

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. LXV No. 4 June 2019

From the Desk of Lia Jensen-Abbott, President

Greetings Colleagues!

I sincerely hope that by the time the MMT is sent that we actually are in “spring.” As many of you know, I participate in triathlons to keep up my fitness. The ones I race in are small and short, but at least I do something, I guess. Although, I’m in danger of my first swim being canceled if we don’t get some warmer temps very soon! One of the things that I enjoy about this is that I am part of a community of people both online and in person, and these groups give me strength to keep working when I’m tired, they give me support when I can’t, and they provide humor and tips about how to get better. And I do the same for them as well.

As you all know, being part of MTNA and MMTA and our important local associations is also a community for our profession. I have met new friends, kept in touch with long term friends, and certainly learned a great deal by being part of this amazing group of professional educators. And many days, I have leaned on MTNA/MMTA for support when I need new creative ideas, or motivation, or just a humorous post/email from a colleague during a stressful time. Membership in MTNA, MMTA, and the local associations offers each of us not only professional development through conferences, webinars, and other events, but it also provides access to insurance, teacher references, and so much more. Furthermore, belonging to this fantastic organization helps our students with performing opportunities, competitions, and information about summer programs, just to name a few benefits. Additionally, there is also

what I like to call the “intangible” outcomes from belonging to a community like ours: the casual conversations after a local event, the advice from an experienced teacher about a problem with a student, a new friend discovered at a state or national conference, and the chance to hear and learn new relevant information for a changing musical-educational culture and world. Exposure to the greater community and what we are all trying to achieve is so beautiful and helpful, and MTNA and its affiliates are a way to access the rich knowledge and world of so many members. I hope you all feel the same way as I do about our beloved community. Please remember that the deadline for renewing your membership is June 30, 2019 and consider inviting someone who is not a member to try it out.

Speaking of community, our Vice President, Béatrice Ellis, has planned a wonderful fall conference in Lansing. Make sure to register early so as not to miss all of the wonderful performing, teaching, and educational sessions being offered to us. I wish you a restful and educational summer and if you are traveling, please be safe. We have all earned a beautiful and happy summer vacation! Thank you for being part of my community of MTNA, MMTA, and local chapters. Every day you are inspiring and helping a student find joy in music and that is so important.

Warmly,

Lia

MICHIGAN MUSIC TEACHER
 OFFICIAL PUBLICATION OF THE
MICHIGAN MUSIC TEACHERS ASSOCIATION
 AFFILIATED WITH THE
MUSIC TEACHERS NATIONAL ASSOCIATION

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 ~ or mail to: ~
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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 2019

MMT:

August 19

All materials must be
 received by this date

Developing

Musical Talent

From Percussion to Piano, Saxophone to Singing, our exams nurture musical development at every level. With a wide range of exciting repertoire to choose from, and many options within the technical work and supporting tests sections, our graded exams allow musicians to play to their strengths and express their individuality.

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From the Vice-President:

In a former life when trying to establish myself in New York City, I encountered all sorts of performing artists and writers, from budding playwrights and directors to acclaimed world-class musicians, dancers and actors. This was a time of both personal and professional growth. I absorbed as much as I could of the infinite diversity of the Big Apple's cultural life and honed my listening skills.

Nineteen years later, I knew that in order to plan the next two state conferences for MMTA, I needed to bring back my younger self's state of mind driven by curiosity and openness. In a way, the most important lesson I learned from my time in New York City was to let go of my timidity when meeting new people. I practiced introducing myself and engaging in a dialogue at any opportunity. This was not easy for someone educated in France and Switzerland where this kind of directness might be perceived as brash. Gaining back some of my youthful spirit, I have used every chance I could find to ask music teachers what fuels their passion about music education today, and what motivates them to attend events such as state or national conferences. I am very grateful to those who took time to chat with me during the MMTA conference in Novi or during the MTNA National Conference in Spokane. I also found kindred spirits in Education Chair Angela Biedenbender, Student Chapter Coordinator Sookkyung Cho, CAMTA Past President Carol Ivkovich and current AAAPTG President Gaye Thomas as we discussed worthy topics to include in the conference program.

