goodson Recital Hall)

FRIDAY, OCT 28

8:00 AM–5:00 PM

Exhibitors

8:00 AM–6:00 PM

MTNA JR/YA Piano Competitions
(Armstrong Concert Hall)

8:00 AM–6:00 PM

MTNA YA Woodwinds and YA Chamber Music Competitions (Goodson Recital Hall)

12:00 PM–6:00 PM

MTNA String/Other competitions
(Goodson Recital Hall)

9:00 AM–9:45 AM

Opening session and Keynote Address

Welcome—Michael Stepniak, Dean Shenandoah Conservatory

Keynote Address—Doris Lederer, Professor of Music—Viola, Shenandoah Conservatory

10:00 AM–11:00 AM

Bonnie Kellert—“Making Music Together is Fun!”

11:15 AM–12:15 PM

Jeanette Winsor—“The Nuts and Bolts of Collaboration”

12:15 PM–1:30 PM

Chapter Summit Lunch—Executive Committee and Local Chapter presidents (Allen Dining Hall)

1:30 PM–2:30 PM

Lunch on your own

Julia Sansone—“Tapping into ‘Human Needs Psychology’ to Boost Collaboration with Anyone, Anywhere”

2:45 PM–3:45 PM

Concurrent Sessions

Ruta Smedina-Starke

“Exploring the Phenomenon of Russian Pianism and Russian Technique”

Independent Music Teachers Forum (IMTF), Gabriella Ryan, presiding

4:00 PM–5:30 PM

Gabriel Dobner and Ieva Jokubaviciute

“German Lieder and Collaborative Musicianship—Applying Vocal Accompaniment Skills to Instrumental Collaboration”

5:30 PM–7:00 PM

Dinner on your own

7:00 PM–8:00 PM

Concert (Goodson Recital Hall)

Shenandoah Conservatory Van Buren Woodwind Quintet

Jonathan Snowden, flute; Stephen Key, oboe; Garrick Zoeter, clarinet; Joseph Lovinsky, horn; Ryan Romine, bassoon

2016 Conference: More Than the Sum of the Parts

FRIDAY, OCT 28 (continued)

8:30 PM–10:00 PM **Concert** (Armstrong Concert Hall)
Conference Artists SOLI Chamber Ensemble
 (www.solichamberensemble.com)

10:00 PM–11:00 PM Post-concert Nightcaps
 (Armstrong Concert Hall Lobby)

SATURDAY, OCT 29

8:00 AM–4:00 PM Exhibitors

8:00 AM–4:00 PM VMTA State Auditions—Ruebush 128

10:00 AM–12:00 PM Orchestra Rehearsal with concerto winners
 (Armstrong Concert Hall)

1:00 PM–6:00 PM MTNA SR Piano Competitions
 (Armstrong Concert Hall)

8:30 AM–9:45 AM VMTA Business meeting

10:00 AM–12:00 PM Workshop with members of the **SOLI Chamber Ensemble**

12:15 PM–1:30 PM Certification Roundtable Lunch (Allen Dining Hall)
 Collegiate Chapter Lunch
 Lunch on your own

1:30 PM–2:20 PM **Kimberly Ryan**—“Starting a Chamber Music Program—It’s Never Too Early”

2:30 PM–3:20 PM **David McCormick**—“Baroque Dances for Music Teachers—Minuet, Gavotte, Bourée”

3:30 PM–4:20 PM **Liana Valente**—“The Art of Collaborating in the 21st Century—Support Your Local Composers”

4:30 PM–5:00 PM **Richard Becker, Commissioned Composer, and Doris Wylee-Becker, piano**
Commissioned Composition Presentation and Performance

5:15 PM–5:45 PM **Elizabeth Caluda, fortepiano and Glenn Caluda, 19th-century guitar**
“Perfect Partners—Music for Fortepiano and Guitar” (Goodson Recital Hall)

5:45 PM–8:00 PM Dinner on your own

8:00 PM–10:00 PM **Concert** (Armstrong Concert Hall)
VMTA Concerto Competition Winners with the Shenandoah Conservatory Symphony Orchestra

10:00 PM–11:00 PM Post-concert Nightcaps
 (Armstrong Concert Hall Lobby)

SUNDAY, OCT 30

9:30 AM–10:30 AM **Miho Sato Saucedo**
“Collaborating with Music Therapy Concepts for Improved Student Results”
 (Armstrong Concert Hall Stage)

10:45 AM–11:45 AM **Kristen Topham**
“More Than a Game: Musically Enriching Activities for Interactive Instruction”
 (Armstrong Concert Hall Stage)

12:00 PM–1:00 PM **Richard Wroncy and Rebecca Wallenborn**
“Untangling the Two: Techniques for Duo Piano Collaboration”
 (Armstrong Concert Hall Stage)

CLOSE OF CONFERENCE (You’ll be glad you stayed...)

2016 CONFERENCE GUEST ARTISTS

SOLI Chamber Ensemble, Conference Artists (Concert—Fri, Oct 28, 8:30 PM; Presentations Sat, Oct 29, 10:00 AM)

SOLI Chamber Ensemble is celebrating its 22nd season this year, giving new voice to 20th and 21st century classical contemporary music and commissioning new works. Known for breathing life into the music of living composers, SOLI continues to mesmerize audiences with its cutting-edge performances around the country. Founded in 1994, the San Antonio Texas-based ensemble annually presents seasons of innovative programs and breaks down stereotypes linked with classical music by performing in art galleries and other intimate spaces, allowing audiences to get up close to the performers and the music and therefore enhancing their concert going experience. SOLI’s strong commitment for commissioning new works has resulted in 45 amazing works over the past 20 years from both emerging and established composers.

SOLI Chamber Ensemble is also deeply devoted to education. Each season, SOLI presents a series of short concerts for young people entitled “SOLI Saturdays.” These concerts are designed to introduce the music of today and tomorrow to our next generation of listeners.

