

OMTA Music News

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Leadership Opportunities in OMTA

Happy New Year! I hope your holidays were wonderful.

Although 2014 has only just begun, it's actually time to think about the fall and find people to fill some vital OMTA roles.

Take a look at the list below and see if anything suits your interests or your areas of expertise. Here are the current openings for 2014–2015:

OMTA Treasurer—The treasurer keeps the books and writes the checks, and is a member of the board of directors and the executive committee. This is an elected office, and the nominating committee is currently accepting nominations.

Conference Coordinator—This is a new position. This person will work with the president-elect to plan and manage the state conference each year. This will be a really interesting job for anyone who is good with details.

Education Co-Chair—Education is one of our largest areas and this person will oversee the chairs of scholarships, study grants, and other non-festival related committees.

Ensemble Festival Chair—If you like collaborative music, you may be interested in organizing this popular festival.

Sonata & Sonatina Festival Chair—This new festival helps students with an important element of their musical development.

OMTA Historian—The historian collects documents and photos and maintains the archives.

Independent Music Teachers Forum Chair—If you are interested in helping independent studio teachers share teaching ideas, adopt technology, or develop networks, this is the perfect job for you.

Music News Editor—This person collects and edits articles, photos, news and announcements for online publication September through June. Copy and graphics are sent by e-mail and put into newsletter format by our Graphic Designer, Julie Weiss. Attention to detail, writing and editing skills are important. This position coordinates with the Publications Chair.

We warmly welcome your involvement. For more information, contact me by phone or e-mail. I'm in the OMTA Directory.

All the best,

Dr. Bonnie Esbensen
President, OMTA

State News *OMTA Member Highlight — Jess Smith*

From Lincoln County District
by Sarah Barker Ball



This issue of Music News features two outstanding teachers: Joel Kabakov from the Mid-Columbia District and Jess Smith from the Lincoln County District.



Driving along the Oregon Coast, you might be as enthralled with the magnificent view as Jess Smith was in 1989 when he vacationed here, newly retired as Executive Director of The Brooklyn Conservatory in New York City. The combination of natural scenery, proximity to family, and the Newport Performing Arts Center motivated his move here in 1991.

The change of venue could hardly be a greater contrast. He had been so involved in his role that when he retired, the President of the Borough of Brooklyn proclaimed a “Jess Smith Day,” in appreciation for his contributions to public life. Mingling in the high-powered musical circles of NYC, Jess remembers listening to all the greatest artists of the day. He had \$2.00 student stage seats to Carnegie Hall every time Rubenstein or Horowitz performed, and sat about six feet away from the keyboard! He accepted the invitation of a friend, and sat in the Metropolitan Opera’s Box #7 for twenty-two years straight, hearing every opera they produced. His favorite opera is Puccini’s *Tosca*.

Growing up in Tacoma, Washington, Jess served in the US Air Force in the European Theater of WW II from 1943–45, taught piano while studying at University of Puget Sound, and graduated with honors in 1950 with their first Bachelor of Music degree. Then he was honored to study with Rosina Lhevinne in a six-week master class in Los Angeles. Following that exhilarating experience he was accepted at Julliard where his teacher was Josef Raieff (who studied with Joseph and Rosina Lhevinne as well as Alexander Siloti, who learned from Franz Liszt). After one year Julliard became unaffordable, so he worked 5:00 PM to midnight in a Wall Street bank, and continued piano study for three years with a former Julliard piano teacher, Muriel Kerr, and then with the head of the Julliard piano department, Alton Jones for two more years. Practicing five hours per day during this period, he remembers, “Those were the best years of my life! It was heaven!” One of his favorite memories was playing Beethoven’s *Sonata Opus 110* in a master class, commenting that during the fugue “the human spirit caught fire!”

