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Online Syllabus Registration Appears to Be a Success

The trees are happy, the teachers are happy, the chairs are happy, and OMTA is looking like a smart citizen of the 21st century.

The Leggiero Online Registration Program, originally developed for the Portland District's large period festivals by OMTA member Ramona Goddard and her computer wizard husband, Jeff Goddard, is in the process of being adapted for the state Syllabus program. Ramona and Jeff introduced the program at the OMTA State Conference this past summer.

Five Portland areas are testing the program this fall. Initial feedback from teachers and syllabus chairs has been very positive. Gone are the heavy packets the teachers had to prepare. Gone are the multiple instances of the same information that used to be required.

Teachers enter their students into the system one time only. The system keeps track of the age of the student, so all the teacher needs to do is enter the repertoire information and double-check the phone number listed for the student.

After registering the students, the teacher prints off ONE piece of paper—an invoice that shows clearly the total due, how to make out the check, and the address and deadline for submitting the payment.

The syllabus chair then has instant access to the registration information submitted by the teachers in that district, and can more easily schedule students. After the chair completes the scheduling process, teachers can login and see their schedule.

Streamlined forms for the hosts and adjudicators are in development.

—Susan Todd, NCTM



President's Corner



Dr. Bonnie Esbensen
President, OMTA



Teachers and the Modern World

When I was an undergraduate at UCLA, I took a course in fluid dynamics from a very famous scientist. He was one of the earliest practitioners and founders of meteorology, the study of weather. But he was of the old school. His method of teaching us was to lecture for 45 minutes, writing many equations on the chalkboard. At the next class session, one of the students would have to summarize the previous class lecture, paying particular attention to writing the equations exactly as the professor had done. All of us had many turns at the board, because the class met three times a week for a year.

In addition, this professor had a grave mistrust of computers. I remember he had a Chinese graduate student who was working

on a project that required complex calculations on innumerable data points—the kind of computing at which computers excel. However, the professor required his student to do all the calculations by hand. It took the poor guy months to complete what should have taken a few weeks, and he was in graduate school a very long time.

It seemed obvious to us that the professor would do well to embrace the modern world and stop clinging to the old ways.

It's funny, but I have more sympathy for the professor now that I, too, am having trouble keeping up with the fast changing world. My life used to contain typewriters and rotary phones. Now there are iPads and smartphones.

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President's Corner (Continued)



Nevertheless, even though it's hard, it's important to stay current and open to new ways of doing things lest we become like my old professor—ever more irrelevant and unable to communicate with young people. What we want to discover is how to extract the best from the new technologies to help us be more effective.

In particular, it would be helpful to know how to use our Droids, iPads, and computers in clever ways that would improve our work. For example, according to an article in *The New York Times*, there are physicians who are texting their teenage patients with follow up questions or medical reminders, while other physicians are using social media, such as Facebook and Twitter, to stay connected to their young patients.

"The payoff," say doctors who text, tweet and post, "is a better-informed teenager who finds social media a faster and less embarrassing means to have questions asked and answered."*

I wonder how many music teachers "text, tweet or post" to students and their parents, perhaps sending reminders, providing links to informative or fun music web sites, or facilitating student-to-student exchanges and support? Undoubtedly many teachers use e-mail in this way, but did you know that teenagers pay more attention to texted messages than to e-mails?

(Note: There are cautions to be exercised when using texting and social media. See the links to the articles below.)

Apps on iPhones and iPads can do just about anything. There are, of course, many apps for musicians, including the usual metronomes, tuners, and ear training programs. However, there are other possibilities. One physician, quoted in a second *New York Times* article, keeps track of every tidbit he wants to remember on his Evernote app.

"I use Evernote as a second brain," he said. "I now have a small textbook of personalized, auto-indexed clinical pearls that I carry with me at all times on my iPhone."**

So ... are there music teachers using Evernote to keep notes on their students, to develop a personal "textbook" on Franz Liszt, or to create parent info sheets to hand out?

I would be interested to know how you are using modern technology and social media to teach more effectively. You can find my e-mail in the OMTA Directory—which I hope you have received by now—or you can use the Contact page on the OMTA website to send me a message.