As Trinity University’s Ensemble in Residence since 2008, SOLI performs frequently on the campus, conducts open rehearsals, advises, guides and coaches student chamber groups, and closely works with the student composers. Annually SOLI takes its residency program on tour to other universities and colleges throughout the U.S. Through the outreach programs, the Ensemble is able to reach audiences who otherwise may not be able to attend live performances of any kind. SOLI uses the music of our time to reach people in hospitals, hospices, clinics and rehabilitation centers.

SOLI has performed in Houston, Denver, Austin, Colorado Springs, Louisville and Dallas, among others. SOLI was one of the first chamber ensembles invited to perform in the first-ever classical music event at the South by Southwest (SXSW) Music & Media Festival in Austin, Texas. SOLI performed the music of Steve Reich, Elliott Carter, Michael Torke, and John Adams to a sellout crowd at this Boosey & Hawkes Music Company-sponsored program.

SOLI Chamber Ensemble has received numerous awards including the 2013 CMA/ASCAP Adventurous Programming Award as well as grants from the Aaron Copland Fund for Music, New Music USA’s Creative Connections, Meet the Composer, the National Endowment for the Arts, The Russell Hill Rogers Fund for the Arts, the Argosy Foundation, The Amphion Foundation, The Tobin Endowment, the Cornyation Foundation, and the City of San Antonio, Department of Culture and Creative Development, among others.

Richard Becker, Commissioned Composer (Sat, Oct 29, 4:45 PM)

Coordinator of piano studies at the University of Richmond, **Richard Becker** is a pianist, composer, and chamber musician whose playing has been acclaimed in Europe and America. He has played recitals at New York’s Alice Tully Hall and Town Hall, and accompanied at the 92nd Street Y and Carnegie Hall. In addition, he has performed 20th-century American piano music in recitals at Washington, DC’s Library of Congress and the National Gallery of Art. In Paris, he has performed at the acclaimed Salle Cortot and has been a frequent recitalist at Salle Edmund Michelet, a venue of the Cité Internationale des Arts.

As a composer, Becker has written mostly for piano. He has been a MacDowell Colony Fellow and a nominee for an American Academy of Arts and Letters award. He has received grants from Meet the Com-

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poser and Contemporary Music Studio, and his compositions have consistently earned critical acclaim.

Highlights of his career as a composer include a major commission for “Saltimbanches: Seven Character pieces for a piano Trio” from the Peabody Trio (1989–90) and “Five Mementos,” granted by the CRS Label featuring pianist Nancy Garrett. Other commissions include the Hillel Association of Rochester, N.Y. in association with the Eastman School of Music, members of the Richmond Symphony, faculty of the University of Richmond Music Department, as well as pianists and instrumentalists with whom he has been associated over the years.

Richard Becker’s music has been described as “an absolute triumph” by the Richmond Times-Dispatch, “clever and intriguing” by the Baltimore Evening Sun, “exciting, intense, and very expressive” by The Berkshire Eagle, and “well thought out and beautifully constructed” by Richmond News Leader.

Becker taught piano at the University of Texas and Boston University prior to joining the faculty at the University of Richmond.

From 1993 to the present, Becker’s poetry has been read in journals such as *America Magazine*, *Columbia*, *Cold Mountain Review*, *The Baltimore Review*, *Two Words For* and *The Literary Review*. His playing and music can be heard on the CRS and Albany Records labels. His scores and mp3s are all available on his website for listening to and viewing:

<http://news.richmond.edu/experts/rbecker/>

Title of the Composition – *Ligeti-Bartok Variations for Solo Piano*

Performer – Doris Wylee-Becker, piano

Honored to be chosen to compose the Commissioned work for the VMTA 2016 Festival I began thinking about this piece in December, 2015. Always attracted to the music of György Ligeti and Béla Bartók, I decided to compose a set of Piano Variations for my wife, pianist Doris Wylee-Becker. The piece uses material from Ligeti’s Horn Trio and Bartók’s String Quartet, No. 5 and was composed at my home in Midlothian, Virginia and during a residency at Cité Internationale des Arts in Paris, France with the generous support of the University of Richmond Faculty Research Committee.

Doris Wylee-Becker, piano—performance of Commissioned Composition
(Sat, Oct 29, 4:45 PM)

Doris Wylee-Becker received her B.A. from the University of Richmond and M.

Mus from Peabody Conservatory of Johns Hopkins University. She has studied and performed at Aspen Music Festival, PianoSummer at New Paltz, and Chautauqua Music Festival. She currently teaches piano at the University of Richmond, Collegiate School, and privately at home.

Elizabeth Caluda, fortepiano—“Perfect Partners—Music for Fortepiano and Guitar” (Sat, Oct 29, 5:15 PM)

Elizabeth Caluda is a native of Grand Rapids, Michigan and holds degrees from Aquinas College, Northwestern University, and The Catholic University of America. A Professor at Shenandoah University in Winchester, VA, she is a member of the piano faculty, coordinates and teaches in the Group Piano program as well as applied piano, and Piano Pedagogy. In addition, she has served as Chair of the Keyboard Division. She is active as a solo and ensemble performer, clinician, and adjudicator. Her teachers have included Thomas Mastroianni, Bela Borszmenyi Nagy, Barbara English Maris, and other fine teachers and players.

Elizabeth’s sabbatical projects have included “Impressionism and It’s Influence on the Piano Music of Claude Debussy” during which she travelled to London and Paris and “Using the Brain in Learning, Teaching, Performing, and Memorizing Music,” another ongoing passion of study.

Glenn Caluda, guitar—“Perfect Partners—Music for Fortepiano and Guitar”
(Sat, Oct 29, 5:15 PM)

Glenn Caluda is a native of New Orleans, Louisiana and received a Bachelor of Music Education degree from Louisiana State University in Baton Rouge. From 1970–1973, he served as guitarist and bassist with the Soldiers’ Chorus of the United States Army Field Band of Washington, DC. After military service, Dr. Caluda taught guitar at the Community College of Baltimore and earned a Master of Arts degree in Music Education from the University of Maryland. In 1975, he became the first full-time guitar teacher at Shenandoah College and Shenandoah Conservatory of Music (now Shenandoah University) in Winchester, Virginia, where he established a classical guitar program and added new curricula. He received a Ph.D. in Music Education from Louisiana State University in 1985.

