

OMTA Music News

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Message from the Editor: Want to join our team?

We are so lucky to live in a beautiful area rich with opportunities for our students to grow and shine, for our own continuing education, and for enjoying world-class performances. We often get notices for and reports about these special events, even though they are not sponsored by OMTA, because our membership is a respected, important body of artist-teachers. For instance, Portland Piano International (www.portlandpiano.org) generously offers free master classes called “Up Close with the Masters,” and often times the participants are students of OMTA teachers. Other organizations have similar programs, like Friends of Chamber Music (www.focm.org), which has partnerships with local school districts as well as the Cascade Chapter of the National Association of Teachers of Singing, and Chamber Music

Northwest (www.cmnw.org/), which recently co-sponsored a master class with the Oregon chapter of the American String Teachers' Association. And did you know that the Oregon chapter of the National Federation of Music Clubs (www.nfmc-music.org/) is hosting the national NFMC conference in Portland in June? Their events line-up looks really interesting, and many OMTA members are involved.

Recognizing that our membership is full of teachers who are well-connected and who want to be aware of various regional opportunities like these above, *Music News* would like to publish an on-going summary of such events. Could you help? The Publications Team needs a volunteer to coordinate and compile these submissions. Please be in touch with me via e-mail with your interest: natalie@nataliegunn.com.



2013 © Christina Weber, Photographer

Thank you!
~Natalie

President's Corner



Dr. Bonnie Esbensen
President, OMTA



The Complexity of Modern Life

Sometimes it strikes me how complicated modern life has become, whether it is managing a large, nonprofit organization, such as OMTA, or a small, private music studio, such as many of us have.

It has become so easy to put a step wrong. For example, in the past year, several OMTA districts have had to renew or acquire new 501(c)(3) nonprofit status. It took a lot of detective work by several people (most notably by Bev McDaniel), as well as many phone calls and a good deal of paperwork to bring matters to a successful conclusion.

Recently you may have noticed that MTNA has sent notices to everyone regarding an investigation by the Federal Trade Commission (FTC). You should be receiving more information about this from your district president soon. As I write this, the FTC is accepting comments on a pending consent decree between MTNA and the FTC. One result of this investigation, so far, is that MTNA, OMTA and many of the local districts have changed the wording in their respective bylaws regarding ethics policies.

On a more personal level, we all have to be careful in our studios to keep up, not only with ever changing legal and IRS requirements, but also with the changing times. For example, gone are the days when we could freely touch our students—giving them hugs, guiding their hands, or correcting their posture. Now we need to be mindful and to ask permission.

One area where we often forget to exercise caution is in the use of e-mail. It's so simple to dash-off a quick message, but once it's sent, it can't be undone. We all

know that e-mail messages, due to their impersonal nature, are prone to being misinterpreted. But even more troubling is the problem that you can't control the message once it's been sent. It can be forwarded to many people or published in print or on the internet.

Here is a recent case in point. A television reporter, under the Freedom of Information Act, requested memos regarding a mass shooting at a naval yard, but U.S. Navy officials plotted via e-mail various ways to keep the reporter from getting the information. One of those e-mails was accidentally sent to the reporter, who posted a screenshot of the e-mail on Twitter. The Navy, of course, apologized, but I bet the Navy officials wished (1) that they had given the reporter the information he requested immediately, and (2) that they had never sent those e-mails.¹

In my various meetings in the state and around the nation, I sometimes hear stories of e-mails that got into the wrong hands and caused a great deal of trouble. So be sparing in your use of e-mail. In writing to colleagues and students' families, avoid stating opinions that you don't want made public. If you need to discuss personal matters, pick up the phone. Life is more complicated now. We all have to be mindful.

Bonnie

Dr. Bonnie Esbensen
President, OMTA

¹ "U.S. Navy Mistakenly Emails Reporter Plans To Dodge FOIA Requests," *The Huffington Post*, January 8, 2104.



Cindy Peterson-Peart, NCTM
2014 Conference Chair



Dear Colleagues,

On a cold, dreary day in February, are you dreaming of sitting in the sun on the beach? Then mark your calendars for our 2014 Conference, August 8–10 in Newport!