I hope your fall teaching is going really well.



All the best,
Dr. Bonnie Esbensen
President, OMTA

* Jan Hoffman, "Texting the Teenage Patient," *The New York Times*, October 8, 2012.
<http://tinyurl.com/8muln94>

** Katie Hafner, "Redefining Medicine With Apps and iPads," *The New York Times*, October 8, 2012.
<http://tinyurl.com/96k23tg>



State News *Oregon Junior Bach Festival*

Gayle Bland, NCTM
Junior Bach Festival



With the new school year underway many of you are getting ready for the Oregon Junior Bach Festival.

This festival provides the opportunity for our young musicians to study the musical works of the Baroque Era.

There are a few changes in the event to be aware of while preparing:

- The percentage of students invited to the Regional Event will be 35 percent of each division from the District Events.
 - There will be no alternates chosen.
 - The winners will not be in an order of placement.
- The percentage of students invited to participate at the State Final Event will be 35 percent of each division from the Regional Event.
 - The winners will not be in an order of placement.
- There may be Honorable Mentions at the discretion of the adjudicator for district and regional events.
- A student must perform the same piece for each level of the festival. In other words, if a student performs *Minuet in G* for the District Event, they must perform *Minuet in G* at the Regional Event, and must perform *Minuet in G* at the State Final Event.
- Students invited to participate at the State Final Event may play one piece, with the exception of *WTC Preludes* and *Fugues* by J.S. Bach. In other words if a student performed three different



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Minuets at the District and Regional levels, he or she must select only one of those pieces for the State Final Event.

- Any student who has won three medals and is invited to perform at the State Final Event must use the same instrument with which he or she won the medals.

The State Final Event will be on Sunday, March 3rd, 2013, in Corvallis, at the First Congregational Church: 4515 SW West Hills Drive, Corvallis, Oregon.

The website will soon reflect these changes.

I look forward to a wonderful year of Baroque music. 



State News *OMTA Composition Celebration Report*

Nicola Curry
*Student Composition
Celebration Chair*



The 2012 Composition Celebration Honors Recital was held on Saturday, May 19, 2012, at Sherman Clay Pianos in Portland, Oregon. Twenty-two students participated, seven districts were included, and there were seventeen participating teachers. The music was presented in two one-hour length recitals to accommodate the students and teachers who traveled up to five hours one way. Each recital also included a representation of all levels of composition, in order to showcase the progress that can be made over time.

We enjoyed the insights and comments shared by Paul Safar, our 2012 state adjudicator. Paul and his wife are co-founders of Cherry Blossom Musical Arts and Paul is a member of Cascadia Composers. Medallions were awarded to those composers who performed at the State Recital.

Sherman Clay Pianos provided a lovely, well-tuned Steinway grand piano for the

occasion. Another benefit is that the venue is large enough to provide adequate seating. In addition, the room required no rental fee, which is especially helpful to our budget.

Please welcome the new Oregon State Composition Chair, Jennifer Wright. Contacted her at jenniferawright@yahoo.com. She will look forward to hearing from you.

Note: District Chairs, please e-mail your contact information to the State Composition Chair immediately upon accepting the position so that you may keep in regular communication.

I have been informed that the 2013 State Composition Recital is scheduled for Saturday, May 18th, at Sherman Clay Pianos. Please check the OMTA website or contact Jennifer for further details.

Thank you to the teachers and district chairs for your diligence and preparation in participating in these important events in the young composers' lives. It has been a joy. 



State News *State Performance Competition*

Marilyn Reischke
Competitions Chair



The State Performance Competition was held on Saturday, October 20, at Western Oregon University in Monmouth.