Dr. Caluda studied guitar with the renowned guitar pedagogue Aaron Shearer as well as other fine teachers and players. He has given classes and clinics at various state and national music educators’ conventions. His

publications include journal articles, compositions for solo guitar, arrangements for guitar ensemble, as well as music for children’s choir and organ. Dr. Caluda is also an active performer as a soloist and in various ensembles.

He retired from Shenandoah Conservatory after 38 years of teaching in 2013 and was awarded emeritus status in 2016.

Tracy Cowden, piano—“From America to Australia” (Thurs, Oct 27, 7:00 PM)

Tracy Cowden, NCTM, is associate professor of piano and chair of music in the School of Performing Arts at Virginia Tech. She holds degrees from the Eastman School of Music and Western Michigan University.

Gabriel Dobner, piano—German Lieder
(Fri, Oct 28, 4:00 PM)

Gabriel Dobner was born in Chicago where he completed his Bachelor’s Degree in solo piano from Roosevelt University in the studio of Prof. Ludmila Lazar. He then continued his studies at Indiana University in Bloomington for both his Masters and Doctoral Degrees where he studied piano solo and Lied Accompanying with Prof. Leonard Hokanson, later becoming his teaching assistant.

In 1993, Mr. Dobner moved to Germany upon receiving a DAAD Scholarship to study Lied Accompanying with Prof. Helmut Deutsch at the Munich Hochschule für Musik. Shortly after arriving in Munich, Mr. Dobner was awarded the Special Accompanist Prize in the International Hans Pfitzner Lieder Competition in Munich. He quickly established a solid reputation as a Lieder pianist, having played with such notable singers as René Kollo, Cornelia Kallisch, Gerhard Siegel, Kevin McMillan, Konrad Jarnot, Alexandra Petersamer and Michael Haag. These collaborations have led to performances in some of Europe’s leading performance venues including the Semperoper in Dresden, Hamburg Staatsoper, Opernhaus Zürich, Alte Oper in Frankfurt, Herkuleesaal in Munich, Kölner Philharmonie, and Musikverein in Vienna, among others.

Mr. Dobner has recorded for the Haenssler Klassik, Ottavo, and for MDG (Musik Dabringhaus und Grimm). Following his second recording with Mezzo-Soprano Cornelia Kallisch for MDG with Lieder of Johannes Brahms, he was referred to as “a Master among Lied Pianists” by the West German Radio. His latest recording with MET star tenor Gerhard Siegel was recently released by Haenssler Klassik, featuring songs of Strauss, Schoenberg and Hesseberg. He has also recorded for the Bavarian State Radio, West German Radio, North German Radio, Nippon

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Broadcasting Corporation in Japan, and National Public Radio in the United States.

Tabatha Easley, flute—“From America to Australia” (Thurs, Oct 27, 7:00 PM)

Tabatha Easley is professor of flute at Virginia Commonwealth University. She has performed and taught across the U.S. and in Scandinavia, Japan, and South America. She was the first Alaskan to obtain the Eastman DMA. www.tabathaeasley.com.

Ieva Jokubaviciute, piano—“Collaborative Musicianship—Applying Vocal Accompaniment Skills to Instrumental Collaboration” (Fri, Oct 27, 4:00 PM)

Lithuanian pianist Ieva Jokubaviciute’s intricately crafted performances and ability to communicate the essential substance of a work has led critics to describe her as possessing “razor-sharp intelligence and wit” (*The Washington Post*) and “an artist of commanding technique, refined temperament and persuasive insight” (*The New York Times*). In 2006, she was honored as a recipient of a Borletti-Buitoni Trust Fellowship.

Labor Records released Ieva’s Alban Berg Tribute CD to critical acclaim in 2010. *The New York Times* described her as “an authoritative and compelling guide throughout this fascinating disc.” Over the last several seasons, Ieva has given solo recitals in New York, Chicago, Philadelphia, Baltimore, Washington, DC, Vilnius, and Toulouse, and made her orchestral debuts with the Chicago Symphony and in Rio de Janeiro, Brazil. Ieva’s piano ensemble —*Trio Cavatina*—won the 2009 Naumburg International Chamber Music Competition. Ieva released her latest recording, *Returning Paths: solo piano works by Janacek and Suk*, in 2014.

A much sought after chamber musician, Ieva’s collaborative endeavors have brought her to major stages around the world, including Carnegie Hall’s Stern Auditorium, London’s Wigmore Hall, and Washington, DC’s Kennedy Center. She regularly appears at international music festivals including Marlboro, Ravinia, Bard, Caramoor, Chesapeake Chamber Music, Prussia Cove in England, and the Katrina Festival in Finland.

She has degrees from the Curtis Institute of Music and from Mannes College of Music; her principal teachers have been Seymour Lipkin and Richard Goode. In the fall of 2015, Ieva was appointed to the faculty of Shenandoah Conservatory in Winchester, VA.

Bonnie Kellert, presenter—“Making Music Together is Fun!” (Fri, Oct 28, 10:00 AM)

Bonnie Kellert, NCTM, earned her B.M. and M.M. degrees as a scholarship student of Leon Fleisher. She has given concerts and master classes globally. Bonnie collaborates in duet and duo performances with her partner, Junko Takahashi.

Stephen Key, oboe—**Shenandoah Conservatory Van Buren Woodwind Quintet** (Fri, Oct 28, 7:00 PM)

Stephen Key is a regular performer and in-demand pedagogue in the DC Metro area. His performing has taken him throughout the United States, Europe, and Russia. He has performed as a soloist at the Kennedy Center and with the Washington Chamber Orchestra (where he holds the position of Principal Oboe), the Shenandoah Conservatory Symphony Orchestra, the University of Texas Symphony Orchestra, and the Washington Master Chorale. He has played with the National Symphony Orchestra, Austin Symphony Orchestra, and New World Symphony. Recently, he was the only American finalist in the international audition for Principal Oboe of the Iceland Symphony.

