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# NewsNotes

## President's Notes

Paulo Steinberg, NCTM, VMTA State President

Dear Fellow Music Teachers:

Our *President's Notes* usually start with "Happy New Year!" wishes. This is normally the time when we make new resolutions and set new goals. However, I am starting this letter differently, by reporting that 2014 has started off very well! Among the many reasons why we should already be happy is the fact that **Richmond MTA** are receiving a national award as the MTNA Local Chapter of the Year. Congratulations to this very active group for their accomplishments, and to their president, **Jennifer Scott**, who will be receiving the prize in Chicago during the MTNA National Conference (March 22–26).

I had the privilege to attend the Southern Division competitions in Louisville, Kentucky in January and I am excited to announce that **Jacob Moyer**, student of **Garrick Zoeter**, won the Senior Woodwinds competition. Jacob will be competing at the MTNA national competitions in Chicago, also during the MTNA National Conference.

We are celebrating another big accomplishment—our new set of theory tests incorporating contemporary idioms have been released and are up and running. Bravo to all who contributed to this huge project with their hard work and endless hours—**Tonya Menard** (Theory chair), **Roma Scriven**, **Sam Wellman**, **Hope Armstrong-Erb**, **Fay Barrs**, **Gabriella Ryan**, and **Peter Curry**.

Four teachers became nationally certified in 2013. Please help me congratulate **Elizabeth Blakeslee** (Falls Church), **Richard James Masters** (Blacksburg), **Gabriella Zorzi Ryan** (Richmond), and **Ruta Smedina-Starke** (Richmond). If you have questions on how to become nationally certified, please send an email to our certification chair, **Lisa Moxley**. Make this one of your goals for 2014 if you are not nationally certified yet.

During 2014, I am planning to visit each local chapter in Virginia, attend one of your programs and hear your suggestions and concerns. If you do not belong to a local chapter yet, make an effort to join one. If you do not have a local chapter in your area but are interested in forming one, please send me an email. The local chapters are an important part of our organization, as we stay connected, grow and support each other.

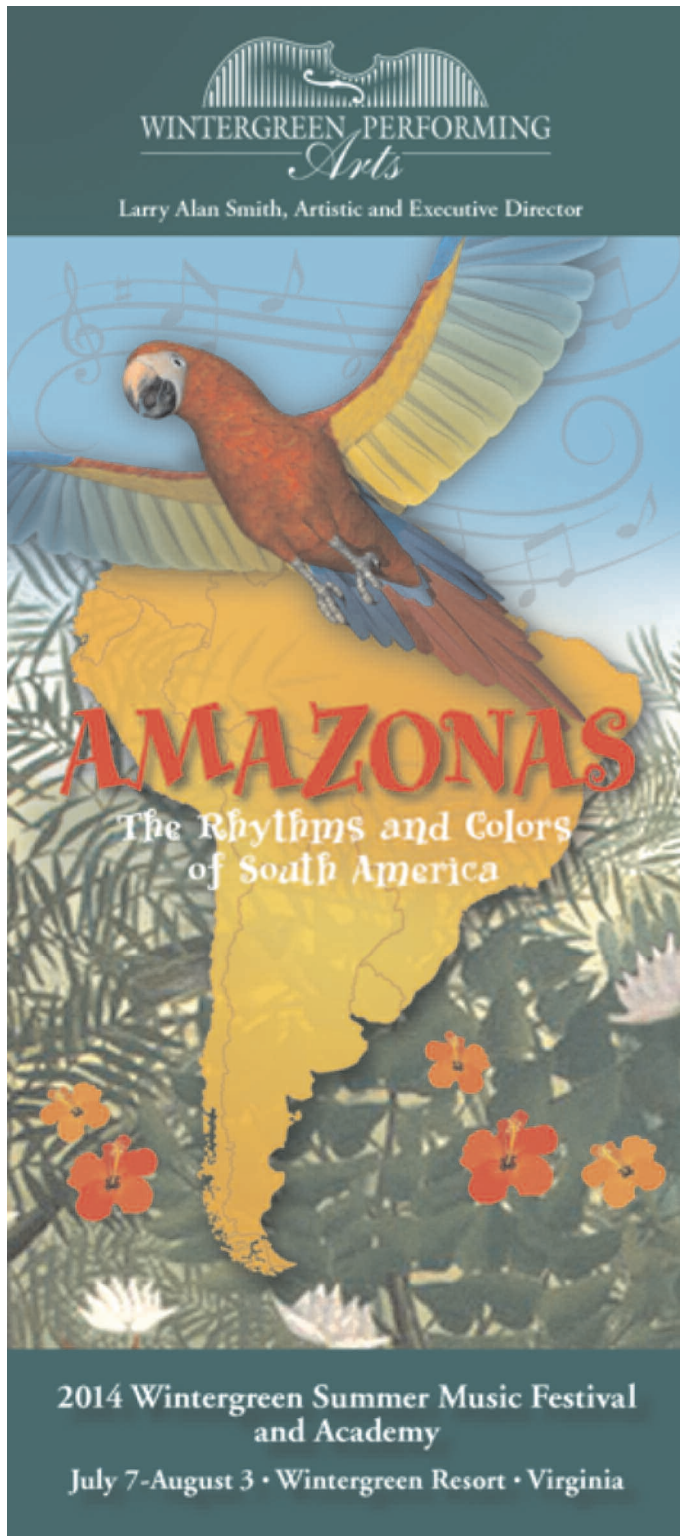
VMTA is celebrating our 50th anniversary in 2014. Come celebrate this important date with us at Wintergreen Resort on July 17–20. **Susan Atkins**, our new president-elect, is preparing a wonderful conference. Don't miss it! Use it as an opportunity to relax, re-energize, network and rejoice. The World Cup will be over (and I will be hopefully celebrating Team Brazil's victory as well...). During the conference, the **Wintergreen Summer Music Festival and Academy** will be sharing some events with VMTA again as our partnership solidifies and develops. One of the events is an orchestra concert (July 18th), when two of the **VMTA Concerto Competition winners** will be performing as soloists with the WMFA orchestra. I would like to encourage your students (8th grade through college) to participate in the competition on **May 24th at the Shenandoah Conservatory of Shenandoah University**. Please check our website ([www.virginiamta.org](http://www.virginiamta.org)) for requirements and deadlines. If you have not attended our annual conferences lately, please make an effort to do so. You will be impressed. They have been designed with you in mind! **Come celebrate our 50th anniversary with us! Happy birthday, VMTA! ■**

## VMTA ANNUAL CONFERENCE 2014 CELEBRATING 50 YEARS

Susan Atkins, VMTA President-elect

This year's VMTA Conference promises to be the best ever as we celebrate 50 years of VMTA Conferences. For the second time, we will be joining forces with the Wintergreen Summer Music Festival and Academy. There is something for everyone, including your family and friends. Experience six concerts in the relaxing atmosphere of the Wintergreen Resort. Enjoy world-class meals in a breath-taking location. Or, take advantage of the many amenities offered at the resort such as golf, tennis, swimming, hiking, and more. I encourage everyone to stay for the entire conference—Thursday night through Sunday morning. Each day has worthwhile and memorable events you won't want to miss!

(VMTA Annual Conference... continued on page 9)



# Wintergreen Performing Arts

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# 2014 Conference: Schedule

## VMTA CONFERENCE: CELEBRATING 50 YEARS!

Presented in conjunction with the Wintergreen Summer Music Festival and Academy

This schedule includes both Wintergreen Festival and VMTA Conference events. **VMTA events are in bold.** The schedule is subject to last minute changes, so watch your email inbox for news blasts and stay updated by visiting the VMTA website at [www.virginiamta.org](http://www.virginiamta.org). For a complete Wintergreen Summer Music Festival schedule, visit the Wintergreen Performing Arts website at [www.wintergreenperformingarts.org](http://www.wintergreenperformingarts.org). All VMTA members (including all conference attendees) will receive the WSMF Ticket Booklet by mail at the beginning of May. The WSMF runs from Monday, July 7–Sunday, August 3, and will include more than 200 events and performances. Tickets for all WSMF paid events go on sale at 9:00 AM on Monday, May 5.

