

Northern Virginia Music Teachers Association presents

A Showcase of French Music

*A Recital by the Chamber Artists of
Washington to Benefit NVMTA's
Scholarship Fund for
Outstanding Young Musicians*

*Sunday afternoon, October 20, 1996 at 3:00 p.m.
at*

*Cherrydale United Methodist Church
3701 Lorcom Lane, Arlington, Virginia
(map on reverse side)*

Reception to Follow Performance

Performers:

*Joseph Holt, Piano
Stephen Honigberg, Cello
Karen Johnson, Flute
Rosa Lamoreaux, Soprano
George Marsh, Violin
Margaret Otwell, Piano*

Admission:

*Adults \$10; Students and
Seniors \$7; Family or
Teacher and 5 Students \$30*

*Works by Debussy,
Dutilleux, Ibert, Ravel*

1994-95 NVMTA CALENDAR

September 21	Board Meeting
September 28	Regular Meeting
October 23	General and Judged Recitals
October 26	Regular Meeting
October 27-30	VMTA State Convention, Richmond
November 13	Adult Musicale
November 19	Fall Festival
December 4	General and Judged Recitals
December 7	Regular Meeting
January 14	Chamber Music Festival
January 18	Board Meeting
January 21	String Concerto Competition
January 22	Benefit Recital
January 25	Regular Meeting
January 28	Woodwind Concerto Competition
February 4-5	Piano Concerto Competition
February 12	Adult Musicale
February 18	Skills Day
February 22	Regular Meeting
February 25	Bach-Baroque Festival
February 26	General and Judged Recitals
March 11-12	Junior Festival
March 18	Voice Scholarship Competition
March 25-30	MTNA Convention, Albuquerque
March 29	Regular Meeting
April 2	General and Judged Recitals
April 22-23	Piano Concerto Festival
April 26	Regular Meeting
April 30	Honors Recital
May 13	Woodwind Scholarship Competition
May 14	String Scholarship Competition
May 20-21	Piano Scholarship Competition
May 21	Adult Musicale
May 31	Regular Meeting
June 4	District Auditions
June 7	Board Meeting

Dorothy Wiley questioned why Dorothy Hunter and Bessie Worley were not listed in the Yearbook as Life Members. Apparently they were inadvertently omitted. Sheila Epstein moved that we reinstate the previous life members and include Mary Burleson and Helen Parker Ford in the life member category. Motion was seconded and carried.

Jo appointed a nominating committee of Vicky Wyatt and Linda Gutterman. The slate of officers will be presented at the March meeting, printed in the March newsletter and voted at the April meeting.

Joanne reports that Music Link is thriving in Arlington County, slow to get off the ground in Fairfax. It is receiving national attention with an article in "Soundboard".

Lynn Grimm has moved our bulk mail permit to the friendly Falls Church Postoffice. Hopefully our delivery service will improve. She stresses the need to get articles to Ruthanne by the deadline so production and mailing can proceed in a timely fashion.

Linda Gutterman
Recording Secretary

THE NORTHERN VIRGINIA MUSIC TEACHERS ASSOCIATION

VOCAL ACHIEVEMENT AWARDS

THE WOMAN'S CLUB OF ARLINGTON

MARCH 16, 1996

ADJUDICATORS

**SUSAN BENDER
THOMAS BEVERIDGE
LAURA MANN**

PARTICIPATING TEACHERS

**BONNIE BRADLEY
MARTHA ELLISON
WENDY GLAUBITZ
ANNE HURLEY
PEGGY MC NULTY
LISA REAGAN
JANE WHITE**

PIANISTS

**SHIRLEY ECCARD
THOMAS REILLY
DIANNE SHUPP**

From: Leah S. Wilkins (phone 703-917-0907, fax 703-917-0908)
To: North Virginia Music Teachers Association Board
Re: North Virginia Music Teacher's Benefit Concert
Committee chair: Leah S. Wilkins
Date: Sunday, November 17, 1996
Time: 3:00 p.m. Concert with reception following
Place: Cherrydale United Methodist Church
3701 Lorcom Lane
Arlington, Virginia 22207
(703) 527-2621
Contact: Martha Smith
Performers: Shaun Tirrell, piano
String players TBA
Piano: Yamaha supplied by Oren Music Company
Honoree: TBA
Purpose: To raise money for NVMTA Scholarship Fund via ticket sales, sale of CD's and other fund raising efforts to be determined.
Goal and intention:
To create a monetary goal of 3 to 5 thousand dollars after expenses. We will determine how this can be achieved through solicitations, CD sales and ticket sales. I propose to use incentives for high sales efforts by members. I suggest donations of door prizes for ticket holders.
CD's: A CD featuring Shaun Tirrell will be made available at cost plus \$1 to NVMTA by Musicians Resource Council, Executive Director Leah S. Wilkins, to sell at the concert and other occasions for fund raising only. The CD, tentatively named "A Romantic In Washington" is scheduled for recording this summer at Harmony Hall. "A Romantic In Washington" will feature music from the romantic period. We are choosing the pieces for their accessibility to students, knowledgeable musicians as well as general public.

CHOOSING EXPRESSION: A METHODOLOGY FOR THE APPLICATION OF RUBATO IN PIANO PERFORMANCE

Dr. David Shaffer-Gottschalk
Virginia State University

All pianists use rubato in their playing, at least to some degree. Most pianists use it more than they think they do, and certainly more than they consciously intend.

Because a steady pulse is such a central element to most Western music, the practice of distorting the pulse for expressive purposes is as potentially dangerous as it is useful.

- to overuse rubato results in rhythmic and metric instability or annoying mannerisms which detract from the effectiveness of the music being played
- to avoid its use altogether results in sterile and unmusical performances which are equally unsatisfying.

The decisions regarding the use of rubato fall ultimately to the individual performer.

Using rubato is a skill which can be cultivated - one which may be practiced using a method for making intentional choices regarding the use of rubato while preparing the music for performance.

The need for rubato originates subjectively, and objective explanations for its appropriateness or effectiveness serve only to clarify and explain a fundamentally emotional response to music.

Why propose a method?

- it has instructional value.
- the very objectivity of a method helps to guard against the dangers of leaving rubato entirely in the realm of the subjective. These dangers are:
 - 1) exaggeration
 - 2) uninhibited distortion
 - 3) repetitive mannerism

Because rubato originates subjectively, a method for rubato, in order to be of practical use, must begin with the pianist's aural/emotional response to the music, at the musical "special moments" where the pianist subjectively feels the need to give an extra "something."