State Winner List

Oregon Elementary Composition

Representative:

Canyon Roberts
Student of Marek Sobieraj

Oregon Junior Performance Piano

Winner:

Nathan Kim
Student of Ron Fabbro

Alternate:

Edison Tsai
Student of Kelli Stephens

Honorable mention:

Andrew Jin
Student of Beverly Serra-Brooks

Oregon Junior Performance String

Winner:

Kiarra Saito-Beckman, Violin
Student of Jan Saito-Beckman

Alternate:

Richard Lu, Cello
Student of Hamilton Cheifetz

Honorable mention:

Symphony Koss, Violin
Student of Kathryn Gray

Oregon Junior Performance Woodwind

Representative:

Marah Christenson, Flute
Student of Sandy Norman

Oregon Senior Composition

No winners selected

Oregon Senior Performance Piano

Winner:

Ruta Kuzmickas, Piano
Student of Jean-David Coen

Alternate:

Alexander Zhu, Piano
Student of Kelli Stephens

Honorable mention:

Valerie Ding, Piano
Student of Kelli Stephens

Ik Hoon Jung, Piano
Student of Linda Barker

Vivia Chi, Piano

Student of Barbara Parker

Oregon Senior Performance String

Winner:

Jason Liu, Violin
Student of Kathryn Gray

Alternate:

Brandon Chang, Cello
Student of John Hubbard

Oregon Senior Performance Woodwind

Winner:

Benton Case, Saxophone
Student of Kim Reece

Alternate:

Sierra Schmeltzer, Flute
Student of Sandy Norman

Oregon Young Artist Performance Piano

Representative:

Yi-Yin Chien, Piano
Student of Claire Wachter



Liz Willis
Membership Chair



Welcome New Members

Lincoln County
Candace Golden

Mid-Columbia
Shawn Lutz

Portland

Dana Libonati
Laimute Meurer
Darlene Staffelbach

Umatilla-Morrow

Bethany Van Cleve
Daniel Van Cleve



Celebration Works Concert Series *Shadows and Sunbursts*

**November 18, 2012
2:00 PM**

**First Presbyterian Church
of Portland
1200 SW Alder St.
Portland, OR 97205**



Celebrate the music of **Jan Mittelstaedt**, NCTM, and OMTA 1994 Composer of the Year, as she takes you on a musical trip over some of life's bumpy and beautiful roads. Her musical guides will be Casey Bozell and Tatiana Kolchanova, violin; Marissa Winship, viola; Diane Chaplin, cello; Renée Favand, soprano; Courtney Allen, dance; Celine Thackston, flute; Barbara Heilmair, Clarinet; Rhonda Ringering and Lisa Marsh, piano; Helen Hollenbeck, organ, Lee Elderton, soprano saxophone; Mary-Sue Tobin, alto saxophone; Ward Baxter, tenor saxophone; and Mieke Bruggeman, baritone saxophone. The sound technician will be Martin Svoboda.

The church, an historical landmark, has a beautiful Jaeckel organ. This is one of the finest pipe organs in Portland. There is free parking in the garage under the plaza with entry on SW 12th Ave. The cost of tickets, which are sold at the door, is \$12, general admission, and \$10, students and seniors.



District News *Blue Mountain*

Elizabeth Cooper



In September, we enjoyed our traditional trip to Halfway for our first meeting at the home of Dona Schmitt. We welcomed new member Lea Emerson, who has moved to La Grande with her family, from California. Members who had attended the state conference at Skamania Lodge shared from their favorite sessions.

On October 6, our Fall Workshop was held at the home of Lanetta Paul, with Barbara Parker sharing “General Principles of Playing Romantic Music,” as well as many other interesting and informative

topics. She demonstrated many of the tips she shared, and also worked with two of our students.

We are delighted that Eastern Oregon University has been added to the list of venues for this year’s Nellie Tholen Fund Piano Master Class series sponsored by the Oregon Community Foundation. We look forward to meeting Julian Martin, and watching him teach.

Our District Choice Festival this year will be an Impressionistic/Contemporary Festival to be held Saturday, Nov. 17th. 



Barbara Parker demonstrating phrasing.



District News *Central Oregon*

Helen Jones



Greetings from all of us in Central Oregon district. Over the next eight issues of Music News we will share some of our beautiful scenery and attractions that you and your family can enjoy while in Bend next June for the state conference. This month we feature Tumalo Falls, less than 30 minutes from the conference site. There are several vantage points to take in the breathtaking views of the falls. Thanks to professional photographer Dave Kamperman (husband of OMTA member Judy Kamperman) for sharing his beautiful picture of Tumalo Falls.