Jess enrolled in the Teachers College at Columbia University where he earned a master’s degree in 1957. Robert Pace was director of the music department where the environment fostered a great deal of growth as a person and a pianist. One book that influenced Jess at that point was *When Teachers Face Themselves* by Arthur Jersild (New York: Teachers College Press, 1955). He was hired in 1967 to work in the office and teach a couple of theory classes at The Brooklyn Conservatory. One year later he was transferred to the two-year-old Queensboro Branch. As director, he lived in an apartment in the attic, worked 12-hour days, and expanded the enrollment

(Continued on next page)






from 100 to 600 students! In 1971 he was promoted to Vice President at the Brooklyn campus, and in 1977 he became the Executive Director of the entire organization until his retirement in 1988. His responsibilities included hiring teachers, examining their work in a process, much like OMTA syllabus, attending all recitals, teaching weekly performance classes, in addition to creating and managing a non-profit organization. During his tenure Brooklyn Conservatory was approved to take foreign students for a full-time diploma program. They came from 29 different countries, mostly China, Korea and Japan.

Teaching the piano is most rewarding to Jess because of the connection to amazing people. “You are dealing with the human spirit; every piece of music expresses that.” Teachers strongly influence their students, “You bring something into kids’ lives that wouldn’t be there otherwise.” He had learned from Rosina Lhevinne to build a family-like community in the studio and always look for intelligence in students. Jess enjoys keeping track of many former students, including pianist Don Pirone from the NY group, and others who went on to attend Ivy League schools.

A keen sense of breathing the phrase and musical line is something he received from working with singers, particularly the dramatic soprano Delia Rigal. She was retired from the Met and he eventually

hired her to teach at Brooklyn Conservatory. They performed concerts together in prestigious settings in NYC.

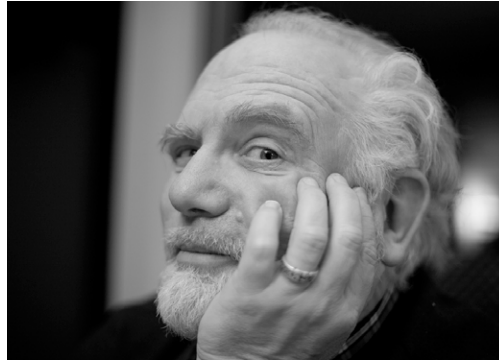
Another influential author for Jess along the way was Abby Whiteside. Her writings are collected in the volume *Abby Whiteside on Piano Playing* (republished in Portland, OR: Amadeus Press, 1997). From Whiteside Jess learned to play with the entire body, keeping movement free. He emphasizes the connection between rhythmic perception and the physical body, which he describes as “a compelling rhythm.” Taking a dance class sharpened his sense of rhythm. He also loves to emphasize the structure of music, making parallels between linguistic or architectural structure and musical structure. This includes motivic interplay and development, physical gestures, as well as harmonic analysis. He says this depth of understanding is essential to intelligent and artistic performance of a piece on the piano or any instrument.

Jess has an insatiable and contagious enthusiasm for piano playing, teaching, and for life itself. Even as he approaches his 90th birthday, his sparkle and enjoyment are virtually undiminished. He says he saw the possibilities of living on the Oregon Coast, and has never regretted the move. For musicians, this place is truly magical not only for the scenic beauty but also for the inspiration of our dear colleague, Jess Smith. 



Mid-Columbia District

Mid-Columbia features Joel Kabakov — composer, musician, educator.



2013 marks the hundredth anniversary of Stravinsky's sensationally presented and received masterwork, *The Rite of Spring*. When I listen today to this work it is hard to imagine it as anything other than a masterpiece of ever-renewing contemporaneity.

Today, we also have the benefit of filmed performances of Stravinsky conducting his own works on documentaries and YouTube which heighten the composer's direct presence in the interpretation of a number of his scores. I had the thrill in the late-sixties of attending a live rehearsal of Stravinsky conducting the L.A. Philharmonic in his *Requiem Canticles*. The sheer terror on the part of the musicians at being in the room with Igor was palpable, making the performance all the more sublime.

This all gains autobiographical relevance in recalling a visit to my graduate composition seminar by Leonard Bernstein in the mid-seventies. I had been fortunate in winning a fellowship to Harvard to study composition with Leon Kirchner and Roger Sessions, so on a particular Monday, my new composition for woodwind quartet was being rehearsed in class when Bernstein dropped in. To my amazement, upon hearing the piece, the maestro observed, "Sounds like Stravinsky." Of course, being the basic introvert-composer, especially in Lennie's presence, I misinterpreted the com-

ment as "where is your originality?" I should have taken the compliment and run with it.