The conference will be held at the Newport Performing Arts Center. We've contracted for lodging with the Hallmark Inn and Suites, just down the street from the PAC. Special conference room rates range from \$129 for a single queen bed on the ground floor to \$164 for a limited edition King Spa room and many options in between. Visit their website at www.hallmarkinns.com.

Our conference artist will be Alejandro Cremaschi, an Associate Professor of Pedagogy at the University of Colorado at Boulder, and the current President of the Colorado State Music Teachers Association. Dr. Cremaschi specializes in Latin American



music and will have some fascinating presentations to share, along with a wonderful Saturday night concert. In addition, we've invited two fabulous presenters from the 2013 MTNA National Conference in Anaheim. Kendall Feeny, a faculty member of both Eastern Washington University and the Golandsky Institute, will share her expertise in the Taubman Approach and how it relates to overcoming the challenges of small hands. Dorothy Yan from San Antonio, Texas will give her presentation on "brain games" to get young students engaged and involved in lessons from the minute they walk in the door. We will also have a lecture/demonstration from the renowned piano quartet, Thunder Egg Consort. Add in master classes from early-intermediate to advanced level students, great food, time with colleagues, and a fun private outing at the Oregon Aquarium and you have an amazing weekend.

More detailed information about the conference, as well as registration information, will be coming in the Spring, but I hope the thought of a fun, relaxing and revitalizing conference at the beautiful Oregon coast will get us all through the damp, gray days ahead. 

PAUL ROBERTS in **PORTLAND** **FEBRUARY 2014:** *PERFORMANCE and* *COMMUNICATION*



Peter Schulte

Liszt, Love and Petrarch:
the Pianist as Narrator
A lecture recital
Tuesday, February 25 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.
Portland, Oregon
Free and Open to the Public
Sat., Feb. 22 9:30am-12:30pm
Beethoven Sonatas
1:30pm-4:30pm
Debussy and Ravel
Sun., Feb. 23 1:30pm-4:30pm
Mozart, Chopin, Liszt
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, WA, Feb. 27-28.
For information contact Helen Murray, kargmurr@earthlink.net phone (360) 687-3470

For full information on **Paul Roberts in Portland February 2014**, go to paulrobertspiano.com



State News *Membership*

Liz Willis, NCTM
State Membership Chair



In December we welcomed two new members:

Eugene
Lindsey Rogers

Portland
Monica Bunch



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DEGREE PROGRAMS

BA in Music	BM in Performance
BM in Composition	BM in Music Education
BM in Improvisation	Minor in Music
Minor in Arts, Technology & Multimedia	

SCHOLARSHIP AUDITION DATES
Auditions will be held November 2014, January 2015, and February 2015 for the 2015-16 academic year. Check the website for specific dates.

Schedule an audition **503-370-6687**

Office of Admission • willamette.edu/admission • 503-370-6303
willamette.edu/go/music



Eugene District



Being a musician, it's probably natural for me to be a firm believer in timing! Although I have been teaching piano for over twenty years and have wanted to join OMTA in the past, the timing of joining this year seems quite perfect. Much of my musical life has achieved a balance, vibrancy and interconnectedness that I had not felt till recently. Becoming a member of OMTA is part of the equation of my well-balanced musical life.

I was born and raised in Pittsburgh, Pennsylvania, the son of immigrants from Vienna, Austria. Both my parents had a passionate love of music (hard not to - being from that city!). My father, an anesthesiologist and researcher at the University of Pittsburgh was a fine amateur pianist. My mother, a homemaker, sang Lieder in the home accompanied by my dad. After show-



ing interest in improvising at a young age, I began classical piano lessons at age six. In middle and high school, the rock and roll bug hit me hard so I played in bands and started writing songs. I actually began gigging at age sixteen or so at a piano bar and private parties (my idol, in addition to the Beatles, was Billy Joel, "the piano man"). When time came to graduate high school I couldn't think of anything I'd rather pursue than music (except perhaps to be a film director), so I applied to and got accepted at the University of Cincinnati.

After getting my Bachelor of Music degree I settled into rural Ohio with my future first wife. We renovated an 1870's one-room brick schoolhouse (with original school bell intact) where I started teaching piano lessons. Despite not really having planned on piano teaching as a vocation, I happened to be able to get a good number of students quickly and easily. Even more importantly, though, I found I really enjoyed teaching.

