

Michigan Music Teacher

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**PUBLICATION OF
THE MICHIGAN MUSIC
TEACHERS ASSOCIATION**

*Affiliated with the Music Teachers
National Association*
www.mtna.org
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Vol. LXIV No. 4 June 2018

From the Desk of... Adrienne Wiley, MMTA President

Greetings Teachers, Friends, and Colleagues!

Summer is here, quite officially in my house now (the golfer-son is VERY happy!). As far as our state organization is concerned, we are in a gentle vacation mode—not too much is happening at this point. Here are just a few things that have happened recently that you should be aware of.

- The Full Board approved an increase in the judging stipend from \$20.00 per hour to \$30.00 per hour for the following student events: SAT Semi Finals, SAT Finals, and the Concerto Competition. The Board felt it was time to raise the stipend, thus recognizing the value and time commitment of quality judges, and providing a stipend that is commensurate with other states in our Division. (FYI: this stipend has not been raised since 1985.)
- The Full Board also approved a \$1.00 increase in local SAT fees.
- The Full Board approved raising the Local Association Grant from \$200.00 to \$250.00.
- The Full Board approved that MMTA certified members may now re-certify on-line through our website.
- Gail Davis Barnes was the 2018 recipient of the Touchstone Award. She was recognized at the May 11 Michigan Youth Arts Festival Awards Banquet. My sincere thanks to Carol Conklin, our illustrious Secretary, who was able to be there that evening to give the award to Gail.

Be on the lookout in this newsletter for the state Conference information. It will be a wonderful event again, and I hope that each many of us will be there for continued learning and music making.

And, lastly, you might remember I have a golfer son? Yes? When I was President the first time, I would, on occasion, mention him. I think it bears a re-mention here for the road that he, and we as his parents, have walked down recently. Cameron, at this writing, is 21 (yes, he grew up!). He is still a competitive golfer, who lives, breathes, eats, and dreams golf. He attends Northwood University where he has a scholarship to play golf. Cameron is also an avid basketball player. Well, in the middle of February he was playing basketball. We both received a phone call from him saying that he thought he just broke his fifth finger (right hand). Cameron was wise to get right into the Emergency Room, whereby the X-Ray showed that he had a very bad fracture (3 places). Being musicians, I think we can totally understand what might be going through his mind, yet alone ours: will I ever play again? Will my finger/hand look normal? This journey led us to Grand Rapids where Cameron underwent surgery: no cutting, but three pins placed in his finger. 5 weeks in a cast, then 4 more weeks of wearing a special splint, and finally the pins came out. During this time, his team mates were practicing for their up and coming tournaments and Cameron could not. This was agony for him. He continued to wonder if he would ever play golf again.... The surgeon has told him this is the worst break to ever have and it would be a long road—he MAYBE could do some golf by June. Despite all odds, through physical therapy, Cameron is doing very well. He was able to start chipping and putting way early. Now he is waiting for the last visit to declare him fully recovered—this means hitting driver and playing golf. He recognizes the road is long and it will be a challenge, however, I also know he will not give up. The time he has spent on his short game in the last 3-4 weeks will prove to be most handy. (no pun intended).

Being musicians, I think we can understand this. If we sustained an injury, and playing was, or is our life and life's work, what would we do? Would we walk the road and hang in there, or give up? Can we find things to

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MICHIGAN MUSIC TEACHER

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ADVERTISING FEES

Full page \$140

2/3 page \$120

1/2 page \$95

1/4 page \$70

Less than
1/4 page \$60

Submit ads to the MMT editor
with a check payable to MMTA.
Fees are for one issue only. For
multiple issue pricing, please
contact the editor.

DEADLINE

FOR THE
SEPTEMBER 2018

MMT:

August 20

All materials must be
received by this date

CHANGE OF ADDRESS OR E-MAIL

Send to
Lester Castellana, Membership Chair: lestercastellana@gmail.com

~ or mail to: ~

Lester Castellana, 7164 Palmer St., Dexter, MI 48130

President, cont. from p. 1

maintain one hand while the other heals? I have been there and done that (right hand injury led to the discovery of left handed piano music).