I would like to invite you all to attend the MMTA conference in Lansing, Oct. 6-8, 2019, to discover talented artists and pedagogues as well as to re-energize your sense of belonging to a larger music community. Guest artist, José Ramón Méndez, will delve into the interpretation of Spanish music, both in recital and master classes. Since there is nothing like feeling the high voltage energy of budding professionals, which I truly enjoyed in Spokane, college students will have the opportunity to present their research in the style of short TedTalks. The Education Session will ready us for more meaningful interactions with students of various backgrounds. Other presentations will address pedagogical and stylistic issues, mainly how to teach technique and artistry hand in hand in a continuum. And finally, you might notice a longer break for socializing before the gala dinner, something I have always wished for!

Thanks to Yelena Wells' diligence, all the relevant information is now posted on the website. I will contact each chapter president to make sure that the information about the conference has reached everyone. Full of optimism, I imagine myself greeting many of you in the Hotel Lobby the way I practiced it years ago in New York City. I hope that, in turn, you will be open and curious to start many conversations.

~Béatrice Ellis

MMTA State Conference Schedule Preview



Sunday, October 6, 2019

8:30 AM	Executive Board Meeting	Stateroom I
9:30 AM	Full Board Meeting	Michigan I
12:00 PM	Registration & Vendors Display	Capitol Lobby
1:00 PM	Opening Remarks	Capitol I
1:05 PM	<p>Dr. José Ramón Méndez <i>Perception and its Influence on Movement</i></p> <p>From the very first time a child approaches the piano, he/she makes a series of assumptions that will impact his/her perception of the instrument. Later on, deciphering a musical score will create new assumptions about space, timing, position and speed. Without perception and judgment, learning would be impossible. However, those perceptions have an everlasting impact on the way the young musician relates to the instrument and, in some case, they are at the core of technical and musical problems. Identifying the issues arising from a faulty perception and its influence on the way we move at the keyboard is essential.</p>	Capitol I
2:30 PM	<p>Dr. Kay Zavislak <i>The Art Of Interpreting Keyboard Music from the Classical Period</i></p> <p>In the classical period, composers employed styles and characteristics that were easily recognized by audiences of the time. Understanding these musical gestures, called <i>Topics</i>, will help performers to achieve stylistic interpretation. (This talk was presented at the MTNA Conference in Spokane last March.)</p>	Capitol I
3:45 PM	Business Meeting 1	Capitol I
4:00 PM	Warm up for MMTA/MTNA Winners Recital	Capitol I
4:30 PM	MMTA/MTNA Winners Recital	Capitol I
6:00 PM	Dinner On Your Own SAT Piano Handbook Committee Dinner Local Associations Dinner	Stateroom I Michigan I
7:30 PM	<p>Composer's Commission Winner Two-Piano Recital hosted by CAMTA: Dr. Young Hyun Cho and Claire Tang</p>	Capitol I
9:00 PM	Reception Hosted by CAMTA	Capitol Lobby

Monday, October 8, 2019

8:00 AM	Registration & Vendors Display Collegiate Chapters Poster Display	Capitol Lobby Capitol Lobby
9:00 AM	Students' Lightning Presentations Round table discussion	Capitol I
10:00 AM	Teacher Education Session: Dr. Juliet Hess <i>Privilege and Music Lessons: What can a Music Teacher Do?</i>	Capitol I
	<p>This session will give music educators an opportunity to think about privilege across multiple identity sites including gender, race, class, sexual orientation, and disability. We will consider how privilege and lack of privilege affects students in our lessons and we will collectively discuss how privilege can intersect with private music instruction. The final component of this workshop invites participants to create ways to address issues of privilege in music studios.</p>	
11:05 AM	Dr. José Ramón Méndez <i>Practice Strategies and Methodology</i>	Capitol I
	<p>Perhaps the most important task any teacher faces when instructing a student is to provide a clear method of practicing. As most lessons deal with the specific problems and details of a particular piece, it falls on the student's capacity to synthesize and apply knowledge to other pieces. Most times, only the most talented students will accomplish this, but a better understanding of the practicing process would benefit all students regardless of their natural facility. Learning the different strategies and methods of practicing can make a huge impact on the student and assure a prosperous pianistic development even after the student no longer has the guidance of a teacher.</p>	
12:15 PM	Lunch On Your Own SAT Local Chairs Lunch Meeting	Regency
1:30 PM	Collegiate Students Master Class: Dr. José Ramón Méndez	Capitol I
3:15 PM	IMTF SESSION: Dr. Amy Gustafson <i>Teaching Artistry from the Ground Up: Part I</i>	Capitol I
	<p>This first of two sessions will explore how to make advanced technical and musical concepts accessible to students even from the very first lesson and regardless of age and level. Artistic concepts will be broken down and discussed on a practical level so that they can be applied in a variety of teaching situations. Short teaching demonstrations and musical examples will be incorporated for illustration purposes.</p>	
4:30 PM	Break	
5:30 PM	Cash Bar	Capitol II Lobby
6:15 PM	GALA DINNER	Capitol II