### Thursday, July 17—VMTA Conference schedule begins

- 9:30–11:45 Morning Seminar with composer Michael White from The Juilliard School
- 10:00–12:30 Wintergreen Festival Orchestra Rehearsal—Classics II program ♥
- 1:00–3:00 **VMTA Executive Meeting Luncheon (Windsong)**
- 2:00–4:00 Cooking Class IV ®
- 3:00–5:00 **Early VMTA Conference Registration in the Lobby of the Mountain Inn at the WSMF Box Office**
- 4:30–6:15 Academy Masterclass IV ▲
- 7:30–9:30 **Solo Recital II: Mirian Conti, piano (Dunlop Pavilion) ††**
- 7:30–8:00 Overlook performance by an Academy chamber ensemble ▲✱

### Friday, July 18

- 8:00–9:00 **VMTA Conference Registration (Skyline)**
- 9:00–2:30 **Vendors Hall Open (Skyline)**
- 9:00–10:00 **Workshop #1—The Rehearsal Tango: Guiding Your Students in the Art of Ensemble Playing—Tracy Cowden (Skyline)**
- 9:00–10:00 **Workshop #2—Certification Panel Discussion (Pryors Porch)**
- 9:30–11:45 Morning Seminar with composer Michael White from The Juilliard School
- 10:00–12:30 Wintergreen Festival Orchestra Rehearsal (with VMTA Concerto Competition Winners) ♥
- 10:15–12:15 **Workshop #3—Dr. Robert Duke, University of Texas—The Art and Science of Music Teaching and Learning (Skyline)**
- 12:30–2:00 **VMTA Local Chapters Presidents Luncheon (Windsong)**  
Other members—lunch on your own
- 2:00–3:00 **Workshop #4—Bradley Sowash—Improvisation is for everyone (Skyline)**
- 3:30–5:30 **Masterclass—Mirian Conti, pianist (Dunlop Pavilion) ▲**
- 3:30–4:30 **Coaching Observation Session #1—Wintergreen Summer Music Academy—Wesley Baldwin, Cello (Skyline) ▲**
- 4:30–5:30 **Coaching Observation Session #2—Wintergreen Summer Music Academy—Steve Larsen, Viola (Skyline) ▲**
- 5:30–6:00 Performance by an Academy chamber ensemble ▲
- 7:30 **Symphony Concert—VMTA Concerto winners with the Wintergreen Festival Orchestra—Christopher Zimmerman, Guest Conductor (Dunlop Pavilion) ††**
- 9:30 **Post-Concert Garden Reception on Shamokin Terrace (Cash bar) ▲**

### Saturday, July 19

- 7:00–11:00 Festival Breakfast Buffet in the Copper Mine Bistro
- 7:45–8:15 **No Sweat Stretch Class by Jessica Jones-Healey (Skyline) ▲**
- 8:30–10:45 **VMTA Business Meeting (Skyline)**
- 9:00–3:30 **Vendor Hall open (Skyline)**
- 9:00–9:30 Performance by an Academy chamber ensemble ▲
- 10:00–12:30 Wintergreen Festival Orchestra Rehearsal—Classics II program ♥
- 10:00 Nature and Wintergreen: Mornings in the Mountains interpretive hike ✱ NF ®

- 10:00–11:00 **Workshop #5—Erica Sipes—Behind Closed Doors—A look at what goes on in the practice room (Skyline)**
- 11:15–12:15 **Collegiate Chapter meeting (Pryors Porch)**
- 11:15–12:15 **Workshop #6—IMTF—Independent Music Teachers Forum (Skyline)**
- 12:45–1:45 **Commissioned Composer Concert William Averitt (Skyline)**
- 2:00–3:00 **Workshop #7—Michael White, Juilliard—Robert Schumann: Music that inspires a student's imagination (Skyline)**
- 3:00–4:30 Academy Concert II—Students of the Wintergreen Summer Music Academy (Dunlop) ††
- 3:30–5:00 **Wine Tour at Veritas Vineyard and Winery (by reservation only) or enjoy the Wintergreen facilities**
- 4:00–5:30 Wine Tastings with a Twist \*
- 5:15–5:45 **Pre-Concert Talk with Larry Alan Smith (Dunlop) ††**
- 6:00–8:00 **Symphony Concert—Music by Mozart, Villa-Lobos, Rodrigo and Ginastera—Berta Rojas, guitar—Christopher Zimmerman, guest conductor (Dunlop Pavilion) ††**
- 8:00 pm **VMTA 50th Anniversary Banquet—Gary Ingle, Keynote Address (Pryors Porch)**

### Sunday, July 20

- 7:00–11:00 Festival Breakfast Buffet in the Copper Mine Bistro
- 8:00–12:00 **Vendor Hall open (Skyline)**
- 8:15–8:45 **No Sweat Stretch Class by Jessica Jones-Healey (Skyline) ▲**
- 9:00–10:45 **Workshop #8—Jennifer Linn, Hal Leonard—Musicianship Skills for Life (Skyline)**
- 10:00–2:00 Sunday Brunch in the Stoney Creek Bar & Grill—Reservations required: 434-325-8110
- 11:00–12:00 **Coffee Concert—Featuring guitarist Berta Rojas and the Wintergreen Chamber Players. Coffee will be served during the performance (Dunlop Pavilion) ††**
- 12:00 **Close of Conference**
- 2:15–2:40 Pre-Concert Talk with Larry Alan Smith ††
- 3:00–5:00 **Classics II—Wintergreen Festival Orchestra—A repeat of Saturday's 6:00 pm concert ††**

### KEY

- ▲ = Free WSMF events
- ♥ = Events open only to holders of Festival Season Passes and major donors, but these events will be made available to VMTA Conference attendees without charge
- †† = Event with a WSMF admission fee that will be waived for VMTA Conference attendees during the VMTA Conference
- ® = WPA Event with very limited seating—reservation required (beginning May 5)
- ✱ = Weather-dependent events that will be cancelled in the event of inclement weather
- NF ® = TWNF Event requiring an advance reservation. Phone TWNF at (434) 325-8169
- \* = Must be 21 years or older

### VMTA Conference Fees

- Conference Fee for VMTA members—\$60 (\$50 if registered by March 15) or \$30 per day
- Conference Fee for Non-members (general)—\$75 (\$45 per day)
- Conference Fee for full time college students—FREE
- Workshop fee for Non-members—\$15 per workshop
- Workshop Fee for holders of the WSMF Season Pass Holder—Free
- WSMF Individual Tickets—See *Pricing of WSMF Events on page 11*.
- WSMF Season Pass (valid for the four weeks of the Festival)—Registered Conference attendees and one guest per attendee: 50% discount for each Festival Season Pass purchased. This is the best way to experience the entire 2014 WSMF

(VMTA Conference Schedule... continued on page 11)

# 2014 Conference: Guest Artists & Workshops

## GUEST ARTIST MIRIAN CONTI



Argentine/American pianist **Mirian Conti**, based in New York City, enjoys a growing reputation as a musician whose performances combine technical brilliance with striking originality and artistic insight. Stylistically assured in a wide range of repertoire, Ms. Conti's prolific recording output and international concerts have garnered praise and awards. In recognition of her extraordinary talent, a scholarship honoring Mirian Conti was established at The Juilliard School by the Edwin Bachman Estate. In addition, she was selected as one of the "100 Outstanding Alumni" to celebrate The Juilliard School's Centennial in 2005–6. She was a Scholarship student of Richard Fabre and Josef Raieff and graduated from the School with a BM and MM. Other teachers include Genny Blech, Freda Rosenblatt and Byron Janis.