Mr. Key has recorded for the Centaur and Albany Records labels. He was a National Symphony Orchestra Youth Fellow, and attended the Oberlin Conservatory and the University of Texas at Austin, where he studied with James B. Caldwell and Rebecca Henderson. He currently holds the position of Adjunct Assistant Professor of Oboe at Shenandoah Conservatory.

Doris Lederer, viola—**Keynote Address** (Fri, Oct 28, 9:00 AM)

A graduate of the Curtis Institute of Music, Doris Lederer has performed with the Marlboro Music Festival and toured with Music From Marlboro. She has appeared as soloist with the Seattle Symphony, the Czech Philharmonic Chamber Orchestra, the Chicago Sinfonietta, and the Albuquerque Chamber Orchestra. As the violist of the Audubon Quartet, Ms. Lederer performed throughout the world.

Her four solo CD albums have received widely published critical acclaim. Released by Centaur Records they are entitled “An English Fantasy for Viola and Harp”, “Music of Arnold Bax and York Bowen”, “The Passion of Bliss, Bowen and Bridge” and “Music by York Bowen” (which features the Bowen Viola Concerto).

Currently holding the positions of Professor of Viola and Chamber Music, and Director of Chamber Music at Shenandoah Conservatory, Ms. Lederer also serves on the faculties of the Kneisel Hall Chamber Music Festival in

Blue Hill, Maine and visiting chamber music faculty at the University of Maryland at College Park. She has also served on the faculties of the Idyllwild Arts Summer Program in Idyllwild, California, and the Chautauqua Institution in New York, the International Festival at Round Top, Texas, and the Apple Hill Center for Chamber Music.

Ms. Lederer has presented viola and chamber music master classes at the Cleveland Institute of Music, Oberlin Conservatory, Indiana University, the Yale School of Music, the Kansas City Conservatory of Music, the Marrowstone Music Festival in Washington State as well as the Central Conservatory in Beijing and the Shanghai Conservatory.

As the only jurist representing the United States, Ms. Lederer was a jury member at the Eighth Banff International String Quartet Competition in Canada. She has also served as a jury member of the Coleman Chamber Music Competition in Pasadena, California.

David McCormick, presenter—“Baroque Dances for Music Teachers—Minuet, Gavotte, Bouree” (Sat, Oct 29, 2:15 PM)

Violinist David McCormick is a founding member of the early music ensembles Three Notch’d Road and Alkemie. He teaches violin and viola in Charlottesville and Waynesboro, and has degrees from Shenandoah University and Case Western Reserve University.

Ryan Romine, bassoon—**Shenandoah Conservatory Van Buren Woodwind Quintet** (Fri, Oct 28, 7:00 PM)

Bassoonist and educator Ryan D. Romine is currently Associate Professor of Bassoon and Music Theory at Shenandoah Conservatory as well as bassoonist with The New Orchestra of Washington and the Virginia Sinfonietta. As a performer, he has dedicated himself to a career of presenting rediscovered and classic works to audiences worldwide, while also cultivating the musical voices of the next generation. His recent debut solo album of French contest pieces, *Première*, was hailed as “an absolutely brilliant CD...bringing back from oblivion some truly beautiful music, played with precision and lyricism...” An active commissioner of new works, Ryan has given numerous premiere performances both locally and for international audiences. Ryan contributes to the academic side of his profession through his work for the International Double Reed Society (IDRS) as only the third Bassoon Editor in its forty-plus year history. For two weeks each summer, he can be found in Aruba, teaching at the Nuevo Mundo Festival and Academy.

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Originally from Newark, OH, Ryan holds his undergraduate degree in music education from The Ohio State University and his MM and DMA degrees in bassoon performance from Michigan State University. His primary teachers include Christopher Weait and Michael Kroth. For more info about Ryan and his musical endeavors, visit www.ryanromine.net.

Gabriella Zorzi Ryan, president—Independent Music Teachers Forum

(Fri, Oct 28, 2:45 PM)

Gabriella Zorzi Ryan, NCTM, originally from Italy, has been a member of the Music Teachers National Association for 25 years. In this organization, she has held the Presidency of the Richmond, VA Music Teachers Association and also of the Virginia Music Teachers Association. She is a faculty member of St. Catherine's School for Girls, an organist for the West Richmond Church of the Brethren, and a private piano teacher. She holds degrees from DePaul University in Mathematics and from the Chicago Conservatory in Piano Performance.

Ms. Ryan believes that her teaching success comes from association with members of the MTNA, as well as attendance of its conferences and seminars promoting the growth of independent teachers.

Kimberly Ryan, presenter—"Starting a Chamber Music Program—It's Never Too Early"

(Sat, Oct 29, 1:45 PM)

Kimberly Ryan is an active violist and violinist, performing chamber, orchestral, and solo music frequently with professional ensembles around Virginia. She is a founding member and Assistant Director of Classical Revolution RVA, an organization that brings chamber music to unexpected venues around Richmond.

Kimberly maintains a vibrant and thriving Suzuki Violin Studio in the Richmond area with over 30 students from the earliest beginners to advanced levels participating in individual lessons, group classes, and performing regularly. She is dedicated to teaching both Suzuki and traditional methods at all levels and ages, tailoring her style to the specific goals of each student and family. As an instructor, she has served on the faculties of numerous summer music programs including Arthur Russell Strings in South Harbor, Maine; Henrico County Public Schools, and VCU's Summer Strings Camp. She also is building a new program as the Orchestra and Choir Director at Trinity Episcopal School.