8:00 PM **CONFERENCE ARTIST RECITAL** Capitol I
Dr. José Ramón Méndez

Sonata in D Major No. 84 A. Soler
Sonata in D-flat Major No. 88

Evocacion I. Albeniz
El Puerto
Triana

Sonata Fantasia J. Turina

Sonata No. 2 Op. 19 in G sharp minor A. Scriabin
Mazurka Op. 3 No. 9
Prelude Op. 11 No. 3
Prelude Op.11 No. 6
Mazurka Op. 3 No. 7
Prelude Op. 11 No. 10
Mazurka Op. 3 No. 1
Prelude Op. 11 No. 8
Prelude Op.11 No. 11
Sonata Op. 30 No. 4 in F sharp Major

9:15 PM Reception Hosted By MMTA Capitol Lobby

Tuesday, October 8, 2019

7:30 AM Advisory Council Breakfast Meeting Stateroom I

9:00 AM **Dr. Amy Gustafson** Capitol I
Teaching Artistry from the Ground Up: Part II

This is a follow up to Monday's session. Dr. Gustafson will continue to explore how to develop technical and musical concepts simultaneously and how to ensure these concepts will serve students well through a variety of repertoire regardless of difficulty. Short teaching demonstrations and musical examples will be incorporated for illustration purposes.

10:30 AM **Upper Intermediate and Advanced Master Class:** Capitol I
Dr. Amy Gustafson

11:45 AM Business Meeting 2 Capitol I

12:00 PM Conference Ends

MICHIGAN MUSIC TEACHERS ASSOCIATION

134th Annual State Conference

October 6-8, 2019 at the Radisson Hotel, Downtown Lansing, MI

CONFERENCE AND MEAL REGISTRATION:

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

Name: _____

Address: _____ City: _____ Zip: _____

Phone: _____ Email: _____

Local Association: _____ State Certification: _____ National Certification: _____

REGISTRATION FEES:

- MMTA Member: \$85.00 _____ (after September 9: \$100)
- Non-MMTA Member: \$95.00 _____ (after September 9: \$110)
- One Day Registration: \$60.00 _____
- MMTA Member's Spouse: \$45.00 _____ (after September 9: \$50.00)
- College Student: \$15.00 _____
- Gala Concert (Non-Registrant): \$20.00 _____
- Oct. 7 GALA Dinner RESERVATION** \$27.00 _____ (Reserve by Sept. 9/2019)

Please select one Entrée, which comes with salad, rolls, coffee or tea and dessert:

- _____ Roulade of chicken breast, stuffed with baby spinach, sun-dried tomatoes and artichokes
- _____ Roasted Atlantic salmon
- _____ Dijon pesto ravioli
- _____ Gluten free option by special request

TOTAL ENCLOSED: \$ _____

If you opt to pay by check instead of Credit Card or PayPal online, please make your check payable to MMTA and send it to **Mr. Thomas J. Nobel**, MMTA Treasurer. His address is: **3196 Kraft Ave. SE, Suite 203, Grand Rapids, MI 49512.**

If you encounter difficulties with the online registration, please contact Yelena Wells, MMTA Webmaster: Yelenawells@gmail.com.



Radisson® Hotel Lansing at the Capitol

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111 N. Grand Avenue

Lansing, MI 48933

Michigan Music Teacher Association Conference

October 6-8, 2019

Group Room Rates: \$114.00. Hotel room rates are subject to applicable state and local taxes (currently 13%) in effect at the time of check in.

