

OMTA Music News

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IN THIS ISSUE

State News

- President's Corner 2
- An Interview with Paul Roberts 3
- Membership 6

District News

- 2013 District Events Calendar 7
- Blue Mountain 8
- Central Oregon 9
- Mid-Columbia 10

In Memoriam

- Mildred Van Blokland 11
- Lillian McGovern 12

It's Time to Register for the OMTA Conference in Bend

Our OMTA Conference, June 28-30 in Bend, is right around the corner! Registration forms and conference schedule information should be arriving in your mailbox soon. Registration forms and conference details are also available on the OMTA website, <http://oregonmta.org/calendar>. Be sure to register before May 30th to get the discounted rate.

The Riverhouse Hotel has given us a great conference rate of \$89 per night plus tax for a single room, and \$99 per night plus tax for a double. You must reserve your room before June 1st to get the conference rate. You can make a reservation by calling 800-547-3928 and asking for the OMTA conference rate. Please be advised that, although the Riverhouse is a two story hotel, they do not have elevators. Be sure to request a ground floor room if mobility is an

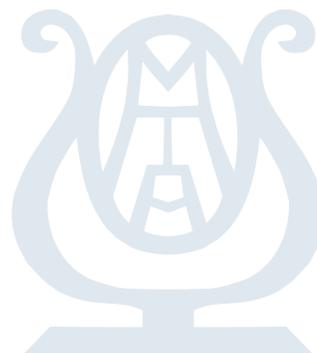
issue. The special conference rates will be honored 3 days pre-conference and 3 days post-conference, depending on availability, for those of you wanting to make your trip to Bend an extended vacation. Visit the website www.visitbend.com for more information on a wide range of Bend activities for yourself and/or family members.

I hope many of you will choose to join us on Friday evening when we travel to scenic Shevlin Park in Bend to enjoy a picnic dinner, live music, and camaraderie with your colleagues in the great outdoors. See the registration information for all the details.

So register early and get ready for a wonderful time in Bend!

See you there!!

—Cindy Peterson-Peart, NCTM
2013 Conference Chair



President's Corner



Dr. Bonnie Esbensen
President, OMTA



Keeping the Organization Humming Along: Board Positions and Committee Jobs

Have you considered volunteering for one of the many statewide jobs in OMTA that keep our programs running? We could use your help. Some jobs are relatively straightforward and can be done on your own time. For example, we are currently looking for someone to handle trophy orders.

Other jobs, such as grant writer, are more involved. The grant writer works closely with the conference chair to submit a proposal each year to the Oregon Community Foundation. Much of the work is similar to previous years' work, but attention to detail is important.

Some jobs can be completed in a specific time period. An example of this is the MTNA Performance Competitions. The umbrella chair for competitions is filled, but some of the sub-committees for Young Artist, Senior, Junior, and Chamber Music competitions need chair people to accept applications and supervise the event on the day of the competitions.

Other positions require some amount of expertise, such as training and experience in business, accounting, writing, publishing, social media, web pages, fundraising, teacher-training, and public relations – just to name a few areas.

Please write to me. I'd love to hear from you about your interests. You can reach me through the contact form on the OMTA web page at: oregonmta.org/contact/form.

Or call me; my number is in the OMTA Directory.

Cheers,

Bonnie

Dr. Bonnie Esbensen
President, OMTA



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Rhonda Ringering, NCTM



Summer 2013 brings changes to Oregon's piano scene. Portland Piano International has cancelled its summer festival this year, but a group of Northwest teachers and arts supporters have invited long-time festival favorite, Paul Roberts, to return and do a summer workshop on his own. This workshop, known as *Paul Roberts in Portland*, will be a series of Master Classes on July 8 and 9 (hosted by Portland Piano Company in their new location) and a lecture recital played at The Old Church on July 10. Students of respected OMTA teachers Diane Baxter, Shirley Brendlinger, Peter Brownlee, Harold Gray, Winifred Kerner, and Jill Timmons will be participating in the master classes, along with students of Los Angeles teacher Nobuyo Nshixaka.