The method consists of categorizing the temporal changes involved in rubato and then applying a series of seven qualifying questions to the musical moment being considered.

The distortions of rubato are not always used singly, but are often used in combination with one another to intensify the music in particularly poignant places.

The effects fall generally into two groups.

- 1) linger at a single moment. The moment is usually a specific melodic note or a chord to which the performer wishes attention to be focussed.
- 2) concerned with musical units longer than a single moment: a measure or complete phrase, for example.

The practice of speeding up or slowing down preceding the chosen moment may be included in either group, and is often combined with other rubato effects.

Leah S. Wilkins (phone 703-917-0907, fax 703-917-0908)

North Virginia Music Teachers Association Board

North Virginia Music Teacher's Benefit Concert
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Ninety Minute Hour
by
Jay Conrad Levinson

Work smartly instead of working hard.
Organize your unconscious to save and extend time.
Learn time extension techniques

Ninety minute hour - key is to do things at the same time
Treat time as a friend and not as an enemy

Make 5 lists

List 1 - all personal and business chores that take up your time during a
typical week

List 2 - all those chores that demand your full personal attention

List 3 - all of those chores that can be combined with other chores

List 4 - all of those chores that can be delegated

List 5 - all of those chores that can be dropped off the lists

Memorize Lists 3 and 4 - Live by them and let them dictate your personal
and personal life. Add to the lists when you can.

People work at different speeds - find the right speed for you.

Self knowledge and knowledge are keys to the 90 minute hour.
Know what time of day you do your best work - you can accomplish more
when you function well.
Know your own work, goals and best skills - appropriate application of skills.

Don't be efficient - Be effective.
You must be effective first - then you can become efficient.

Efficiency is concerned with doing things right - effectiveness is doing the
right things"

Watch for nonproductivity - big time waster. Always ask " what business
activities should I focus more on - What activities should I devote less time
on?"

MUSIC

A Concert by and for Real Music Lovers

By Joseph McLellan
Washington Post Staff Writer

The Friday Morning Music Club is not the oldest musical organization in Washington (that distinction belongs to the Marine Band), but it is one of the oldest and largest musical organizations in the United States, founded in 1886 and now having more than 800 members. Many members are professional musicians—composers and performers—but the club is open to anyone who is interested in music, and all the members are amateurs in the original and best sense of the word: They love music.

Among other activities, the club sponsors the annual Washington International Competition, one of the country's most notable music competitions, and it gives more free concerts than any other organization in the Washington area.

When the club began, its 15 members performed in each other's homes. There are still some home concerts, but most of the club's programs are for larger audiences. Its orchestra and chorale can be heard occasionally in churches or at the Kennedy Center. In cooperation with the Washington Performing Arts Soci-

ety, the club gives about 1,200 concerts each year in schools.

The club's chamber music and recital programs, its most notable continuing public activity, are given usually at noon on Fridays downtown in the Sumner School and Museum, and at 11 a.m. on the first Thursday of the month at Strathmore Hall in Montgomery County.

There was a home concert atmosphere in Strathmore Hall last Thursday morning. A performance of Gabriel Faure's Piano Quartet No. 2 in G Minor had the feeling of friends making music together for their own enjoyment and sharing the pleasure with listeners. This is precisely the right atmosphere for the intimate art of chamber music. Something is lost in chamber music when the audience has more than 2,000 people who have bought expensive tickets—even when there are stars like Itzhak Perlman or Yo-Yo Ma on the stage.

The club's performers—violinist Billie Anderton, violist Ann Elmquist, cellist Brigitta Czernik Gruenther and pianist Harriet Prevatt—did not have the gee-whiz technique or charismatic stage presence of a Perlman or a Ma, but the music does not require that; they

did what the music called for, and they with a love that the audience felt and without worrying about occasional imprecision of intonation or ensemble.

The other item on the program (and that got me to drive out to Rockville downtown) was Bach's Cantata 51, "Jauch Gott in allen Landen!" ("Praise God Landal"). This five-movement work is a tough exercise for a soprano, opening with a logue between the singer and a soloist that expresses pure joy as intensely as any music I know.

The soprano also sings an eloquent recitative, a pensive aria, a traditional chorale movement and a final, exultant "Alleluja" with the troupe once again joining in. It requires a voice that is light and agile but also capable of deep emotional expression, and soprano Deborah Thum had all those qualities.

Trumpeter John Sumida played with passion and balanced his powerful instrument with Thurlow's voice, while pianist Roy Warren played stylishly the music usually given to a keyboard and string accompanists.

First Christian Church
Community Concert Series
presents

Robert and Victoria Wyatt

A Piano Duet Team

A side-by-side performance of favorite music for four-hand piano.
(works by Saint Saens, Mozart, Faure, Townsend)

Sunday, January 21, 1996
2:00 p.m.

First Christian Church

6165 Leesburg Pike
Falls Church, Virginia

(one block east of 7 Corners)

Nursery

Free Will Offering

For Further Information Call (703) 532-8220

NVMTA Board Meeting
January 17, 1996

The meeting opened at 10:30 without a quorum.

The minutes of the previous meeting were read and approved.

Nancy Davis reported on the materials clearinghouse proposed at the previous meeting. Only three forms were returned; however, the project will not be dropped but gradually built up. Nancy will be accepting personal wish lists. There is money in the budget to beef up the regular library.

Peggy Otwell announced that she had personally purchased the \$77 book of possible donors. She will be pursuing an arrangement with one of them, possibly Mobil Corporation, which might be interested in Music Link.

Peggy announced for Jo Lombard that proceeds from bookmarks will now be profit, and for Marilynne Jost that thirty-five pounds of pecans are left, with proceeds from their sale also to be all profit.

Peggy gave the treasurer's report for Carol Fink. The checking account has \$5780, and a CD will be falling due soon to pay for upcoming awards.

The Bland Scholarship Competition was announced. Those interested should talk to Peggy McNulty for experienced information.

Upcoming performances of various members NVMTA were announced, and Frances Hollans suggested that the performance of some of Jo Lombard's compositions would make a wonderful program for next year.

Peggy Otwell announced that VFMC scholarships are available for Brevard Summer Music Camp.