Julia Sansone, presenter—"Tapping into 'Human Needs Psychology' to Boost Collaboration with Anyone, Anywhere"

(Fri, Oct 28, 1:30 PM)

Julia Sansone, NCTM, has had an independent piano studio for 18 years and is a certified Strategic Intervention Coach. By applying human needs psychology, Julia has seen her teaching effectiveness and private studio grow exponentially.

Miho Sato de Saucedo, presenter—"Collaborating with Music Therapy Concepts for Improved Student Results"

(Sun, Oct 30, 9:30 AM)

Miho Sato de Saucedo has a BM in Voice from Musashino Music University in Tokyo. Miho, a board certified music therapist, earned her MM in Music Therapy from Shenandoah Conservatory. She works with young children and the elderly, specializing in early childhood and the application of sensory processing theory in music therapy. She teaches piano, voice, music therapy and Orff at the Community Music School of the Piedmont.

Ruta Smedina-Starke, presenter—"Exploring the Phenomenon of Russian Pianism and Russian Technique"

(Fri, Oct 28, 2:45 PM)

Ruta Smedina-Starke is an adjunct Faculty Member of the VCU Department of Music and also works with young, gifted musicians. She holds a Master of Music in Piano Performance from VCU, BA of English from the University of Riga, and is a graduate of Jelgava specialized music school. Her principal teachers include L. Olshtinskaja, S. Vlahcevic and D. Shteinberg.

Jonathan Snowden, flute—Shenandoah Conservatory Van Buren Woodwind Quintet

(Fri, Oct 28, 7:00 PM)

Jonathan Snowden is one of Britain's premier solo flutists. London journalist Edward Greenfield described Snowden in The Guardian as "one of the most brilliant flautists of his generation." He has been Principal Flute with the Royal Philharmonic Orchestra, the London Philharmonic Orchestra and the Philharmonia Orchestra of London. Snowden has served on the Faculty of the Royal College of Music and the London College of Music. He is currently Professor of Flute at Shenandoah Conservatory and Artist-in-Residence for Levine Music in DC.

He has recorded as soloist for EMI, Decca, Virgin, Virgin Classics, Naxos, Silva, Teladisc, Conifer, Tring and Hyperion amongst others. Jonathan has always been in much demand by composers to record their movie scores. His recording list includes titles

such as: *The Da Vinci Code*, *James Bond*, *Shrek—Forever After*, *Narnia—Voyage of the Dawn Treader*, *Batman*, *The Dark Knight*, *Stardust*, *Lord of the Rings*, *Tomb Raider: The Cradle Of Life*, *Sense and Sensibility*, *Pride and Prejudice*, *Don Juan*, *Mr. Holland's Opus*, *The Mummy*, *The Mummy Returns*, *Bridget Jones Diary*, *SpongeBob SquarePants*, *The Mission*, *Dark Shadows* and *The King's Speech*.

Michael Stepniak, Dean of Shenandoah Conservatory—"Welcome"

(Fri, Oct 28, 9:00 AM)

Michael Stepniak, Dean and Professor of Music at Shenandoah Conservatory, is a broadly trained artist and educator. As a soloist and chamber musician, Stepniak has performed in major concert halls and venues in 11 countries, been featured on National Public Radio, recorded for the Centaur Records label, and has collaborated with various leading chamber musicians, ranging from Ann Schein, Earl Carlyss, Chris Gekker, The Mendelssohn Piano Trio, and Lory Wallfisch, to Arlo Guthrie. Papers such as the Washington Post have referred to his playing as "tremendously poised" and "transcendent."

As Dean at Shenandoah Conservatory, Stepniak oversees 200 faculty and staff, 34 academic degrees, 56 budgets, and over 700 students in a higher education unit as well as a 1,200-student arts academy. In working with Shenandoah faculty, he has radically strengthened student and faculty profiles, overhauled and strengthened academic programs, and successfully developed resources, including the recent completion of a multi-million dollar All-Steinway School initiative.

Stepniak completed interdisciplinary doctoral studies in aesthetics, leadership and arts education at Harvard University (where he won the Spencer Fellowship and Entering Award), graduate studies in viola at Peabody Conservatory (where he won the Sidney Friedberg Prize and served as principal violist of the Peabody Symphony), in musicology at Northwestern University (where he was appointed to the alpha chapter of Pi Kappa Lambda) and in violin at New England Conservatory (where he was leader of the Honors Quartet). After leaving his native Australia at 15 for studies in Canada, he completed his undergraduate studies in the United States with highest distinction in Music and English at Atlantic Union College.

His primary chamber music teachers have included the legendary chamber coach Eugene Lehner and Juilliard Quartet's Earl Carlyss. His instrument teachers have included Victoria Chiang, James Buswell, Dana Mazurkevich, and Virginia-Gene Rittenhouse.

2016 Conference: More Than the Sum of the Parts

Stepniak continues to participate in issues affecting the arts within both educational and social spheres, and recently completed service on the board of directors of the International Council of Fine Arts Deans.

Liana Valente, presenter—“The Art of Collaborating in the 21st Century—Support Your Local Composers” (Sat, Oct 29, 3:30 PM)

Liana Valente (NCTM) is nationally recognized as an exciting performer of new music, working with composers from around the world and performing premieres each year. She is the Classical Voice area coordinator at Howard University in DC.

Jan Wagner, conductor of the Shenandoah Conservatory Symphony Orchestra (Sat, Oct 29, 8:00 PM)

Jan Wagner, a native of Caracas, Venezuela, currently holds the position of Professor of Music at Shenandoah University where he serves as the Artistic Director and Conductor of the Shenandoah Conservatory Symphony Orchestra and the Kammermusik Players. He also serves as the music director of the school's fully staged opera productions.

He is a graduate of the Academy of Music in Vienna, Austria, where he completed his studies with Karl Österreichler and Günther Theuring. He furthered his studies with Murry Sidlin and Lawrence Foster as a Fellow Conductor at the Aspen Music Festival and participated in master classes with John Nelson, Leonard Slatkin and James Conlon. He was the Top-Prize Winner at the 1994 Leopold Stokowski International Conducting Competition in New York and was the recipient of the 1994 Conducting Prize at the Aspen Music Festival. He has also served as assistant/cover conductor to Kurt Masur at the New York Philharmonic.