I caught up with Paul via email for a lively and informal chat about his return to Portland. The following questions and answers are excerpts of the longer discussion he will have with all of us in July about life, literature, music, and the magic of creating art at the piano.

1. **You appear as a performer and clinician all over the world. What keeps drawing you back to Portland?**

Who wouldn't be drawn to Portland?! I am enormously lucky to have found an audience here, discerning musicians and teachers and loyal friends, all of whom keep me on my toes. I owe it all, without a shadow of doubt, to the remarkable Harold Gray, who not only engaged me in the first place (I played in the Series in the very early 90s, and then every year of the summer festival since its inception in 1999) but who generously arranged for his students to take lessons with me. That was the start of the substantial teaching practice I now have in



Portland. I have a host of friends here who have constantly supported me, who have offered me housing and lifts, hamburgers and home-cooking, wisdom and advice, who have shown me restaurants and bars and beer and wine, who have taken me up in airplanes, into the snowy mountains, to the Oregon coast and to the high desert, across the river and into the trees. They know who they are and I thank them from the bottom of my heart. Portland is also the home of Powell's Books.

2. ***Paul Roberts in Portland* has been built on the theme of performance and communication. How does this differ from the traditional master class and lecture recital format?**

I want to explore Performance and Communication as a single entity, to encourage young people to understand that performance IS communication. We are not performing for ourselves, but for others, and we are aiming to communicate to our listeners what we understand to be the essence of musical meaning. But what is so extraordinary and invigorating about great art is that this 'meaning' can change, it is never fixed. In the case of music it is of course dependent on the different viewpoints of each performer, each 'interpreter.' Every performance of the same piece of music is a fresh start. This is one of the rea-

(Continued on next page)



sons why the classical repertoire has lasted so long, why it bears such endless scrutiny, why, indeed, it offers us all so much.

But I really don't see this as different, rather as a sharper focus. I want to shine a light on the actuality of what it is we are ALL doing as performers, teachers and students of the great classical repertoire. The master class format is the perfect vehicle for exploring the concept of performance: instead of being an overheard one-to-one piano lesson, it is, rather, an engagement with the actual moment of performance in which the listener is an active participant.

3. Many students of OMTA teachers will be playing in your master classes. What do you hope the students will retain after the event?

My theme is also concerned with teaching and learning: how do we learn the art of performance, as distinct from the art of piano playing? All performers soon come to realize that we use a different part of the brain during a performance from the part we use during practicing. How do we prepare for this experience? It can be unnerving if one is not ready for it. No matter to what extent we have 'practiced' our notes the actuality of public performance is a totally different experience (and 'public' is of course axiomatic as the arena for performance). At best it is where all the truly creative and imaginative aspects of the art of music take place. Why is this so? I believe it's very much to do with active listening. The presence of an audience concentrates the performer's powers of listening — stage actors know this, the transforming effect of audiences. I would even say that music is not truly made until it is in front of an audience — before that it exists as a potential, even the realization of the score in our practice studio is only a potential idea, contingent upon what we then do in front of an audience. It is in the process of communicating to others what we have prepared that music is finally and fully brought to birth.

So I want to encourage young people to think outside of the box, to realize that all the hours they spend acquiring dexterity at the keyboard are a means to an end far beyond dexterity. We all know, of course, that technical proficiency is a way of manifesting artistic insight — but it doesn't always manifest it, it is not a foregone conclusion. How do we balance technique and artistry, attend to one without it being at the expense of the other? Pianists need to spend a large proportion of their working lives 'practicing' — it is an absolute necessity. But technical accomplishment, as thrilling (and as essential) as this aspect of performance may be, is not ultimately why we play, teach and listen to piano music. It is not a circus act. Saint Saëns said 'In Art a difficulty overcome is a thing of beauty.' I would only agree if, in the case of piano performance, the overcome difficulty serves not just speed and accuracy but, say, shape of line, beauty of sound, perfection of structure. These are all aesthetic considerations, and without them music cannot be music.