Julie Slingerland reported that there are a few new members and urged members to pay MTNA dues by return mail in order to compile the membership list sooner.

Julie also discussed the work of the committee for the need-based scholarship.

Marjorie Azarowicz proposed a new yearly schedule which would facilitate the punctual production and distribution of the yearbook. Basic points include: electing officers earlier to allow the president to appoint committee heads earlier so that they can make the July 1 deadline, and having two members rather than just one in charge of advertising.

This would require a minor by-law change; therefore, it needs action right away. Debra Gunnerson volunteered to be on a nominating committee for next year's slate of officers.

It was also suggested that area chairmen distribute yearbooks not picked up at the September meeting.

Peggy McNulty discussed the Vocal Competition.

NORTHERN VIRGINIA MUSIC TEACHERS ASSOCIATION
Fifteenth Annual Woodwind Concerto Competition

Saturday, January 11, 1997
Burke Presbyterian Church

Intermediate Division

First Place
Second Place
Third Place
Honorable Mention

Student-Instrument

Christopher You-clarinet
Emily Avesian-clarinet
Eric Zeugschmidt-clarinet
Alex Kulesza-clarinet

Student of

Kenneth Lee
Kenneth Lee
Robert Little
Kenneth Lee

Senior Division

First Place
Second Place
Third Place

Student-Instrument

Philip Kowalczyk-clarinet
Charlie Brokovich-clarinet
Alex Welsh-clarinet

Student of

Kenneth Lee
Sharon Bonneau
Robert Little

-Students from four studios participated in the competition.

-The judges were David Aspinwal, Mary Ulrey, and Charles Walthall

-Thanks to our accompanists: Celia Amstutz, Louise Cleveland, Catherine French, Nancy Hufnagle,
Phyllis King, Marjorie Lee, and DonaLu O'Neil

NORTHERN VIRGINIA MUSIC TEACHERS ASSOCIATION
presents

1996 CONCERTO COMPETITION WINNERS

FEBRUARY 28, 1996

10:30am

Piano Level 1
Concertino, mvt. 1

Paul Chung

Marion Verhaalen

Strings Elementary Division:
Concerto in a minor, Presto

Sara Queen

Vivaldi

Piano Level 2
Miniature Concerto, mvt. 3

Ernesto Jose Ganauelas

Alex Rowley

Piano Level 3
Concerto No.1, mvt. 1

Alvin Lin

Beethoven

Strings Intermediate Division:
Concerto in a min, mvt. 2 @ 3

Benjamin Scott

Vivaldi

Woodwinds Intermediate Division
Concerto No.2 in Eb Major, mvt. 2

Charlie Lambert, clarinet

Carl Maria von Weber

Piano Level 4
Concerto #20 K.466, mvt. 1

Elizabeth Eckert

Mozart

String Senior Division:
Concerto, Op. 48 in C Major

Maryam Faiz

Kabalevsky

Woodwinds Senior Division
Concerto No.1 in f minor, mvt. 1

Catherine Crump, clarinet

Carl Maria von Weber

Strings Senior Division:
Concerto Op. 14, mvt 1

Lyndsey Vierra

Barber

Piano Level 5
Concerto No. 1, mvt. 1

Alexander Lezhnev

Beethoven

The Young Patient's Healing Melody

Liya Dovgalyuk Returns to Children's Hospital With a Musical Gift



BY LUCIAN PERKINS—THE WASHINGTON POST

Young violinist Liya Dovgalyuk returns for a performance at Children's Hospital, where she was treated three years ago for a rare form of bone cancer.

By Jacqueline Trescott
Washington Post Staff Writer

The midday sun from the atrium skylight of Children's National Medical Center illuminates her rose-petal cheeks. She sits on a folding chair, one hand firmly clasp her violin and the other brushing her long taffeta skirt. She turns and smiles at her mother, glances coyly at her classmates, and then waves briefly at the doctors who saved her right leg.

It's time for Liya Dovgalyuk's solo in this special mini-concert and she plays the Bach Concerto in A Minor crisply, barely taking her eyes off the music. The front row is filled with young patients, some smaller than she was three years ago when the doctors found a rare bone cancer in her knee. As she plays, Liya seems to be holding her breath. Around her the hospital staff watches and silently roots for her, joyous at the sight of their former patient, once shrunken, now bubbling.

When Liya finishes, she gets two sustained standing ovations. She bathes the crowd with

See LIYA, F5, Col. 1

Playing In the Face Of Danger

LIYA, From F1

a victorious grin, but the conductor has to prompt her to take a bow. Her elementary school classmates surround her, giggling at first, then asking to tour "A Yellow," the oncology unit.

It was an extraordinary morning for Liya, who's now almost 12. And, in a way, for Children's too, as one of its patients came back to entertain. Yet in another sense the day wasn't unusual for Children's, where the performing arts are often present to ease loneliness. The hospital often resembles an arts festival—musicians in the atrium, jugglers in the waiting areas, actors as fairy tale characters strolling the floors, and an occasional bedside serenade. Such programs are organized by



Robert Wyatt, a volunteer who worked with Liya Dovgalyuk at Children's Hospital, congratulates the young violinist after her performance there.

operation, her other knee required surgery because it wasn't growing properly. Slowly Liya learned to walk again and to bend her knee enough to ride a bike, and now a complete recovery is a strong possibility.

A radiant, squirming fifth-grader, Liya is in her school orchestra and the handbell choir at her church, and stud-

thought about our children's futures—tanks were moving around our house," says Lyuba Dovgalyuk, the strong doyenne of the family. Liya is the youngest of her four children, and the only girl.

Then: "Three months after we came, I felt my knee hurt. The doctor discovered I had a bump," Liya says coyly. "It didn't hurt a lot. It felt like a

the can upright on the table, a lent gesture mothers learn where.

At first, Liya's only spout English was "thank you," and it scarcely understood what was as doctors began chemotherapy March 1992 and operated on 1 months later. The night before first surgery, all she wanted was able to tell the doctor how bad was.

Even harder than the treat the recovery. "The doctor would let me go home when pick up my leg," says Liya. To how much work that took, slides her chair back, pushes black shorts and raises the leg tion.

"There," she says, looking at the marks from the open stitches, leaving a thick tra knee to thigh.