To Make Reservations: Please call Radisson reservations at 1-800-333-3333 and reference the MI Music Teachers Association, or go to www.radisson.com/lansingmi. Click “more search options” and then enter **Promotional Code MT1019** to receive your discounted group rate.

Terms & Conditions: All reservations must be accompanied by a first night room deposit, or guaranteed with a major credit card.

Cancellations will be accepted without penalty up to 72 hours prior to arrival. Cancellations received within 72 hours of arrival will forfeit one night room and tax.

Cut-Off Date: Reservations must be received on or before **September 9, 2019**.

Parking: The Radisson Hotel is pleased to offer MMTA a discounted parking rate of \$10.00 per night, per vehicle for overnight guests. Temporary valet parking is available at \$20.00 per entry.

Temporary self -parking is available on a space available, first come, first served basis in the city-owned ramp conveniently connected to the Radisson Hotel Lansing at the Capitol via a climate controlled pedway. The parking rate is \$1.50 for each ½ hour, maximum of \$15.00 per day.

CONFERENCE GUEST BIOGRAPHIES



Praised for her “exquisite sensitivity” and a “style filled with class and elegance” by *La Voz de Asturias* (Asturias, Spain) and recognized as a “talented player who doesn’t fit the cookie-cutter mold” by *Lucid Culture* (New York City), American pianist **Amy E. Gustafson** has performed across the United States and in both Western and Eastern Europe. Her debut album, *Reverie*, consists of music by Claude Debussy and was released in June 2017.

Recent performances include replacing legendary pianist Abbey Simon in Los Angeles at LACMA’s series, *Sundays Live*, an appearance with the Sofia Sinfionetta in Sofia, Bulgaria, and a concert tour in Dallas, Texas with her piano duo, Duo Azul. Other recent engagements have taken her to Spain, China, and Canada, and she

has also performed New York City venues, such as Weill Recital Hall of Carnegie Hall, Steinway Hall, Trinity Church Wall Street, the Tenri Cultural Institute, CAMI Hall and the Kosciuszko Foundation.

Born into a musical family, her talent was evident at an early age, and she received much of her beginning piano instruction from her grandmother. By the age of 15, she had won several local competitions, including MTNA’s Baldwin Competition, and her success led her to move to New York City to continue her studies.

Since then, Gustafson has won numerous awards, including the second prize in the *International Young Artists Piano Competition*, second prize in the *Joyce Dutka Arts Foundation Competition*, and the *Special Presentation Award* and the *Alumni Award* from Artists International Presentations, Inc.

Gustafson completed her studies at the Manhattan School of Music, New York University, and the University of Texas at Austin. Her major teachers have included Julian Martin, Andre-Michel Schub, Anton Nel, Constance Keene, and Miyoko Lotto, and she has benefited from the advice of many renowned pedagogues, including Solomon Mikowsky, Arie Vardi, Veda Kaplinsky, Robert McDonald, Paul Badura-Skoda, Marc Durand, Martin Canin, Leslie Howard, and Luiz de Moura Castro.

In addition to her performing career, Gustafson taught at the Bloomingdale School of Music in New York City for 10 years and is Director and Faculty of the Gijón International Piano Festival in Gijón, Spain, as well as Director of the Palmetto International Piano Festival in South Carolina. Previously, Dr. Gustafson directed The Stony Brook International Piano Festival in Stony Brook, New York.

Amy E. Gustafson is a Yamaha Artist.



Juliet Hess is an assistant professor of music education at Michigan State University's College of Music, where she teaches secondary general methods in music education, principles in music education, philosophy and sociology of music education, and a course on race issues in music teaching. Her prior experience includes an appointment as assistant professor of music education at the Setnor School of Music at Syracuse University with a dual appointment in the School of Education. She taught undergraduate and graduate courses in elementary and secondary methods, foundations in music education, assessment in music education, and general music in the inclusive classroom.

Hess received her Ph.D. in Sociology of Education from the department of Sociology and Equity Studies in Education at the Ontario Institute for Studies in Education at the University of Toronto. She received her master's and bachelor's degree in music education from the University of Toronto. Her research interests include anti-oppression education, activism in music and music education, music education for social justice, and the question of ethics in world music study. Hess formerly held a position teaching elementary and middle school vocal, instrumental, and world music at a public school board in the Greater Toronto Area (GTA) in Ontario, Canada.