4. You have planned one master class to include a question and answer time at the end. How will this benefit teachers?

My master classes can be seen as a certain way of teaching music. I am sharing my own experience as a performer and a teacher and hoping this might be beneficial to other performers and teachers. I am very much aware of the tireless work done by the piano teachers of the Portland area — this is one of the reasons why I find my visits so stimulating — and I would like to engage this community, and non-teachers too, in a dialogue about the ways we make and receive music, and the ways in which we might make and receive it better. I have carried with me all my adult life a formulation learnt from a great literary critic at whose feet I sat when I was a student (my first degree was in English Literature and

(Continued on next page)



Music — interestingly the chair of music at my university at that time had also been a student of this illustrious critic): when arriving at a judgment one offers the question ‘This is so, isn’t it?’, hoping for the reply, ‘Yes, but ...’

5. Your lecture recital, *Liszt, Love, and Petrarch: the Pianist as Narrator*, comes after two days of master classes. How will it be a natural summation of the classes?

The idea of ‘the pianist as narrator’ is fundamental to my approach to musical performance, whether of music with a text, as in Liszt’s *Petrarch Sonnets*, or pure music, as in a Beethoven sonata. Music exists in time, as a series of events, just as a narrative does. Musicians need to control similar ingredients of dramatic structure, rhythm and pacing, as narrators and actors do.

My lecture recital, by concentrating on music inspired by a specific text — in this case Petrarch’s lyrical and passionate sonnets of love which so caught Liszt’s imagination — will bring this aspect of the pianist’s art into focus. For both performer and listener the structure, rhythms, and rhymes of the poems provide a vivid parallel to what is going on in the music. 

For more information about Paul Roberts in Portland, visit:

<http://tinyurl.com/d72rmox>

All master classes may be audited free of charge.

For recital tickets, visit:

www.brownpapertickets.com



Please join us for the
Oregon Music Teachers Association

State Composition Celebration Honors Recital 2013

*Celebrate the achievements of the
next generation of composers!*

Saturday, May 18th, 2013
Portland Piano Company
711 S.W. 14th Ave., Portland, Oregon 97209
(new location inside the Tiffany Center)

for further information contact
Jennifer Wright, OMTA State Composition Chair
jenniferawright@yahoo.com / 503-232-1837

On performance day, call Portland Piano Co. 503-775-2480



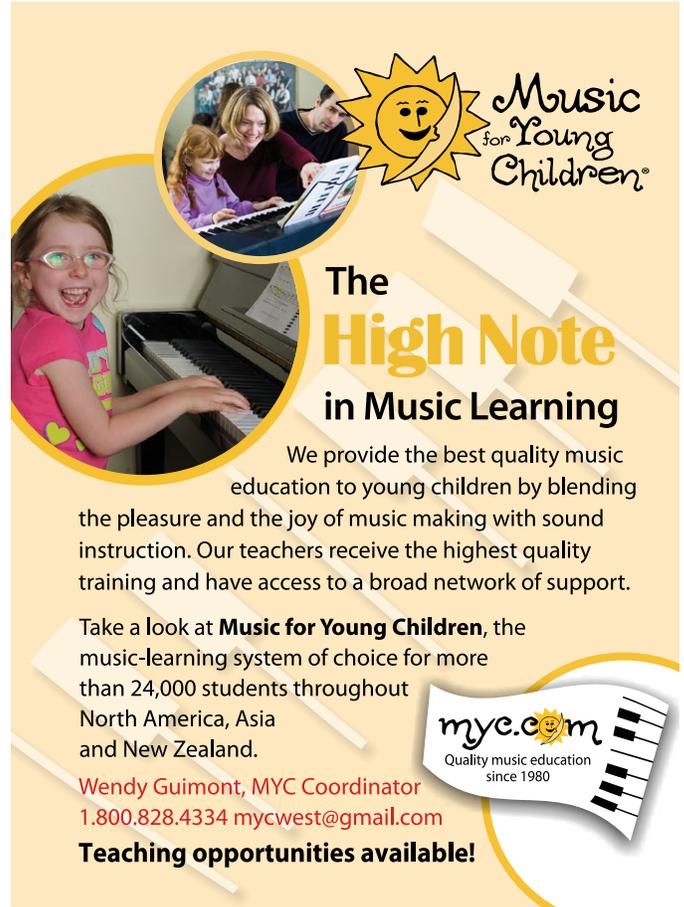
State News *Membership*

Liz Willis
Membership Chair



*Welcome
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Linn-Benton District
Sarah Emmert