During her long hospital at lost weight, skin color and brown hair. She was often sick only because of her limited perhaps, but also because learned to endure difficulties complaint. "She faced her. It

NELITA TRUE AT EASTMAN, Vol. 2, The Studio Lesson, features Schumann's *Papillons*, Op. 2. SH Productions, Inc. 6151 Paseo Blvd., Kansas City, MO 64110. 1991. (VT)

Johannes Brahms

COMPLETE SHORTER WORKS FOR SOLO PIANO and COMPLETE PIANO WORKS FOR FOUR HANDS, both ed. by Eusebius Mandyczewski. Dover, 1971 and 1976. (M)

NELITA TRUE AT EASTMAN, Vol. 4, "Principles of Style for the Young Pianist" features Brahms Rhapsody in g minor, Op. 79, No. 2. (VT) *ob. cit.*

The Romantic Period

Plantinga, Leon. ROMANTIC MUSIC. New York: W. W. Norton, 1984. (B)

Raeburn and Kendall, ed., HERITAGE OF MUSIC: Vol. II "Romantic Music" and Vol. III "The Nineteenth Century Legacy" New York: Oxford University Press, 1989. (B) Particularly valuable for related artworks.

Recommended for Future Courses

Thompson, Wendy. DEBUSSY. Published in 1993 as part of the *Composer's World* series published by Viking Books, Division of Penquin Books, USA, 375 Hudson Street, New York City, NY 10014. Other volumes in this lavishly illustrated series include Beethoven, Haydn, Mozart, Schubert, and Tchaikovsky. Intended for ages 12 and up, they may be found in the Juvenile Biography section of a public library.

Susan Zábóji, Soprano ~ Richard Turner, Tenor
Nancy Plourde, Piano

The Early Instruments of Harmonia Nova
Thomas MacCracken, Alexandra MacCracken,
Vera Kochanowsky, Douglas Wolters

A Festival of
BRITISH SONG



Reston Community Center
2310 Colt's Neck Road (Hunters Woods)
Sunday, April 2, 1995
7:30 PM

All seats \$10.00. Call 703-476-1111 for information

TO ALL PARTICIPANTS IN THE JANUARY 26TH N.V.M.T.A.
PROGRAM

"Teaching Our Students How to Practice"

Please submit a synopsis and/or outline of your five-minute presentation on practice to Kenneth Lee by November 1, 1993. This synopsis should be "copy ready" (one page) so that it can be included in the program.

Kenneth Lee-Moderator

Rhonda Cole, Lydia Frumkin, Juliana Kuo, Rosita Mang, Margaret Otwell.

My idea here is for each of the six of us to give our best five-minute presentation of "how to teach our students how to practice." I will review everyone's synopsis/outline and contact you if significant duplication has occurred, or an area has been ignored by all of us. I will contact you about two weeks before the meeting to finalize plans.

In addition to your synopsis, please send a brief bio to be included in the newsletter and program. Thank you for your participation!



MUSIC
TEACHERS
NATIONAL
ASSOCIATION

Michael Kelly, Editorial Director
Toni Nuckell, Editor
Susan Ringman, Associate Editor
Nancy Clark, Designer

The statements and opinions expressed on these pages are not necessarily those of the publisher. MTNA assumes no responsibility for return of unsolicited manuscripts or artwork. Editorial material will be edited at the discretion of the MTNA Board.

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NEWSLETTER

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ANNOUNCEMENTS

Winter 1993



Jacqua Yeomans with Lesson Link student

Joanne Haroutounian with Lesson Link student

MUSIC LINK GOES NATIONAL

The Music Link program, initiated by the Virginia Music Teachers Association with assistance from the MTNA Foundation, is going national! The MTNA Foundation will provide funding for preparation and distribution of materials to states interested in implementing their own Music Link project.

Virginia's pilot Music Link project has been underway for the past two years, linking schools and studios in communities of all sizes across the state. Its purpose is to open lines of communication between school music teachers and independent music

Lesson Link has received enthusiastic reactions from school music programs, independent teachers, parents and students. One young Lesson Link student writes:

"I like my lessons because I'm interested in it and the teacher is fun to be with. What I also like about it is that I like using my fingers and I love to make beautiful music. And there's nothing I don't like about it."

teachers, whose collaborative efforts will benefit our students' music education. Music Link is a two-part program designed to seek out new talent, as well as recognize the commitment of serious music study. Lesson Link offers partial to full scholarships for lessons to economically disadvantaged students with potential talent who have been identified by a school music teacher. Study Link offers talented secondary students a variety of independent study options for academic credit.

Each Lesson Link volunteer teacher accepts a single scholarship student. The local or state MTA provides funds to cover the cost of music or lesson materials, when necessary. Schools arrange availability of piano space and time for student practice. In just two years, Lesson Link has reached eight school districts in rural to large urban communities.

For more information on starting a Music Link program in your state, attend the meeting at the national convention on Tuesday, March 28 from 9:30-10:30 A.M.

COMMISSIONING MATCHING GRANTS INCREASED

State associations that participate in the MTNA Commissioning Program may now offer composers larger commissions. The MTNA Board of Directors voted in July to increase the maximum amount of MTNA's Commissioning Program matching grant from \$300 to \$400. This means that a state can receive \$400 from MTNA to match its own contribution of \$400, thus offering the composer \$800 instead of \$600. States have always had the prerogative of offering more than the MTNA maximum match amount. However, in no case will MTNA match more than the amount given by the state or more than \$400.

This increase is effective for the 1993 commissioning year. The year of the composition's premiere performance at the state convention determines the commissioning year.

MTNA

AN OFFICIAL PUBLICATION

MUSIC TEACHERS NATIONAL ASSOCIATION

Michael Osley, Editorial Director
Terri Nackid, Editor
Susan Ringman, Associate Editor
Stacey Clark, Designer

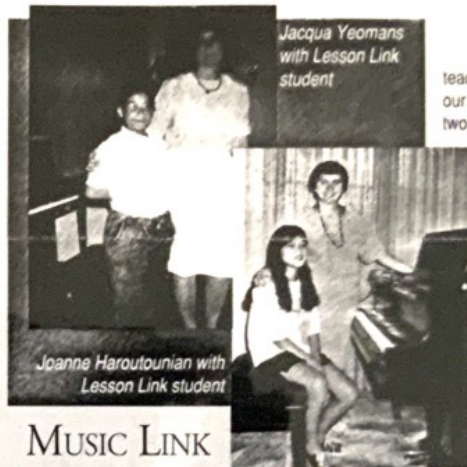
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NEWSLETTER

MEMBERS
TIPS
NEWS
ANNOUNCEMENT

Winter 1995



Jacquie Yeomans
with Lesson Link
student

Joanne Haroutounian with
Lesson Link student

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teachers, whose collaborative efforts will benefit our students' music education. Music Link is a two-part program designed to seek out new talent as well as recognize the commitment of serious music study. Lesson Link offers partial to full scholarships for lessons to economically disadvantaged students with potential talent who have been identified by a school music teacher. Study Link offers talented secondary students a variety of independent study options for academic credit.