So, in closing, you can chuckle through this last thought: Cameron came out of surgery pretty groggy and not too coherent. The doctor came in to check on him and the conversation led to Cameron saying that when he is better, he will go back to playing basketball. My insides were saying no way, but I kept a straight face and let it go. Turns out, he never remembered the conversation anyway!

Have a great summer and hope to see you at the State Conference this fall.

Best- Adrienne

Michigan Music Teachers Association

133rd State Conference

October 7-9, 2018



Sheraton®
HOTELS & RESORTS

21111 Haggerty Road, Novi, MI 48375

248-349-4000

- Conference rate for Single or Double Rooms: \$109/night + taxes. Rooms have coffee makers and complimentary wi-fi access.

This rate is only available until SEPTEMBER 10, 2018. Rates cannot be changed at check-in or check-out. To receive this rate, you may call the hotel directly at 1-248-349-4000 and state that you are with the MMTA 2018 Annual Conference; or you can make your reservations online at:

<https://www.starwoodmeeting.com/Book/MMTA>

- Please note that there are some rooms available at the hotel Saturday night, October 6, for MMTA members arriving a day early.
- Check-in time is 3:00 p.m.
- There is an available full breakfast buffet at the hotel restaurant for an extra charge, or there are nearby restaurants. Parking is free.

June 2018

MMTA State Conference Schedule

October 7-9, 2018

Sheraton Detroit Novi Hotel

21111 Haggerty * Novi, MI 48375

Sunday, October 7, 2018

8:30 a.m.	Executive Board Meeting	Marquette
9:30 a.m.	Full Board Meeting:	Marquette
12:00 p.m.	Registration Opens	Assembly
	Vendors Open	Assembly
1:00 p.m.	Opening Remarks	Ballroom D
1:05 p.m.	Session: Dr. Alan Huckleberry	Ballroom D
2:15 p.m.	BREAK	
2:30 p.m.	Session: Dr. Kevin Chance	Ballroom D
3:30 p.m.	BREAK	
3:45 p.m.	Business Meeting I	Ballroom D
4:00 p.m.	Brief warm up for MMTA/MTNA Winners Recital—	Ballroom D
4:30 p.m.	MMTA/MTNA Winners Recital	Ballroom D
6:15 p.m.	Dinner On Your Own	
	SAT Dinner	Private Dining Room, Restaurant
	Local Associations Dinner	Marquette
7:30 p.m.	Recital: Dr. Logan Skelton	Ballroom D
9:00 p.m.	Reception	Marquette

Hosted by Livonia Area Piano Teachers Forum

Monday, October 8, 2018

8:00 a.m. Registration Open Assembly
Vendors Open Assembly
9:00 a.m. Session: Dr. Mary Dobrea Grindahl Ballroom D
10:15 a.m. BREAK
10:30 a.m.: Masterclass Intermediate Students: Dr. Kevin Chance Ballroom D
11:45-1:00 POSTER SESSION
11:45 a.m. Lunch On Your Own
SAT Local Chairs Meeting Keweenaw
1:00 p.m. Session: Dr. Kevin Chance Ballroom D
2:15 p.m. BREAK
2:30 p.m. Session: Dr. Kevin Chance Ballroom D
3:45 p.m. BREAK
4:00 p.m. Session: Dr. Yelena Wells Ballroom D
Marketing and the MMTA Website
5:00 p.m. BREAK
5:30 p.m. Cash Bar Assembly
6:15 p.m. Gala Dinner Ballroom C
8:00 p.m. Conference Artist Recital: Dr. Alan Huckleberry Ballroom D
9:15 p.m. Reception Assembly
Hosted by MMTA

Tuesday, October 10, 2017

7:30 a.m. Advisory Council Breakfast Meeting Private Dining Room, Restaurant
9:00 a.m. Session: Dr. Alan Huckleberry Ballroom D
10:00 a.m. Business Meeting 2 Ballroom D
10:10 a.m. BREAK
10:30 a.m.: Advanced Student Master Class: Dr. Alan Huckleberry Ballroom D
12:00 p.m. Conference Ends

Michigan Music Teachers Association 133rd Annual State Conference

October 7-9, 2018 ~ Novi, MI

CONFERENCE AND MEAL REGISTRATION (Hotel information on p. 3)