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District News *2013 Calendar of Upcoming District Events*

Saturday, May 18

2:00–6:00 pm

State Composition Celebration Honors Recital
Portland Piano Company
711 SW 14th Ave, Portland
(New location inside the Tiffany Center)
More information: Jennifer Wright, Chair

Sunday, June 2

1:30, 3:00, 4:30 pm

Syllabus Level X State Recital
Portland Piano Company
711 SW 14th Ave, Portland
(New location inside the Tiffany Center)
More information: Claudia Hegberg, Chair

Monday, June 10

10:00 am

Mid-Columbia District *presents*

Gary Ruppert in a two-hour program/workshop on teaching piano from lead sheets (chords and melody line). Location to be determined by the number of participants.

RSVP is required: goochmr@centurylink.net

Friday–Sunday, June 28–30

2013 OMTA State Conference
(Pre-Conference Business Meetings: Thursday, June 27)
Riverhouse Hotel and Convention Center
Bend, Oregon
Guest artist: Dr. Peter Mack
More information: Cindy Peterson-Peart, Chair

PAUL ROBERTS in **PORTLAND** **JULY 2013:** PERFORMANCE and COMMUNICATION



Liszt, Love and Petrarch:
the Pianist as Narrator
A lecture recital

Wednesday, July 10 7:30 pm

The Old Church, 1422 SW 11th Ave.
Portland, Oregon
Tickets available on-line at
brownpapertickets.com
Adults: \$30 Students: \$15

Master Classes at Portland Piano Company

located at 711 SW 14th Ave.

Monday, July 8 9:30am-12:30pm
Beethoven Sonatas
1:30pm-4:30pm

Tuesday, July 9 1:30pm-4:30pm
Debussy and Ravel
General repertoire
followed by open discussion


Special thanks to
Portland Piano Company
for their generous support of
Paul Roberts in Portland

Paul Roberts will also present a master class and recital in Battle Ground, Washington, July 11.
For information contact Helen Murray, kargmurr@earthlink.net phone (360) 687-3470

For full information on **Paul Roberts in Portland July 2013**, go to paulrobertspiano.com



District News *Blue Mountain*

Elizabeth Cooper



Spring Syllabus took place on April 12 and 13 with Carolyn Mayer, NCTM, as our Adjudicator. Now we are eagerly anticipating our Ensemble Festival, scheduled for May 18. This is probably our favorite event of the year. We read through some duets and trios at our last meeting; truly a hands-

on program. The updated and amended bylaws were voted on and accepted at our March meeting, and we're now in the waiting mode. We appreciate the help provided by Bev McDaniel to assist the districts in becoming IRS compliant. 



District News *Central Oregon*

Helen Jones, NCTM



The OMTA State Conference in Bend is just around the corner, and we hope you have reserved June 27–30 to come get your teaching energized with all the wonderful sessions, master classes and camaraderie with other teachers. The conference takes place at the Riverhouse Hotel and Convention Center—right on the Deschutes River. The setting is so beautiful you will wish the sessions were held outdoors.



The Riverhouse Hotel and Convension Center

Please read Cindy's Conference Update above to learn how to register for the conference and hotel rooms. We hope to see you here.

Members of Central Oregon District were treated to an outstanding program by our current State President, Dr. Bonnie Esbensen, on April 5th. Her topic, "Some Cognitive Aspects of Music Learning," generated some lively discussion among our members. For some of us it was meeting Bonnie for the first time and for others, renewing friendships. We look forward to seeing her here in Bend at the conference.



Left to right: Patti Peterson, Bonnie, Judy Kamperman, Heather Stewart

Syllabus evaluations were held April 12–14, with 69 students participating. Six students were at level 10 and a total of 11 teachers' studios were represented. Liz Willis and Ellen McQuilken served as adjudicators.