Fast forward to 2013, which marks several compositional milestones for me—not the least of which is my new piano concerto, which I am sure will elicit comparisons with the Russian moderns garnished with an impressionistic twist. Atonal, it definitely is not, but I will admit to bi-tonality if applied with discretion.

On the subject of what I find fascinating of late in piano recordings, I wish to draw attention to the recently released work of Joel Fan featuring Schumann sonatas interspersed with contemporary world music from China, Syria and the U.S., aptly subtitled "World Keys." If there were any doubt as to the sincerity and artistic merit of eclectic programming in general, I need to weigh in as a major instigator of all things multicultural. This also coincides with my own exploration of ethnic styles via Flamenco guitar and Klezmer accordion—yes you heard it right. All of us pianists have a right hand made for the accordion keyboard. The fact that accordion has plenty of kitsch in its past is no deterrent for this keyboardist.

Turning to my teaching studio in which I teach piano predominantly, I try to incorporate as much keyboard harmony via stylistic chord progressions into the lessons, which includes cadences—but in a metric and musically phrased context. I also have devised a progressive series of exercises called *Melodian*, which match melodic and harmonic sequences, and can be deconstructed and recombined like Legos by the student. This is a precursor of composing and arranging, another set of skills I work to instill in the students. My motto for musical creativity is: "A good student is one part obedience and one part disobedience." Call

(Continued on next page)





it a slight overstatement of the development of personal taste and artistic expression.

My thoughts toward my colleagues in music education echo what Rosina Lhévinne used to tell her Juilliard students: “Go to a museum.” In other words, do not confine yourself to the practice room. Seek out externalities that inspire expression of all sorts, acoustic, dramatic, visual, natural, cosmological. The side tracks can very often become the beaten tracks in the life of an artist.

What I envision for the future is an incremental infusion of non-classical influences, à la Yo Yo Ma’s *Silk Road* or Chick Corea programming a Mozart concerto in a jazz setting, and so on, to the extent that a Mozart—or even a Moscheles, if he or she is out there—will emerge from the popular culture, not strictly from our educational institutions.

This aesthetic keeps me youthful in work and in art. 

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



Patric 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





Level 1

First:

Hope Tran
Teacher: Huong Phan, Portland

Second:

Natalie Richardson
Teacher: Cheri Richardson, Roseburg

Honorable Mention:

Anabel Bounds
Teacher: Majorie Connet, Roseburg

Level 2

First:

Kaitlyn Brinkman
Teacher: Marjorie Connet, Roseburg

Second:

Colton Kohler
Teacher: Sandy Hull, Eugene

Honorable Mention:

Priscilla Tam
Teacher: Sandy Hull, Eugene

Colin Kopf
Teacher: Laura Davis, Tualatin Valley

Taylor Brooks
Teacher: Cheri Richardson, Roseburg

Level 3

First:

Enya Wonderly
Teacher: Marjorie Connet, Roseburg

Second:

Sydney Tran
Teacher: Huong Phan, Portland

Honorable Mention:

Hanna Tran
Teacher: Huong Phan, Portland

Ashlynn Lander
Teacher: Cheri Richardson, Roseburg



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SCHEDULE AN AUDITION 503-370-6687

SCHOLARSHIP AUDITION DATES

Saturday, Jan. 25, 2014 *Preferred for Priority Funding*
Monday, Feb. 17, 2014

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

Megan Darmadi
Teacher: Sandy Hull, Eugene

Level 4

First:

William Yu
Teacher: Betsy Parker, Eugene

Second:

Henry Sturges
Teacher: Anne Young, Tualatin Valley

Honorable Mention:

Derrick Nguyen
Teacher: Huong Phan, Portland

Tarah Burnham
Teacher: Cheri Richardson, Roseburg

Elayna Lockwood
Teacher: Nobuko LeBeau, Eugene





Level 5

First:

Joshua Kim
Teacher: Ron Fabbro, Portland

Second:

Jacob Mathison
Teacher: Stella Meinzer, Linn-Benton

Honorable Mention:

Nguyen Do
Teacher: Huong Phan, Portland
Isabel Yu
Teacher: Betsy Parker, Eugene
Abby Fedor
Teacher: Irena Ivanitsky, Salem