My heart was yearning for the West Coast, however, so after a few years, in 1994, I began study at the University of Oregon working on a Masters in Music Composition. After a year, I took a break (it must not have been the right time or timing for graduate school) and began teaching piano and performing here in Eugene. I haven't stopped since.

My musical life has evolved over the years from a focus of "pop singer-songwriter" to a "living classical composer." In the past, I often felt I had two very different worlds to reconcile: the popular and classical. In addition, I had the various hats of piano teacher-performer-composer to juggle. Even though I still consider myself a "jack of all trades—master of none musician," as I wear these many musical hats the worlds somehow feel more integrated. I view myself as a teacher-performer-compos-

(Continued on next page)





er, not necessarily in that order but as three equal sides to a triangle. These three aspects feed each other now. I write music that I can try-out performing for my students and families. I learn new classical pieces for or from my students that I may use in a regular performing gig for a spiritual group once a month. I learn from my students and often get inspiration for my compositions. The weaving threads of connection seem almost limitless.

In 2003, I was compositionally revitalized by creating a musical theatre piece for young children called *Nisse's Dream*. This collaboration with Nancy Wood helped steer me on a compositional path that seemed to melt down the barrier of Classical versus Popular. My musical worlds began meeting. From 2005–2010, I wrote music for “art music meets vaudeville” shows collaborating with dancers, jugglers and aerialists.

In recent years I have had numerous chamber music pieces of mine performed through Cascadia Composers (I have been a member since its inception seven years ago). We support each other's music and learn from each other through presentations and workshops. The group fulfills a role that a university might perhaps fill for me, giving me colleagues as well as a framework for new music. In 2012, I fulfilled a dream

by premiering my first composition for orchestra, a *Concerto for Electric Guitar*. It was something I had wanted to write for almost twenty years. The timing was finally right for both its creation and performance. I feel I created a substantial work with classical structure and modern sounds.

As a composer, I value intent as well as craft. I try to be as true to myself musically as I can. I do hope to push myself and try new approaches in each piece, but I place an importance in composing from the heart as well. So, I'm sure my music has some things in common from piece to piece. I tend to like ostinatos, driving rhythms, tangible melodies, jazzy chords and poly-modality, among other elements. I place a high importance on structural integrity and cohesion in addition to having moments of either improvisation or the illusion of it. Since I tend toward control in most of my writing, I enjoy occasionally incorporating some elements of chance in the composing or performing of my music (I had a brief but powerful love of the philosophy of John Cage in college). I guess balance is the real key for me; balance of materials and of accessibility or awareness of an audience, with a need to be unique and progressive.

I feel very blessed to have such a rich and fulfilling life. I have two amazing children (now 19 and 14), a wonderful partner in Nancy (I am writing my OMTA Composer of the Year piece for her to sing), an enjoyable circle of students from beginner to advanced—aged seven to seventy, and a large variety of compositional and performing opportunities. I try to balance out my musical life with yoga, running, watching slow independent films, sipping red wine and being in nature as much as possible. I am very happy to be a new member of OMTA. The organization gives me the colleagues and continuing education that I have been craving for the teacher side of my composer-performer-teacher triangle. 



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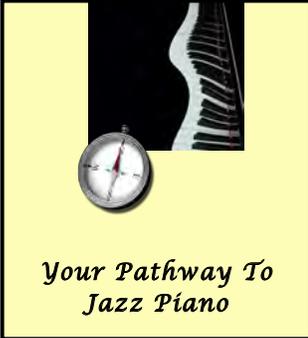
State News *Scholarship Announcement from Linn-Benton District*



Student musicians who will graduate in 2014 from high schools in Linn, Benton or Lincoln Counties, or who graduated from high schools in those counties and are already enrolled in college music programs, are invited to apply for scholarships, both of which may provide \$750 or more. The scholarships are offered through Linn-Benton OMTA. The Loene P. Guthrie Award will go to a young person intending

to study for a music teaching career. The Dorothy May Jenks award will be awarded to a student who intends to teach and/or prepare for a performing career.

Deadline for applications is April 7, with auditions to be held in Corvallis on Saturday, April 19, 2014. For further information, call or write Shirley Byrne 541-757-8695 or e-mail sandjbyrne@comcast.net. 