Our first student event of the year on October 27 featured ensembles. This event was enormously popular last spring as well as this fall.

Upcoming events: Master Class November 3, by Dr. Julian Martin, made possible by the Oregon Community Fund.

November program: "Professional Communication in the Music Studio," presented by Dr. Gary Ruppert. It will include his presentation as well as a question and answer time. This program is made possible by a Nellie Tholen Teachers Improvement Fund Grant.

Implemented last year at the suggestion of Kathy Gault, we are beginning every meeting with a few minutes of live music performed by our members. What a great way to get a "music" meeting started!

OMTA members Kathy Gault and Jean Shrader, pianists, recently performed in the first Music in Public Places concert sponsored by Central Oregon Symphony. They were joined by vocalists Trish Sewell and Katrina Hays.



Pictured left to right: Kathy Gault, Trish Sewell, Katrina Hays, Jean Shrader

OMTA member Sally Burger recently performed in a Piano Quartet concert in Prineville.

Central Oregon District is working to become more visible in the community:

1. We created a logo that will be used in our yearbook/directory, on student event printed programs and other communications.
2. We are contacting all area school music teachers and providing a list of our member teachers and their contact information.
3. We are placing an ad in the Central Oregon Symphony program for the 2012–13 season.

Happy Thanksgiving



Outside Events

Willamette University
Grace Goudy Distinguished Artists Series
30th Anniversary Season presents

The Rose Ensemble
With special guest, Nell Snaidas, soprano

Tuesday, November 27, 2012, 7:30 p.m.
Hudson Hall, Mary Stuart Rogers Music Center

“Land of Three Faiths”
Voices of Ancient Mediterranean Jews, Christians, and Muslims



The Rose Ensemble recreates the voices of ancient Mediterranean Jews, Christians, and Muslims with their program, “Land of Three Faiths”. The program is at once sacred, secular, folk, and classical. Laments of Sephardic Jews mingle with Arab-Andalusian dances and Spanish court songs, while rhythmic cantigas, Hebrew cantillation, and Gregorian chant meet the mystical world of Sufi poetry. Featuring instruments and musical ideas that blur the lines between Arabic and European, this entertaining and enlightening program is steeped in the rich history of the Abrahamic faiths, achieving a perfect balance of edgy improvisation, exotic vocal styles and ancient traditions.

Founded in 1996 by Artistic Director Jordan Sramek, The Rose Ensemble reawakens the ancient with vocal music that stirs the emotions, challenges the mind, and lifts the spirit. The Saint Paul, Minnesota group tours internationally with repertoire spanning 1,000 years and 25 languages, including new research in Middle Eastern, European and American vocal traditions. The Rose Ensemble was a recipient of the Chorus America Margaret Hillis Award for Choral Excellence in 2005 and first-prize winner at the 2007 Tolosa International Choral Competition in Spain (part of the European Choral Grand Prix). The Ensemble has released 9 recordings. <http://www.roseensemble.org/>

“An almost supernatural blend of voices.” —Early Music America Magazine

“They absolutely raise the roof . . .” —American Record Guide

The Goudy Series will present the acclaimed baroque quartet, Red Priest, on Friday, March 8, 2013.

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(No service fees on tickets)
General Admission Seating

Series Ticket
Purchase The Rose Ensemble and
Red Priest together for \$42
(No service fees on tickets)

Tickets available at absolutelytix.com or in person at Travel Salem,
181 High St. NE. in downtown Salem, 503-581-4325, 1-800-874-7012.

For more information contact the Willamette Music Department at 503-370-6255
or visit willamette.edu/arts/goudyartistseries

In Memoriam

Dr. Sylvia Louise Estes Cary

December 22, 1933 – October 5, 2012



Sylvia was more than a friend and colleague of mine. She was my mentor for Public School Music teaching, a close friend, and a great inspiration. Sylvia was such a pretty lady, always well-coifed, and well-dressed. She wore colorful outfits, complete with earrings, heels, and a scarf to match, from the classroom to old age. I first met Sylvia in 1987, when I became her long-term substitute at Capitol Hill School in Portland, while she was in Saudi Arabia. Before she left, she gave me a wealth of ideas and instruction, as I was recently certified.