Our next student event is June 8—Student's Choice recitals, held at Holy Trinity Catholic Church, 18143 Cottonwood Road, Sunriver. Basically, anything goes, any composer, any era, any style. We know it will be an interesting mix of music. 



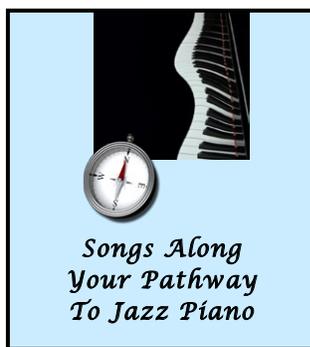
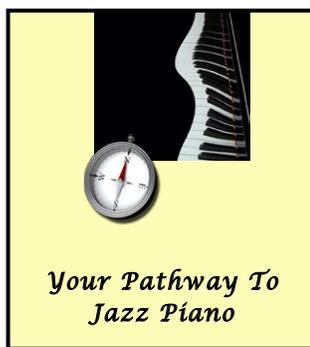
Rebecca Gooch



The Mid-Columbia District invites you to a workshop with Gary Ruppert on June 10th, at 10:00 am, in The Dalles, Oregon. Location to be determined by the number of participants. RSVP is required: goochmr@centurylink.net.

Gary Ruppert is the original author of the OMTA Jazz Syllabus and author of two books about learning jazz piano. He will offer a two-hour program/workshop on

teaching piano from lead sheets (chords and melody line). The workshop will take the participants through understanding chord theory, building simple accompaniments, different popular rhythmic styles, and beginning improvisation. Along the way, he will also show how using his books can enhance the ease of working with students in this medium. 



... for those who already have some piano experience but want to learn how to go beyond what is on the written page.

by Gary Ruppert
Available at **Amazon.com**
\$14.95 each



In Memoriam

A Tribute to Mildred Van Blokland



The Blue Mountain District was saddened to learn of the death of one of our most beloved teachers, Mildred Van Blokland. It was ironic that she died peacefully during an after-breakfast nap, on her 104th birthday. Mildred always did everything right! I was a young piano teacher when Dr. Ron YaDeau, piano professor at EOU, wanted to start an OMTA district in La Grande. I had joined a year earlier while living in Portland and was very enthusiastic; but which teachers would have the courage to join us? We had university degrees, and Mildred had none. She had saved for college and always wanted to study music, but World War II prevented that. So, at age 68, Mildred became a charter member of the Blue Mountain District. She was so excited to finally have this chance to learn Music Theory and History, and we gladly helped her understand and teach the new material.

Mildred was a life-long learner, and loved attending the OMTA Conferences with us. She always offered her lovely car, "If you will drive!" Her cheerful good nature and love of life made her an ideal companion, and we truly missed her, when, on her 100th birthday, she fell and broke her hip. The birthday celebration continued without her, but she loved watching the video of it. Unfortunately, she never returned to teaching, which was a huge loss to her students, which numbered over 1,000 during her lifetime.

The last year Mildred had students adjudicated for syllabus was 2005. Adjudicator Gloria Dakin remarked, after helping Mildred from the studio out to her car (yes, she was still driving at age 96!), "The wonder is not that she is still teaching at this age; the wonder is that she is still teaching so well."

Bon Voyage, dear Mildred!
Lanetta Paul, NCTM



In Memoriam

A Tribute to Lillian McGovern

October 23, 1927 — March 15, 2013

Istanbul, Turkey — Portland, Oregon



Lillian McGovern—a dedicated piano teacher-colleague, and a dear friend. She was born and raised in Istanbul, Turkey, where she learned to speak French, English, Turkish, Italian, and Greek at the French Convent School and the American College for Girls in Istanbul. She worked for British European Airways (BEA) in Istanbul, where her language mastery was a valuable asset. While working there, she met her future husband, Lt. Walter McGovern, who was a US Naval officer stationed in Istanbul. She came to New York City and studied at Fordham University in 1952. They were married June 6, 1953, in Saranac Lake, New York. Following a move out west to San Francisco, they moved to Portland in 1965.