Hess has presented at many national and international conferences, including the Research in Music Education Conference (RIME) in the UK, the International Society for Music Education (ISME) Conference, the MayDay Colloquium, the Society for Music Teacher Education, and the National Association for Music Education (NAfME) Conference. Her scholarly research has been published in the *Bulletin of the Council for Research in Music Education*, *Philosophy of Music Education Review*, *International Journal of Music Education*, *Action, Criticism, & Theory for Music Education*, *Visions of Research in Music Education*, *Music Education Research*, *Research Studies in Music Education*, *Proteus: A Journal of Ideas*, and *Encounters on Education*.



Described as "an artist with a polished sound and tremendous constructive power" and hailed by the Hoja del Lunes de Madrid, as "the Spanish pianist of his generation," **José Ramón Méndez** is one of the most exciting Spanish pianists of today.

Recent performances include Chopin's first piano concerto with the Cuban National Symphony Orchestra and Manuel de Falla's "Nights in the Gardens of Spain" with the Nittany Valley Symphony, as well as numerous solo and chamber music performances in the United States, Europe, and Asia. His playing has been featured on WQXR's "Performance Today" and on Classical KMFA. He has been a guest performer at many music festivals, including Caramoor Festival, Barge Music Series, Festival Internacional de Piano de las Islas Canarias, Music at Penns Woods, Amalfi Coast International Music Festival, "Tocando el Cielo," Musica en Compostela, the Stony Brook International Piano Festival, and the Santander International Music

Festival to name a few. As a chamber musician, Méndez has collaborated with such distinguished artists as Karl Leister, Itzhak Perlman, Michael Tree, Pascual Martinez-Nieto, and Pinchas Zukerman.

Méndez received his first music instruction from his father and by the age of seven was already performing on Spanish television and radio stations. He made his solo debut at the age of eleven at the Oviedo Philharmonic Society in Oviedo, Spain, the youngest performer ever to do so in the history of the society. He first gained international recognition when he performed Liszt's first piano concerto under the direction of Sergiu Commissiona at the Concertgebouw in Amsterdam. Since then, he has concertized extensively in his native Spain, the United States, Italy, England, Portugal, Holland, and Japan to great acclaim. With his poetry, intellect, and masterful technique, he has been praised by critics and celebrated by audiences around the world.

At the age of 18, Méndez's success brought him to the United States, where he began his studies at Manhattan School of Music in New York City. He completed his Bachelors and Masters Degrees in piano performance with renowned pedagogue Solomon Mikowsky and went on to finish his Doctorate of Musical Arts under the tutelage of Byron Janis and Miyoko Lotto. During his stay in New York, he won top prizes in many international competitions, including Pilar Bayona International Piano Competition, Hilton Head Island International Piano Competition, Frederick Chopin Competition in New York, and Hermanos Guerrero International Piano Competition, among others.

Méndez's professional teaching career began in 1996, when he was invited to teach master classes at the Gijon School of Music. Since then, he has given master classes in numerous cities in Spain, including Lugo, Aviles, Valencia, Gijon, Oviedo, Santiago de Compostela, and Las Palmas de Gran Canaria, as well as in the United States at top music schools such as Oberlin Conservatory, Northwestern University, University of Michigan, and Columbus State University. Méndez also taught as assistant teacher to Miyoko Lotto at the Perlman Music Program, a program for gifted young musicians founded by the world famous violinist Itzhak Perlman. Currently in the summers, he is the Artistic Director and on the faculty of the Gijon International Piano Festival in Gijon, Spain, as well as frequently being invited to perform and teach at various festivals.



American pianist **Kay Zavislak** enjoys a multi-faceted career as a performer, teacher, adjudicator, and clinician. Spending her formative years in Japan, Dr. Zavislak attended the Toho Gakuen High School of Music, one of the most prestigious conservatories in the country. She then moved to the U.S. and earned the degrees Bachelor of Music, Master of Music, and Doctor of Musical Arts from the University of Michigan.