The newly created Steinway & Sons label has released her recordings of the complete *Chopin Mazurkas* (CD 3003). The *Fanfare* magazine review of the CD says, "Conti brings all these pieces to life with a spirit of fantasy and imagination that is totally endearing...Conti's mazurkas rest beside splendid complete sets in my collection by Vladimir Ashkenazy, Alexander Brailowsky, and Alexander Uninsky."

Her CDs on the Koch International label *Danzas Fantasticas* (KIC-CD-7663) and *Ernesto Halffter: Sonatina* (KIC-CD-7751) have been praised by Gramophone, as has her *Looking South* (Troy 837) recording on Albany, attracting airplay on major classical radios stations in the U.S. and internationally. She has also recorded works by American and Spanish composers, including Katherine Hoover, Phillip Ramey, Michael White, Samuel Zyman, Morton Gould, Vincent Persichetti, Joaquin Turina, James Cohn, David Diamond and Ernest Bloch for Toccata Classics, Island, XLNT and Parnassus Records. Her CD on Toccata Classics, *Music of Benjamin Lees 1947–2005* (TOCC 0069) received an award for best recording of piano contemporary music by International Piano Magazine (U.K.) in 2008. She has also recorded Bach, Mozart, Beethoven and Schumann for Towerhill (TH 71994).

Mirian Conti has appeared worldwide as soloist and with many orchestras, in Europe, Asia, Africa, South and Central America, Canada and throughout the U.S. She has made solo, orchestral and chamber appearances at Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall at Carnegie Hall in New York, Los Angeles' Dorothy Chandler Pavilion, and has performed at numerous concert halls throughout the world, including the Teatro Colón in her native Argentina. She has appeared in Poland, Latvia, Morocco, Spain, France, Italy, Montenegro, Colombia, Ecuador, Mexico, and many cities in China.

Her lecture-recitals and masterclasses on the music of Spain have been presented at Oberlin College, Manhattan School of Music, Eastman School of Music, Tulane University, William Paterson College and at the National Conservatory López Buchardo in Buenos Aires and the Simar Festival in Cali, Colombia, as well as the central conservatories in Beijing and Dalian (China). Committed to promoting the classical piano literature of Latin America, Spain and the U.S., Mirian Conti has been organizing competitions, directing festivals and promoting careers of promis-

ing young musicians through master classes and special prizes, and has been an active as a board member of several renowned musical organizations. She is the Artistic Director and Founder of the **I Certamen Musical Rioplatense**, a competition for musicians of Argentina and Uruguay which took place in Buenos Aires. She has also created and directed the **New York City International Tango Competition** for professional musicians in New York and Teachers del Norte-Pianists del Sur, an international exchange between Argentina and the U.S. (2008 and 2012) under the auspices of the American Embassy in Buenos Aires.

Celebrating Women's Month in March 2002, the Latin American Cultural Center of Queens and The Women's Council of New York awarded her recognition for her dedication to classical music in the Latin American community. She is also an active adjudicator of important international piano competitions.

Since 2007, Ms. Conti is on the Faculty of the Evening Division at the Juilliard School. Mirian Conti is a Steinway artist. ■

## JENNIFER LINN

### Workshop: Musicianship for Life

Developing musicianship skills that last a lifetime requires great music, thorough pedagogy and creative strategies for motivation. Energize your students with new releases in the *Hal Leonard Student Piano Library*, *Journey Through the Classics*, *Essential Elements Piano Theory*, *The Jazz Band Pianist* and more. From classical to pop or jazz, our expert clinicians will talk about a variety of ways to incorporate solid musicianship skills to get lasting results.



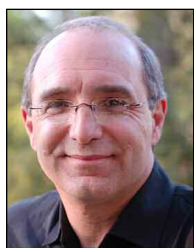
**Jennifer Linn** is a multi-talented pianist, teacher, composer, arranger and clinician, and holds the title of Manager-Educational Piano for Hal Leonard Corporation. In addition to her contributions to the *Hal Leonard Student Piano Library*, her work includes creating and editing the newly released *Journey Through the Classics* series. Ms. Linn also was the editor and recording artist for the G. Schirmer Performance Editions *Clementi: Sonatinas, Op. 36*, *Kuhlau: Selected Sonatinas*, and *Schumann: Selections from Album for the Young, Op. 68*. Many of her original compositions have been selected for the National Federation of Music Clubs festival list, and are frequently recommended in reviews by *Clavier Companion* and *American Music Teacher* magazines.

As a clinician, she has presented workshops, master classes, and Hal Leonard showcases throughout the United States and Canada, including MTNA (Music Teachers National Association) national conferences, MTAC (Music Teachers Association of California) conventions, CFMTA (Canadian Federated Music Teachers Association) convention, and numerous state and local events throughout the country. Ms. Linn was commissioned to compose a collaborative work for the 2013 MTNA National Conference in Anaheim, California where her trio *Serendipity* for piano, flute and horn, was premiered.

Ms. Linn's teaching career spans more than 25 years and includes independent studio teaching of all ages, as well as group instruction and piano pedagogy at the university level. Ms. Linn received her B.M. with distinction and M.M. in piano performance from the University of Missouri-Kansas City (UMKC) Conservatory of Music where she was the winner of the concerto-aria competition. As an undergraduate, she was the recipient of the prestigious vice chancellor's award for academic excellence and service, and most recently, Ms. Linn was named the 2013 UMKC Alumni of the Year for the Conservatory of Music and Dance. ■

### DR. ROBERT DUKE

**Workshop:** The Art and Science of Music Teaching and Learning



**Robert Duke** is the Marlene and Morton Meyerson Centennial Professor in Music and Human Learning, University Distinguished Teaching Professor, Elizabeth Shatto Massey Distinguished Fellow in Teacher Education, and Director of the Center for Music Learning. He is the founder of the National Forum on Research in Motor Learning and Music, a

research collaborative devoted to the study of motor skill development and procedural memory consolidation. A former studio musician and public school music teacher, he has worked closely with children at-risk, both in the public schools and through the juvenile court system, and he directs an active research program in motor skill learning and procedural memory at UT. Dr. Duke has served on the editorial boards of the *Journal of Research in Music Education*, the *Bulletin of the Council for Research in Music Education*, *Psychomusicology*, and other publications, and he has directed national research efforts under the sponsorship of such organizations as the National Piano Foundation and the International Suzuki Institute. He lectures frequently on the topics of human learning, systematic observation and evaluation, and behavior management, presenting workshops and teaching demonstrations throughout North America. He is the author of *Scribe 4* behavioral analysis software, and his most recent books are *Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction* and *The Habits of Musicianship: A Radical Approach to Beginning Band*, which he co-authored with Jim Byo of Louisiana State University. *The Habits of Musicianship*, released in the spring of 2007, is distributed online cost-free through the Center for Music Learning. ■

### BRADLEY SOWASH

**Workshop:** Improvisation is for Everyone

*Eye players* read music. *Ear players* improvise. Today's well-rounded students need instruction in both. Learn to use the basic theory and music reading you already teach as a founda-

tion for students learning to improvise. Improvisation is not just for jazz musicians. It is as essential as reading music. Both should be taught to all music students. Why? Because students that read well and play by ear can perform a wider range of styles, are more engaged and, therefore, more likely to "stick with it." Additionally, the applied music theory inherent in improvisation leads to a deeper interpretation of written music even as it opens the doors to greater self-expression. From a practical standpoint, all musicians will eventually be called upon to improvise. For example, what pianist hasn't been asked to accompany impromptu renditions of *Happy Birthday* or holiday favorites? Lastly, for the still-learning-to-read novice, improvisation is a low stress approach to playing since there is *no one right way* to play a song by ear. Using simple, well-known songs, participants will learn to teach how to pick out a melody by ear and harmonize it to create a "skeleton" rendition prior to "checking it" against a written version. Next, we will explore how to flesh out the bare bones with accompaniment patterns for a full sounding arrangement. Finally, tips for encouraging improvisation will be offered to help students personalize, embellish and generally move beyond the melody. Teachers seeking to balance their current emphasis on reading music with improvisation will leave this session with many practical tips that will open the door into the fascinating world of playing by ear.