Mr Wagner launched his professional conducting career after winning First Prize at the 1995 Nicolai Malko International Conductors' Competition in Denmark. In 2002 he completed a five-year tenure as Principal Conductor of the Odense Symphony Orchestra in Denmark, which he led in over 200 performances, conducting more than 200 different works both on subscription concerts and on two separate tours to the U.S.A. and Spain.

Simultaneous with his appointment in Denmark, Jan Wagner regularly conducted the Danish National Radio Symphony, the Danish Radio Sinfonietta, the Royal Stockholm Philharmonic, the Helsinki Philharmonic and the Danish Royal Theater. Other notable orchestras he has worked with include the Royal Philharmonic, the Frankfurt Radio

Symphony Orchestra, the Stuttgart Radio Symphony, the Hanover Radio Symphony, the Halle Orchestra, and the Netherlands Radio Symphony, among others. He has also been a regular guest conductor of the Orquesta Sinfónica de Venezuela, that country's national symphony orchestra, since 1998.

Throughout his career, Jan Wagner has collaborated with many distinguished artists including clarinetist Richard Stolzman, pianists John Browning, Ivan Moravec, and John O'Connor, violinist Anne Akiko Meyers, and trumpeters Jens Lindemann and Wynton Marsalis. Contemporary composers with whom Jan Wagner has collaborated include the Danish composer Poul Ruders (world premiere performance and recording of his *Guitar Concerto*) and the American composer William Bolcom. The 2014/2015 season brought collaborations with Jennifer Higdon and the premiere of Wynton Marsalis' complete *Blues Symphony* in a performance at the Strathmore Music Center with the Shenandoah Conservatory Symphony Orchestra.

Jan Wagner has been very active recording for labels such as Denon, DaCapo Classical, Bridge Records, Silverline, and Danacord. In 2010, Mr. Wagner initiated a long-term project with the Naxos label and the Orquesta Sinfónica de Venezuela to launch a new series called “Latin-American Classics” which will feature symphonic works by leading Venezuelan composers from the 20th Century. The first CD featuring works by Evencio Castellanos was released in January of 2012.

Rebecca Wallenborn, piano—“Untangling the Two: Techniques for Duo Piano Collaboration” (Sun, Oct 30, 12:00 PM)

Rebecca Wallenborn, Hollins University graduate, received a master's degree in piano performance from the University of Maryland at College Park where she studied with Roy Hamlin Johnson. An experienced vocal, choral, and instrumental accompanist, she was drawn to collaborative piano by pianist Carolyn Victorine with whom she performed on numerous concert series in the region and appeared with the Roanoke Symphony Orchestra and the former Hollins Piano Quartet. She has been a member of and accompanist for the Roanoke Symphony Chorus. A former piano teacher at Hollins University, her private studio includes a variety of students who tolerate and fuel her enthusiasm and passion for musical exploration.

Jeanette Winsor, presenter—“The Nuts and Bolts of Collaboration” (Fri, Oct 28, 11:15 AM)

Jeanette Winsor teaches piano in her studio in Virginia Beach, the Governor's School

for the Arts, serves as head of piano studies at Tidewater Community College, accompanies the Virginia Beach Chorale, and is pianist for the Hardwick Chamber Ensemble.

Richard Wroncy, piano—“Untangling the Two: Techniques for Duo Piano Collaboration” (Sun, Oct 30, 12:00 PM)

Richard Wroncy is a graduate of the Eastman School of Music where he earned bachelor's and master's degrees in piano performance and literature. With duo pianist Dr. Ralph Lambert, he concertized extensively in New York and New Jersey and has appeared with the Lynchburg Symphony and as collaborative pianist with The James String Quartet. A former piano instructor at Hollins University and the James River Day School, he currently enjoys gardening, caring for his numerous rescue dogs and enduring practice sessions with Becky.

Richard Wroncy and Rebecca Wallenborn discovered a shared joy for piano collaboration when they performed as the former Hollins Piano Quartet, an ensemble founded by Wroncy, Carolyn Victorine, and Michael Sitton. Exploring original and arranged repertoire for two pianos, eight hands, they were featured in performances throughout southwest Virginia on private and collegiate fine arts series, and also performed at the Garth Newel Music Center.

Garrick Zoeter, clarinet—Shenandoah Conservatory Van Buren Woodwind Quintet (Fri, Oct 28, 7:00 PM)

Clarinetist Garrick Zoeter has been recognized around the world as an energetic and deeply emotive performer. The Washington Post recently described a performance of his as “an utterly commanding performance, technically superb and radiant with otherworldly majesty all played with exceptional insight.” Mr. Zoeter received his bachelor's degree from the Juilliard School as a student of Charles Neidich and his master's degree from Yale University as a student of David Shifrin.

He has won numerous competitions both nationally and internationally, including first prize in the 2002 Concert Artists Guild Competition and the 1991 International Clarinet Association Competition. He is the founding member of the chamber ensemble Antares, with which he commissioned over twenty works for the combination of clarinet, violin, cello, and piano. He currently serves as the Anna Lee Van Buren Associate Professor of Clarinet at the Shenandoah Conservatory. Visit him at: www.youtube.com/user/SUclarinets. ■

2016 VMTA CONCERTO COMPETITION RESULTS

Susan C. Ha, Concerto Competition Coordinator

The 2016 Concerto Competition was held at Shenandoah University in Winchester on Saturday, May 21, 2016. Fifteen students representing thirteen studios participated in this year's competition. The adjudicators were Ieva Jokubaviciute, Dr. Woori Kim, Dr. Donovan Stokes, and Jan Wagner. Five winners have been invited to perform with the Shenandoah Symphony Orchestra at the VMTA State Conference in October, 2016.