Level 6

First:

Nathanael Koester
Teacher: Nobuko LeBeau, Eugene

Second:

Kate Vu
Teacher: Lucy Clevenger, Eugene

Honorable Mention:

Alan Ma
Teacher: Elena Istratova, Portland

Level 7

First:

William Race
Teacher: Betsy Parker, Eugene

Level 8

First:

Meiling Larson
Teacher: Dorothy Grace Bernhard, Salem

Second:

Tessa Thurston
Teacher: Irena Ivanitsky, Salem

Honorable Mention:

Anzo DeGiulio
Teacher: Ellen Mc Quilkin, Eugene

Dale Cummings
Teacher: Andrea Pauly, Tualatin Valley

Michael Saulls
Teacher: Cheri Richardson, Roseburg

Level 9

First:

Claire Ku
Teacher: Majorie Janove, Portland

Second:

Polina Verkhovodova
Teacher: Elena Istratova, Portland

Honorable Mention:

Danny Luo
Teacher: Elena Istratova, Portland

Peter Shen
Teacher: Lucy Clevenger, Eugene

Emma Shortt
Teacher: Sandy Hull, Eugene

Level 10

First:

Aman Sharma
Teacher: Elena Istratova, Portland

Second:

Christina Lu
Teacher: Lucy Clevenger, Eugene

Honorable Mention:

Tiffany Chen
Teacher: Elena Istratova, Portland



2014 State Winners MTNA Performance Competitions

George Fox University
Newberg, OR

Place	Name	Instrument	Teacher	Accompanist
Oregon Chamber Music String - 1 entry				
Representative	Waller Piano Trio		Jean-David Coen	
	Sherry Liang	Piano		
	Chloe Prendergast	Violin		
	Jason Pegis	Cello		
Oregon Junior Composition - 1 entry				
Representative	Danbie Kim		Mary Kogen	
Oregon Junior Performance Piano - 6 entries				
Winner	Nathan Kim	Piano	Renato Fabbro	
Alternate	Christina Im	Piano	Julia Lee	
Honorable mention	William Chun	Piano	Jean-David Coen	
Oregon Junior Performance String - 4 entries				
Winner	Kiarra Saito-Beckman	Violin	Kathryn Lucktenberg	TBD
Alternate	Symphony Koss	Violin	Kathryn Gray	Janet Coleman
Honorable mention	Jonah Lyon	Violin	Carol Sindell	TBD
	Enoch Tsai	Cello	Dorien De Leon	Angela Tsai
Oregon Junior Performance Woodwind - 1 entry				
Representative	Marah Christenson	Flute	Sandy Norman	Debra Huddleston
Oregon Senior Composition - 1 entry				
Representative	Lauren Little		Joan Gathercoal	
Oregon Senior Performance Piano - 7 entries				
Winner	Ik Hoon Jung	Piano	Linda Barker	
Alternate	Andrew Yoon	Piano	Renato Fabbro	
Honorable mention	Henry Ha	Piano	Barbara Parker	
Oregon Senior Performance String - 7 entries				
Winner	Ju Li Kim	Violin	Kathryn Lucktenberg	Nathalie Fortin
Alternate	Rachel Graves	Violin	Carol Sindell	Janet Coleman
Honorable mention	Byron Fulop Laing	Violin	Kathryn Gray	TBD
	Kristin Qian	Violin	Carol Sindell	



2014 State Winners MTNA Performance Competitions

George Fox University
Newberg, OR

Place	Name	Instrument	Teacher	Accompanist
Oregon Senior Performance Woodwind - 3 entries				
Winner	Lauren Timmons	Flute	Sophia Tegart	
Alternate	Benton Case	Saxophone	Sean Fredenburg	Rebecca Simmons
Honorable mention	Kendra Johnson	Flute	Sandy Norman	Debra Huddleston
Oregon Senior Piano Duet - 1 entry				
Representative	Esther Tsai	Piano	Chi Chi Tsai	
	Elysha Fu	Piano		
Oregon Young Artist Performance Piano - 3 entries				
Winner	Ian Guthrie	Piano	Renato Fabbro	
Alternate	Andrea Johnson	Piano	Claire Wachter	
Oregon Young Artist Performance String - 1 entry				
Representative	Chloe Prendergast	Violin	Anthea Kreston	Crystal Zimmerman



**Willamette University
Grace Goudy Distinguished Artists Series
31st Season presents**

John Perry, piano

Thursday, January 30, 2014, 7:30 p.m.
Hudson Hall, Mary Stuart Rogers Music Center



World-renowned and venerated pianist John Perry returns to Willamette University and the Grace Goudy Distinguished Artists Series Jan. 30.