**Bradley Sowash** is a composer, creative pianist, multi-instrumentalist, recording artist, author, and educator specializing in improvisation. He has performed in every imaginable setting from living rooms, churches and jazz clubs to major concert venues both here and abroad for over thirty years. His broadcast credits include seven seasons of appearances on the PBS-TV series, *The Piano Guy*, and National Public Radio has aired selections from his nine CDs. He teaches master classes nationwide, serves as Pop/Jazz chairperson for the Music Teachers National Association and teaches at the 88 Creative Keys Camp with co-founder Leila Viss. The Neil A. Kjos Music Company publishes his popular *That's Jazz* piano method and Augsburg Fortress Press has published several volumes of his hymn arrangements. He also writes a column about improvisation for *Clavier Companion* and self-publishes works for ballet, big band, choir, film, orchestra, solo piano and string quartet. ■

### MICHAEL WHITE



**Workshop:** Robert Schumann: Music that inspires a student's imagination

**Michael White** was born in Chicago and received his musical education at the Juilliard School, where he studied with Peter Mennin and Vincent Persichetti. He has composed music in virtually every medium, with an

(Guest Artists & Workshops... continued on page 6)

emphasis on vocal works. He has received multiple awards and grants for his compositions, including three Ford Foundation Fellowships and a Guggenheim Fellowship; grants have come from the Soros Foundation, the Fels Foundation, the Arts Councils of New York and Pennsylvania, ASCAP, the Oberlin Conservatory and UNESCO.

Mr. White has lectured extensively for the New York Philharmonic, the New York Youth Symphony, and for several music festivals, including those in Brunswick, Maine; Rockport, Massachusetts; and Long Island, New York, among others. He has written articles on various musical subjects for the *Seattle Times*, the *Philadelphia Post-Intelligencer*, the *Musical Review* and other journals. He has taught on the faculties of the Oberlin Conservatory and the Philadelphia Musical Academy, where he was chairman of the composition and theory department. Since 1979, he has been a member of the graduate faculty at the Juilliard School, where for 10 years he served as chair of the Department of Literature and Materials of Music. ■

## TRACY COWDEN AND ROSS MONROE WINTER

**Workshop:** The Rehearsal Tango: Guiding Your Students in the Art of Ensemble Playing

Young musicians benefit tremendously from the opportunity to play in duos or chamber music groups with their peers. But they often do not know how to approach the rehearsal process, either with a pianist or within a chamber music group. How do they make musical decisions together? How do they communicate their needs, whether musical or technical? Pianist Tracy Cowden and violinist Ross Monroe Winter, seasoned chamber musicians who have coached students of all ages, will give you tools and tips for advising your students how to rehearse with their peers in chamber music groups and how to collaborate with pianists.



**Tracy Cowden**, associate professor of piano and vocal coach at Virginia Tech, has appeared as soloist with the Roanoke Symphony Orchestra, the Chamber Orchestra of Southwest Virginia, and the Central Ohio Symphony Orchestra. As a collaborative pianist, Cowden has recently performed with the Chicago Symphony Orchestra's principal flutist Mathieu Dufour, tenor Vinson Cole, and soprano Elizabeth Futral as well as performances at the 2014 Mid-Atlantic Flute Fair, the 2012 College Music Society National Conference and at the 2012 International Trumpet Guild.

Cowden is the chair of the music program in the School of Performing Arts at Virginia Tech, where she has been honored for her work as a teacher with a Certificate of Teaching Excellence. Also active as a clinician and lecturer, she has presented master classes and workshops on topics related to collaborative music-making and creative programming across the country.

A passionate advocate for new music, Cowden has premiered many new chamber works as soloist and with colleagues

around the country. Recent projects include the commissioning of the song cycle *Vegetable Verselets* from composer Daron Aric Hagen, and *Confronting Inertia*, a recording of new works for trumpet and piano with John Adler, released by Origin Classical.

Cowden holds degrees from the Eastman School of Music and Western Michigan University.



Violinist **Ross Monroe Winter's** career spans multiple genres in the orchestral, chamber music, and solo fields as well as work in film and television. Currently he is a member of the Richmond Symphony, performs with the IRIS Orchestra in Tennessee, and is a substitute with the National and Baltimore Symphony Orchestras.

A sought after teacher, Winter is on the violin faculty at Virginia Commonwealth University, at George Mason University School of Music, and at George Mason University's Potomac Arts Academy. He serves as Chair of the Violin Program and coaches chamber music at the Wintergreen Summer Music Festival and Academy, and performs as Principal Second Violin of the Wintergreen Festival Orchestra.

Winter is a founding member of the Atlantic Chamber Ensemble, ensemble-in-residence at WCVE Public Radio. He is frequently heard in recital, as a guest with numerous ensembles, and in the summers as a member of the Wintergreen Chamber Players. This past season, with pianist Maria Yefimova, he was featured as a soloist in 10 performances of Stravinsky's Duo Concertant with the Richmond Ballet, which was proclaimed by the *Richmond Times Dispatch* as "flawlessly performed."

Winter holds degrees from the New England Conservatory of Music and from the State University of New York Purchase Conservatory. ■

## ERICA SIPES

**Workshop:** Behind Closed Doors—A look at what goes on in the practice room

Pianist, piano collaborator, and professional practice coach, Erica Sipes, leads a discussion about the reality of what we struggle with in the practice room and how we can get ourselves and our students on the path to more effective, efficient, and encouraging practice sessions. Included in the session will be live practice coaching with college participants to help demonstrate how to help students evaluate, quarantine and solve a troubling passage quickly, painlessly, and musically.



A graduate of the Eastman School of Music with her bachelor's and master's degrees in piano performance, **Erica Sipes** has developed a passion for helping musicians at all stages refine their practice techniques. As a piano collaborator she works with both instrumentalists and vocalists and has gained

insight into the challenges we all face in the practice room. In the summer of 2012 she started her own practice coaching business, *Beyond the Notes*, where she offers practice boot-camps, practice planning sessions, and coachings both in person and via skype. She also offers workshops for teachers and students. She has also recently published her first book, *Inspired Practice—Motivational tips and quotes to inspire thoughtful musicians*, which has been called by one of her readers a “daily practice devotional.” Erica’s thoughts about practicing, teaching, and performing can also be found on her blog, “Beyond the Notes,” which has gained worldwide recognition and is listed as required reading for a course taught at the Juilliard School of Music. Her blog can be found at [ericaannpipes.blogspot.com](http://ericaannpipes.blogspot.com). ■

### BERTA ROJAS



Renowned for her impeccable technique and innate musical mastery, **Berta Rojas** is one of the most outstanding female classical guitarists today. She has been praised as “guitarist extraordinaire” by the *Washington Post* and by *Classical Guitar Magazine* as an “ambassador of the classical guitar.”

Her acknowledged warmth and musicality have accorded her a place of preference among the audiences that have applauded her at such major stages as the Weill Recital Hall of Carnegie Hall and the Frederick P. Rose Hall of Jazz at Lincoln Center in New York, Londons South Bank Centre, Kennedy Center in Washington D.C., and the National Concert Hall in Dublin where she performed as a soloist of the Irish Radio and Television Orchestra, or Flagley Studio 4 in Brussels where she performed with the Brussels Philharmonic Orchestra for the Belgian National Television. She also had the honor of opening the Summit of the First Ladies of the Americas attended by then First Lady Hillary Rodham Clinton.

Most recently Berta has toured with Cuban saxophone player and 11-times Grammy winner Paquito D’Rivera with whom she recorded the album *Día y medio—Day and a Half*. This recording was nominated to the ‘Best Instrumental Album’ category of the XIII edition of the **Latin Grammys**.