As a performer, Dr. Zavislak has given solo recitals and chamber concerts regionally and nationally, in addition to public performances in Australia, the Czech Republic, Germany, Hong Kong, Italy, Japan, and Poland. In collaboration with flutist Leonard Garrison and saxophonist Bill Perconti, Dr. Zavislak has also recorded two commercial CDs for Centaur Records. Her awards and honors include first prize in the Frances Walton Competition, second prize in the Richardson Young Artist Award Competition, second prize in the All-Tohoku Piano Competition in Japan, third prize in the William Byrd International Concerto Competition, and the Alice Kern Pedagogy Award.

Many of Dr. Zavislak's university and pre-college students have received top prizes and honors in a number of regional piano festivals and competitions, such as the Music Fest Northwest in Spokane, Sonata-Sonatina Festival in Ellensburg, Northern Idaho Piano Festival, Music Teachers National Association Idaho State Competition, MTNA WA State Competition, Seattle Russian Music Competition, Spokane Piano Competition, and MTNA Northwest Regional Competition, in addition to being accepted to and offered full-tuition scholarships for Bachelor's and Master's programs in piano performance nationwide.

Dr. Zavislak is passionate about teaching and sharing ideas with students of all ages as well as piano teachers, especially in the area of performance practices and interpretation. As a result, she is in high demand for workshops, master classes, master lessons, and for adjudicating regional festivals and competitions.

Before joining her family in Bellingham in 2013, Dr. Zavislak was an Assistant Professor of Piano and the Keyboard Area Coordinator at the University of Idaho Lionel Hampton School of Music. In addition, she has held teaching positions at Schoolcraft College, Albion College, and the University of Michigan, and she is currently on the music faculty at Western Washington University. She studied piano under the guidance of Arthur Greene, Logan Skelton, Yoshie Kora, and Miyoko Hamamoto, harpsichord with Edward Parmentier, and organ with Marilyn Mason.

SAT Piano Tests

The 2019 tests are on the website, look under Member Resources, click on SAT Piano Handbook. The 2018 tests and the 2018 sample tests are there also. These are great resources in preparation for 2020 testing.

Thanks to all of you who sent in comments and suggestions on how we can improve the tests for next year. The one complaint that came up multiple times was that the theory tests were too long. We will definitely address that this year. Each test will be shorter, still the same type of questions but every possible question will not be asked every year.

One other “correction” that some sent was about the cadences on levels 2 & 3. They were NOT a mistake, but are in the handbook revisions that came out in October 2018. Be sure to use that version of the handbook, not the original as there were some corrections made.

The SAT Piano Handbook committee is busy writing the 2020 tests. We still could use a couple more people as proofreaders. If you have a good eye for finding mistakes and would be interested, contact Jacki VanderSlik at jackivanderslik@att.net or 616-510-5089.

Michigan Music Teachers Association Proposed By-Law Changes

By-Law Revision Committee
Barbara DuRussel, Christie Otter, Adrienne Wiley

Article II-Object (p. 77)

Line 2: strike out “the economic and”

Should read:”appreciation, and study of the art of music; to elevate artistic standards.....”

Article IV-Membership (p. 79)

Section 7:

Last sentence, top of p. 79: strike out “or”

Should read:”to apply for national certification **and** to enter....”

Article VII-Members (p. 79)

Section 1: Keep the paragraph.

Add the following statement and call it “Section 2:” Because of this, all the other/following “sections” will need to be re-numbered.

Section 2: new statement:

“Officers shall service the organization only as volunteers. In the event a member has another occupation the services of which the organization needs, appropriate remuneration is permissible for that member.

Section 6:

Original: “An Associate Member shall be one not professionally engaged in teaching but who wishes to support the programs of the Association. One who holds such membership may attend programs of the Association upon payment of registration fess and shall receive a subscription to the Michigan Music Teacher but does not have the right to vote, to hold office, to enter students in Association programs, or to apply for certification.”

Replace with: “An Associate Member shall be one not professionally engaged in teaching but who wishes to support the programs of the association through membership in MTNA and MMTA. They may not have the right to vote or hold office.

Section 7:

Last sentence should be deleted as this reads: “The Treasurer shall receive an annual stipend to be determined by the Board of Directors for a sum sufficient to protect the Association from loss.” (delete)

Add to this section as a new paragraph: “The Treasurer may be one whose profession is accounting. Attendance requirements

as stated in Article VII, Section 3, would be suspended for that individual. In that event, a Reporting Treasurer will be appointed by the Executive Board.”