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Anne D. Young, DM
Finance Chair, OMTA



“Last week’s letter nominated our principal assets as know-how and know-why—the technical and the motivational ...”

—Robert Shaw
American Conductor
Letter to his Chorale

A wonderful teacher pointed out to me that concentration is the mother of all things. Among the big C words are these: confidence, creativity, community, collaboration and communication; all are powerful indeed. Briefly, the focus here will be communication.

The impact of our organization is rooted in effective communication. Our students, parents, and colleagues rely on our expertise, but with today’s hyper pace of living it is easy to miss those important nuances of thought that capture our attention and facilitate clarity. Much of our communication is electronic and we can further streamline this process in simple ways.

Persuasive writing is great, it is what we are most passionate and sincere about and this is personal. Professional, and still personal, is the signature line and the information imparted. It is our modern advantage to have signature lines that can indicate our preferred mode of contact: phone, text message, or e-mail; they can include a mailing address, as well as when and how best we may be reached. An asset.

I love the above quote from one of Shaw’s communications to his choir, and as a newly involved finance chair, I see our assets as the craft that can carry our impact far and wide in a myriad of investments spiraling from the personal, to district, to state, to the national spectrum of our organization, and from these structures into our diverse community cultures. What an exciting time we live in and dedicated musician teachers are a wonderful group to have the opportunity to communicate with.

Warmest regards to all, Anne

Anne D. Young, DM,
Finance Chair, OMTA
16510 SW Kimball Street
Lake Oswego, OR 97035
Phone: 503.342.6896 (9 am–12 pm)
Cell/message: 858.232.4888
Web: lomusicacademy.com
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State News *How to Order Trophies for Your Students*

1. Mail the OMTA paid dues receipt for the year, your check, and the **OMTA Participation Trophy Teacher Order Form** found on the State website to the State Trophy Chair.
2. The State Trophy Chair will send an email release to your District Trophy Chair within 24-48 hours after receiving the Teacher Order Form, your paid dues receipt and your check.
3. The State Trophy Chair processes and files your Teacher Order Form and your paid dues receipt and mails your check to the State Treasurer for processing.
4. The District Trophy Chair will then contact the ordering teacher to arrange pick-up or delivery of the required trophies. The ordering teacher can also contact the District Trophy Chair to see if the ordered trophies have been released.
5. The District Trophy Chair will record the ordering teacher's name, the level of each trophy taken from the inventory, and the date each trophy is released to the teacher on the **OMTA Trophy Inventory/Sales Form**. This form is found in each box of trophies.
6. When the District Trophy Chair has exhausted the inventory on hand, the completed Inventory/Sales Form is mailed to the State Trophy Chair.
7. To replenish the district trophy inventory, the District Trophy Chair sends an email to the State Trophy Chair requesting whatever is needed. This must be a written order.
8. Trophies are delivered to the District Trophy Chairs at the annual OMTA State Convention, by Adjudicators driving to your district during the year, and by any volunteer who is traveling from one district to the other and willing to transport these fragile trophies by car. Trophies are no longer sent through USPS due to past damage.
9. If you have any questions about your trophy order or need further information, please contact: Nancy Harris, NCTM, State Trophy Chair, nancyharris.gsu@gmail.com.



2014 NW Division Winners Reed College, Portland, Oregon

Northwest Chamber Music String

Winner

Waller Piano Trio (OR)

Teacher: Jean-David Coen

Sherry Liang, Piano

Chloe Predergast, Violin

Jason Pegis, Cello

Liang, Predergast & Pegis will go on to represent the NW at the National Convention!

Alternate

Trio Andromeda (WA)

Teacher: Melia Watras

Allion Salvador, Violin

Alec Duggan, Cello

Li-Cheng Hung, Piano

Honorable Mention

University of Wyoming Graduate Trio (WY)

Teacher: John Fadiel

Anahit Asatryan, Violin

Wei Guo, Cello

Qianqian Zhou, Piano

Northwest Chamber Music Wind

Representative

Equus Quartet (WA)

Teacher: Fred Winkler

Soren Hamm, Soprano Saxophone

Matt Birmingham, Alto Saxophone

David Decker, Baritone Saxophone

David Hoogkamer, Tenor Saxophone

Northwest Junior Composition

Winner

Christina Ding (WA)