Each Lesson Link volunteer teacher accepts a single scholarship student. The local or state MTA provides funds to cover the cost of music or lesson materials, when necessary. Schools arrange availability of piano space and time for student practice. In just two years, Lesson Link has reached eight school districts in rural to large urban communities.

For more information on starting a Music Link program in your state, attend the meeting at the national convention on Tuesday, March 28 from 9:30-10:30 A.M.

COMMISSIONING MATCHING GRANTS INCREASED

State associations that participate in the MTNA Commissioning Program may now offer composers larger commissions. The MTNA Board of Directors voted in July to increase the maximum amount of MTNA's Commissioning Program matching grant from \$300 to \$400. This means that a state can receive \$400 from MTNA to match its own contribution of \$400, thus offering the composer \$800 instead of \$600. States have always had the prerogative of offering more than the MTNA maximum match amount. However, in no case will MTNA match more than the amount given by the state or more than \$400.

This increase is effective for the 1995 commissioning year. The year of the composition's premiere performance at the state convention determines the commissioning year.

Lesson Link has received enthusiastic reactions from school music programs, independent teachers, parents and students. One young Lesson Link student writes:

"I like my lessons because I'm interested in it and the teacher is fun to be with. What I also like about it is that I like using my fingers and I love to make beautiful music. And there's nothing I don't like about it."

Contemporary Music - Suggested List for Piano

Pieces listed alphabetically in three categories: Elementary, Intermediate, and Advanced. Collections are interspersed, but are also listed after the advanced category.

Elementary

- Bartok. Three Rondos. Boosey & Hawkes.
_____. First Term At the Piano. goose & Hawkes.
Bergerac. The Delicious Book. Schroeder & Gunther.
Bernstein, S. Birds I. Schroeder & Gunther.
_____. Racoons, Book I. Broude.
Bres, D. Jaeger. Mystery Mountain. Myklas.
_____. The Witches Brew. Myklas.
Clark, Mary. Ming Lang. Belwin.
Cory. Musical Toy Box. Heritage Music.
Creston, Paul. Five Little Dances. G. Schirmer.
Dello Joio, Norman. Suite for the Young. Belwin Mills.
Finney, A. inventions Peters.
_____. 32 Piano Games.
Frost, N. Very First Piano Solos. Boston Music.
George, Jon. A Day in the Jungle. Summy-Birchard.
_____. A Day in the Forest. Summy-Birchard.
Olson, Lynn Freeman. Near the Beginning. Carl Fischer.
_____. Menagerie. Oxford University Press.
_____. Circus. Schmitt Music Co.
Perdew, Ruth. Ghostly Shadows. Myklas.
_____. Kevin's Midnight Adventures. Myklas.
Persichetti, Vincent. Little Piano Book. Presser.
_____. Parades, Elkan Vogel.
Pinto, Octavio. Children's Festival. G. Schirmer.
Poe, J. R. Animal World. Carl Fischer.
_____. Assorted Chocolates. Kjos.
_____. Wishing That Vacation Would Last Forever.
_____. Pretend With Me. Kjos.
_____. Mostly Monster. Muklas.
_____. Bakers Dozen. Kjos.
_____. Sea Pictures. Carl Fischer.
_____. Safari. Carl Fischer.
_____. Conch Shell. Oxford University Press.
_____. Stretching. Willis Music
Pierce. Sound Reflections. Alfred.
Sheftel, Paul. Merry & Mellow. Hinshaw.

HELPFUL PHRASES FOR JUDGING

The following is a list of phrases which have been used by judges in the Festival. It is meant ONLY AS A GUIDE and as a reference point when putting together your own comments.

It is arranged to correspond with the current rating sheet.

I. MEMORY

Look for patterns to help you memorize.
Your memory was secure.
You recovered well from memory slip.
Well prepared and played.
Memorize thoroughly so you feel secure.
Terrific recovery.
Keep concentrating.

II. ACCURACY

Always count to yourself.
Good expression.
Rests are important too.
Take care for note accuracy.
Do observe all expression marks.

III. RHYTHM

Practice slowly with metronome.
Work at feeling and counting.
Keep steady tempo throughout.
Listen carefully.
Nice control of long runs.
What an ambitious tempo you chose.
It really sounded like (insert appropriate word).

IV. TECHNIQUE

Keep wrist up for better finger action.
Pedal slower to avoid unnecessary blurring.
Use correct fingering.
Have foot ready for pedal at beginning of piece.
What good fingers.
Good curve in your fingers.
Make a snappier staccato.
Be sure sixteenth notes are clear.
Nice control of long runs.

V. MUSICIANSHIP

- Try not to bury the melody.
- Let the melody sing out over the accompaniment.
- Lift your hands at the end of slurs.
- You have a confident style.
- Clean articulation.
- Your voicing needs attention.
- Your self-assurance made for an enjoyable performance.
- Lovely smooth phrasing.
- Dynamic shading made it sound interesting.
- Connect all notes in a phrase.
- Beautiful shape and contrast.

ESPECIALLY FOR DUETS:

- Togetherness is the key.
- Listen to each other.
- Super on the dynamics and ensemble.
- Need more togetherness.
- Lovely well-balanced performance.
- Secondo - bring out your melody here.
- Good balance between parts.
- Nice ensemble.
- Be sure both players are ready to begin together.
- You two make a great team.

NO-NO'S:

- Do not comment about what the performer is wearing.
- Do not discuss things that happen in the room.
- Avoid negatives - say it in a positive way - use "It may help you..." or "You might try..."