Berta maintains a prolific recording schedule. Her CD **Intimate Barrios** is one of the most celebrated recordings of the works of the great Paraguayan composer and guitarist, Agustín Barrios. It glows with the delicate insight and feminine touch this virtuoso performer brings to the music of Mangoré. With her albums, **Cielo Abierto** and **Terruño** she won great acclaim from critics, presenting a personal and renewed repertoire for the classical guitar. Furthermore, the album **Alma y Corazón** provided the opportunity for concert tours with Carlos Barbosa-Lima.

In 2009, she created the first online classical guitar competition, the **Barrios World Wide Web Competition**. With two editions already held, it continues to generate tremendous interest throughout the guitar world. She was the artistic director of the three editions of the Ibero-American Guitar Festival held at the Smithsonian Museum in Washington D.C.,

and co-founded the young persons’ Beatty Music Scholarship Competition for Classical Guitar. The winners of this latter competition had the opportunity to perform at the John F. Kennedy Center in Washington, D.C.

Berta Rojas studied with Felipe Sosa, Violet de Mestral and Abel Carlevaro, among others. She earned her Bachelor of Music degree at the Escuela Universitaria de Musica in Uruguay where she was a student of Eduardo Fernandez. She later earned a Master of Music degree from the Peabody Institute under the guidance of Manuel Barrueco.

Rojas has been honored as a Fellow of the Americas by the Kennedy Center for the Performing Arts for her artistic excellence. She is also privileged to be the *Ambassador of Tourism* for her country, Paraguay. ■

### WILLIAM AVERITT, COMMISSIONED COMPOSER



**William Averitt** (b. 1948) is the composer of numerous works that have received performances throughout the United States and in Western Europe, Russia and Asia. He has received fellowships, grants and commissions from a wide variety of sources including the National Endowment for the Arts (twice), VMTA/MTNA, the Library of Congress, Choral Arts of (Seattle), Texas Lutheran University, the Maryland Symphony Orchestra, the Bach Choir of Pittsburgh, Opus 3 Trio, Murray State University Choir, Winchester Musica Viva and Shenandoah Conservatory Chamber Choir. A two-hour St. Matthew Passion was co-commissioned by eleven southeastern university choral departments and performed in 2010 at the Southern Division-ACDA Conference in Memphis. *Afro-American Fragments* (1991) won the 1992 Roger Wagner Center Choral Composition Competition; in 2004, *Conspirare* released three movements as part of their acclaimed CD *...through the green fuse...* Choral Arts (Seattle) commissioned *The Dream Keeper* and recorded it on their award-winning CD *Mornings Like This*. Averitt’s works have been published by ECS, Treble Clef, Falls House, Little Piper, Fred Bock Music, Trevco, ALRY Publications, Concordia and MMB Publications. His music has been the subject of two doctoral treatises. He is Professor Emeritus of Music and formerly Coordinator of Composition at Shenandoah Conservatory of Shenandoah University in Winchester, Virginia where he was on the faculty from 1973 to 2012. ■

### CHRISTOPHER ZIMMERMAN

**Christopher Zimmerman** graduated from Yale with a B.A. in Music, and received his Master’s from the University of Michigan. He also studied with Seiji Ozawa and Gunther Schuller at Tanglewood, and at the Pierre Monteux School in Maine with Charles Bruck. Zimmerman served as an apprentice to Andrew

(Guest Artists & Workshops... continued on page 8)

## 2014 Conference: Guest Artists & Workshops



Davis and the Toronto Symphony and in Prague, as assistant conductor to Vaclav Neumann and the Czech Philharmonic Orchestra.

Zimmerman's debut with the Royal Philharmonic Orchestra was followed by engagements with the London Symphony Orchestra and the Royal Liverpool Philharmonic. He has since conducted orchestras all over the world--the Prague Symphony, the Slovak Philharmonic, the Turku Philharmonic, the Seoul Philharmonic, the Mexico City Philharmonic, the Caracas Philharmonic, National Orchestra of Rio de Janeiro, the Shenzhen Symphony, the Xiamen Symphony--to name a few. In opera he has worked as the assistant conductor for "Carmen" at the Nimes Festival and as assistant conductor for "Salome" at the Mexico City Opera where he was re-invited to conduct a full production of "Gianni Schicchi" the following season. His U.S. operatic debut conducting Carlisle Floyd's "Susannah" won the National Opera Association's First prize as did Bright Sheng's "Song of Majnun," which he also led. Zimmerman's operatic repertoire is as diverse as it has proven successful, from Handel's "Julius Caesar" through Verdi, Puccini, Strauss and Sheng.

Prior to his appointment to the Fairfax Symphony Orchestra, Christopher Zimmerman was Music Director of the Symphony of Southeast Texas, the Bangor Symphony Orchestra and the City of London Chamber Orchestra. His career has also embraced teaching and working with student orchestras and conductors; in 1993 he joined the conducting faculty at the College-Conservatory of Music in Cincinnati where he was Music Director of their concert orchestra, and in 1999 he was appointed as Fuller Professor of Orchestral Studies at the Hartt School as well as Music Director of the Hartt Symphony. A much sought after clinician and pedagogue, Mr. Zimmerman continues to teach at workshops and festivals around the world. Christopher Zimmerman was recognized as the winner of the American Conducting Prize in 2011, a new prestigious award given for nationwide performances by orchestral conductors, choral conductors, and a host of other categories. ■

### GARY INGLE



**Gary L. Ingle** is Executive Director and CEO of Music Teachers National Association (MTNA), the oldest music teacher association in the United States. Founded in 1876, MTNA is a professional association of 24,000 studio music teachers who teach in independent and collegiate settings nationwide. MTNA's mission is to advance

the value of music teaching and music making to society and to support the professionalism of music teachers. Dr. Ingle is a career professional in association management and academia. Prior to his December 1996 appointment to MTNA, he was executive director of Phi Mu Alpha Sinfonia Music Fraternity in Evansville, Indiana. Dr. Ingle's academic career spanned 10 years

with Southwest Baptist University in Bolivar, Missouri. During his tenure, he attained the rank of full professor of music and served as Chair of the department of music, as Dean of the Casebolt School of Fine Arts, and ultimately as Vice President for Enrollment Management. A native of Birmingham, Alabama, Dr. Ingle holds the doctor of musical arts degree with emphases in conducting, voice, and higher education administration from the Southern Baptist Theological Seminary in Louisville, Kentucky. He earned bachelor's and master's degrees in music at Samford University in Birmingham. Additional studies include the Cumberland School of Law in Birmingham. Dr. Ingle currently serves as the president of the National Music Council of the United States, which represents the U.S. to the International Music Council (established by the United Nations and a part of UNESCO). Since April 2008 he has served on the Board of Directors of the International Music Council. In October 2007 he was elected to the Finance Commission of the International Music Council at its biennial General Assembly in Beijing, China. He also served on the Steering Committee for the IMC's first World Forum on Music held in Los Angeles, California in 2005. Dr. Ingle is a member of the advisory board of From the Top, the public radio program dedicated to encouraging, supporting and celebrating the commitment of young people to music and the arts. He is also a member of the editorial advisory board for the magazine, Making Music: Better Living Through Recreational Music Making, a magazine devoted to the health and wellness benefits of music making. Since 1998, he has served on the Board of Trustees of the American Classical Music Hall of Fame, serving as secretary of the board from 2000-2003 and currently as the chair of the Professional Organizations Advisory Council. ■



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[www.mbc.edu](http://www.mbc.edu)



# 2014 Conference: Celebrating 50 Years

Our guest artist **Mirian Conti** will perform a recital Thursday night, July 17 and give a masterclass on Friday, July 18. If piano is not your thing, sit in on two Academy coaching sessions taking place Friday afternoon. On Friday night a symphony concert featuring the VMTA Concerto Competition winners will be conducted by **Christopher Zimmerman**. There are two more concerts during the day on Saturday: Commissioned composer **William Averitt** and a recital featuring the Wintergreen Academy students. On Saturday afternoon, take advantage of the Wintergreen Resort amenities or come with us on a tour and tasting at Veritas Vineyards and Winery (by reservation only and price doesn't include transportation). Our banquet will take place on Saturday, July 19, immediately following a 6:00 pm Wintergreen Symphony concert featuring Spanish guitarist **Berta Rojas**. Our special guest and keynote speaker at the banquet will be **Gary Ingle**, Executive Director and CEO of MTNA. Also at the banquet there will be entertainment, awards, and special recognition for past presidents of VMTA. The last concert of the concert is the Sunday morning Coffee Concert featuring Berta Rojas. All six concerts are free to VMTA Conference attendees. One guest of each attendee will be able to purchase a ticket at a 25% discount. Exception: Commissioned Composer concert is free to all.