Teacher: Sharon Van Valin

Northwest Junior Performance Piano

Winner

Millicent McFall (WA), Piano

Teacher: Peter Mack

Alternate

James Wilson (WY), Piano

Teacher: Theresa Bogard

Honorable Mention

Nathan Kim (OR), Piano

Teacher: Renato Fabbro

Honorable Mention

Abriana Church (ID), Piano

Teacher: David Tacher

Northwest Junior Performance String

Winner

Kiarra Saito-Beckman (OR), Violin

Teacher: Jan Saito-Beckman

Saito-Beckman will also go on to represent the NW at the National Convention!

Alternate

Olivia Marckx (WA), Cello

Teacher: Leslie Marckx

Honorable Mention

Audrey Peterson (MT), Violin

Teacher: Madeleine McKelvey

Honorable Mention

Anna Black (ID), Violin

Teacher: Craig Purdy

Northwest Junior Performance Woodwind

Winner

Zoe Sheill (WA), Flute

Teacher: Bonnie Blanchard

Alternate

Marah Christensen (OR), Flute

Teacher: Sandy Norman



Northwest Senior Composition

Winner

Gabriel Soileau (WA)
Teacher: Barbara Miller

Honorable Mention

Lauren Little (OR)
Teacher: Joan Gathercoal

Northwest Senior Performance Brass

Representative

Geoffrey McKay (WA), Trumpet
Teacher: Randy Hubbs

Northwest Senior Performance Piano

Winner

Christopher Lu (WA)
Teacher: Peter Mach

Alternate

Ik Hoon Jung (OR)
Teacher: Linda Barker

Honorable Mention

Annie Brown (ID)
Teacher: Stephen Thomas

Northwest Senior Performance String

Winner

Audrey Chen (WA), Cello
Teacher: Kai Chen

Alternate

Ju Li Kim (OR), Violin
Teacher: Kathryn Lucktenberg

Honorable Mention

Taylor Shea (MT), Violin
Teacher: Mary LaMonaca

Northwest Senior Performance Voice

Winner

Abigail Miles (WA), Voice-Soprano
Teacher: Darcie Fulkerson

Alternate

Lexi Monson (MT), Voice-Soprano
Teacher: Linda Curtis

Northwest Senior Performance

Woodwind

Winner

Kathrine Dickerson (ID), Saxophone
Teacher: Carol Sue White

Alternate

Allison Stapleford (AK), Clarinet
Teacher: Crystal Hanson

Northwest Senior Piano Duet

Winner

Daniel Richardson (WA) &
Christopher Son Richardson
Teacher: Duane Hulbert

Alternate

Johanna Yun (AK) & Samantha Simpson
Teacher: Svetlana Velitchko

Honorable Mention

Esther Tsai (OR) & Elysha Fu
Teacher: Chi Chi Tsai

Northwest Young Artist Composition

Representative

Eric McElroy (WA)
Teacher: Patricia McElroy

Northwest Young Artist Performance Piano

Winner

Jui-Sheng Li (WY)
Teacher: Chi-Chen Wu

Alternate

Eric McElroy (WA)
Teacher: Gerald Berthiaume

Honorable Mention

Ian Guthrie (OR)
Teacher: Renato Fabbro

Honorable Mention

Claire Tueller (ID)
Teacher: Stephen Thomas





*2014 NFMC Conference
June 24-28
Sheraton Portland Airport Hotel*



Workshops and presentations by Mary Kogen, Jan Keyser, Wendy Stevens, and more!

Concerts by local and national artists.

Visit www.nfmc-music.org for complete conference details and registration information.

**Northwest Young Artist
Performance String**

Winner

Ara Harutyunyan (WY), Violin
Teacher: John Fadial

Alternate

Yonsoo Park (ID), Violin
Teacher: Craig Purdy

Honorable Mention

Chloe Prendergast (OR), Violin
Teacher: Anthea Kreston

**Northwest Young Artist
Performance Voice**

Winner

Arielle Nachtigal (MT), Voice-Soprano
Teacher: David Cody

Alternate

Ashlee Dyer (WY), Voice-Soprano
Teacher: Kristen Lenth

**Northwest Young Artist
Performance Woodwind**

Representative

Matt Birmingham (WA), Saxophone
Teacher: Fred Winkler



District News *Calendar of Upcoming District Events*

District Leadership: Please regularly submit the *full details* of upcoming District events (not more than 3 months at a time) that are open for OMTA members to attend.
Thank you!