The program will feature Mozart Sonata B-flat K570, Schubert Impromptu No. 1, Op.90, Debussy “Estampes,” Chopin Mazurkas Op. 59, and Beethoven Sonata Op. 110.

Perry, who has performed extensively throughout Europe and North America, has won the highest prizes in both the Busoni and Viotti international piano competitions in Italy. Perry’s interpretation of impressionist music is legendary, having received a special prize at the Marguerite Long-Thibaud Competition — France’s most revered and time-honored musical “Olympics.”

Countless institutions have sought his teaching brilliance. He has students around the world who have won prizes in major music competitions, including the Naumburg, National Chopin, Van Cliburn and Leeds competitions, with two gold medals in the Rubinstein competition. In Oregon alone, there are at least four faculty members at colleges and universities who proudly list him as one of their significant mentors.

Perry is professor at the Glenn Gould School of the Royal Conservatory of Music in Toronto, Ontario, Canada and a professor of piano at California State University Northridge in Los Angeles. He recently founded a music school, Southern California Music Institute in Los Angeles, where he serves as artistic director.

According to one of his former students, Perry doesn’t “turn on the light, he turns off the dark.”

Join us and hear the great artist John Perry bring alive the music.

“Perry’s formidable stamina and élan sold the music as few could.” —LA Times

www.johnperrypiano.com

**The series continues on April 10, 2014 with the luminous pianist Elizabeth Schumann,
winner of the Gilmore Young Artists Award.**

MASTER CLASS FOR PIANISTS — free and open to the public
Thursday, January 30, 1-3 p.m., Hudson Hall

CONCERT TICKETS — general admission seating

Adults \$23 Students w/ID \$8

Willamette student w/ID \$5 Willamette faculty/staff w/ID \$18

Available at absolutelytix.com and Travel Salem, 181 High St. NE

503-581-4325 or 800-874-7012

For more information: Willamette University Music Department, 503-370-6255

willamette.edu/arts/goudyartistseries



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, January 10

10:00 am (9:30 am district business meeting)

Tualatin Valley District *presents*

Gary Ruppert, "Your Pathway to Jazz Piano"

Tigard United Methodist Church

9845 SW Walnut Place, Tigard, OR 97223

Monday, January 13

10:00 am

Portland Piano International

Up Close with the Masters featuring Vladimir Feltsman

Portland Piano Company

711 SW 14th Avenue (in the Tiffany Center)

These intimate work sessions are integral to one of Portland Piano International's core values: music education. The sessions are FREE and offer an extraordinary opportunity to see and hear the master teach and the student absorb, struggle and break through to a new level of artistry.



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Elizabeth Cooper



At our December 6 meeting, Joanne Bump presented a program on a method for beginning students that she has been using successfully in her studio. Authored by Katherine Fisher and Julie Knerr, Piano Safari uses a lot of rote teaching to introduce early concepts and to explore the keyboard, including improvising and composing. Joanne was enthusiastic about the simple layout of the pages, the Sight Reading and Rhythm cards, and the solid foundation her students are displaying. When the young daughter of another member was dropped

off toward the end of Joanne's presentation, Joanne was able to demonstrate how she teaches one of the rote pieces from Piano Safari. It was fun to see it in action. We then enjoyed visiting over our traditional Christmas brunch potluck.

Our first student activity of the year took place November 16 at the United Methodist Church in La Grande. For the first time, we chose to try a Sonata-Sonatina Festival for our District Choice Festival. Six teachers had seventeen students perform that day. For several, it was their very first recital.

*Best wishes for 2014
from
Blue Mountain District!*



District News *Central Oregon*

Helen Jones, NCTM



Members of Central Oregon District celebrated the holiday season with a potluck at the home of Margaret Littlehales, NCTM, on December 13th. She also presented the program — “Bartok’s Romanian Christmas Carols.”