We have some wonderful clinicians including **Michael White** from Juilliard, **Robert Duke** from University of Texas, and **Jennifer Linn** from Hal Leonard. In addition, **Tracy Cowden** will present a collaborative workshop, **Bradley Sowash** will do a workshop on improvisation, **Erica Sipes** will show us what goes on in the practice room and there will be IMTF, Collegiate, and Certification meetings. For more information, check out the schedule on page 2.

There will be a vendor hall, including Music & Arts, so conference attendees will be able to buy music and browse all vendors. We're also offering a morning stretch class on Saturday and Sunday mornings, led by **Jessica Jones-Healey**. She promises not to make us sweat, so we can wear our conference clothes and start the day right.

You'll leave the conference, refreshed, motivated, and uplifted after 4 days of seeing old friends and making new ones. To keep those memories alive, we're preparing a special commemorative program book; a look back on 50 years of VMTA, and a spotlight on the future of music teaching in Virginia.

Take advantage of Early Bird Registration! If you register by March 15, you save \$10. To register for the Conference, go to [www.virginiamta.org](http://www.virginiamta.org) and either download the registration form and send with your check, or you may register online with Paypal.

Don't forget to make your room reservation at Wintergreen Resort as soon as possible, as the number of rooms is limited. Call 800-611-6888 and ask for the VMTA rate.

Special resort rates for VMTA (valid during the conference, and two days before and/or after): Single accommodation room: \$119 (plus taxes); One bedroom condo: \$139 (plus taxes).

For pictures of the resort, visit: [www.flickr.com/photos/wintergreenresort/](http://www.flickr.com/photos/wintergreenresort/)

For a map of the resort, visit:  
[www.wintergreenresort.com/brochures](http://www.wintergreenresort.com/brochures)

## Frequently Asked Questions

**Can the resort accommodate mobility issues?** Yes! A golf cart will be available to shuttle attendees to and from events in order to avoid stairs and steep hills. Let us know in advance if you will be needing this service. Also, when making your room reservation, be sure to ask for a first floor room.

**Can the resort accommodate my food allergies?** Yes! When you check in at the conference registration booth, be sure to mention it and we will make sure your banquet meal takes your allergies into consideration.

**The rooms are expensive—is there anywhere else I can stay?** The best place to stay is at the resort so you are close to all the events. To save money, why not share a condo with a friend and use the kitchenette to make breakfast every morning, or even lunch? There is a refrigerator and coffee maker in all the rooms. There is a small grocery store at the resort.

**Does the resort take pets?** No, the resort doesn't take pets.

**Can I bring guests to the conference?** Yes! We encourage our conference attendees to bring family and friends along. There are many activities and events your guests will enjoy while you're attending the conference. Be sure to buy a ticket for your guest if they want to attend any of the concerts offered for free to conference attendees. A 25% discount will be offered and tickets can be purchased at the booth in the lobby of the Mountain Inn.

**Can Conference attendees go to other Wintergreen Festival events?** Yes! You can arrive early to the conference or stay later, or plan to attend the Festival any time during its July 7–August 3 run. There are some Festival events not included in your conference fee, such as cooking classes, interpretive hikes and other performances. Visit [www.wintergreenfestival.com](http://www.wintergreenfestival.com) for a full schedule of events (schedule will be posted in May). Remember, Conference attendees receive discounts to Festival events! (Exceptions may apply, so ask when purchasing tickets.)

**Have other questions?** Feel free to contact Susan Atkins, VMTA President-elect at [pianolearningcenter@gmail.com](mailto:pianolearningcenter@gmail.com) or 757-282-8220. ■

# 2014 Conference: Registration

Please register online ([www.virginiamta.org](http://www.virginiamta.org)), or mail this registration with check for the total amount by **June 17** (early bird March 15) to Mun Lee Han, VMTA Treasurer, 3969 Wyckoff Dr., VA Beach, VA 23452. Daily registration will also be available at the Conference.

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Address: \_\_\_\_\_ e-Mail: \_\_\_\_\_

Certified?  Yes  No

Conference Registration Fee:

- VMTA Member (before March 15) ..... \$50.00 ..... \$ \_\_\_\_\_
- VMTA Member (March 15 and after) ..... \$60.00 ..... \$ \_\_\_\_\_
- Non-member ..... \$75.00 ..... \$ \_\_\_\_\_
- Daily registration VMTA Member ..... \$30.00 ..... \$ \_\_\_\_\_
- Daily registration Non-member. .... \$45.00 ..... \$ \_\_\_\_\_
- Collegiate registration ..... *FREE for full-time students*

**Thursday, July 17**

I will attend: Executive Committee Luncheon and Meeting—1–3 PM ..... \$30.00 x \_\_\_\_\_ .. \$ \_\_\_\_\_  
*Includes Soup or Salad, Entree and Dessert*

I will attend: Piano Recital—Mirian Conti—7:30 PM ..... *FREE for VMTA conference attendees*

**Friday, July 18**

I will attend: Local Associations Presidents Lunch—12:30–2 PM ..... \$15.00 x \_\_\_\_\_ .. \$ \_\_\_\_\_  
*Includes Sandwich or Salad Entree*

I will attend: Symphony Concert—VMTA Concerto Winners—7:30 PM ..... *FREE for VMTA conference attendees*

I will attend: After-concert Garden Party—9:00 PM. .... *Cash Bar*

**Saturday, July 19**

I will attend: Wine Tasting and Tour—3:30 PM ..... \$10.00 x \_\_\_\_\_ .. \$ \_\_\_\_\_  
*Veritas Vineyards and Winery. Price does not include transportation.*

I will attend: Concert—Berta Rojas, guitar—6:00 PM ..... *FREE for VMTA conference attendees*

I will attend: VMTA Banquet—8 PM ..... \$50.00 x \_\_\_\_\_ .. \$ \_\_\_\_\_

**Sunday, July 20**

I will attend: Coffee Concert—11:00 AM ..... *FREE for VMTA conference attendees*

I would like to make a donation to VMTA ..... \$ \_\_\_\_\_

**Total Amount** of your check payable to VMTA ..... \$ \_\_\_\_\_

For a complete VMTA conference schedule, please go to [www.virginiamta.org](http://www.virginiamta.org)

For the Wintergreen Summer Festival and Academy events, please go to [www.wintergreenperformingarts.org](http://www.wintergreenperformingarts.org).

**Resort rates:** Special resort rates for VMTA (valid during the conference, and two days before and/or after):

Single accommodation room: \$119 (plus taxes); One bedroom condo: \$139 (plus taxes)

To make reservations, call (800) 611-6888 and ask for the VMTA rate.

## 2014 Conference: Schedule

### Pricing of WSMF Events

During the four days of the VMFA Conference (July 17-20), registered Conference attendees will be able to attend the following WSMF performances without charge: Solo Recital II on July 17; the Wintergreen Festival Orchestra concerts on July 18, 19 and 20; Academy Concert II on July 19 and Coffee Concert II on July 20. Guests (one per registered Conference attendee) will receive a 25% discount when purchasing a ticket to any of these six concerts.