Online registration at <http://michiganmusicteachers.org/mmta-state-conference>

Name: _____

Address: _____ City: _____ Zip: _____

Phone: _____ Email: _____

Local Association: _____ Certification: State National

REGISTRATION FEES:

Advance Conference Registration: MMTA Member

(registration after September 10—\$90) \$75.00 _____

Advance Conference Registration: non-MMTA Member

(registration after September 10—\$100) \$85.00 _____

One Session/One Day Registration \$55.00 _____

Registration: MMTA Member's spouse

(registration after September 10—\$50) \$40.00 _____

College Student Registration \$10.00 _____

Monday Night Concert: non-Registrant \$20.00 _____

MEAL RESERVATIONS (Advance reservations only—not available after September 10):

Monday Evening Banquet, October 8 \$32.00 _____

Please select one Banquet entrée. Tax and gratuity are included in the price.

_____ Chicken Marsala— Marsala wine sauce with mushrooms

_____ Wild Mushroom and Spinach Strudel

_____ Gluten Free option by special request

* All entrees come with salad, rolls, coffee and tea, and dessert.

TOTAL ENCLOSED: _____

CONFERENCE AND MEAL ADVANCE REGISTRATION DEADLINE: September 10, 2018

Please mail this registration form and check (payable to MMTA) to:

Diana Spitnale Miller, MMTA Treasurer, 3352 W. River Dr., Gladwin, MI 48624-9730

For more information, contact Lia Jensen-Abbott, MMTA Vice President and Conference Chairperson:

Phone (517)554-1671 Email: ljensen@albion.edu

2018 MMTA Conference Artist and Clinician Biographies

The Conference Artist will be **Dr. Alan Huckleberry** from the University of Iowa. Praised for his “impeccable musicianship, exhilarating technique, and panache” (*American Record Guide*), pianist Alan Huckleberry is recognized as a multi-faceted artist on the classical music scene. He has performed both in recitals and as a soloist with orchestras in Germany, England, Czech Republic, Italy, Austria, Spain, France, Costa Rica, Colombia, and across the United States.



Huckleberry is also in demand as a chamber musician, with recitals across the United States, Australia, and Europe. He can be heard on nine compact disc recordings on the Crystal Record, MSR Albany Record, and Summit labels.

In addition to his performing career, Dr. Huckleberry is equally passionate about his role as an educator. He is currently professor of piano, piano pedagogy, and collaborative arts at The University of Iowa. There he heads the piano pedagogy program, which is now recognized as one of the leading programs in the nation. He is a sought-after speaker on pedagogical topics, including talks at the World Piano Pedagogy Conference, the National Conference on Keyboard Pedagogy, and the Music Teachers National Conference. At The University of Iowa, he also maintains a studio of national and international students, who themselves are beginning to leave their mark in their field. In fact, all DMA graduates from his piano pedagogy program are now teaching at academic institutions across the country and abroad.

A native of Indiana, Huckleberry began piano lessons with Juanita Cleveland (now Nash) before moving to Germany where he studied with Polish pianist Barbara Szczepanska. Further studies at the conservatories of Karlsruhe and Cologne with Japanese pedagogue Naoyuki Taneda and German pianist Josef A. Scherrer solidified a diverse and international musical background. He then returned to the United States where he received his doctorate at the University of Michigan under the guidance of Arthur Greene (performance), Matin Katz (collaborative piano), and John Ellis (pedagogy).

Dr. Kevin Chance will be the featured Conference Presenter. Named Teacher of the Year by the Alabama Music Teachers Association, Kevin T. Chance has been hailed as “a superlative musician” playing “with musical conviction and muscularity.” He has performed throughout the United States and abroad as both soloist and collaborator. Dr.



Chance has been a prizewinner of several regional and national competitions including the National Society of Arts and Letters Career Awards Competition, Music Teachers National Association Competitions (MTNA), and the Brevard Music Center Concerto Competition.

Dr. Chance is a member of the Semplice Duo with flutist Cristina Ballatori. In August 2004, they were named the winners of the Notes at 9,000 Emerging Artist Series Competition in Colorado. Past seasons have taken them to Texas, Colorado, New York, and Louisiana, and they were selected as artist fellows for the 2005 Hampden-Sydney Music Festival in Virginia, where they returned for a series of performances in 2008.