I first met Lillian in 1983, when I moved to Portland. It was either at OMTA, where we used to have a long morning meeting and workshop, followed by lunch and a recital, or when she hosted the Adult Playing Class at her home in SW Portland, or when about 15 of us teachers started the Con Brio Recital Club for our students. She impressed me as a very quiet, gracious, caring person, who loved music, children, and her family. She had a slight accent from her Turkish background, which was quite charming and always easy to understand.

I knew her best from all the years in the Con Brio Recital Club, where we had recitals at the Colonial Heights Presbyterian Church. Her students played with enthusiasm and expression, ranging from her then-young grandchildren to adult students. Lillian also served as Chairman of our group for the last few years. We didn't think that the Con Brio Recital Club was any big deal when we started it, but here it has continued almost 30 years, and we "young" teachers now realize how special it really is, to have a low-pressure performance opportunity for our students, and to have known each other, and the students all those years. We definitely plan to carry on that standard of excellence! Lillian often had students in the Adult Playing Class, and played in it herself to keep growing as a musician. She studied with Marjorie Fairly, and they became close friends. Marjorie might have been writing her tribute, had she not herself passed away in December.

Lillian taught until Labor Day of 2011, when she suffered a heart attack, while she and Walter were in Bend. She was treated, and then transported to Portland—where who would be her cardiologist, but *her former adult student, Dr. Xiaoyan Huang*. Of course, she received the utmost care from her fond pupil! (Marjorie always referred to students as "pupils.")

While recovering at home, Lillian was cared for by her devoted husband, Walter, and her grown children, and very helpful caregivers. She had another series of cardiac events, which meant going back and forth to the hospital, but she was able to walk around the house, play her keyboard, read her emails, and receive visitors. Marjorie called her many times from the nursing home. Walter said that he had walked her downstairs, at her request, to play the piano, about a month before she passed. It's always inspiring to think it meant so much to her, even in her last days.

She and Walter celebrated their 59th wedding anniversary with a big family party last June. They have three children, three grandchildren, and have a special affection for their daughter-in-law and son-in-law. They enjoyed camping, backpacking, boating, and skiing, and had many trips to Ireland, where they danced at traditional Irish music festivals. Lillian was also in the Broadmoor Club, Boys and Girls Aid Society, Friends of Oregon Symphony; and bridge clubs, book clubs, and the Meriwether Women's 9-Hole group. She also wrote an article on Turkey and its customs for the *Worcester Sunday Telegram*, in 1958. It's surprising what one learns about a person at their memorial service!

We will miss Lillian fondly. She had a long, active, and meaningful life— full of music, family, and friends.

Respectfully submitted,
Rebecca Schappert





Submit Articles in *Music News*

Please send articles and accompanying graphics in TIFF, EPS, JPEG or PDF format to Natalie Gunn via e-mail: natalie@nataliegunn.com. MS Word attachments are best.

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Please send ads and accompanying graphics in TIFF, EPS, JPEG or PDF format to Rhonda Ringering: rhondaringering@hotmail.com.

1/4 column ads (and articles about events which require an admission fee or tuition):
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Larger ads at a proportional cost.
(Contact Rhonda for amounts.)

Publication dates and deadlines are listed below.
Submitting material before deadlines is always helpful and appreciated.

Issues Deadlines

Jan	Dec 15	June	May 15
Feb	Jan 15	Sept	Aug 15
Mar	Feb 15	Oct	Sept 15
Apr	Mar 15	Nov	Oct 15
May	Apr 15	Dec	Nov 15

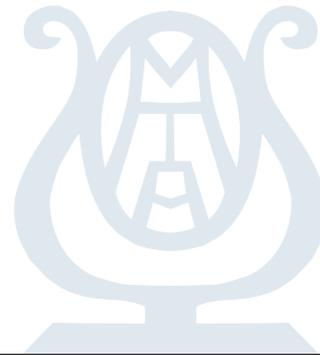
The link below connects you to your local District Associations, OMTA Board of Directors and Committee Chairs:

<http://oregonmta.org/contact/>

Let Us Know

If you have changed your e-mail address please contact the office so you don't miss any OMTA News.

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Upcoming Music News copy DEADLINES:

May 15, 2013

August 15, 2013

September 15, 2013