Add paragraph: “The Reporting Treasurer shall give complete printed accounting for all receipts and disbursements of the organization at the Annual Business Meetings of the Executive Board and General Board.”

Article IX-Board Members (p. 81)

Section 3:

Line 2: “Interest of MMTA....”

Should read: “interests” (lower case I and s at the end)

Article XI-Committees (p. 83-84)

Section 7:

Strike out last sentence of: “The Membership Committee Chairperson shall receive an annual stipend to be determined by the Board of Directors.”

Section 17:

Strike out the last sentence of: “and may receive an annual stipend to be determined by the Board of Directors.

ADD: second line: “...Michigan Music **Teachers**” (add teachers)

Article XIV-Dissolution (p. 85)

Section 2:

ADD to last sentence: **National Association**

Should now read: “...turned over to the Music Teachers National Association.”

Michigan Music Teachers Association

AFFILIATED WITH THE MUSIC TEACHERS NATIONAL ASSOCIATION
FOUNDED IN 1885

State Piano Finals
Michigan State University, East Lansing
May 4th, 2019
Michelle Mitchum, SAT Auditions Chair

Piano: Intermediate Division

Wendy Wan-Hsing Chu and Zhao Wang, Adjudicators

First Place: Paul Lee, student of Catherine Rollin

Second Place: JingYi Hu, student of Derek Polischuk

Third Place: Rebecca Wang, student of Gail Litle Lyra

Piano: Junior Division

Wendy Wan-Hsing Chu and Zhao Wang, Adjudicators

First Place: (tie) Ryan Li, student of Nai-Wen Wang

First Place: (tie) Eric Yun, student of Derek Polischuk

Third Place: Gary Xu, student of Catherine Rollin

(Junior Division continued)

Honorable Mention: Fuka Somatomo, student of
Sookkyung Cho

Mika Takahashi, student of Miho Segal

Piano: Senior Division

Christopher Harding and Louis Nagel, Adjudicators

First Place: Oliver Gao, student of Wei-Qin
Claire Tang

Second Place: (tie) Catherina Lu, student of
Catherine Rollin

Second Place: (tie) Tejas Shivaraman, student of
Catherine Rollin

June 2019

Nagel, cont. from p. 16

“details”. (You won’t get everything, but try.) And above all—the most important thing about practicing: LISTEN TO WHAT YOU ARE READING. Practicing must train the mind and ear as well as the fingers. You can HEAR what you are doing without LISTENING. You might HEAR a wrong note, but unless you LISTEN to the notes in their context you may not HEAR that the note is wrong. Forgive the pedantry of my capitalizations: I cannot stress this enough. LISTENING informs the digestive and analytical study of the music. It grows and deepens with mastery of where to put your fingers. It is not only WHERE, but HOW AND WHY to place them. If Beethoven writes “P” where you think intuitively or disinterestedly it should be “F”, Beethoven should be considered and the effect of a “P” at this particular spot should be understood. That understanding will grow with repetition and deepening feeling for the music. And with listening carefully, those idiosyncratic changes in harmony or touch in otherwise repetitive passages make sense. (For me this is an issue in the last of the Schumann pieces where he makes some small changes I as yet do not fully understand nor feel). Schumann wrote it. I do it! For me it is as simple as that.

Don’t be afraid to use a metronome. It NEVER puts out fake news!!!!!!

Fingering! What do we do about fingering when we barely know what notes are coming next? In my Schumann score already one or two spots have been erased and re-written enough to wear the paper thin. Always do fingering with pencil and make sure the eraser is clean. One can change fingerings, or facilitations/redistributions (for me especially important) many times as the music begins to become a part of one’s physicality and intellect/emotion. Fingering can be a variable throughout a career, but it is advisable to settle on something long before a performance is scheduled.

Missing a note: We all miss notes. We would prefer not to simply because the composer wanted B-flat, not A-flat. But I tell students that the missed note in context must be as beautiful or exciting or subdued as the context demands of the correct note. Had you played the right note uninvolved, it would have sounded worse than the wrong note played musically. Missed notes are accidents that happen to all of us. Yes, even Horowitz missed notes. A lot of them, in fact. He played a lot of right notes too and always they were magnificent digitally and musically.