This woman was clearly a dynamo; she taught Elementary Music all day, then band and string instruments after school, then taught the teachers at Lewis and Clark College—and loved every minute of it. Her classroom was complete with learning stations, such as keyboards, a Tap Master, and musical computer games. During the half-hour music classes, students would take 10-minute turns at these stations while she had everyone else singing, dancing, or playing Orff instruments. The kids

loved her, as she bubbled with enthusiasm and energy. She strived to get to know each child and their families personally, and was a very hard act to follow.

I also recall subbing for her in a later year, while she was recovering from foot surgery. We had many hour-long conversations on the phone about teaching, and I remember doing a 5th-grade program with her students, which she attended. Soon after my second stint for her, she had to retire from school-teaching, because of physical problems, which was a very sad day for her. She then went into private-piano teaching, and I helped her to transition and get into OMTA, where she served as Foundation Chair before me, and wore the funny hats at our conferences.

She was also a fellow member of our Con Brio Recital Club, in which I heard her students perform with great expression and joy over the years. She loved private teaching even more than the classroom, and was known for her “Music and Munchies,” in which students and their families came to her house. This built a wonderful new family for her and many wonderful memories for her students, one of whom spoke at her memorial service. He told me later that he didn’t remember the recitals or the Syllabus, but he did remember the “Music and Munchies.” That’s an important lesson for all of us: it’s not the technique and theory, but the personal touch and the joy of music that they remember.

It was an even greater sadness for her when she had to retire from private teaching, due to a fast-progressing Macular Degeneration, which made her unable to read the music any more. It must have been heart-breaking for her not to see the children every day, although she still managed to come to the Portland Piano Recital Series and see her friends, even when she was in a wheel chair.

Sylvia had quite a sense of humor. Some of you might remember when we received the erroneous news at the OMTA Conference in Corvallis that she had passed away. Those of us who knew her were in tears. I left a message on her phone for her daughters to ask when the service would be. Then, about a week later I got a phone call saying, “This is a voice from your past.” “Sylvia??” I said in wonderment. “Yes!” she gleefully exclaimed, and we had a good laugh about it, and, of course, I let the chairman know.

Last week I received the sad news that Sylvia had passed for real, in her sleep, at the assisted living place. She’ll be forever in my heart and in my memory. She was a dear friend, bubbling with enthusiasm and ideas for teaching, had boundless energy in her day, and never an unkind word about anyone. She had a great love of family, children, music, and people in general. Her warmth and openness made nearly everyone feel that they were her best friend. She’ll be sorely missed.

Lovingly submitted,
Rebecca Schappert





Submitting Articles for District and State 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.

Submitting Ads

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

1/4 column ads (and articles about events which require an admission fee or tuition):

\$15.00 for members
\$35.00 for non-members

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 10	June	May 10
Feb	Jan 10	Sept	Aug 10
Mar	Feb 10	Oct	Sept 10
Apr	Mar 10	Nov	Oct 10
May	Apr 10	Dec	Nov 10

The link below offers descriptions of the geographical areas each district encompasses, and the opportunity to contact the chairs:
<http://www.oregonmta.org/directory-local.html>

OMTA RECORDS

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If you have moved or changed your e-mail address or phone number.

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Receive periodic OMTA news and a listing of OMTA members' e-mail addresses.

Contact Robin Power
Administrative Assistant at:
Office@OregonMTA.org
503-388-8212





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Please visit our website to find any further information you need. There you will find State Event details listed. Supplementary Materials, Study Guides, and Certificate Ordering information can be found by clicking Marketplace. For a complete listing of State and District OMTA leadership, click Directory. The

Journal contains thoughtful and inspiring articles and interviews. When you click on Forms you will find information about Membership, Certification, Study Grants, Scholarships and Awards, Syllabus and Festivals, Composer of the Year Search, MusicLink, Billing and Budgeting, as well as the OMTA Constitution, Bylaws, and Standing Rules.

Upcoming Music News copy DEADLINES:

November 10, 2012

December 10, 2012

January 10, 2013

