



Con Brio

Oregon Music Teachers'
Association, Inc.
Eugene District

Affiliated with the Music Teachers' National Association, Inc.

Opus 249

March 2014

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President's Corner

Spring is on the way and hopefully no more weather problems. I want to thank **Carol White** for all the work she did preparing for the **Romantic, Impressionistic and Contemporary Festival**. It was unfortunate that it had to be cancelled because of the weather.

Our **March 10th** district meeting will begin at 9:00 a.m. with a refreshment and social time, a business meeting at 9:30 a.m. and a presentation at 10:30 a.m. Our presentation will be by **Lucy Clevenger** and **Susan Todd** on *A Journey Through the New MTNA Certification Program* at the Emerald Bible Fellowship (1855 Cal Young Rd, Eugene).

Please come listen to Lucy and Susan's experience on becoming MTNA certified whether you are already certified or not. If you are not certified you may be inspired to go through the program.

Many of us are looking forward to the **Forest Kinney workshops**, which will be held on March 8th and 9th. I would like to give **Jane Young** many thanks for her work in making it possible to have these workshops in Eugene.

Musically yours,

Delores Tiktin



Con Brio

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Con Brio is the newsletter of the Eugene Chapter of OMTA, published and distributed monthly, except July and August.

President: Delores Tiktin, Vice-President: Genevieve Mason, Treasurer: Wyatt Burger,
Corresponding Sec: Janie Kaminski, Recording Sec: David Cragun, Past President: Carolyn McHann
Con Brio founder and first publisher: Lea Mirabella
All materials for publication are due on the fourth Saturday of each month.
Con Brio is posted on the Eugene District website on the Wednesday prior to the monthly meeting.
Neil Patton, editor

OMTA Composition Festival

Deadline for composition entries is Friday, March 14, 2014!

The OMTA Composition Celebration is a statewide event that provides an opportunity for students to perform and receive feedback on original compositions. I am pleased to announce that Nicole Portley will serve as our adjudicator this year.

Nicole is a fisheries biologist whose work has focused upon salmon and water quality in Oregon, California and Russia. While continuing her career as an employee of Sustainable Fisheries Partnership, Nicole has studied composition under Robert Kyr, David Crumb, and Terry McQuilkin at the University of Oregon, where she is currently a master's degree candidate. Her secondary musical interests include piano performance and intelligent pop music. Nicole released her first CD entitled "Which Way Is Jupiter?" with her popular music project "Nikki n' The Pathos" in late 2013. She will follow with a recording of art songs for soprano and string trio, envisioned for late 2014.

All student composers will be invited to perform their compositions in an OMTA recital. The date of the recital is yet to be determined. If we have at least 10 entries, or 30 minutes or more of music, we would like to arrange a special recital/master class with Nicole. Otherwise, we will include the original compositions on the Spring Theme festival slated for April 27.

Feel free to contact me with any questions regarding this festival!

Ellen McQuilkin
ellenmcquilkin@gmail.com
Composition Festival Chair

The deadline for submitting articles and announcements for the April 2014 issue of Con Brio is Sunday, March 30, 2014.

Send your news and announcements to district members between regular issues of Con Brio!
Simply submit the news item or announcement as usual, indicating you would like it sent immediately. It will be formatted and sent via email to all members.

Recital Program Guidelines for Teachers and Chairs

In order to make the job of preparing professional-looking recital programs easier, please follow the guidelines below when you fill out the recital entry forms for your students.

- Include the full name of the composer.
For example:
Johann Sebastian Bach
Wolfgang Amadeus Mozart
Ludwig van Beethoven
- In rare instances, initials may be used due to space limitations.
For example:
C.P.E. Bach
- Use full names for composing teams.
For example:
Nancy and Randall Faber
Dallas Weekley and Nancy Arganbright
- Use the word *and* in place of the ampersand (&).
- When possible, include complete information regarding the piece, including the opus number, key of the piece, etc.
For example:
Bagatelle No. 25 in A Minor (Für Elise)
- Op. is used for opus, capital O.
- No. is used for number, capital N.
- The letter of the key and the mode (Major or Minor) are always capitalized: C Major, A Minor. No hyphens are used.
- Do not use # or b for sharp or flat keys. Use the word sharp or flat with a hyphen: A-flat Major, G-sharp Minor.
- Include BWV numbers for works by Bach, K. numbers for Mozart, k. numbers for Scarlatti, etc.
- arr. is used in front of the arranger's surname, no capital a.
- A movement of a work is indented on the next line, with the tempo marking following the appropriate Roman numeral to designate the movement.
For example:
Sonata in C-sharp Minor, Op. 27, No. 2
I. Adagio sostenuto
- In the case of a piece taken from a larger work, put the name of the larger work in italics.
For example:
In the Hall of the Mountain King from *Peer Gynt Suite*
Waltz from *Fledermaus*
- In the case of Baroque works, the Roman numeral may be omitted preceding the movement listed.
For example:
French Suite No. 5 in G Major, BWV 816
Courante
Sarabande

For the Junior Bach events, the back cover should include the definition of abbreviations used within the program, such as AMB and WTC.