A sought-after teacher, Dr. Chance maintains a prize-winning studio, and his students are frequently named winners and finalists in local, state, regional, and national competitions, including the 2009 Music Teachers National Association’s National Competition Finals in Atlanta. In demand as a clinician and adjudicator, he regularly presents workshops and lecture-performances on repertoire and pedagogy throughout the country. He is a Past President of the Alabama Music Teachers Association and currently serves on the board of the Music Teachers National Association as Director of the Southern Division.

Serving as Assistant Professor of Piano and Chair of the Gloria Narramore Moody Piano Area at the University of Alabama, Dr. Chance is a former faculty member at the Alabama School of Fine Arts in Birmingham. He holds the Doctor of Musical Arts degree in Piano Performance and Literature from the Eastman School of Music where he was awarded the Jerald C. Graue Fellowship for academic excellence. An alumnus of the Aspen Music Festival, he holds the Master of Music degree from Louisiana State University and graduated magna cum laude from Birmingham-Southern College. His teachers have included Barry Snyder, Constance Knox Carroll, Ann Schein, Anne Koscielny, Herbert Stessin, William DeVan and Betty Sue Shepherd.

State Piano Finals
Michigan State University, East Lansing
May 5th, 2018

State Student Day was held at Michigan State University, College of Music on Saturday, May 5th, 2018. Thank you to the many teachers and parents who helped the day run smoothly for the students.

Michelle Mitchum
SAT Auditions Chairperson

Piano: Intermediate Division
George and Susan Fee, Adjudicators

First Place: Aaron Wang, student of Catherine Rollin
Second Place: Eric Ma, student of Mary Siciliano
Third Place: Christopher Shang, student of Victoria Sterzick
Honorable Mention: Taiyang Suchan, student of Gail Davis Barnes
Rebecca Wang, student of Gail Lytle Lira

Piano: Junior Division
George and Susan Fee, Adjudicators

First Place: Salem Wang, student of Mary Siciliano
Second Place: (tie) Jack Naglick, student of Catherine Rollin
Second Place: (tie) Emma Fu, student of Mary Siciliano
Honorable Mention: Eric Yun, student of Derek Polischuk

Piano: Senior Division
Debra Culver and Gail Davis Barnes, Adjudicators

First Place: Theodore Deddens, student of Catherine Rollin
Second Place: Natania Shi, student of Arthur Greene
Third Place: David Mutone, student of Catherine Rollin
Honorable Mention: Jacklyn McAninch, student of Joanne Miller
Jubilee Wang, student of Mary Siciliano

Nagel, cont. from p. 10

frustration around measure seventeen, I wrote “stretto city”. It is hard to hear these lines independent AND interdependent. I spent some time singing inner lines while playing the outer ones—not easy to do but helpful when you finally can do it. And I wrote in fingerings on Tuesday, only to erase them on Wednesday with the thought “Who the devil wrote that lunacy”? and then on Thursday or Friday find a third one that eclipsed the other two. By the following Tuesday I was back to fingering number one (clearly a stroke of genius!) and had rubbed a hole in my score. I have not found a tempo for the B Minor one, number 15, that entirely satisfies me—it is a dance, but what kind, and how do I convey that character? And those damnable thirty-second note flourishes that overlap in measures 27 and 28, even with a small redistribution, are nasty. Similarly I have yet to find a convincing tempo for the hauntingly expressive A Minor, number 13. It just has not yet happened. Moreover I vacillate between legato and detached eighths throughout the piece, (affecting speed) and maybe use both articulations with no concern for consistency. The first one in C Major is fairly straightforward, but if one listens to various tempi on YouTube (a very useful teacher sometimes) one hears a wide range of speeds, all of which seem convincing as I am listening. I seem to have settled into a faster tempo than anything I have heard but I remain uncertain. And the little gem in E-flat, number 5, is so special—perhaps the one I feel most certain about, but keeping the dialogue in the right hand always vibrant and the voicing distinct is as much a technical challenge as it is a musical one. It shows that one really cannot separate those two elements—technique IS musicality and musicality IS technical. And I suspect that when I finally get all fifteen so I can play them as ONE PIECE—like the Chopin Preludes or the individual movements of Schumann’s Papillons, I will understand more about the relationship of one to another. These works are not necessarily to be played all in one sitting, but they can be and their inner relationships with another reveal even more about Bach’s genius. The C Minor one is an exquisite follower to the C Major one for instance. And the crowning glory of the set, the monumental number nine in F Minor, is in the middle. Dramatically I think it is the high point of the set. How does one show this structure even while appreciating the creativity and individuality that Bach brings to so rigorous a discipline as the three-part Sinfonia? This is one of the challenges lying before me. I haven’t gotten there quite yet and I know more study and thought await me.