Margaret Littlehales

Our monthly meetings always begin with music and Larry Rauch improvised on a Christmas carol to get us in the spirit of the season.




Larry Rauch

OMTA membership provides wonderful activities for our students, opportunities for teachers’ professional growth and valued friendships. How lucky we are!



Members of Central Oregon District

Our January 10th program, “Games & Apps for the Modern Studio,” will be presented by Crystal Cheney. We are also gearing up for the Classical Era Festival February 8th, which will include short Master Classes in the morning conducted by Janice Jubin and Michael Gesme, as well as formal recitals in the afternoon. Dancers, dressed in period costumes and wigs from the Victor Performing Arts International Studio in Bend will demonstrate some dances of the era at the afternoon recitals. 

*Happy New Year 2014
to OMTA members
from Central Oregon District!*



District News *Salem*

Georgene Distad



The Salem District has been enjoying a variety of activities. Our new event, the Oktober Musikfest, was held at Salem First Presbyterian Church. Eighty-six students from six studios participated. Three adjudicators awarded honorable mention to 30 students, and 12 were chosen to perform in the honors recital that evening.

During December our students played for *Music in the Mall* at the Lancaster Mall

for the delight of the shoppers. The Oregon State Capital was filled with the sound of music as students played in the rotunda.

Our 2014 meetings will feature a composition workshop with John Bartsch, a visit from State President Bonnie Esbensen on the Cognitive Aspects of Learning to Read Music, and a presentation by Dr. Crystal Zimmerman on Succeeding with Sonatinas.



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District News *Tualatin Valley*

Sherrene Walker



What an exciting fall we are experiencing in the Tualatin Valley District of OMTA! We had many teachers, students and parents visit our October meeting with a presentation by Dr. Peter Mack, entitled "Dialogue with a Concert Pianist-from Insight to Inspiration." His inspirational lecture and playing related well to all who attended. He shared many stories of the teachers he had in Ireland, as well as his experiences here in the states.

In November we had our Festival of Ribbons and Ensemble Festivals. Our adjudicators, Connie Titterington and Susan Todd were fabulous, and all the students went away smiling, having had a very positive experience. Several teams were invited to go to the state Ensemble event.

On December 13th we had our traditional Christmas brunch at the home of member Fran Geer. Up in the hills of Sherwood, decorated spectacularly for Christmas, filled with the camaraderie of our members and the smells of delicious food, we celebrated together with piano solos and duets, vocal solos by our award winning Nicole Wells, skits, and memories. We thoroughly enjoy these casual times of getting together after working so hard during the events for our students.

We will meet again on January 10th with our featured guest, Gary Ruppert and "Your Pathway to Jazz Piano." Feel free to join us at Tigard United Methodist Church, 9845 SW Walnut Place, Tigard, Oregon 97223 at 9:30 am for our business meeting or 10:00 am for Gary's presentation. We look forward to seeing you!





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.

Advertise in *Music News*

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):
\$35.00

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

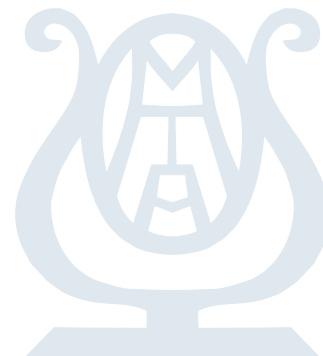
The link below connects you to your local District Associations, OMTA Board of Directors and Committee Chairs:

<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.

office@oregonmta.org





Music News

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Natalie Gunn

natalie@nataliegunn.com

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www.tobiasweissdesign.com



Administrative Assistants

Robin Power & Caris Power

OMTA, PO Box 5335, Portland, OR 97228

office@oregonmta.org



State Website

www.oregonmta.org

Please visit our Website to find any further information you need. We encourage you to explore the pull-down menus under *Information for Teachers* and *Programs for Students*. Complete listings of State and District leadership are found in the pull-down menu under *Contact*.

Upcoming Music News copy DEADLINES:

January 15, 2014

February 15, 2014

March 15, 2014