Friday, February 14

10:00 am

Tualatin Valley District *presents*

Dr. Jill Timmons,

author of *The Musician's Journey: Crafting Your Career Vision and Plan*

Tigard United Methodist Church

Sunday, March 2

Jr. Bach Festival (Final Event)

First Congregational Church

4515 SW West Hills Road, Corvallis

Chair: Lucy Clevenger, *more details on state website*

Friday, March 7

10:00 am

Salem District *presents*

President Bonnie Esbensen

“Cognitive Aspects of Learning to Read Music”

First Presbyterian Church

770 Chemeketa St. NE, Salem

Sunday, March 16th

Linn-Benton District *presents*

Bach and Sons

by Dr. Jeannine Jordan and Co.

Good Samaritan Episcopal Church, Corvallis

March 22–26

Music Teachers National Association Conference

Marriott Chicago Downtown, Chicago, Illinois



Liz Cooper



After our regular business meeting on January 10, 2014, Blue Mountain District was treated to an inspirational and informative program presented by our own Matt Cooper, Professor of Music at Eastern Oregon University. Matt's new book, *Duke Ellington as Pianist: A Study of Styles* was recently published by the College Music Society.

Matt told us how he first became fascinated by Ellington's playing as he listened to recordings when he was a teenager. He pursued this interest, which became a thesis topic for his doctorate. Over the years he made many transcriptions from Ellington's early recordings. Matt feels that Duke Ellington is one of the most important American composers, and cited other composers who were influenced by Ellington.



He discussed the three main style periods, explaining how they overlap. Matt illustrated his talk by performing examples of the early stride style ("Black Beauty"), the beautiful introductions of the swing period, such as "Lady of the Lavender Mist," and the more atonal experimental style, as in "The Clothed Woman."



Our next event is our non-adjudicated Baroque Festival, which will be held on February 8th at EOU. 



District News *Central Oregon*

Helen Jones, NCTM



Central Oregon is very proud of violinist Kiarra Saito-Beckman, from Bend, who recently won the MTNA NW Division Junior Strings competition. She is the daughter of local OMTA member Jan Saito-Beckman. Kiarra will compete in the MTNA National Junior Strings Performance Competition at the National Conference in Chicago in March. Way to go, Kiarra!



Kiarra Saito-Beckman

Members were treated to an excellent program on January 10th by Crystal Cheney on “Games and Apps for the Modern Studio.” One of our younger members, Crystal shared games that work for her to keep young students interested in their lessons as well as several websites that offer free or low cost ideas, materials and games. All of us have students who have grown up using technology, so using it in our music teaching makes sense.



Crystal Cheney

Our February 14th program will be presented by Janet Smith on “Teaching Students to Play with Musicality.” 



Stella Meinzer



We continue to make progress revamping our district website, trying to achieve a balance between the need for privacy and the need to make our organization more visible. A committee headed by Linda Hansen will explore how it can be a more effective publicity tool. Our new Web Coordinator is Art Baines. www.omta-linnbenton.org/

The State Ensemble Festival, which was slated for December 7th and 8th, had to be cancelled due to heavy snow. This was to have been the last year that Joan Gathercoal and Art Baines chaired the event. We express our deep gratitude for their many, many years of dedicated service.

A large donation was made to Oregon State University, which included a \$1 million matching grant – i.e., with the donor adding an additional \$1 million if the community raised \$1 million. The money would go to any performing arts organization at the OSU Foundation, such as the OSU music department, the OSU Symphony, the Piano Activities Fund, or COPI,

and still be counted toward the \$1 million. The minimum donation is \$25,000.

The following events, chaired by Craig Hanson, will be held at the First Congregational Church of Christ in Corvallis:

- 1) Jr. Bach Festival, Saturday, February 1, Jill Timmons, adjudicator.
- 2) Regional Jr. Bach Festival, Sunday, February 16, Jean-David Coen, adjudicator.

We look forward to hearing Barbara Parker's presentation on "Keys to Romantic Music" at our February 18th meeting.