ESPECIALLY FOR VOICE:

- Good concept of piece.
- Relax.
- Dramatic effect, nice contrast.
- Established good mood.
- Make sure each vowel sound is on the breath.
- Breath should come from your toes.
- Good facial expression.
- Nice sense of phrasing.
- Work for more "mouth" space.
- High tones good and forward.
- Watch ending consonants.
- Performance a little timid. Try to communicate with your audience.
- Tones pinched, let them flow.
- Sensitive to accompanist

NVMTA CONCERTO COMPETITION
WINNERS RECITAL

NORTHERN VIRGINIA MUSIC
TEACHERS ASSOCIATION

presents

SCHOLARSHIP COMPETITION WINNERS

Program

Liebeslied	Fritz Kreisler
Dort Bigg, violin Katsuko Takahashi, piano	
Concertino	Cecile Chaminade
Elizabeth Cramer, flute Barbara Cramer, piano	
Diabolic Suggestion	Sergei Prokofiev
Sandi Lin, piano	
Vaghissima sembianza Come Ready and See Me	Stefano Donaudy Richard Hundley
Katie Shinay, soprano George Peachey, piano	
Concerto in A Minor (Allegro)	J.S. Bach
Yoko Sakata, violin Katsuko Takahashi, piano	

V. MUSICIANSHIP

Try not to bury the melody.

Krystyna Orizondo-Korotko, pianist, is a twelve year old student of Rosita Kerr Mang. She has been the guest soloist of three orchestras and has performed recitals at the Lyceum and the Fairfax Library Series this year. Krystyna was the State winner of the VMTA Auditions in Level 1-B last fall, the winner of the VFMC Mary Smart Auditions last month, and took first prize in the WMTA Bach Competition, the SMC Leestma Competition, and the NVMTA Concerto Festival.

Yoko Sakata, violinist, writes of herself: "I am 8 years old. I go to Seven Locks Elementary School. My hobby is to play the violin. At school, my best subject is math. I started practicing violin when I was 3 and 8 months. I like to practice with Mrs. Cole. My teacher says that I won the Maryland State Music Teachers Competition, the first place."

Paul Schaeffer, baritone, is sixteen year old student at Herndon High School and studies voice with Lisa Reagan.

Katie Shinay, soprano, is an eleventh grade honors student at Herndon High School and has studied voice with Peggy McNulty for the past three years. Some of Katie's other competition honors include 2nd place in the Virginia Yamaha Music Competition and the 1995 Bland Music Scholarship Competition, and a finalist position in the Wolf Trap Foundation Youth Scholarship. She is also a member of the National Music Honor Society, the Herndon High Show Choir and Wind Ensemble. This summer, Katie will attend Governor's School in Richmond.

Terri Surabian, soprano, has been singing in the Washington, D.C. area for several years. She has performed with Opera DC, Opera Theater of Northern Virginia, Washington Bach Consort, Maryland Opera Studio, Wolf Trap Opera Company, Washington Concert Opera, and the Washington Opera, as well as in recital at the Anderson House and Brunton Parish in Williamsburg. She received a Bachelor of Music from the University of Delaware, and a Master of Music in Voice at the University of Maryland. She currently studies with Jane White.

Wallis Williams, clarinetist, is a junior at Annandale High School and has played clarinet for seven years. She has been studying privately with Kenneth Lee for five years. This year, she won the NVMTA Concerto Competition and represented Virginia in the Southern Division of the MTNA Yamaha Woodwind Competition, where she received an Honorable Mention. In her second year as principal clarinet of her school band and orchestra, she was selected as a member of the All-Virginia Band. She is also a member of the Levine Metropolitan Wind Ensemble.

NVMTA CONCERTO COMPETITION WINNERS RECITAL

PROGRAM

<i>Concerto in D Minor (Mvt. I)</i>	<i>J.S. Bach</i>
<i>Stephan Kao, piano</i>	
<i>Concerto in G Minor (Mvt. III)</i>	<i>Vivaldi</i>
<i>Noriko Takahashi, violin</i>	
<i>Concerto in C Major (Mvt. I)</i>	<i>Haydn</i>
<i>Chris Schmitt, piano</i>	
<i>Concerto in E-Flat Major (Mvt. II)</i>	<i>von Weber</i>
<i>Anne Bowles, clarinet</i>	
<i>Little Concerto (Mvt. II)</i>	<i>Haydn</i>
<i>John Woods, piano</i>	
<i>Concerto in E Minor (Mvt. I)</i>	<i>Mendelssohn</i>
<i>Austin Hartman, violin</i>	
<i>Concerto in C Major (Mvt. III)</i>	<i>Haydn</i>
<i>Stephanie Tsong, piano</i>	
<i>Concerto in B-Flat Major (Mvt. I)</i>	<i>Beethoven</i>
<i>Jean Lee, piano</i>	
<i>Concertino</i>	<i>von Weber</i>
<i>Wallace Anne Williams, clarinet</i>	

competitions. In 1993, he won second place in the NVMTA Concerto Festival and first place in the Viola M. Hartman Performance Awards Competition. In 1994, he won second place in both the NVMTA Concerto Competition and the Springfield Music Club's Composer Competition and third place in the VMTA Scholarship Competition. In August 1994, he won second place in the Concerto Competition at the Mount Vernon Music Festival and was thereby invited to perform with the Mount Vernon Chamber Orchestra in February 1995. He studies piano with Lydia Frumkin.

CHRIS SCHMITT, pianist, is almost 8 years old and has been studying piano with Marjorie Lee since June of 1994. He started piano about two years ago at home on the Miracle Computer Keyboard System. Chris is in the third grade in the Holy Family Academy in Manassas. He lives in Fairfax with his parents, three older sisters and a younger sister and brother—none of whom study the piano. Chris is very interested in composition, and has just submitted three of his works for the NVMTA Composition Festival.

NORIKO TAKAHASHI, violinist, is ten years old and began playing the violin three years ago. She won first place in the MSMTA in the 7-year-old category. She won second place for her composition for piano in the Fairfax City Reflection Program. She studies with Rondo Cole and plays in the Northern Virginia Youth Orchestra.

FREDERICK TANG, pianist, is 7 years old and in the second grade at Wayside School in Maryland. He has played piano for two and one-half years, and is in his first year of lessons with Marjorie Lee. Fred's other interests include reading, sports, and Nintendo. Fred and Chris Schmitt are duet partners, and are preparing two duets for the Junior Festival.

STEPHANIE TSONG, pianist, is the nine year old daughter of Pat Peng and Yi Tsong of Herndon. She has studied piano for four years, is a fourth grader at Floris Elementary School and enjoys collecting rocks and stamps. She is currently a student of Marilyn Jost.