I imagine my late great friend Bruce taught these pieces and thought about some of these issues. I’d have loved the opportunity to explore them with him, but sadly this is not to be. His thoughts would certainly have helped me to clarify mine.

MMTA Concerto Competition Results

May 19, 2018

Division I: 1st place-- Victor Zhong (student of Mary Siciliano)
2nd place-- Michelle Jiayue Zhang (student of Gail Davis Barnes)

Division II: 1st place-- Sara Shimada (student of Mary Siciliano)
2nd place-- Alexandra Xu (student of Mary Siciliano)
3rd place-- Arianne Kim (student of Jin Kim)

Division III: 1st place-- Emma Fu (student of Mary Siciliano)
2nd place-- Jack Naglick (student of Catherine Rollin)
3rd place-- Harold Wu (student of Logan Skelton)

Division IV: 1st place-- Jiarui Yu (student of Michael Coonrod)
2nd place-- Eric Yu (student of Claire Tang)
3rd place-- Theodore Deddens (student of Catherine Rollin)

June 2018

Musical Musings

Some Unfinished Business

By Louis Nagel

You may remember I wrote in an earlier column about my project of learning the fifteen Three-part Sinfonias. I promised (warned?) then that you had not read the end of the work in progress. You still have not. I have completed twelve of the fifteen, but with three more challenges still to meet, I have put this unfinished business on hold temporarily so I can revisit a couple of old repertoire friends for an upcoming performance. Nevertheless I would like to share some thoughts about these twelve that are in my mental computer (albeit a bit shakily).

Before I do that however, I want to REMEMBER one of the finest people I have ever known. Bruce Berr, died this past week after a valiant and dignified battle with cancer. Bruce was an Associate Editor of CLAVIER COMPANION. He wrote a column called “AD LIB” for AMERICAN MUSIC TEACHER. In fact his last column “THE RED ZONE” somewhat ironically opens with his exulting about motorcycling. Bruce was still in remission or in the process of beating this dread disease when he wrote it, and compared aspects of cycling with practicing. The last part of this column is of particular value and I would encourage you to read it if you have not so far. Bruce was a fine writer. He was a devoted teacher as his demonstration lessons at national conventions always showed. I was taken aback during the last one we attended when he asked my opinion about his work—I really had nothing but praise for his teaching—his sincerity, his taking the students seriously, his kindness, and his knowledge about the material he was teaching were simply inspirational to both Julie and me. He knew all kinds of music from all periods and all genres. And he was a man who cared about people. He knew pronouns other than a ubiquitous “I”. And it was no fault of his that he liked my puns and other types of word-play. In fact he indulged in it himself and I had to give him grudging credit pretty often.



Bruce Berr

July 21, 1951—May 24, 2018

I don't know if there is a “proper” age for death to knock at the door, but Bruce was too young, too vibrant and too much a credit to his family, friends and profession to go so soon. He had much unfinished business both on his motorcycle and at the piano. To his lovely wife Jen and to his students who will do his memory honor by listening to music with greater joy and understanding, I offer condolences.

Had we talked about my efforts to master—or at least include in my repertoire fifteen short essential works of Bach that somehow I skipped in my formative years—had we talked about this I think the conversation would have been interesting and I would have learned much. Bruce's approach to practicing mirrors many of my own ideas, but I doubt if his students are well into their septuagenarian years. It is harder to learn music at seventy than at thirteen. And I have found some surprises in my studies. For example, I think one of the slipperiest pieces I have ever worked on is the penultimate Sinfonia in B-flat Major. On my score in a burst of

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