For all other WSMF events and performances (before, during and after the Conference), registered VMFA Conference attendees (and one guest) will receive a 25% discount when

purchasing individual tickets. Please note: There will be no discounts for the Opening Night Reception and Performance on July 9, wine tastings, cooking classes and special fundraising events, including those mounted as part of *WPA à la Carte*. The Wintergreen Nature Foundation-related events and Wintergreen Resort lunches and brunches cannot be discounted. Check the WSMF Ticket Booklet when it comes out for details, as well as a complete listing of the Festival offerings. ■

## 2014 Conference: Directions to Wintergreen

**D**ue to the difficulty with mapping high-altitude roads with GPS and online mapping websites (MapQuest, Google Maps Directions, etc.), we recommend you use the following directions:

**From areas northeast:** From I-66, take Exit 43a (Gainesville, Rt. 29 South). Follow 29 South to I-64 West (in Charlottesville). Take I-64 West to Exit 107 (Crozet, Rt. 250) Take 250 West to Rt. 151 South, turn left. Follow Rt. 151 South to Rt. 664, 14.2 miles. Turn right and Wintergreen is 4.5 miles ahead on Rt. 664.

**From areas east:** Take I-64 West to Exit 107 (Crozet, Rt. 250) Take 250 West to Rt. 151 South, turn left. Follow Rt. 151 South to Rt. 664, 14.2 miles. Turn right and Wintergreen is 4.5 miles ahead on Rt. 664.

**From areas south:** Take Rt. 29 North to Rt. 151 North, turn left. Follow Rt. 151 for 21 miles to Rt. 664. Turn left and Wintergreen is 4.5 miles ahead on Rt. 664.

**From areas west, northwest and southwest:** Take I-81 to I-64 East to Exit 99 (Afton, Rt. 250). Take Rt. 250 East to Rt. 151 South, turn right. Follow Rt. 151 South to Rt. 664, 14.2 miles. Turn right and Wintergreen is 4.5 miles ahead on Rt. 664.

**From the Blue Ridge Parkway:** Take the Reeds Gap exit (between mileposts 13 and 14). Go east on Rt. 664 one mile to the Wintergreen entrance on your left. It is a beautiful and historic parkway and provides an alternate route get to Wintergreen. Please note that during the winter the Parkway is not plowed and is frequently closed. We also do not recommend the Parkway when there is fog. Please use an alternate route.

**GPS Address:** Again, we recommend use of the above directions before GPS, but if you do use it, please use Wintergreen Dr. Roseland, VA. If any mapping directions take you on the Blue Ridge Parkway, please read the notes under the directions above.

**Precise GPS Coordinates:** X: 37.9043 Y: -78.9692 ■

## Reports

### VMFA CONCERTO COMPETITION 2014

*Wanda M. Hall, Chairman*

**T**he 2014 Concerto Competition will be held at Shenandoah University, Winchester, on Saturday, May 24. New this year is a category for the harp. Registration deadline is April 1. ■

# Certification Profile: Gabriella Ryan

by Anne James, NCTM



“There is no other work I’d rather do than teach piano. It is a gift of the spirit to both the student and the teacher, for music is the universal language of feelings and emotions.” In her application for MTNA Certification Gabriella Ryan wrote these sentences as an introduction to her teaching philosophy.

Gabriella Ryan is the first Virginia teacher to complete the new certification process. “All in all, I thought it was a very good process. The thing that was difficult for me was the technology aspect because everything has to be done online. They won’t accept anything by mail so all of the photos of the studio and videos had to be done online. I’m not computer illiterate but I don’t usually upload video. That can take hours of your computer time.”

“The way it’s organized in terms of your teaching philosophy and all the projects they have you do are good.” The five projects were:

1. Write your teaching philosophy.
2. Analyze four teaching pieces (they choose them).
3. Present your teaching through videos. You choose one student and show a beginning lesson, a middle lesson and an ending lesson on a particular piece of your choice.
4. Show your teaching environment through photos or videos, along with an essay.
5. Discuss your business ethics and studio policy through analyzing your response to three scenarios which they provide.

“I learned a lot about myself by doing this. It made me really think about teaching piano.”

Sharon Stewart was Gabriella Ryan’s mentor, although this was the first time she’d been through the new certification process. “It’s good to have someone to bounce ideas off of and to have them read what you’ve written.” During the videotaping there were technical glitches and a student’s parent was able to help. He also videotaped a recital and reformatted it. “The parents are very proud. The students get something out of it because it has changed my teaching. I did it to set an example, since I was state president. It adds professionalism and is national. I don’t think you could go through this process if you were not a good teacher because it’s really in-depth. It’s a huge endeavor—you need the year that they give you.”

Gabriella Ryan was born in Montagnana in the Italian province of Padova and came to Chicago at age 6. Her uncle gave her a toy piano and she was inspired to start taking lessons. Since she had only the toy piano at home, she practiced at school during recess. The school ended up giving her a real piano. At DePaul University she majored in math and minored in piano. After a stint in the computer industry, she returned to school and earned a degree in piano performance at the Chicago Conservatory. When she began teaching piano she found she loved it much more than computers.

Moving to California, Ryan became friends with a flutist

and a cellist and they founded the Westlake Chamber Trio. She is also a founder of the Sunday Afternoon Musicales at the Thousand Lakes Library. When she came to Richmond she became a member of MTNA for the first time. She has since served as RMTA Recording Secretary, MusicLink Chairman and President. In VMTA she has been President-Elect, President and Past President, and is currently co-chair of the Commissioned Composer Contest. She is a candidate for Southern Division Director. “Joining MTNA is the best thing I ever did because I’ve learned so much.”

Gabriella Ryan maintains a home studio with 30 students and has 15 students at St. Catherine’s School. She is organist of the West End Church of the Brethren. “One of my favorite things is to have a judge at the end of the year. Students play six, eight or ten pieces and the judge decides whether they deserve a small, medium or large trophy. The trophies are presented at the final recital. I got the idea from Rosita Mang, who spoke of sports trophies. I have theory classes grouped in three levels, based on the VMTA tests. In my studio the week we have the theory class it takes the place of the private lesson. I’ve developed a number of games, including a Jeopardy game which they play as a team. The students always ask for it.”

“I attend the MTNA Conference every year. I don’t think I would miss one. Not only do you make new friends but you learn so much. I think every teacher should go.” ■

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# MINUTES

## VMTA PRESIDENTS' SUMMIT

James Madison University, Harrisonburg, VA  
Saturday, October 26, 2013  
10:00 AM–3:00 PM

### Introduction by Gabriella Ryan, President of VMTA

- Welcome! The people in this room today are the leaders of VMTA.
- A great book to read is “Situational Leadership” by Blanchard and Hershey
- Quotes on leadership (on page 11 of *NewsNotes*)

### MTNA Presentation—Benefits of Membership and Current Events—by Gary Ingle, Executive Director and CEO of MTNA

- MTNA has been having Leadership Summits since 1998.
- Situational leadership—look at the tasks that need to be done and look at the kind of relationship to get it done. A good leader does not do the same style in every situation; the good leader uses the appropriate style for each situation.
- Federal Trade Commission has changed views for us as teachers. The music teaching profession is under investigation due to our non-compete policy. (Handout—Avoiding Antitrust Liabilities) It is anti-competitive to not recruit students from other teachers; students should be able to choose their teacher. We are competitors with each other.
  - The solution is a Consent Decree, which is a 20 year document. They will be contacting all local affiliates finding out if there are any statements in our Bylaws or Code of Ethics restricting competition; if there are, they will need to take it out within 120 days. If these issues are not changed, the chapter will need to be disaffiliated. Even if you are disaffiliated, this would have to be reported and the FTC will be after you.
  - Don't talk about prices! Historical Surveys are okay. Last year or later is fine to look at as far as prices are concerned; no current or future.
  - If a group or group of teachers decide to not shop at a specific music store, that goes against the anti-trust law as well.
  - Anything we provide our members, we need to provide for our non-members as well. Competitions, teacher recommendations, etc. We have to think, does this create a competitive advantage? However, geographic restrictions are not an issue (non-members and members need to be within the area required to be in the events/competitions).
- BENEFITS for Membership—MTNA websites: [www.mtna.org](http://www.mtna.org), [www.mtnafoundation.org](http://www.mtnafoundation.org), [www.mtnacertification.org](http://www.mtnacertification.org)—they are always updating the site, so make sure you update your browser.
- MTNA provides many benefits for us: ASCAP, 501(c)(3), insurance, billing for states and locals, MTNA takes care of credit card percentages. Economy of scale.