Listening with understanding is the central key to practicing. Many many repetitions are inevitable and that first time at a lesson you play it through it will not be “purrfect” nor is it anywhere close to a performance presentation. So that first lesson is likely to fall short of anything noble. But if started well and pursued carefully with intelligence, that first lesson/performance will go a long way towards mastery for an eventual appearance in public.

MMTA Concerto Competition results

May 18, 2019

Division I—

1st: Ethan Mihaescu (Catherine Rollin)
Honorable Mention: Elliot Kim (Mary Siciliano)

Division II—

Honorable Mention: Spence Sun (Izabella Vilensky)
Genki Kondo (Mary Siciliano)
Victor Zhong (Mary Siciliano)

Division III—

1st: Salem Wang (Mary Siciliano)
2nd: Jean Yu (Mary Siciliano)
Honorable Mention: Julia Huang (Izabella Vilenski)

Division IV—

1st: Frederick Zhao (Faya Mao)
Honorable Mention: Derek Zhu (Joel Schoenhs)
Tejas Shivaraman (Catherine Rollin)

June 2019

Musical Musings

It was “purrfect” yesterday at home

By Louis Nagel

Perhaps one of the most frequently uttered phrases heard at piano lessons serves as the title of this column: it was perfect at home usually drops to a far less complimentary evaluation at a lesson. It may have a ring of humor as well as familiarity about it, but truthfully there is nothing funny to the student who is puzzled about the discrepancy between the home preparation and the lesson performance.

I certainly have had heard these words as a teacher, and remember two very embarrassing times I spoke these words as a student. Once was the first time I brought into my first lesson with Mr. Raieff the Bach Toccata in D Major. The other was the first lesson on the Copland Variations. My Bach unfortunately resembled the Copland at various occasions during my initial attempt, and the Copland sort of modified into some “pleasing triads” instead of his thorny and vigorous language! Neither time was Mr. Raieff nor I amused by my ineptness, and my lame “I played it yesterday okay” did little to help my cause. Later on as a teacher I have heard this phrase often and repressed every time the urge to say “We should have had a lesson yesterday”! Humor doesn’t help such awkward situations.

What does? In this column I am revisiting a favorite topic of mine, the skill of practicing. I am doing so somewhat biographically, as I am in the process of learning a rather large work by Schumann, the Opus 4 Intermezzi. And I would like to assure any readers, particularly young students, that I have the same problems as you do. For example, last Monday, at the end of the third in the set, I was playing it “purrfectly” and from memory! Tuesday, it sounded more like the aforementioned Copland. (Don’t misunderstand—I think the Copland is a great masterpiece and have played it happily. It just ain’t Schumann!) How do I explain that, particularly if I hope to be instructive about the problem?

For one thing, with the exception of a few people like Mozart, or Josef Hofmann or Vladimir Horowitz, who could absorb and deliver new music instantly, most of us have to work very hard with innumerable repetitions and frustrations before we have truly learned a new work. The key word here I believe is LEARN. For playing it once through at the end of Monday’s practice session does not insure its place in the mind and soul. The goal is internalizing the music so that it is a part of you. This intensity takes a long time.

Learning involves several critical processes. For one thing I believe it is the responsibility of teachers to help guide students to quality repertoire that is reasonable for their ability. They may want to learn the Rachmaninoff D Minor Concerto, but their ability suggests a better choice is his D Minor Prelude. Stretch pieces are good but it is up to us as teachers to know the repertoire well enough to determine what is a realistic and educational stretch. Ego stretches are often doomed to failure. And for another, early in the study of the music, I believe it is good to hear an artistic performance, easily available now on YouTube. Not for imitation purposes, but for information; the student should hear the language he/she will be “speaking”. And together with the teacher a substantive session analyzing the structure and harmonic language is, for me, a critical inclusion in all lessons.

As many of you know, I do not believe in hand separate practice. I say this here because I want to get to the critical issue I am addressing. When learning a new work, I believe it is necessary to take in the ENTIRE PIECE: HOLISTIC LEARNING. And in order to do that one must go slowly, both hands, all the voices, trying for focused attention to dynamics, phrasing, and articulation. They are integral parts of the score, not mere

Nagel, cont. on p. 15