WALLIS ANNE WILLIAMS, clarinetist, is sixteen years old and a junior at Annandale High School where she has been principal clarinetist in the Symphonic Band and in the Orchestra for two years. She has been studying with Kenneth Lee since 1990. She has won numerous music honors, including, most recently, Honorable Mention in the Southeast Regional Yamaha MTNA Woodwind Competition in January 1995.

JOHN WOODS, pianist, a fifth grader at St. Stephen's and St. Sgnes School in Alexandria, has studied piano with Carol Sikkelee for a year and a half. A serious student, ardent reader and creative artist, John is adventurous on the computer, writing environmental and entrepreneurial newsletters for his peers.

NORTHERN VIRGINIA MUSIC TEACHER'S ASSOCIATION
ELEMENTARY LEVEL SCHOLARSHIP COMPETITION
APLINGTON WOMAN'S CLUB
MAY 20, 1995

Sonata Hob.XVI:46, Presto	Haydn
Song Without Words Op. 85, #4	Mendelssohn
The Cat and the Mouse	Copland
Alvin Lin	
Invention in c	Bach
Sonatina, Op. 88, #2, mvt. 1	Kuhlau
Waltz, Op. 64, #3	Chopin
Chris Schmitt	
Watchman's Song	Grieg
Sonatina in F, Allegro Assai	Beethoven
Dancing Bear	Tansman
Michael Hildbold	
Gavotte	Bach
Sonatina Op. 168, 3rd mvt.	Diabelli
Stargazing	Coulthard
Paru Mani	
Sonata K95	Scarlatti
Sonatina Op. 157, #4	Spindler
Lonely Traveler	Bartok
Stephanie Tsong	
Fantasia in d minor	Mozart
Ecosaise	Chopin
Guvot	Kisielewski
Andrea Lee Katz	
Sonata, Op. 10, #3	Beethoven
Study #1	Bacewicz
Rondo Capriccioso	Mendelssohn
Jean Lee	
Sonatina in C Major, Op. 20, #1, Mvt. 3	Kuhlau
Nocturne in E Flat, Op. 9, #2	Chopin
Sneaky	Chatman
Aimee Bryan	
Prelude in G	Bach
Sonatina, Op. 20, #1, Mvt. 1	Kuhlau
An Evening at the Village	Bartok
Frederick Tang	
Musette in D Major	Bach
Sonatina, Op. 36, #3 Allegro	Clementi
Ballade	Burgmuller
Katie Giarra	

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NORTHERN VIRGINIA MUSIC TEACHERS ASSOCIATION

Helen Healy Memorial, Helen Parker Ford Centennial and the Achievement Awards

May 29 , 1996 10:30am

Helen Parker Ford Centennial Phantasiestucke, op.12, Aufschwung, Warum, Grillen		Schumann
	Dominique Vega, piano	
Helen Healy Memorial Sonata in F Minor, op.57, mvt. 1		Beethoven
	Jodie Yi, piano	
.....		
Elementary Strings Achievement Concerto No. 7, Allegro Maestoso		Beriot
	Brendan Shea, violin Marina Alexgeyeva, piano	
Elementary Strings Achievement Vocalise		Rachmaninoff
	Noriko Takahashi, violin Katsuko Takahashi, piano	
Elementary Piano Achievement Consolation, #3		Liszt
	Christopher Schmitt	
.....		
High School Division/Voice Achievement Rejoice Greatly Oh Daughter of Zion		Handel
	Brook Evers, voice	
Intermediate Strings Achievement Ciaccona		Vitali
	Michael Wilber, violin Mrs. Takahashi, piano	
Intermediate Strings Achievement Rumanian Folk Dances		Bartok
	Dance with Sticks, Waistband Dance, Hornpipe Dance, Rumanian Polka, Quick Dance Elise Baker, violin	
Intermediate Piano Achievement Reflets dans l'eau		Debussy
	Marjorie Osborne	
Intermediate Woodwind Achievement Concertino		Weber
	Philip Kowalczyk	
.....		
Division I/Voice Achievement <i>The Medium</i> , "Mother, Mother, Are You There?" <i>La Finta Giardiniera</i> , "Noi Donne Povenne"		Menotti Mozart
	Soo Young Kim, soprano Maryen Herrett, piano	
Senior Strings Achievement T.B.A.		
	Sarasate-Zigeunerweisen, violin	
Division II/Voice Achievement <i>The Hermit Songs</i> , "The Monk and His Cat" Del Cabello Mas Sutil <i>Pagliacci</i> , "Arlechin's Aria"		Barber Obrador Leoncavallo
	Matthew Sikes, voice	
Senior Piano Achievement Prelude, Op. 32 no. 13		Rachmaninoff
	Jessica Osborne	

67 performers representing 11 teachers

Winners:

K-3rd Grade

1st Place Ernesto Ganvelas, student of Rosita Mang
2nd Place Ran Liu, student of Nancy Breth
3rd Place Luan Nguyen, student of Diann Clark
Hon. Mention Megen McKinney, student of Rosita Mang
Daniel Suh, student of Marjorie Lee
Andrew Teie, student of Myriam Teie

4th & 5th Grade, Group 1

1st Place Megan O'Meara, student of Nancy Breth
2nd Place Jeannie Rose, student of Myriam Teie
3rd Place Bobby Zhang, student of Nancy Breth
Helena Goldberg, student of Rosita Mang

4th & 5th Grade Group 2

1st Place Sarah Chuzi, student of Diann Clark
2nd Place Joshua Bennetch, student of Diann Clark
3rd Place Catherine McKinney, student of Rosita Mang
Michael Ollinger, student of Rosita Mang

6th & 7th Grade, Group 1

1st Place Julie Issa, student of Rosita Mang
Peng Wu, student of Nancy Breth
Arianne Africa, student of Rosita Mang
2nd Place Jia Lynn Yang, student of Victoria Wyatt
3rd Place David Andrukonis, student of Diann Clark
Hon. Mention Nathan Lassell, student of Diann Clark

6th & 7th Grade, Group 2

1st Place Krystyna Orizondo-Korotko, student of Rosita Mang
2nd Place Adam Goldberg, student of Rosita Mang
Amy Hobbie, student of Myriam Teie
Serena Li, student of Marjorie Lee
Dominique Vega, student of Rosita Mang
3rd Place Cecily Hutton, student of Nancy Breth
Hon. Mention Niyati Mukherjee, student of Marjorie Lee