Finally, a reminder that on Sunday, March 16th, we are co-sponsoring with Good Samaritan Episcopal Church a dramatic organ and multi-media live presentation of the well-received *Bach and Sons* by Dr. Jeannine Jordan and Co. It is free and open to any member and students of all other OMTA districts. 



District News *Salem*

Deborah Snow Butler



Salem District is having a wonderful winter! Colder weather means our students should be practicing inside more, right?

We were privileged to have State President Bonnie Esbensen present at our annual joint OMTA/SFMC Christmas Luncheon at the Oregon Garden. Many members were sorry to cancel, but a few brave souls were able to attend.

Our January meeting became a discussion group focused on “Why should your students compose?” Dr. Crystal Zimmerman, our new Salem District member, presented her summer “Composition Camp” ideas. She brought many books and resources to show us. (This was an impromptu presentation, since our scheduled speaker

was unable to attend.) The rest of the time was spent on discussing different ideas, programs and opportunities in composition.

Our Jr. Bach Festival is coming up on February 1st, and our Chairmen, Pamela Miller and Crystal Zimmerman, are working hard on it. Our Classical Festival will take place in March, with Chairman Lynne Hall finishing up the last-minute details.

We are looking forward to hearing President Bonnie Esbensen speak at our Friday, March 7th meeting on “Cognitive Aspects of Learning to Read Music.” This meeting takes place at 10:00 am, at First Presbyterian Church, 770 Chemeketa St. NE, Salem, Oregon. You are welcome to join us! 



District News *Tualatin Valley*

Sherrene Walker
District President



The Tualatin Valley District of OMTA was privileged to have Gary Ruppert present his “Your Pathway to Jazz Piano” discussion at our January 10th meeting. As one member said, “I felt very overwhelmed in regards to how to utilize jazz in my own playing and how to teach it to my students. He presented the material in an understandable manner, giving me the confidence to proceed ... bringing the whole jazz process to light for me.” Another member noted that “his book is perfect for people who know how to play the piano from written music and want to learn how to branch out and play from lead sheets ... Bridging from classical piano to jazz piano can be a daunting process, and Gary’s explanations on how to do that are clear, step-by-step, and methodical, making it an exciting and accessible endeavor!” We recommend his presentation highly!

Our district Jr. Bach recitals were Saturday, January 18th, at Portland Piano Company with almost 100 participants. We were honored to have Jill Timmons and Bonnie Garrett as our adjudicators. We showcased our new retractable banner for the first time. We hope to display it at all of our meetings and events, bringing more visibility to the general public of our activities, and helping those participating to know exactly where we are meeting.

We now look forward to February’s presentation by Dr. Jill Timmons’ on her new book helping direct people with different interests, entrepreneurship in creative careers, etc. We invite you to be our guest at this meeting on February 14th, at 10:00 am at Tigard United Methodist Church. We will meet at 9:15 AM for refreshments and our business meeting, ending promptly at 9:55 to begin our scheduled presentation.

In addition to our regular monthly meetings, we have a playing class on the last Friday of each month at Tigard United Methodist Church at 10:00 am. January’s theme was Romantic music on January 31st. February 28th will be a dress rehearsal for the upcoming recitals in March.

In March, we will have several performance opportunities for both students and teachers. Our students will have the opportunity to perform at the Sacred Recital on March 9th, and our first annual Sonata Recital on March 15th. Then on March 14th our teachers have the opportunity to play in our annual Teacher Recital, and on March 26th our teachers will be playing a recital at the Old Church.

With the addition of three new members this month, Andrea Granat, Jim Walls, and Nancy Sassaman, we now have 65 members! We welcome any members of OMTA, or anyone interested in music, to join us for any of these events as our guest. 





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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

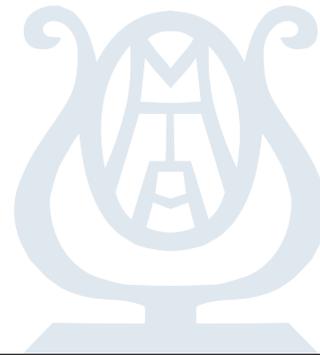
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Upcoming Music News copy DEADLINES:

February 15, 2014

March 15, 2014

April 15, 2014