Collegiate Piano

Winner—Annie Wong, student of John O'Connor
Alternate—Donald Lee, III, student of Eric Ruple
Second Place—Gianne Ge Zhu, student of Eric Ruple
Third Place—Megan Rainey, student of Eric Ruple
Honorable Mention—Michal Turkiewicz, student of Witold Turkiewicz

High School Piano

Winner—Andrew Ganahl, student of Hyeja Chong Ganahl
Third Place—Philip Cho, student of Rebecca Salt

Collegiate Strings

Winner—Michael Puryear, student of Clyde Thomas Shaw

High School Strings

Winner—Gabrielle Li, student of James Lee
Second Place—Calvin Liu, student of Natalia Yampolsky
Third Place—Colin Hill, student of John Kaboff

Collegiate Woodwinds

Second place—Libby Beller, student of Garrick Zoeter

High School Woodwinds

Winner—Olivia Johann, student of Young Su Kim ■

COLLABORATION COMMOTION

Tracy Cowden, VMTA Collaborative Chair

By now, we are all deep into the process of making musical plans for our students and ourselves this fall. What an exciting time! As your VMTA collaborative chair, I would like to encourage you to incorporate some special collaborative music-making opportunities as part of your upcoming year. Making music with others can be such a rewarding experience, and the earlier your students begin to experience this, the more likely they are to continue to collaborate throughout their lifetime. It's time for some "collaborative commotion" in your studios!

Consider providing your students with an opportunity to play chamber music with their peers—there is so much music available for players of all ability levels! MTNA created an Intermediate Chamber Music Repertoire database several years ago, and although the searchable feature is not currently available, you can download the entire database as an Excel spreadsheet: www.mtna.org/member-resources/intermediate-chamber-music-database/. Also, through the Collaborative Commissioning Project, MTNA has commissioned 13 trios since 2011 for various combinations of piano, strings and winds, specifically for intermediate or adult amateur chamber music groups. These are truly delightful contemporary pieces that your students will enjoy learning together! You can see the instrumentation and publication information on this site, as well as watch videos of some of the premiere performances: <https://music.missouri.edu/news/pen-premiere-new-intermediate-chamber-music-mtna-conference>.

To inspire your students, consider taking them to a chamber music performance in your area. Watching a live performance of a duo or chamber ensemble can be truly inspiring for a young musician; besides the music itself, the interaction among musicians is such a special form of communication. Look for events at nearby universities and local arts organizations.

This is a particularly great year to pursue collaboration in our state, as the theme of the VMTA Fall Conference is "More Than the Sum of the Parts—Collaborating Musically and Professionally." During that conference, which you can read more about in this newsletter, you will have the opportunity to attend several workshops and performances by VMTA members and wonderful guest artists. The conference artists, the SOLI Chamber Ensemble, are particularly known for their commitment to bringing great works of contemporary chamber music to life, education, and community outreach. You can learn more about them here: www.solichamberensemble.com.

If you do pursue "collaborative commotion" in your studios this fall, please let me know! I would love to share stories about your work and feature upcoming events in future issues of *NewsNotes*. And if you would like advice about pursuing collaborative projects in your studio, please feel free to contact me at tcowden@vt.edu. ■

AN OPEN LETTER TO IMTF MEMBERS

from Gabriella Ryan, NCTM

Dear Independent Music Teachers:

As your new IMTF Chair, I'd like to welcome your ideas at any time regarding our Forum at the VMTA Conferences. My email is gryanmusic1@gmail.com. At last year's meeting, we came up with ideas for this year's October 27–30 Conference at Shenandoah University. I've organized our ideas, and, as you requested at that meeting, am presenting them to you ahead of time so you can be ready for our discussion and bring any items you want to share.

We'll be reminding everyone about the FTC ruling which prevents us from sharing our fees, so we don't collude as an organization. However, please note that we can share historical data, so we'll be working on a survey for each chapter to pass along to its members and returning to me. I'll be requesting your input about what to put on that survey, which can be discussed at the 2017 conference.

Since this year's conference theme is Collaboration, the president of the Charlottesville Chapter, David McCormick, will tell us a bit about how his chapter obtains and keeps so many non-piano members. I hope he will give us some tips that we can bring back to our own chapters for more inclusiveness.

For the main part of our session in October, we will break into 3 groups, each with their own topic suggested last year, and report to the entire body at the end of the session. The topics will be as follows:

1. How can we teach musically?
2. How do we get students over plateaus?
3. How can we use music technology?

Each group will also make a list of questions for our survey. Please be thinking about these issues, and, again, don't hesitate to email me with ideas for next year.

Musically Yours,
Gabriella Ryan, NCTM, IMTF Chair for VMTA ■

VMTA FALL FESTIVALS

Debbie Sacra, Fall Festival Coordinator



It's time again for the Fall Festival! Encouraging your students to participate is a great way to get them off to a fast start this fall. In

Northern Virginia, the festival will take place **Saturday, November 5, 2016.**

At Richmond, the date of the festival is set as **Saturday, November 12, 2016.**

In Roanoke and Winchester, the festival will take place **Saturday, November 19, 2016.** The Lynchburg (CVMTA) Fall

Festival is still to be arranged. See below for the registration postmark deadline and

chairman for each location in addition to exact festival location. No late applications will be accepted.

You may enter students in piano, piano duet, organ, strings, woodwinds, brass, percussion, classical guitar, accordion, or voice. Students must play one piece from the Contemporary Period containing at least one contemporary idiom. The second piece must be chosen from any historical period other than the Contemporary Period. In certain localities, pieces which are traditionally composed (perhaps from a method book) are accepted for the non-Contemporary piece, but only for beginning students. Please check with your local Fall Festival Chairman concerning this. Both pieces must be memorized. There are only

two exceptions to this rule: 1) students in Levels III or IV who play an avant garde piece may use their music if this has been cleared by the local chairman prior to the registration deadline or 2) entries in piano duet or organ. No photocopied music is allowed. Only originally composed music is accepted, no simplifications or popular music.