8th & 9th Grade

1st Place Gregory Oswald, student of Rosita Mang
Kim White, student of Victoria Wyatt
Grace Choi, student of Nancy Breth
2nd Place Jimmy Melone, student of Nancy Breth
3rd Place Grace Chou, student of Nancy Breth
Hon. Mention Christy Stalcup, student of Marynelle Losin
Elizabeth Rha, student of Nancy Breth

10-12th Grade

1st Place Audrey Peterbark, student of Rosita Mang
2nd Place Tina Hong, student of Nancy Breth
3rd Place Sunmin An, student of Diann Clark

1993 Scholarship Winners Recital
Wednesday morning, May 26, 1993
Arlington Woman's Club

Program

sonata, Op. 14 no. 2 Ludwig von Beethoven
1st Movement: Allegro

Marjorie Osborne

concerto No. 4 in D Major, K.216 Wolfgang Amadeus Mozart
1st Movement: Allegro

Austin Hartman
Frank Conlon - accompanist

concerto No. 1 Carl Maria von Weber
1st Movement: Allegro

Suzanne Esterson

aria, batti (*Don Giovanni*) Wolfgang Amadeus Mozart
aria Your Heart John Duke

Adrienne Starr
Amy Rothstein - piano

invention Johann Sebastian Bach

Ann Marie Simpson

prelude No. 2, Allegro Vivo Lee Hoiby
From: 5 Preludes for Piano

Leon Kao

waltz Jean Baptiste Lully
. Hugo Wolf

Eric O. Lodal

sonata for unaccompanied clarinet Sutermeister

Lindsay Elizabeth Williams

aria d' Avril Georges Bizet
aria Vincenzo Bellini
From: *I Puritani*

Michelle Kunz - Soprano
Maryen Herrett - piano

invention and Fugue in F# Major, WTC I Johann Sebastian Bach
- Piano Emma Lou Diemer

Jason Wong

NORTHERN VIRGINIA MUSIC TEACHERS ASSOCIATION
 1989 STUDIO POLICY SURVEY
 By Beth Gigante

Here are the results of the 1989 teacher survey. This is offered for information and suggestions only, not as NVMTA doctrine. I hope it will be of help in determining future policies. My own comments are included in brackets. When possible, information from previous surveys has been included. If the percentages do not always add up to 100%, it is because teachers answered some questions in more than one category, and did not answer others at all.

	1979	1981	1983	1985	1987	1989
Teachers responding	40	30	62	61	52	61
Average years teaching experience	17	14	20	21	19	21
Average number of students per teacher [The low was 8, the high was 65 (quartets). There were 5 over 50.]	28	32	25	24	26	28
Instruments/subjects taught:						
Piano				52	42	55
Theory				12	9	18
Voice				10	4	6
Organ				5	4	2
Strings				5	6	4
Other				6	5	9

Educational background:

	1983	1985	1987	1989
Bachelor of Music Performance	40%	33%	40%	27%
Bachelor of Music Education	15%	24%	15%	25%
Bachelor of Arts (major in other music field)	15%	15%	15%	25%
Some undergraduate work in music	4%	11%	5%	15%
Music minor	5%	6%	5%	5%
Bachelor of Science/Arts (non-music major)	15%	24%	20%	20%
Master of Music Performance	30%	16%	25%	25%
Master of Music/Arts (music fields)	10%	24%	24%	15%
Some graduate work in music	5%	5%	8%	25%
Artist Diplome	5%	3%	-	5%
Doctor of Musical Arts	6%	6%	10%	6%
Doctor of Musical Arts in progress	3%	5%	4%	-
Other Masters/Doctorate	-	5%	10%	10%

[Seventy-seven percent have Bachelor's degrees in music, 40% have Master's degrees in music, 11% have either a DMA or an Artist Diplome.]

Length lessons taught:

	1983	1985	1987	1989
30 minutes only	25%	31%	14%	6%
45 minutes only	21%	24%	25%	16%
60 minutes only	2%	8%	8%	3%
30 & 45 minutes	21%	15%	20%	16%
45 & 60 minutes	16%	18%	15%	20%
30, 45 & 60 minutes	10%	3%	15%	27%
Other	5%	1%	4%	12%

[The decrease in 30 minutes only is dramatic. In 1985, nearly one third of the teachers offered only half hour lessons. This year only 6% did. The least

***Les Plaisirs de la Musique
Française***

***A Recital of Piano Music by French
Composers***

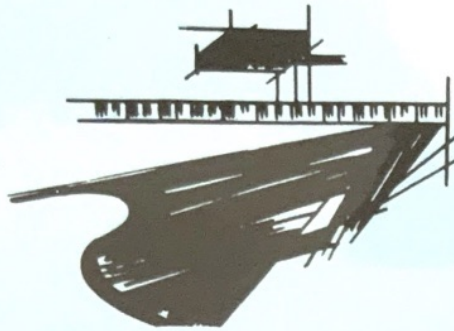
presented by
Martha K. Smith
and Guest Performers

Saturday, March 18, 1995
Four o'clock in the afternoon
Cherrydale United Methodist Church
Arlington, Virginia

STUDENTS OF SHEILA EPSTEIN
in a reading of piano concerti
and assorted pieces for your listening
pleasure with accompaniments provided by
KEYBOARD MUSIC STUDIO ENSEMBLE
the Lyceum, Alexandria, Va.



KEYBOARD MUSIC STUDIO
presents



Keyboard Music Studio Ensemble
Sheila Epstein, Conductor

Violin I

Christopher Selby, Concertmaster
Mauricio Couto
Ann Simpson
Rosemarie Liu

Flute

Diana Elbirt
Oboe
Katie Kim Weidman
Thadd Selden

Violin II

Marty Taglieri, Principal
Kevin Corkery
Catherine Thornton
Kuang Chen

Clarinet

Rita Eggert
Darren Carlson

Viola

Rosemary Salvi, Principal
Jeanne Liu
Teresa Maxwell

Bassoon

Christina Bauer

French Horn

Margot Herrman

Cello

Megan Douglas, Principal
Tina Dodson

Thanks to:

Debbie Epstein, Page Turner
Michael Epstein, A/V Engineer
Ira Epstein, A/V Engineer

Bass

Kenneth Arnold