### VMTA Presentation—Benefits of Membership by Gabriella Ryan

- Brochure overview for VMTA
- Certification—piano teacher profile projects overview. Being certified is very beneficial to do; you find out a lot about yourself as a teacher.

### New VMTA Executive Committee Presentation by Paulo Steinberg and Donna Halleck

- Theory Test revamping is great.
- Conference in the summer—we are able to utilize the musicians who are already at Wintergreen! Concerto competition will be open to all instruments and voice; harp will be added to the competition. Concerto Concert July 18th. Many great things are being planned for this coming up summer conference! July 17–20, 2014.
- Tracy Cowden—Collaboration
- JMU has a new collegiate chapter. If you have any colleges in your area, please encourage them to have a chapter.
- Paulo will be visiting every chapter this year. Please email him a list of workshops.

### Theory Test—Tonya Menard

- Online there are new items: Sample tests, New Terms Glossary, Syllabus
- Next year we will have a glossary for all terms.
- Presidents and Local Theory Chairpersons will have access to the year one test and answer key.
- Tonya is offering Workshops for local chapters. \$100, plus [menardtm@dukes.jmu.edu](mailto:menardtm@dukes.jmu.edu)
- On the sample test, there will not be points smaller than 0.5 points. There will not be more than one test per student.

### MTNA Foundation by Roma Scriven

Money received by MTNA goes to grants. A brochure was handed out. You can go on the website or add it on to your membership fee.

### Chapter Presidents' Presentations

*(Listed are some events held by each chapter: performances, workshops, etc. Not everything is listed; please see Chapter Yearbooks if available)*

**VMTA has a Facebook page, create a link on the VMTA website. We should send our Facebook links to the Presidents to send out to the chapter members.**

**Harrisonburg—Lori Piitz:** They have a piano fest and contemporary music recital.

*(Minutes... continued on page 14)*

## Minutes... (continued from page 10)

**Piedmont—Mary Helen Cameron:** They have a ribbon festival, performance of American Composers, next year will be Women Composers, and they have had specific composer recitals in previous years.

**Charlottesville—Mike Anderson:** There is a difficulty with the seasoned members and keeping people involved and stepping up to take on jobs. Suggestions: Every job should have 2 people (min.), one mentoring and the other learning. Give jobs to younger people.

**Highlands—Mary Louise Hallauer:** They have a benefit concert and technique festival. They have workshops, one being How to Practice “Behind Closed Doors” by Erica Sipes.

**Richmond—Jennifer Scott:** There are a lot of new good things going on in their chapter. Website changes: find-a-teacher and how to join. They have a Bach competition and Play-a-thon.

**Tidewater—Jessica Jones-Healey:** We have a Play-a-thon as well, our money that is raised goes back to the students through scholarships. We have a banquet in the works for our 50th Celebration in May. Stafflines, our newsletter, has gone digital.

**Central Virginia—Cynthia Ramsey:** They have a lot of college educators. They are having a lecture and recital in the near future. This spring there will be a 20th Century Russian lecture as well as teachers will talk to college students about books and resources that are helpful to teaching.

**Roanoke Valley—Peggy Schaff:** There is a monthly newsletter on Printmaster, music learning community as a school, workshops, and student recital in the spring. There will be a Festival at Hollins, February 20th. Music Teachers helper is great for creating the website.

**Northern Virginia—Elizabeth Blakeslee:** They are getting young people involved, out in the community introducing themselves and when the people come to the meetings, they know people. Workshop called “Do You Hear What I Hear?” Rosita Manges, talking about judging.

**Shenandoah—Lee Ann Dransfield** (Not at the meeting)

### Problems

- Losing and recruiting members—start collegiate chapters, have food at meetings.
- Same people working all the time/lack of participation—survey monkey can help.

**Advisory Council—Bring ideas and suggestions to VMTA.** Elizabeth Blakeslee will head the council. Send suggestions to Paulo.

Send newsletters to the Presidents, copy to Donna Halleck, Gabriella Ryan, Paulo Steinberg.

## LEADERSHIP QUOTES

*A leader is best when people barely know he exists, when his work is done, his aim fulfilled, they will say: we did it ourselves.* —Lao Tzu

*Where there is no vision, the people perish.* —Proverbs 29:18

*I must follow the people. Am I not their leader?*  
—Benjamin Disraeli

*You manage things; you lead people.*  
—Rear Admiral Grace Murray Hopper

*Never doubt that a small group of thoughtful, concerned citizens can change the world. Indeed it is the only thing that ever has.*  
—Margaret Mead

*A leader takes people where they want to go. A great leader takes people where they don't necessarily want to go, but ought to be.*  
—Rosalynn Carter

*Leadership is the art of getting someone else to do something you want done because he wants to do it.* —General Dwight Eisenhower

*Leaders think and talk about the solutions. Followers think and talk about the problems.* —Brian Tracy

*As we look ahead into the next century, leaders will be those who empower others.* —Bill Gates

*Great leaders are almost always great simplifiers, who can cut through argument, debate, and doubt to offer a solution everybody can understand.* —General Colin Powell

*It is better to lead from behind and to put others in front, especially when you celebrate victory when nice things occur. You take the front line when there is danger. Then people will appreciate your leadership.* —Nelson Mandela

*Leadership is solving problems. The day soldiers stop bringing you their problems is the day you have stopped leading them. They have either lost confidence that you can help or concluded you do not care. Either case is a failure of leadership.* —Colin Powell

*True leadership lies in guiding others to success. In ensuring that everyone is performing at their best, doing the work they are pledged to do and doing it well.* —Bill Owens

*“Innovation distinguishes between a leader and a follower.”*  
—Steve Jobs, Apple co-founder

*“Do not follow where the path may lead. Go instead where there is no path and leave a trail.”* —Ralph Waldo Emerson

*“The pessimist complains about the wind. The optimist expects it to change. The leader adjusts the sails.”* —John Maxwell



## CONCERTO COMPETITION

Shenandoah Conservatory of Shenandoah University  
May 24, 2014

For more information: WANDA HALL, NCTM, wnhstudio@verizon.net

*Two winners will be selected to perform with the **Wintergreen Festival Orchestra and Academy** during our VMTA 50th conference at Wintergreen Resort (July 18, 2014)*

### REGISTRATION DEADLINE

April 1, 2014

### ELIGIBILITY

- Students in 8th through 11th grade
- High School Seniors and College Students, but not yet 27 years of age

The performers will be selected based on artistry and technique. **Classical repertoire** (such as Mozart and Beethoven concerti) is preferred, due to orchestral limitations. Other winners may be selected to perform at the VMTA conference with piano accompaniment at the judges' discretion.

### REPERTORY

1. PIANO—one movement of a concerto. One movement of any standard concerto currently in print.
2. WOODWINDS, STRINGS, BRASS, PERCUSSION—One movement of any standard concerto currently in print. Late romantic and 20th century compositions will need the approval of the Chairman.
3. VOICE—any aria for which the accompaniment, score and parts, is currently listed in the Kalmus orchestral catalog. Late Romantic and 20th century compositions will need approval of the Chairman.
4. HARP—one movement of any standard concerto currently in print. Late romantic and 20th century competitions will need the approval of the Chairman.

**Virginia Music Teachers Association**

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