Check the VMTA Yearbook under "General Regulations for All VMTA Events" and

"VMTA Fall Festivals," for further information and regulations. Also check page 3 of the VMTA Yearbook for the contact information of each chairman.

Festivals will be held in the following locations with these registration postmark deadlines and local chairmen:

Lynchburg (CVMTA): F. Johnson Scott, Chairman.

Northern Virginia: October 6; online; Lori Santos and Virginia Moore, Chairmen; held at Cherrydale United Methodist Church, 3701 Lorcom Lane, Arlington, VA 22207.

Richmond: October 17; paper; Lois Broadwater and Savannah Hatcher, Chairmen; held at the University of Richmond.

Roanoke: October 14; paper & online; Bittsy Hall, Chairman; held at Hollins University, Roanoke.

Winchester (Shenandoah): November 5; paper; Beth Caluda, Chairman; held at Shenandoah University. ■



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Our students have gone on to graduate studies in music at schools like the Eastman School of Music and Indiana University. Some tour the world and music direct shows on Broadway, or have private teaching or recording studios. Others are dentists, doctors, engineers, and math teachers. All of them will always carry music in their hearts.

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Faculty: Dr. Tracy Cowden (Eastman School)
Dr. Richard Masters (Eastman School, the Juilliard School)

Visit: performingarts.vt.edu

Certification Profile: Amy Work

by Anne James, NCTM



Newly certified South Riding piano teacher Amy Work serves as the harpsichord chairwoman for the Fairfax-Loudoun Music Fellowship. This group of roughly forty active members purchased a Richard Kingston harpsichord that they make available to members for a month at a time for use in their studios and for recital programs. Each

borrower must take training in moving, packaging and storing the harpsichord beforehand, and there is an instructional video to watch. As chairwoman, Work gets to have the instrument in her studio from May to September, along with her two pianos.

Amy Work grew up in Northern Virginia and began teaching piano at age 16 in a studio for ballet and the arts in Great Falls. At George Mason University she studied piano with Joanne Haroutounian and continued teaching piano, but majored in Information Technology the last two years, earning a B.S. Her first job in the business world made her realize her real love was piano teaching, so she entered the three-year pedagogy certification program at the Levine School, where she studied with Grace MacFarlane, Barbara Wing, Nancy Breth and Elizabeth Lane.

At piano festivals she attended Amy Work always encountered Diane Perett, who encouraged her to consider certification, so when she finally had some free time she embarked on the process. Working with Lisa Sarratt as her coach she devoted considerable time to historical and formal analysis of the sample pieces, as well as polishing her own performances. “Lisa was great on artistry, bringing the pieces to life. She helped with musicianship skills, even scales played in seconds to get used to dissonance.” The process took eight months. “It’s really thorough. The hardest part was the videotaping. I found myself talking too much. But it was the most helpful. One of my students had low wrists, which I only realized when we began videotaping.”

“I would definitely recommend certification. It helps you evaluate your teaching. It distinguishes you from the average teacher—you can tell that this teacher is a little more serious. It boosts your professionalism. Vicky Wyatt had suggested applying for the NVMTA Professional Development Grant of \$100 and this made me accountable.”

Amy Work has 25 students ranging from age six to college. They are offered participation in a variety of festivals and competitions, as well as two studio recitals. One of the festivals is an Ensemble Festival with six grand pianos on stage, a monster concert conducted by Frank Conlon.

“I use the iPad Moosic app as a way to digitally write my students’ assignments and send it to them. Students love it. Apps are fun—we use them for note recognition and ear training and we play games with the iPad.”

Amy Work uses a treasure bag for rewards. If a student has a good lesson they get a red ticket. Ten tickets earn you a prize. But if they haven’t done part of the assignment or skipped theory they don’t get one. Getting Superior in a festival or finishing a book also earns a prize.

She enjoys themed recitals. “We had a Carnival of the Animals recital, with each student playing one of the animals, interspersed with the Ogden Nash rhymes. Some of the students played the original duets, and some played arrangements. Other recitals included a Nutcracker recital, period recitals and story-book recitals, including one based on Ferdinand the Bull.”

“I am dedicated to sharing my passion for music with interested students of all ages and skill levels. My main priority is to bring success and positivity to each one of my students so they can reach their full potential and become skilled musicians who will enjoy piano for the rest of their lives.” ■

CERTIFICATION

Diane Beyer Perett, Ph.D., NCTM, VMTA Certification Chair

Congratulations to the following VMTA members who have achieved national certification from MTNA between September 2015 and the present: Jennifer Scott, Terry Francisco, Holly Rodgers, Collin Richardson, Amy Work, and Lynne Mackey.

Several other Virginia teachers are midway in the process, and I hope many of you independent teachers or college faculty, who are not yet certified, will decide this is the year to pursue it.

What a good time it is **now** to start the process, just as school is getting underway and you are organizing your studio and implementing teaching goals for the coming year!

There are no tests to take. And VMTA offers a \$100 rebate of the application fee to any Virginia teacher who achieves certification.

The letters NCTM show the world outside VMTA that we music teachers are *professionals*, just as doctors and lawyers are professionals—that we aspire to and maintain high standards for ourselves in our teaching and that we are committed to lifelong

learning. Completing the process of national certification leads even the best of teachers to a higher level of excellence. Don’t we owe our students that excellence?

Please read the certification information on the MTNA website, as well as the articles about certification in each issue of the AMT.

College faculty members, submit your application to MTNA now, in order to receive the administrative verification form to be completed by your dean or supervisor.

Independent teachers, start work on one of the required teacher profile projects now, and submit your application either now or partway into the process, if you feel you may not be able to finish the five projects within a year. All but one of the projects can be completed before you ever officially submit your application for certification to MTNA, and that can buy busy teachers a little extra time.

Your local certification chair and I are happy to answer your questions, find mentors, and form study groups to help you earn your national certification. Please let one of us know if you are interested. ■

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